

Behavior as the Basis of Stage Art

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Abstract--- *This article discusses how behavior is the foundation of performing arts. Recommendations for stage behavior are given. K.S. Stanislavsky's descriptions of behavior are given in examples of proof of thought.*

Keywords--- *Behavior, Scene, Image, "if", Character, Theater, Emotion, Appearance, Mind, Will, Emotion, Actor, Stage Behavior, Psychophysical Process, Physical Movement, Non-object Behavior, Exercise, Etude.*

I. INTRODUCTION

The art of acting is the art of stage action. Movement is the foundation of the art of acting. Behavior - action: a given condition - is a psychophysical process on the way to the goal in the struggle with the condition.

Throughout the action, thinking, feeling, seeing, the physical state of the acting image are integrated into a whole. Action is a physical incarnation in an actor's work, compared to goal-oriented, mental thoughts and emotions, that is, behavior is a product of the actor's work.

II. MAIN RESULTS FINDINGS

K.S. Stanislavsky "It is necessary to act on the stage. The art of acting is based on behavior, activity. The word "drama" itself means "action that takes place" in ancient Greek. The Latin word *acteo* is synonymous with the word *drama*, the root of which is also passed to our words "activity", "actor", "act". So the word *drama* on stage is the action that is going on in front of our eyes [4.P.54]. K.S. Stanislavsky says that "it is necessary to act on the stage, dramatic art is needed in active action." It is necessary to make a goal-oriented action, not to act exactly on the stage. The stage action should be a purposeful action based on inner feelings. It is necessary not to play with experiences and images, but to act under the influence of experiences and images.

Any action, - says K.S. Stanislavsky, is a psycho-physical act, consisting of physical and mental aspects, which are closely linked. While any physical action has a spiritual basis, it serves as a tool in the performance of any mental action. For example: to get the heart of a person who is very upset with a person, to look carefully into his eyes, to sit next to him, to hear his pain, and so on. Many physical activities such as Here, physical action is subject to mental action and is manifested in the nature of dependence.

"In every action," says K.S. Stanislavsky, lies the inner action, the experience. Physical activity encourages us to think, to enrich ourselves with spiritual views. In order to activate the physical movement, each mental task must be delivered to the actor's mind with maximum physical precision. For example, if an actor is given the task of "encourage", it will be more difficult to perform this task. If the task is to "make your partner laugh", then the necessary activity will appear.

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Thus, we must view stage action as a mental-physical act on the way to a specific goal. One of the second most difficult questions is how to perform This organic, internally based, realistic stage action? To make such a move, K.S. Stanislavsky argues that it is possible to include the word "magic" in the creative process - "if".

"If the word serves as an impetus for each actor to move from being to the world of creation."

The word "if" encourages the actor to answer the question with his actions. During the writing of the pessary, the author speaks about the events in the agrarian work in a certain period, in a certain state, in a certain place or house, about some characteristic, peculiar thoughts and perceptions that live, and so on....

In turn, the actor said: "If all this was true, what would I do? What would I do? " The question arises. This magic word "if" activates the inner creative activity of the actor and stimulates his imagination and fantasy. He gradually enters into the imagined "given condition" and begins to act purposefully and beneficially.

Whatever happens on stage, it all has to be done with a purpose. He has to sit there with a purpose, not to show himself to the audience. But this is not an easy task. The art of acting should be based on behavior, activity.

Sitting still on stage does not indicate passivity, but a person sitting still on stage may also be behaving. But it is not an external-physical, but an internal-mental movement.

Consequently, physical stillness often occurs due to strong internal behavior. This is very important and fun for a creative actor. The value of art is determined by its spiritual content.

That is why it is necessary to act both physically and mentally on stage. In this way, one of the foundations of our art, the activity and mobility of stage creation and art will be fulfilled.

It's impossible to run and suffer in vain on stage. You don't have to act "at all" just to act on stage, you have to act reasonably, purposefully, and productively.

Going on stage, there's nothing out of the ordinary, it's impossible to be jealous, excited, sad. Some students try to do so, but the feeling doesn't come to life, and then they move on to over-playing, showing off the experience. The feeling cannot be forced out. On stage, the actor must speak naturally, as he speaks in life, breathe as freely as he breathes on stage, and most importantly, act purposefully.

In addition to the above, we cite R. Usmanov's description of the great Hegel's behavior: "Only in action can we show what he is like, what is in the depths of his heart. Only by action can he show what he is, what is in the deepest parts of his heart" [6.P.60].

