

Formation of Musical Theater Acting

Nilufar Usmanova

Fergana regional branch of Uzbekistan State Institute of Arts and Culture

ABSTRACT

In the article stage art is considered to be the most prestigious and complex art among art forms. After all, if we see other types of art as the product of one artist, stage art is evaluated by the work of a huge team. The development of stage art and its face is evaluated by the art and skill of acting.

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If we look at the history of the Uzbek theater for the next century, we will witness the creative heritage of mature and accomplished artists at the level of stage art requirements. Honored artists of our people: Abror Hidoyatov, Lutfikhanim Sarimsokova, Halima Nasirova, Mahmudjon Gafurov, Shukur Burkhanov, Olim Khojayev, Etibor Jalilova, Murodjon Ahmedov, Abbas Bakirov, Razzaq Khamroyev, Mashrabjon Yunusov, Sayib Khojayev. were artists worthy of applause. Along with appreciating the stage art, they understood very well the prestige, influence, and educational importance of the theater art. In this way, he worked selflessly, searched, and left an artistic heritage that will serve as an example for generations.

In this heritage, the traditions, moral norms, and views that have been passed down from generation to generation, from fathers to children, have been reflected in the performances and have become traditions. Naturally, in the art of theater, even thirty or forty years ago in the field of directing and acting, new researches and experiments will undoubtedly become a tradition.

Regarding the art of acting, T. Tursunov, an art historian, a mature theater specialist, said, "The difference between the art of acting and other arts is that a writer creates a powerful work over the years, the skill of a sculptor grows year by year, and the skill of an artist can be described as such. However, if an actor is not given a suitable role during his youth, after years he will gain experience, but he may not have the strength to perform it. In fact, the art of akyotlar is recognized not by years of experience, but only by the skill of performing it honestly at the right time.

Actors' performance school, traditions and great art developed rapidly. As a result, new works of art appeared on the stage of the theater. For example, such works as "Halima", "Gulsara", "Nurkhan", "Farhad and Shirin", "Tahir and Zuhra", "Maysara's work" can be proof of our opinion. The skills and unique findings of the great artists who created in this period have been recognized by art historians for centuries. For example, Lutfikhanim Sarimsokova's interpretation of mothers, Mahmudjon Gafurov's romantic interpretation of legendary heroes, and Soyib Khojayev's cheerful characters were highly appreciated not only by the audience, but also by experts.

In the theater where the art of acting, the art of speech, music and the artist's creative fantasy are combined, an important issue of social life, and also a real life philosophy related to human destiny, finds its creative interpretation. In this case, it is extremely important that the playwright, director, artist and actor work together, and that all creative minds focus on the realization of a certain goal. In particular, the actor must be perfect in all respects and have enough knowledge and skill to convey the dream of the creative team behind the scenes to the judgment of the audience. In this regard, the internal and external mentality of the actors plays a big role. The theater has always been considered a spiritual mirror of the people, and throughout the ages it has tried to meet the demands of the audience and gain their attention. In this place, playwrights write stage works taking into account the interests, pains and hopes of the audience. The directors, feeling the need of the times, select and stage these works taking into account the internal capabilities of the theater. Then, according to the talents, abilities and opportunities of each actor, the roles are distributed, performed according to the ceremony and presented to the audience. The foundation of any theater depends on the performance skills of the actors. Therefore, it is appropriate to connect the concept of "inner possibility" with the skills of actors. An actor is an artist who conveys the author's opinion and the director's interpretation to the audience, communicates with the audience face to face, gives him pleasure and encourages him to think. When defining the performance skills of an actor, first of all aspects such as his unique appearance, speech, stage performance voice, and at the same time the breadth of creative imagination are taken into account.

"Theater In the center of the art of theater is the actor, who expresses the idea of the work in his actions, and is the king of the stage. Even if a great play is staged by a skilled director, if the performance is slow, artistic unity cannot be achieved. The reason is that both the impact of the play and the director's achievement will have a solution, first of all, due to the skill of the actor," says Ma'mur Umarov.

