

IMAGINATION IS THE LAW OF THEATER

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Abstract

This article focuses on the specifics of the process of actors working on behavioral exercises with imaginary objects and the importance of the actor's imagination and fantasy in the training of actors. In the article, the process of working on behavior exercises with imaginary objects of the students of the 1st year variety acting art education is given as an example. This article, which explores the development of the fantasy of a variety actor and the concept of norms, emphasizes the process of working on exercises and observations that form the basis of the profession.

Keywords: Variety, act, imagination, fantasy, theater, actor, stage, performance, speech, music, stage lights, song, partner.

Introduction

As the great director-educator, doctor of Arts Maria Osipovna Knebel said-"the basis of the profession is labor, labor and once again labor, and talent must be spontaneous." The first master classes of Estrada actors were taught by our teacher Mahmud Rashidov above M.O.They were heads with Knebel verses. From the first step, the master teaches students to work. Behavioral exercises with imaginary objects will not be an exaggeration to say the foundation of the acting school. Students of the acting and directing educational direction of the Faculty of theater arts begin with the first course, the first steps of which are behavioral exercises with imaginary objects, as well as acting observations, since these exercises are the core of the profession. Great actors perform behavioral exercises with imaginary objects throughout their lives, exercises that encourage them to always work on themselves as well as renew their knowledge and skills. Through behavioral exercises with imaginary objects, the actor develops his imagination and is brought into his world through his imagination.

About imagination K.S.Stanislavski, in his book "The Actor's work on himself", writes down the thoughts below: "imagination creates what is, what can be, what we know, and fantasy creates what is not, what is not found in reality, what has never been and will not be. Fantasy knows everything and is able to cope with all the work. Fantasy is incredibly necessary for an artist like imagination" 1.

"Since Imagination is of such great importance to artists, what should people without imagination do?"- to the question- " it is necessary to develop it gradually or leave the stage.

1 K.S.Stanislavskiy «Aktyorni o'z ustida ishlashi». -Toshkent: Yangi asr avlodi, 2010. 81-b.

Otherwise you will fall into the hands of such directors that they will fill the imagination you lack with yours. It's all for you to give up your own personal creativity, to become an insignificant person on stage”². It is necessary to develop imagination rather than it, and for this it will definitely be necessary to work and work tirelessly. Imagination-will be Initiative and without initiative.

"There is an entrepreneurial vision that it works independently. It develops without excessive effort: both on the right and in a dream it continues to work continuously, enthusiastically. There will also be imagination without initiative. But he immediately warms up what he said, however, and begins to develop independently. Working with such imagination is also almost easy. And if the imagination warms up what someone has said, if it is not developed, then work is a chatoc. However, there are people who cannot create themselves, nor can they epecate what someone has given them. When the actor accepts only the external, formal aspect of what is shown, it is a sign that there is no imagination in him, he cannot be an artist”³.

By the way, it is necessary that the actor has an extremely strong imagination, because the actor builds everything on the stage with his imagination. “Even in behavioral exercises with imaginary objects, the actor relies primarily on his imagination. It is natural that some objections are raised, the reason is that the course will have students with different opportunities, which cannot be equal. Behavioral exercises with imaginary objects are a very serious process for me. Exercise - can not be done for exercise, it should not just remain a physical exercise. This is now a legacy from senior mentors. When Hecht in physical behavior, psychological behavior cannot be denied. “Why?”the question is always relevant. Students cannot be left only in a small circle, our attitude towards exercises is always clearly stated by us, which means that we have an attitude towards the profession”⁴, emphasizes our teacher Mahmud Rashidov.

And for the development of imagination, the first thing to do is start with a series of trainings. Students cannot be taken on stage alone from the first day in front of the course. He found himself on stage in front of students and mentors – “am I doing wrong, am I wrong, is it right?”, which can break itself psychologically from the first day. That is why students are taken out on stage in a semicircular manner and given group exercises. As an example: a series of exercises are given, such as “Thread The Needle”, “tie the wound on the hand”, “eat the boiling perashka”, “wash the hands”, “nail suction”, “nut bite”.