When can an action be an action? If he can overcome any obstacle, he can act against any action. Action is the basis of the performing arts, but no action can express the infinite cause and effect of reality, the interdependence of times. Therefore, behavior in pop chooses the cause of innumerable relationships, its development, and the specific behavior that allows the conflict to be resolved.

The complexity of theatrical art and what distinguishes it from other arts is that the actor creates in the eyes of the audience and a lot depends on their coexistence.

The actor is required to live with real feelings, to enter the image, to be immersed. But how?

In order to create a live theater, K.S. Stanislavsky and V.I. Nemirovich-Danchenko turn to the dramaturgy of A.P. Chekhov, A.M. Gorky. Because at the center of the works of these writers was the man himself, his mood, his feelings and intuitions in high flight. In these works, there was an atmosphere and mood that aroused the senses, emotions, and served to change them. These performances became the basis for a breakthrough in theatrical aesthetics and acting style.

But then a number of problems, in particular, the fact that the actor's performance is under the pressure of his emotions as in real life, force K.S. Stanislavsky to look for the base points that move the actor's psyche. Relying on the achievements of psychology in his time, K.S. Stanislavsky realizes that the only factor that provokes emotions is action.

It is known that the driving force of the human psyche is the mind, **will** and **emotions**. Excessive self-conscious control in a pop actor's work extinguishes free creativity. Emotions, on the other hand, cannot be stored in memory. It seems that we can only memorize voluntary action. When any action is counteracted by a counter-action, proportional emotions are aroused as a result of not being able to achieve or achieve the goal. K.S. Stanislavsky invented that volitional behavior is the basic law of the psychology of actor's creativity, the only factor that arouses emotions.

It is this great discovery that is the impetus to evoke scenic emotions. The term "actor" also means acting. Stage emotions are the product of the actor's voluntary and involuntary creativity.

Thus, K.S. Stanislavsky's creative research on the study of the nature of the actor goes through three stages: Stage 1: arousal of emotions through the activation of the mind; Stage 2: arousal by direct exposure to emotions; Step 3: Achieve live performance through action and will.

Emotion is the actor's ability to act and think honestly in the given conditions of the role.

The **will** is the controller of thoughts and perceptions in human activity. That is why the only tool and weapon of acting is movement!

Stage behavior is the basis, the effort, the main means, the raw material of the art of acting, that transfers a natural being to the imaginary world. It is important to clearly define the behavior of the actor in the performance. If the prescribed behavior does not serve to arouse emotions, there is no point in this definition. Behavior is always spectacular. You can watch it on stage.

“An actor demonstrates his art through action. Through these actions, sometimes physically, sometimes imaginatively, sometimes intuitively, the image he creates strives for the goal he has set for himself. So, the actor's behavior is his only weapon on stage. It is through this behavior that the stage life of the image reaches the viewer. In turn, the behavior is triggered by intuition. Any movement, in turn, acts as a trap for intuition. So movement is a fundamental principle of acting technique [2.P.126].

Action takes place in some form in space and time. Every word used in this kind of description is important. Dropping a word is tantamount to ruining an understanding. This definition can be summarized as follows. First of all, in the process of movement, attention should be paid to ensuring the continuity of mental and physical

movements and their integral integrity. It should also be borne in mind that Stanislavsky's concept of physical movement in his "Method of Physical Movement" is conditional. Stanislavsky, of course, talks about the psychophysical process. In his view, in the process of action, it is necessary to focus more on the work that needs to be done physically. Due to the lack of a deep understanding of the term, "physical motion" has often been interpreted as dry mechanical action. In Stanislavsky's teaching, physical action refers to psychophysical action. So is the importance of teaching. Clearly found physical action can evoke a clear mental state in the actor, arousing emotions.

Action is a process. It follows that it has an introductory part, a node, a development, a culmination, and a solution. How does a stage movement begin, on what laws does it develop, why, why does it end, or is it interrupted? When these questions are answered, the process is clarified, its essence is revealed.

What drives our actions in daily life is the existing world, with which we interact on a regular basis as the situation demands. These situations are beyond our control or we create them ourselves. In the scene, however, these situations are called conditions given or suggested by the author or given by us. These situations motivate us to act, continue and develop the process. The method of selecting the conditions given in a work chosen by a pop actor is the most important factor in determining the nature of the stage emotions of the same work.

The aggravation of a given condition is the law of this stage life. Aggravation of the situation activates the action. When the opposite is the case, the movement slows down. It should be noted that it is important that the heroes' attitude to the conditions, events and happenings is sharp. It is impossible to achieve art on the stage if it is based only on the realities of life, the logic of everyday life. The stage reality needs to be sharpened.

