



CHARACTER-MOTION ANALYSIS OF A STAGE WORK

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Annotation. Analysis is the main tool in the process of turning a literary work into a stage work. This method was specially created by M. O. Knebel for students of the directing course of the Moscow Institute of Theater Arts, and it is called "On the analysis of the behavior of the play and the role".

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The foundations of theatrical art consist of 9 elements.

1. The person performing the action, that is, the actor - a person, his place in society, worldview, culture, etc. All this indicates what kind of person he is.
2. The actor's tools, that is, he himself - the actor's voice, plasticity, performance style, abilities, body are tools that the actor can use.
3. The actor's art, that is, the creative process - the performance takes place before the eyes of the audience, at certain moments, in live performance. The stage is a celebration of the performance, the most difficult and difficult premiere. The premiere is the first rehearsal with the participation of the audience.
4. Theatrical art is a synthetic art, that is, synthesis is an art that is interconnected. Playwright + director + actor = audience. These are three important parts of the theater. All these elements are manifested in the performance together.
5. Theater is a temporary art.
6. The events in a particular work occur at a certain time and are performed before the eyes of the audience.
7. Theater is a collective art. A performance is the result of the creative cooperation of the director, playwright, actor and many other theater creators.
8. Theater is a dialectical art. The director, bringing the author's idea to life on stage, in turn, creates a performance from a dramatic work, incorporating his own thoughts and ideas, views and styles.
9. Theater is based on wisdom and childishly innocent credulity, as if children were playing "guest-guest", and the actors confidently perform their actions on stage. The basis of this wisdom is emotion.

Analysis is the main tool in the process of transforming a literary work into a stage work. This method was specially created by M.O. Knebel for students of the directing course of the Moscow Institute of Theater Arts, and it is called "On the Analysis of the Play and the Behavior of the Role".

1. Reading the play from the director's point of view, the idea of the work, the ideological artistic image of the play and the idea that the director wants to convey to the audience.
2. Substantiating the specific image of the play that emerged or was born through the play.
3. Determining the theme of the play and its importance and significance for the audience.
4. The time of the work, the period of its creation, the historical role of the events of the work.
5. In-depth study of the life events depicted in the work.

6. Determining the author's idea in the work, why it was written, what he wanted to say to the audience, and the director's determination of his ultimate goal based on the playwright's idea.
7. Determining the main conflict of the work, the relationship of the characters to each other, and the leading action. Determining the action and conflict.
8. The main event is the development of the main leading action in the work.
9. Determining the purpose of all the characters.
10. Determining the biography and character of the character.
11. Determining the behavior of the role.
12. Studying the lifestyle, environment, and conditions of the characters participating in the plot of the given work.

Evaluation and re-examination of this analysis is carried out by carefully examining all sections of the analysis and reviewing the play in all its vital components.

As an example, let's analyze the play "Old Town Gavroshlari" by playwright Sharof Boshbekov. The play is about the lives, dreams, goals, and problems of young teenagers. The events in it take place around three households. The first household is an intelligent, self-sufficient household and its only child. Despite being a well-off child, the child of the family begins to earn money by selling bread baked by an old woman in the neighborhood. The reason for the child's behavior in this way is the family environment, if I may say so, a thirst for love. He is thirsty for love with the passionate heart and enthusiasm typical of teenagers. Wanting love, wanting attention, and tormented by various fantasies and thoughts, he seems to find this love from the old mother and her sweet words. His group and sensitive thoughts begin to struggle with the family environment in their own way

The situation in the second family – the girl's family – is even more problematic and pitiful. The mother forbids her daughter from studying and getting an education, forcing her to sell bread. She has reasons for doing so. She is worried about making a living, running around trying to find a way to provide for her five children. The head of the family is a housewife at home. She never looks up from the newspaper. Such a pitiful situation in the family has had a negative impact on the upbringing and hopes of her children.

The third family – the Hasan-Husan family. The events in it, the actions of the characters, and the words they say cannot fail to touch the hearts of the reader and viewer. In order for one of the twins in the family to receive a full education, the other twin is deprived of his studies and works day and night. He sells bread. No one forced him to do this. Perhaps he tries to shoulder the heavy, painful burden of family life on his shoulders. In this way, he seeks to alleviate the difficulties and worries of his widowed mother, at least a little. However, Hasan, abusing the attention and opportunities shown to him, makes various demands on his mother. The spiritual struggle between these two poles in the family ultimately ends positively.

