

A LOOK AT THE HISTORY OF DIRECTING. THE IMPORTANCE OF STUDYING THE EXPERIENCE OF DEVELOPED COUNTRIES IN TRAINING SKILLED DIRECTORS

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Annotatsiya: Ushbu maqolada rejissorlik tarixi, uning rivojlanish bosqichlari, antik teatrlarda rejissorlik vazifalarini bajaruvchi shaxslar, rejissorning hozirgi kunda tutgan o'рни va mavqeyi, bo'lajak rejissorlarni yetuk soha mutaxassislari qilib tarbiyalashda e'tibor qaratiladigan eng muhim jihatlar haqida ma'lumotlar va rejissuraga oid rivojlangan mamlakatlar tajribalari haqida mulohazalar keltirilgan.

Kalit so'zlar: Rejissor, xor artisti, badiy jamoa, aktyorlar jamoasi, pyesa, sahna asari, ijodiy jarayon, jonli harakter, ma'naviy dunyoqarash, tafakkur.

Аннотация: В данной статье собраны сведения об истории режиссуры, ее этапах развития, лицах, исполняющих режиссерские обязанности в древних театрах, роли и положении режиссера в настоящее время, важнейших аспектах, на которые следует обратить внимание при обучении. Будущие режиссеры как зрелые специалисты в области режиссуры представлены комментарии к опыту развитых стран.

Ключевые слова: Режиссер, артист хора, художественный коллектив, актерский коллектив, игра, сценическая работа, творческий процесс, живой персонаж, духовное мировоззрение, мышление.

Abstract: This article contains information about the history of directing, its stages of development, the persons who perform directing duties in ancient

theaters, the role and position of the director at the present time, the most important aspects to be paid attention to when educating future directors as mature specialists in the field, and directing. comments about the experiences of developed countries are presented.

Key words: Director, choir artist, artistic team, actors' team, play, stage work, creative process, living character, spiritual outlook, thinking.

As an organizer and head of the artistic team, the director was always a leading person in the staging of field performances, theater performances, and the creation of films. The director's art is evaluated by the ability to create an artistic scene with a single solution by combining various elements of the performance. In order to achieve this goal, the director must be able to mobilize all the creative team involved in the process of staging his intention towards a single goal. From this point of view, the art of directing has a long history as a separate art form, although it was called by a different name at that time. According to Adolf Winde, who was involved in the history of directing, the director was also involved in the ancient theater, and this task was performed by the leader of the Chorus. The order of the performers, location on the field, types of dances and movements, costumes, masks, musical performances, and the place of natural sounds are determined by the leader of the Choir and arranged during the performance. This is the role of the director in our modern language. Aristophanes himself staged his comedies. The task of the leader was to teach how to read poems, to teach how to perform pantomime, plastic movements, and to teach each of the characters the unique tones of speech. While the performances presented in the amphitheatres of Greece were mostly theatrical performances, the performances in the Italian amphitheatres were distinguished by their scale, mass, and diversity of the games presented.

The concept of the director K.S. Stanislavsky, his students Meyerhold, Vakhtanogov, Tairov and Mannon Uyghur chief, entered the Uzbek National Theater with a group of graduate students of the Moscow Theater Studio.

"Padarkush" (Behbudi), "Is it easy to be a lawyer?" (Avlani) and "Poisonous Life" (Hamza) were performed by the author himself or a teacher, who taught the roles, where to leave, how to speak, etc. In most cases, the actors performed the show by memorizing the words of the play. The director was in charge of controlling who wore what clothes, where to enter, where to sit, where to turn on lights and where to play music. A director is a person who stages plays, public performances, various artistic teams, films, TV and radio shows and broadcasts, pop and circus programs. When expressing an opinion about the director's profession, scope of knowledge, ability, aesthetic views, and his duties, first a look at his history is given. Although the director's profession has not been called by its name for a long time, we have already mentioned that its tasks were performed by the leading actor in the theater, the author of the play or the director of the theater. Even in ancient theater, the role of the director was performed by the leader of the choir, but by the end of the 18th century, directing as a profession began to take shape in Germany.