"The law of sharpening is important not only for comedy but also for dramatic performances. T. Williams is a master of sharpening conditions to the highest peak. In his works "Glass Toys", "Dream Tram", "Cat on a Hot Roof" the tension of events is brought to the end. This, in turn, serves to fill the work with spectacle and emotion [7.P.78].

With the emergence of a new goal on the stage, the action is born, and at the same time motivates the actor to overcome various obstacles, that is, contradictions. Conflict is a force that creates a stage action. What is the difference between the terms "confrontation" and "struggle"? "Confrontation" is when someone and someone oppose each other. Or that something is at odds with each other. "Contradiction" is one of the highest ideals and stands above it. It deals with a wide range of conditions. The "struggle" stems from a small range of conditions. This struggle is a struggle for a specific goal. Collision is the heart of stage behavior. Dealing with a given set of conditions on the way to achieving a goal is a key factor in the behavioral process. Development is related to this very struggle and is manifested by overcoming the obstacle in the way of achieving the goal. Obstacles can be different. That is, the goal can hinder or help the increasingly focused movement.

The action ends with the achievement of one's goal by one of the conflicting parties, or the emergence of a new goal and a new movement with the emergence of new conditions. It is useless to talk about behavior without knowing the circumstances and purpose of the small circle.

“As we can see, there are the following factors in the definition of behavior: Given conditions or presumed conditions (consciously determined). Purpose (why, for what purpose?) - consciously determined. Psychophysical implementation of action (to achieve the goal) What do I do?) is a transition from voluntary psychotechnics to involuntary action [7.P.78].

The given conditions and purpose are determined voluntarily by activating the mind through the mind. Behavior involuntarily occurs at the subconscious level. Stanislavsky's etude-based rehearsal, the "Physical Movement Method," is based on the above-mentioned process.

A pop actor performs his skills and the tasks assigned to him by the director through direct and indirect action. Behavior is also a primary means of stage expression. The main task of the art of pop acting is to express the inner and outer aspects of the image and the purpose of the selected work through a goal-oriented, active, organic movement.

“Stage movement is understood differently in different theatrical styles. If in the art of experience behavior is understood as a living organic process based on a specific goal, the followers of imitation art understand not the organic action, but its memory, or rather the external form of the visual medium [1.P.62].

The final part of the concept of stage motion states, "Movement in any form takes place in the unity of space and time." Here, due to the peculiarity of theatrical art, it is important that events take place in time and space. It is important that the event is spectacular, has a clear and vivid form, the rhythm and tempo are organized, the development of reality over time. At the same time, the artistry, versatility and uniqueness of the movement are important. That is, these requirements must be manifested *in some new form, not in the same pattern* as in the doctrine of "imitation." In the “experience” art we have come to recognize, an actor’s always lively artistic performance enriches the events and happenings on stage.

“Every action has two starting points, one of which is physical and the other is mental. Their interdependence is called "psychophysical" (mental-physical or internal-external) movement. In order to get acquainted with them, we will consider each of them separately.

Physical Activity

Just as there is a mental side to every physical movement, there is a physical side to a mental movement. Naturally, the question arises, "If so, why differentiate between them?" When we try to change the material world around us under the influence of a certain amount of force by affecting the state of the object, we call it physical action” [2.P.129]. An example of this is that all physical work performed on stage is called physical behavior. (Mixing, making mud, whitewashing a room, installing a door, etc.) Sports-related activities such as rock lifting, kicking a ball, as well as daily washing, laundry, ironing, making tea, sweeping the house etc. are also examples of physical activity.

Mental Movement

“The effect on human intuition, consciousness, will, and desire is called spiritual action. In this case, in addition to the object being affected, the person also affects his own consciousness. This means that any action of the actor is carried out as a result of this mental influence and plays a key role in his creative process [2.P.130].

Every action that is associated with emotions in our lives is a mental act. Examples of this are the situations in our daily lives: we tell something to someone, we trust someone, we praise someone, we congratulate someone, we hurt someone, we express condolences to someone, we express love to someone. the actor performs the function of the image in the literary work under the conditions given by the author.