Although this third method is simpler than it seems, it includes many analytical units. According to it:

1. Introduction
2. Node
3. Development
4. Climax
5. Resolution.

If the scene of the children selling bread in the work is considered the introduction, then from this scene the main node of the work also finds its expression through the fate and images of each of the main characters, Adil, Qizaloq, and Husan.

Development - each of the main characters of the play struggles with their family members, for their dreams, goals, and desires. This struggle is reflected in each family in different ways.

The culminating point is also reflected in these scenes

The solution is a positive solution to the existing problems in each family in its own way. It is the sincere understanding of family members and the elimination of misunderstandings. Although this method seems simple, it requires many elements of directorial analysis.

In our opinion, the first method is very convenient for analysis and includes all the elements of analysis. Based on these elements, it is possible to find answers to all questions in a certain sequence and order. In general, before staging a play, a director, starting the process of analyzing it, acts on the basis of his own

point of view, inner intuition, and knowledge.

A director carefully reads a play before putting it on stage. If the play interests him, he begins to think about putting it on stage. First of all, the play should impress the director as an ordinary viewer. Only then does he re-examine the play and read it from the director's point of view. The events, characters, and ideas presented in the play to be put on stage should be in harmony with the spirit of the time and have a positive impact on the development of society. When analyzing the play, the director must find answers to a number of questions.

1. What idea is the author putting forward through this work?
2. What is the idea behind the work?
3. What is the contrast of events?

After finding the correct and clear answers to the above questions, we can proceed to the directorial analysis of the work. As an example, let's take W. Shakespeare's tragedy "Romeo and Juliet". As you know, the work is about the tragic love of two young people. The story begins when Romeo Capulet, the children of the Montague and Capulet families, who are eternal enemies, secretly enters the ball held at the Montague family and falls in love with Juliet Montague. Their fiery love quickly develops and they are secretly married in a church. Due to the enmity of the two families, serious trials await the two young people in the future. As a result of a clash on the street, Tybalt Montague (Juliet's brother) kills Romeo's friend Laurence. Enraged by this, Romeo stabs Tybalt. In order to prevent an even greater tragedy, his friends drive Romeo away. Juliet asks for help from a monk who has arranged marriages in order to get to Romeo. The monk uses a trick to give Juliet a medicine. The medicine should make her sleep for a long time. In the meantime, the monk should warn Romeo by letter. According to the monk's plan, the parents should regret their daughter's "death" and put an end to their hostility. However, the plan does not work. The letter does not reach Romeo. Hearing of the death of his beloved, Romeo also commits suicide. Juliet, who has come to her senses, sees Romeo's body and refuses to live in this world without him. Thus, the story of pure love ends tragically.

W. Shakespeare, in this work, while writing about the pure love of two young people, puts forward the idea that it is not about whether they can achieve their own love or not, but about the immortality of love and that children should not be responsible for the actions of their parents.

In order to make it more understandable to the reader, we will also turn to the analysis of the national work. Considering that Erkin Khushvaqto'v's work "Chimildiq" opened a new page in the dramaturgy of the independence period, we will dwell on its analysis. The work is written in a folkloric-ethnographic style and expresses the ancient customs and beautiful traditions of the Uzbek people, who have not yet gained independence. The events of the work begin with a beautiful celebration of the Uzbek people - a wedding ceremony. Women enter with the sounds of yor-yor. Interesting customs that have been forgotten, such as "Kelin o'tiri madi", "Kelin osh yemadi", are also captured in the pen. These scenes provide the director with wide creative opportunities. That is, these scenes acquire stage diversity with the director's discoveries and improvisation.

The main node arises in the cold attitude of the bride towards the groom at the chimildiq. Neither the mother-in-law's advice nor the groom's various interactions can dissuade the bride from her decision. During these events, various actions, gestures, and "games" can occur on stage. This can be "staged" with the director's findings and point of view. A conflict arises based on the bride's resistance to the groom, and the mother-in-law and groom's relationship to the bride. The actions based on the conflict deepen and form the culmination of the work. Finally, the sacred moment closes in a whirlwind of positive events. The family created by fate is not broken. The play ends with music, songs, and a scene of greeting the bride that conveys the mood to the audience. Since the work takes the form of a play with directorial analysis, it is necessary to think about a number of terms and terms.

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