



ESSENTIAL TIPS FOR ACTORS

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Abstract: This article mainly covers the necessary advice and manuals given to actors by K.S. Stanislavsky.

Key words: K.S. Stanislavsky, experience art, magic agar.

As we all know, Konstantin Sergeevich Stanislavsky created his own system of acting skills, and today many universities and theaters use his style. In the "art of experience" created by him, for the first time in the process of "working on a role", the problem of consciously using the reserves accumulated in the subconscious, reviving the character of the character to create the image of the role was scientifically solved. Also, there is another aspect that is necessary for actors, in which Stanislavsky gives advice that is very necessary for actors.

Regularly practicing the elements of the "art of experience" and improving one's skills is a process related to the will of each actor. Stanislavsky calls this process "exercise of feelings". Actors of the "art of experience" must consider it necessary to "attune" themselves to the performance, just like ballet dancers or musicians. If the actors do not make it their skill to carry out this "adjustment" process voluntarily, they will not achieve a sense of creativity - a live communication that is a requirement of the art of experience. No one tells a ballet artist or a musician to "tune in" to the next performance. They will remain at the level of an actor in the "art of performance" if they do not turn the "exercise of feelings" into a daily habit and skill before going on stage. In addition, the actor must have not only internal experiences, but also external experiences (reflected role in voice, body, appearance).

The art of experience is a very difficult art, and a person who can play it "plays from the heart". Art cannot be true art without experience.

What does the working day of a singer, pinnot, dancer begin with? Houses get up, wash, dress, drink tea, at a certain time the singer begins to practice his voice, the musician also practices on the piano, perfects his finger movements, and the dancers rush to the theater, to the table, to form their body movements, even in winter. , even in the summer, they do it every day, even one day spent in vain will push the artist's art back. Original writers such as Tolstoy, Chekhov, etc., consider it absolutely necessary to write a diary if they do not have a novel, story or play at a certain time every day. The most important thing is that the hand does not leave the pen or the typewriter. He learns to write down his most complex and sensitive thoughts, feelings, dreams, visions, and inner experiences on paper. Ask the artist and he will say the same. But only when the artists get dressed in the morning and have breakfast, they go out, go to their acquaintances or busy themselves with household chores. Why don't they have more free time? Well, they don't have free time. But a singer has a lot of work, a dancer has rehearsals, a musician is busy in rehearsals, has lessons, concerts. Despite this, the excuse of all actors who do not work on their art at home is the same: "I don't have time".

Disappointment! After all, an actor should practice more at home than other artists. A singer uses only his voice and breathing, a dancer uses his physical organs, a musician exercises his hands and fingers, and an artist uses his hands, feet, eyes, and face. also uses, plastic rhythm, movement, in short, whatever is in our school's program - he has to pass it all. This program does not end with the completion of school - this program continues throughout the artist's career. As an artist gets older, his technique must be perfected, and for this, he needs to practice all the time. However, due to the "lack of time" of the artist, his art freezes in one place, often goes downwards. The artist's technique is a foreign technique, which emerges spontaneously in absurd, false work and in the evenings when playing in a performance. But let me tell you, an actor, especially not a lead actor, but an actor in second and third roles, has more free time than other people in the industry. This is easy to prove. For example, in the play "King Fyodor Ionovich", you can take a member of the public. He must be ready at 7:30 a.m., because "Reconciliation of Boris with Shuisky" is to be released in the second appearance. Then there will be an intermission. I think that the entire intermission will be spent on changing clothes and make-up, no, most of the boyars will stay in the same make-up, only the top will be removed, so 10 minutes out of 15 minutes will be enough for a break, chitka. After a short garden scene and a 2-minute intermission, the big scene begins. This look lasts at least half an hour, so take 35 minutes including the intermission, and it will be 45 minutes with the paint. After that, the scene "Boris' resignation" begins, etc.

This is the case with the public officials. But there are also many actors who play small roles/otolink, chopar/play, or big but episodic roles. after playing their roles, they will have no work at all tonight, or they will only have 5 minutes of roles in the next act, which means that they will spend the whole evening bored in the dressing rooms for nothing. This is how actors' time is divided in difficult and complex plays from "King Fyodor". What are many actors who are not participating in the play doing at the moment? They are idle and busy with haltura. Let's remember this. This is what the artists' evening training consists of. What about daytime rehearsals? In some theaters, for example, in our theater, the rehearsal starts at 11-12 o'clock. Until then, the actors are free. For many reasons and in our work, this is true. The actor leaves the performance late, he is excited, he can't sleep. When most of the people are asleep, the actor is dying playing the last and strongest act of the tragedy. When he returns home, he wants to sit quietly and work on a new role in order to gather his thoughts and be alone. It's no wonder that the actor, who comes to work every day, is sleeping when everyone wakes up and goes to work the next morning. People who don't know say that he must have drunk himself to death. But there are theaters that call the actor to discipline, because they have "iron discipline" and "model order". Their rehearsal starts at 9 o'clock.