Therefore, the role of the actor in stage art is considered an important factor, and only if he is a talented and sought-after actor, he will give form and soul to the highest goal of the work through expressive stage actions. The owner of this responsible profession should be a person who respects human feelings while conveying good ideas to the audience. When the actor takes the idea of the performance on the stage, he should pay attention to the expressive performance of every word and phrase. Therefore, reading the work, it is necessary to find out who the hero is, his life path, character, interests and purpose. Only then can the image described by the author and imagined by the director be created. The use of other types of art in creating an image depends on the ability and talent of the director. Also, the theater is considered a synthetic art form, it combines literature, visual arts, music, design and craftsmanship. If literature creates a basis for acting, fine art interprets it, and music expresses emotions, then design gives the spirit of the era and time. All art forms together help to express the thought of the playwright, the approach of the director and the behavior of the actor. An actor should be able to give the opinion of a playwright. Along with giving an opinion, the actor acts according to what is being said to the opinion. Action should be in harmony with thought, they should complement each other. When the thought is different from the action, the actor's goal becomes unclear. In this case, it becomes clear that the actor does not understand the role and cannot reveal the essence of the character.

A musical theater actor reveals his pain through the hero's speech, and can create a whole situation on stage by singing in the climax of the pain. While creating an image on the stage, he determines the main goal and leading behavior of his character, and on this basis determines the place and importance of words and musical parts in the role. The level of skill of a musical theater actor is determined by the fact that he does not lose coherence when moving from words to tunes or from tunes to words. If the organic state is disturbed in this process, the consistency of behavior and action is lost, artificiality and superficiality appear in the performance.

Actors of the musical drama theater face unique creative challenges related to voice. If the actor does not have a polished, beautiful voice in a musical performance, even a perfectly performed role loses its importance. In the drama theater, the situation and inner experiences of the characters are expressed through impressive monologues. In the musical theater, an aria acts as a monologue. A musical theater actor reveals the character of a character by interweaving dramatic and vocal expressions.

In the performance of actors, the traditions of national performance are closely connected with professional skills and a number of creative tasks, which form the ideological-aesthetic program of acting

art of Uzbek musical drama with a conceptual solution.

One of the main tasks of a performer is to draw the audience's attention to him, convey his pain, dreams and hopes to him through his performance. The audience comes to the theater to applaud the actor who performed this task perfectly. Depending on the performance style of some actors, we witness the writing of entire stage works.

For many years, the Uzbek State Musical Theater named after Muqimi has been a unique creative house of the musical drama genre. "Tahir and Zuhra", "Layli and Majnun", "Farkhod and Shirin", "Muqimi", "Nurhan", "Halima", "Golden Lake", "Watan Ishqi", "Qizilbulok", "Ravshan and Zulhumor", musical-dramatic works, such as "Kholishkhan", which are considered examples of the genre, were created in this theater.

"These classical plays would last three hours and consist of three acts. Being a musical stage piece, the greatest strength of the play was given to the voice. Actors in the character of the main character performed at least six arias and duets. The finalists sang the high arias with all their skill, and it certainly won the hearts of the audience. After the show was over, they would go out, laughing and talking."

Famous composers such as T.Jalilov, M.Leviyev, I.Akbarov, D.Zokirov, S.Boboyev, S.Jalilov composed melodies for these stage plays. These tunes in the national spirit, Uzbek, pleasant to the ear, mixed with classical melodies have been living for centuries.

By the years 70-85, new faces began to appear in the theater. Talibjon Badinov was among the skilled actors. In the performance "Halima" she plays the role of Ne'mat with great skill. Halima came out of the fly cage,

How much blood he cries No one knows how I am... sings an aria beginning with Ne'mat, his lover, can be seen from a distance and comes in saying "Toshken Irogi".

"On the stage when Namat entered, the audience stood up and clapped. I played Halima. He performed "Tashkent Irogi" to perfection, the applause did not stop even after the end of the aria, and the conductor played the tune again for the second time. Despite the fact that the climaxes were written very high, she sang to the tune," recalls M. Ikhtiyorova.

The first 30 years of the theater can be considered the most developed, peak period. The greatest directors, famous composers, playwrights and of course skilled actors created during this period. Our classical works were also performed during this period.

"The only king and ruler of the stage is a talented actor. A dramatist is an actor who expresses his opinion, breathes life into the director's interpretation, communicates face-to-face with the audience, gives him pleasure, and forces him to think.

As mentioned above, there is direct communication between the actor, who is the king of the stage, and the audience. Through the roles they play, the actors enrich the audience with meaning, lift their spirits, and purify their souls. It is a skilled actor who tells about history or modern life for one or two hours through his performance and leaves an indelible mark on the heart of the audience through his performance.

The director should take into account the approach of each actor to the role. It is considered a creative process for the director to see himself and know the actor's opinion about the role, if necessary, discuss and approach the role according to the favorable conclusion, without forcing his view to the actor.

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