

**INTERPRETATION AND PERFORMANCE SKILLS DIRECTED BY MUNAVVARA
ABDULLAYEVA: A SCIENTIFIC-THEORETICAL ANALYSIS****Madrimov Kahramon Kadirovich,**

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(This article analyzes the scientific and methodological views of Munavvara Abdullayeva, a professor at the Uzbekistan State Institute of Arts and Culture, a well-known director and teacher, on directing and acting skills, her principles of stage interpretation, and performance theory.)

Abstract

This article studies the synthesis of directing and acting based on Munavvara Abdullayeva's textbook "The Art of Directing" and her staging activities. The article covers the analysis of the work, the stages of creating an artistic image, and the methodological foundations of directing solutions based on sources.

Keywords

Performance, directing, artistic analysis, action, event, given conditions, leading conditions, artistic image.

Munavvara Abdullayeva considers a deep scientific and artistic analysis of the play to be the primary task before starting her directorial career. In her interpretation, the director does not simply read the work, but also examines how the events, characters, and ideas put forward in it correspond to the spirit of the time. Munavvara Abdullayeva combines subjective and objective views in the analysis process, emphasizing that the director's intellect and inner culture play a decisive role in the interpretation of the work.

According to her methodology, the analysis of the work includes the following systematic stages:

- The event that occurred before the curtain opens: This is the basis for the emergence of conflict after the curtain opens.
- The system of main, central, and final events: Abdullayeva defines the event as "a set of actions and processes" and emphasizes that it must occur directly before the eyes of the viewer.
- Leading conditions and behavior: These elements determine the main event of the work and the struggle that decides the fate of the characters.

In the direction of Munavvara Abdullayeva, an artistic image is the sum of the pain, feelings and emotional level of the creator. She notes that feelings are not controlled, they awaken involuntarily and encourage conscious thinking and action. In the example of the play "Andishali kelinchak", Munavvara Abdullayeva interprets the conflict between the mother-in-law and the daughter-in-law as a socio-moral problem. Here, the director's solution is aimed at restoring the true meaning and essence of the word "andisha" and revealing it through the

character of the characters. Also, in the play "Chimildiq", using the folklore-ethnographic style, she revives forgotten traditions with the help of directorial findings and improvisation.

Munavvara Abdullayeva considers the profession of an actor and director to be inseparable, inextricably linked spheres. In her interpretation, the director, while bringing the author's idea to life on stage, in turn, dialectically instills his own ideas and methods. An "internal monologue" plays an important role in the actor's performance. Munavvara Abdullayeva calls this "a process of self-argument, struggle and coming to a conclusion." While the actor is acting on stage, his thinking process should not stop even for a moment, but should evaluate each piece of information based on his character.

As a director, Munavvara Abdullayeva emphasizes that the actor's physical apparatus (body) should respond vigilantly to mental changes. Relying on the system of K.S. Stanislavsky, she explains plastic as "the ability to feel muscle energy and independently manage it." The purposefulness of each movement on stage is the main law of graceful movement.

Conclusion: Munavvara Abdullayeva's directing is a perfect synthesis of scientifically based analysis, national values, and modern acting techniques. Her theoretical views on the "higher goal" and "leading behavior" serve to enrich the Uzbek theater school of skill. The uniqueness of Munavvara Abdullayeva's style is that she seeks to achieve artistic integrity, without separating the director's interpretation from the organic nature of the actor.

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