Many actors, especially touring ones, have a habit of rehearsing with a quarter voice. This is a bad habit. Who needs to repeat the role in an inaudible whisper without internal experience and even without understanding its meaning? This ridiculous banter is a disservice to the role, as the actor becomes crippled. You yourself know that any kind of disability interferes with proper movement. Should this be the reply to the partner? What will the partner do with this reply, what should he do when he hears meaningless words instead of thoughts and feelings? wrong replica experiences force the partner to give the wrong answer and forgive the wrong experience. Who benefits from such rehearsals for the sake of the master? Therefore, know that the actor must play loudly in every rehearsal, give the correct line and receive the line as determined by the play and the role. This rule is mandatory for all actors, because it will not



benefit your rehearsal. What I said does not negate playing with absolutely no words, poor experience and action when necessary.

Diderot in his work "Paradoxes on the actor" said that the only way to get rid of the conflict between life and the stage is to show only the external signs of emotion on the stage. and the excitement itself may not exist. The actor said that he can remain without passion by expressing the external physical form of passion. Stanislavsky always considered the external form of the role to be of great importance, but he did not separate this form from the experience. As a materialist, he recognizes that experience and its physical manifestation are only two sides of the same process. This understanding leads Stanislavsky to the method of simple physical movements at the end of his life.

The first difficulty that the actor has to overcome, even if it is a great difficulty, cannot be considered as a principled and specific difficulty that is unique only to the actor or to the artist in general. The challenge is the need to overcome public embarrassment and the associated muscle stiffness. Who does not know this loss of self, which Stanislavsky called "muscle spasms"? Anyone who has to document for the first time among several people: an artist, a master of artistic words, a lecturer, knows the difficult situation that prevents him from performing his task: as a result of excitement, he starts to feel dizzy and buzzing. , even if he does not have such a disease, one's eyes become numb, the listeners cannot be distinguished from each other, one's own voice is heard from afar, hands become unruly, etc. Such an organism is contrary to creativity. If a person cannot control his organs, he cannot create. Because creativity requires clarity of mind and emotions. Everyone must have had the chance to see how this or that performer, who could not overcome "muscle tightness", would be ruined. The speaker begins to make funny gestures and falls from the chair, unable to control his thoughts and words, embarrassed, the violinist confuses the musical phrases, the actor begins to shout in order to suppress his excitement, thinking that this will help me, etc. He recommends practicing "audience isolation" as a means of combating muscle tightness. In this case, the actor should focus all his attention on performing the tasks in front of him on the stage. These tasks can be performed only when the participant in the ensemble interacts with other actors.

If the actors are seriously engaged in performing their tasks and all their attention is focused on performing these tasks, they will not have time to think about the audience. In addition, actors who are busy with their duties and relationships with their partners do not think about "attracting the audience". Only if the actor takes these tasks seriously, if he believes that they are the actor's, i.e., his personal tasks, all his attention will be directed to these tasks. The lack of confidence in the action (this situation is known especially to young actors) leads to "little acting". An actor can get rid of "little tricks" only if he feels that the task in front of the character of the play is his personal task. Understanding this psychological law is the basis of the "magic if" in Stanislavsky's terminology.

Magic if is a condition for transitioning from real life and real conditions to imaginary life, as well as the actor's response to the conditions imagined by the play, screenwriter or director for the transition to real life. With the appearance of magic agar, the artist moves to the realm of life created by his imagination in real life. After believing in this, the artist should start creating. Stanislavsky called "agarda" the "gateway to creativity". The actor asked himself: "What would I do if I were in the situation in the play?" - ask a question and how to act in a



situation arising from this question? "What if?" allows the actor to create a natural reality of life. As a result, natural reality becomes artistic reality.

When an actor plays the role of a bad guy, he has to look for his good qualities, and when he plays the role of a good guy, he has to do the opposite.

As the actor puts himself in the proposed conditions, he has to do a lot of work for it. He should determine the way to psychophysically connect with the goals and actions of his hero, all his life affairs, socio-historical conditions. At this point, Stanislavsky said that "the work on the role of an actor should be started from nothing, first of all, the text of the play should be deleted."

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