Goethe was the first to express the word director. As a director, Goethe was the first to pay attention to the general appearance of the performance, the artistic integrity of the stage work. He looked for ways to influence the audience through the artistic style of the performance. He put forward the idea that his actors should look like the heroes depicted in visual arts, stand in the statues created by sculptors, show off their bodies and be a role model for the actor. He thinks that if the audience is influenced not only by acting, but also by the artistic solution of some scenes, the variety of scenery, the actor's shortcomings will be covered. As a director, Goethe believes that there should be no space on the stage that does not serve the performance. Goethe paid special attention to the play's decoration, costumes, and make-up, and he thinks that these elements should contribute to the artistic unity of the play. As theater art begins to take its place in society, like literature, visual arts and music, there is a strong need for professional directing.

Directing begins to take shape in two directions.

1) Ecgofa. This director worked in the Korolini Neiber Troupe and realized his vision with the participants of this troupe.

2) Shrader. He begins to implement his views in various German theater troupes. However, Goethe, summarizing the styles of both directors, theoretically develops the direction of a single directing school.

Goethe's views were as follows: - As a performance, it is necessary for a stage play to have a complete ideological direction and a perfect form. In order to influence the audience, the director must develop different methods. In order to ensure an effective performance of actors, it is necessary to study the form and condition of visual arts and sculptures. Acting on the stage, conducting debates, entrances and exits must meet the requirements of theater art, and it must be different from everyday life forms. It is necessary for the performance to affect the audience not only with the performance of the actors, but also with its artistic decoration and overall solution. When working with a play, you should first thoroughly study the work, analyze the roles, and then work closely with the actors around the table on each image. Because this process should be considered as the most important part of the rehearsal process. There should not be an inch of empty space on the stage. For this purpose, Goethe himself developed the mise-en-scenes for his works to the smallest detail and required the actors to pay attention to this. He advised the stage participants to move in a semicircle. He said that “stages should be constantly changing, and in order to ensure the artistic integrity of the performance, they should be subordinated to one style, one genre, using clothes, lights, and various noises.”

By the nineteenth century, a change began to appear in the creative direction of the Burg theater in Vienna. The artistic director of the theater, Shrey Fogel, begins to apply the theory of his teacher Zonnelfels in practice. He manages to form the theater as a single creative team. All creators try to prove in practice that they should serve a purpose. It proves in practice that the pause (listening silence)

should be effectively used in actors and its result. It promotes the idea that every role played by an actor is inseparable from the composition of the play, that the image-symbol should be in harmony with the work with its integrity, and this harmony should be felt by the audience through continuous movement throughout the performance. For this, he says, first the play should be divided into parts, and then the director should combine these parts to form a whole performance. By the 19th century, the emergence of new independent views in directing led to the formation of a group of professional directors at the Burg theater in Germany. Shrey Fogel, head of the Burg Theater at that time, leads this group. The next stage is related to the establishment of the Shakespeare Theater in Germany. The establishment of this theater led to the emergence of great reformer directors such as Immerman, Johan, and Thicke. They occupy a special place in the history of directing. Directing is considered a highly developed profession today, and it should meet the requirements. Despite the advanced technology and the computer age, the need for a strong specialist director is increasing more and more. The shortage of young specialists is clearly visible in cinema, television, theaters, public holiday events. In the training of directors, we select real talent holders, who are capable, organized, creative, sensitive, creative, have a good understanding of fine arts, music, literature, poetry, and are aware of national traditions and various fields of folk art. We need to be able to distinguish our children from amateur directors.

It would be appropriate for us to start the initial work in educating directors by introducing the history of the director's profession and the stages of its development, its founders to the student, because without knowing the history, one cannot build a strong future. In the world of directing, historical knowledge is of great importance for creating innovations and making new creative flights.

List of used literature:

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