In the first exercise "thread on the needle", it is argued that from what reel students find a thread, a world in itself should consist of opposites. The actor, consisting of a series of contradictions, such as the search for the end of the thread, the search for the end of the thread, the search for the end of the thread between the threads, the search for it with natural difficulties, taking the needle after finding the end of the hook, passing it through the hole, the

2 K.S.Stanislavskiy. Aktyorni o‘z ustidaishlashi.-Toshkent: Yangi asr avlodi, 2010.-84-b.

3 K.S.Stanislavskiy. Aktyorni o‘z ustidaishlashi.-Toshkent: Yangi asr avlodi, 2010.-84-b.

4 M.R.Rashidov. - Creative examination examination examination examination muxokamasi, Özdsmi, December 20, 2023

end of the thread It can be in life, when one says that it is possible to pass the thread through the needle, but in every work on the stage a world must find physical behavior. For this, of course, it is assigned from the student to bring a needle with thread on the reel from their home. They first take the thread from the hacksaw and pass it through the needle, it is controlled to what extent the row of students perform this exercise. Of course, one student does not perform at the same time. It is mentioned that they try to remember the situations encountered in the process of working with a khaki item and keep the resistances in mind. In what way does the actor play these situations when performed in the imagination and how does he overcome contradictions? This is how a number of questions are thrown before the students.

During the exercise process, a student who performs relatively correctly among students is called to the center of this semicircle and asked to do this exercise again. He watches his physical behavior in the exercise process and the contradictions he finds together with the students. This exercise is shown as an example to other students, with a special emphasis on the contradictions they find in the exercise and what is done based on the situation. After all, let this exercise be an example for other students, and they can find situations that can be more than the contradictions that these students find. Could it be? There may be a series of Works found, and in this situation it is possible to take these actions to prove why the student did this. In exercises performed in a semicircle, all students perform themselves freely. " Domla is not one looking at me, " he does it directly with himself. When a student is asked to do a solo exercise on stage in front of a course, he begins to take control of himself, saying, "so many people are watching me, are I doing it right?"- too many questions begin to engulf him. In such situations, the concepts of "concentration of attention, focusing on the work being done, staying with oneself, as well as the fourth wall", promoted by the teachers, are as hardened. It is a natural condition for a student to make mistakes in the process of performing the exercise for the first time, while it will be necessary for him to train and work on himself repeatedly until he reaches the correct and required level.

When our Professor teacher Mahmoud Rashidov is not satisfied with the work seen in the course processes from the students, he tells each student "how many times have you done the behavior exercise with this imaginary item? What contradictions did you find in the work processes?", they ask. Naturally, some students give the answer that I worked two, three times. After this answer, domla again addresses them with a very interesting question: "how many times a day do you eat, drink water or feed your belly?". It follows from this that it is necessary to get used to working out the exercise regularly, as students work tirelessly on themselves and move from lesson to lesson, the level of quality of their work performed in their exercises increases. Avoiding homogeneity, they will have to add something every day, look for and try to find.

Most students avoid behavioral exercises with imaginary items, which seem boring to them, wanting to skip this process faster. I don't get tired of repeating again and again that this exercise actually forms the basis of the profession. Mikhail Chekhov, author of the famous Book "actor technique", actor, educator and director, regularly worked on behavioral exercises with these imaginary objects. K.S.Stanislavski, on the other hand, gives a lower tariff on this



exercise: “this exercise is beautiful in the absence of a subject. It is also practiced to devour attention. What can you admire the viewer with? To what extent can an actor cope with the contradictions found in behavioral exercises with these imaginary objects? That's what is interesting”⁵.

Professor M.R.Rashidov constantly emphasizes that” imagination is the law of the theater.” This vision is said to be given by the actor erk, it is necessary to strengthen his confidence in what he is doing, for which, as noted above, relentless research and hard work are achieved behind him.

In behavioral exercises with imaginary objects, the student is asked to “feel the space, determine the time, where is it happening, why is it being done, for whom, most importantly, what day is it today?”- will have to answer such questions. They have to try to make the boring process interesting on stage.

A number of questions were asked in the exercise “treatment” itself, which was performed by a student of the educational direction “variety acting” Stormy Zulfiya. In this exercise, we can see in the student hospital the process of making a suspension syringe by Hamshira. In it, we need to start with the first introductory process of the student. It is asked where it is entering, in what position it is entering, why and where it has entered. We begin to look for answers to these questions in the process of working with the student. In the hospital in khamshira, a heavy patient was immediately ordered to prepare a suspension injection drug prescribed by the chief physician according to a special prescription. It is in this position that the student enters the treatment room in a position ahead of the chief physician, while the time will be ordered to perform in a situation that is allamahal, which cannot be done in a hurry. The student enters in this situation, reads a special recipe given, puts on gloves on his hands, how to wear it when there is a rubber glove, has a pull, there are cases of non-penetration, etc.k., ana can then break a very valuable and rare ampoule bottle, feel the ampoule size, weight, liquid, smell before breaking, separate the syringes from the package, overcome the resistances in removing the sheath from the syringe needles and opening the package, the strength in the pull required from the actor when pulling the ampoule drug into the syringe, it is necessary to observe, of course, whether we are doing it correctly, looking at a series of actions such as seeing, decreasing or overflowing towards the syringe, removing the air that has entered after being pulled, the process of pulling the suspension syringe rubber hose, the weight and weight of the vial found when connecting the drug to it, the need to There are changes in hand movements when these processes are performed again with an open hand or with the help of special gloves. Each imaginary piece placed on a table would have to be taken from a specific location and placed exactly back in that location, the more effort it would have to put into lifting those items.

What contradictions does he face during the exercise process? it is necessary to go through a series of difficulties, such as whether the ampoule does not open, whether it is a Time Rush, whether it is also not easy to open it, whether it is also easy to open it, whether it is working with syringes, not opening the lid of alcohol, not getting the cotton fast, entering the drug It is

5 Author's diary (course 1 " Art Of Pop acting educational direction 2024-2025 academic year)



also necessary that there is no simple cutting in the cutting. He places the remaining items on the table in place, and by throwing the remains of a broken ampoule into a waste bucket, we will have to see his gaze and the scene of coming to a resolution, hoping that a moment will heal that person.

Exercise-should not be done for exercise. It is necessary that he acts to preserve a person and that in the other room we see the patient doing these things while tormenting and feeling his autonomy for help from him. It is then that the continuity of these exercises is ensured. From behavioral exercises with imaginary objects, it is gradually connected to the Etudes. But our teachers Mahmud Rashidov, Arsen Ismailov and Temur Rashidov, who said that any exercise should not be done simply, were repetitions: “there should be a struggle in behavior exercises with imaginary objects, is there a struggle in eating a simple boiling somsa too? There is, in these exercises we must find the struggle and the truth”⁶.

Our profession is made up of simple small details, we should not leave either a particle of behavior or vision, or pauses or a heartbeat to the edge of view. It is also the role of the actor – to perform a boring process on stage in an interesting way. After all,” behavior is a psychophysical process in achieving a goal in the struggle with the given conditions”⁷. Thus it will be necessary to find a series of fights and sharp turns in behavior exercises with each imaginary item and achieve the goal, overcoming these struggles.

In the processes of selecting behavior exercises with imaginary objects, students are constantly urged by the teacher Mahmud Rashidov to “choose according to what you see, what you do in khayot”⁸. Because when this exercise is brought to the stage, he is well aware of what he is doing, perfectly aware of his difficulties, his struggles, his confrontations, where he hums, and where he finishes, starting from. The student has a number of difficulties in completing a task that he has not been engaged in or given by an educator, having to observe him and deal with this process. When performing these exercises, we first rely on imagination and get used to being able to remain secluded in front of the viewer, concentrating on one place.

When performing behavior exercises with imaginary objects, we must also take into account the stage time. Some exercises, when performed in life, take a certain long time. Taking this process as continuous, it will be necessary for us to find a stage option and follow the stage time criteria. It is considered important that we focus on bringing behavioral exercises with imaginary objects to stage time, that the logic does not break during the reduction and that the process is fully understandable.

In addition to the above, in the process of working on behavioral exercises with imaginary objects, the candidate of Arts Sciences, professor Temur Rashidov – they paid extremely high attention to the fact that the exercise is not performed simply as a technician, it is performed based on physical behavior, why and for whom it is done, that the exercise is performed on a very serious approach at a professional level, such as the owner, that students are not given

6 Author's diary (course 1 " Art Of Pop acting educational direction 2024-2025 academic year).

7 V.N.Sundukova, Z.A.Axmedova “K.S.Stanislavskiy sistemasi atama va unsurlari”. T.: 2012.

8 Author's diary (course 1 " Art Of Pop acting educational direction 2024-2025 academic year).

these exercises by educators by force, they find themselves, follow the stage Among students, these exercises are performed by someone ordinary, while someone tries to do lightly. Mahmud Rashidov noted that “try to walk the Heavy from the bottom to the light, so that it will be easy to fight creatively”, another important word that will appeal to students during the course of the lesson.

In place of the conclusion, I would like to note that imagination is one of the most acute weapons of an actor, which should be developed and given an erk to the imagination of an actor. And for this it will be necessary to be constantly sought, to work tirelessly, to observe people and to see professional films, performances, concerts that serve to enhance the imagination and fantasy of the series actor.

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