Behavior without Objects

The importance of non-object behavioral exercises in educating a pop actor is great. Every action of the student should be as effective as possible. Even in the process of working with stage props, props, it is necessary to vividly describe his attitude to the item. If the actor uses the stage props effectively, the effectiveness of the performance will increase. With their help, you can tell the audience a lot without words. The student will need to perform this task clearly and convincingly. Behavior without objects requires a great deal of attention, imagination, emotional memory, logic, sequence, and a number of other acting skills from the student. When working on behavioral exercises without objects, it is necessary to work with different objects many times, to have a strong memory, to be able to control the work being done through the mind. "Working with imaginary objects is the basis of simple, straightforward physical behavior, which is the first important link in an actor's creative activity" [1.P.59]

The process of working on behavioral exercises without objects is the foundation of the acting profession. Acquiring acting skills is a process that should be practiced not only in higher education, but also in the future creative activity. These exercises are related to the organics of the actor, and if continued systematically and regularly, the important requirements placed on the actor will be met. Unfortunately, in many cases the student does not fully feel the importance of this topic. This, of course, is evidenced by the superficial approach of acting teachers to the profession. In the first year, the most important thing for the actor is to gain attention, to be alone in public, to feel free on stage, and to perform a number of responsible tasks.

Behavioral exercises without objects teach a variety actor to determine the logic and significance of simple physical behaviors that are usually performed by a person. This naturally begs the question. Is it possible to do these exercises with real items? In contrast, if the exercise is done with live objects, then the process is done automatically without any thought. The student performing the exercise does not pay attention to the small elements of the behavior of objects, does not control the logical duration. As a result, the logical continuity of the behavior is disrupted, making it impossible to convince the viewer of what he or she is doing.

"Behavior without objects is in the imagination of the actor, but invisible. Behavior without objects is one of the most basic elements that enhances acting skills. The sense of form enhances the relationship with the objects, enhancing the imagination that is most needed for the actor. Behavior without objects is performed by being through imagination" [3.P.249] For example: wiping a potato baked in a fire, spinning a needle, slicing a lemon, and so on. Exercises performed with an imaginary object place great emphasis on the development of memory through muscles in physical movement, checking its logical sequence, sensing objects using muscles, especially with the fingers.

Of course, these exercises start with the simplest. For example: dusting, writing letters, sweeping the house, wearing a shirt, lubricating shoes, etc. Then you are taught exercises that are a little more complex, that is, performed by imagining one or two objects.

When performing a behavioral exercise without objects, the student should have a physical behavioral activity that he or she has performed in his or her life. For example: making clay, making beds, mixing dough, cutting glass. What is the student kneading this dough in the kneading exercise? To bake bread or for another meal? If the bread is to be covered, then for whom is this bread covered? What day is it for him today? What kind of bread is this, patir bread or obi bread? Ingredients needed to knead the dough on the table: what kind of flour, how much weight, how much dough to add, how and in which direction to open the lid of the salt pan, hot or cold water, the size of the bowl, the distance after filling, etc. should feel the size, weight, and each object used. All of these things appear and are controlled in the actor's imagination. A student performing a behavioral exercise without objects must begin and complete the work on his or her own. After all, the student goes on stage and imagines the imaginary objects as a bar, first of all he believes, he concentrates his attention on the work he is doing. It cannot be broken enough while the work is in progress (STOP). This is the case with many acting and directing courses.

In the process of acting without objects, "the behavior that the actor is focusing on focuses on his elementary small joints. After all, without the bus, it is impossible to feel the whole behavior as a whole. By paying attention to every little element of the behavior, feeling them, and exercising along a logical continuum, the exercise becomes believable. This exercise teaches young actors to carefully control every behavior, even its smallest elements. Therefore, it is advisable for students to do exercises with imaginary subjects, without real objects [1.P.62].

Communicating with a visible object is easier than communicating with an imaginary object. Because the actor sees and plays in the process. In the performance of an invisible, imaginary object, the actor performs, imagines, remembers, and tries to perceive the shape of the object. Teaches you to feel the object with your muscles and body parts.

Exercises can be conducted during the lesson in the following order:

1. Behavioral exercises without objects:

- Dough mixing;
- Knitting scarves;
- Window cutting;
- Gift wrapping;
- Extraction of honey from beehives;
- Socket repair;
- Balloon patch;
- Preparation of grape juice;
- Dutar setting;
- Shoe repair;
- Making jugs;
- Preparation of clay, etc.

Behaving without a simple object and adding conditions to this exercise.

2. Light a match.

- *The imaginary match is lit. Now you have to try to light a real match. It is necessary to remember the size, weight of the match, and then do the same with the imaginary match.*
- *Try to light a real match and then repeat the imaginary match 5-10 times until the action without the object is performed logically correctly and precisely.*

Conditions are added to this exercise. Why did the match burn?

- *To enter the cave.*
- *To find a coin that has fallen to the ground in the dark.*
- *To put a jar in a sick person.*
- *To ignite the gas hob, etc.*

As a result of enriching each exercise with conditions, it can be turned into an etude.

3. Perform an etude with an imaginary object.

Whoever learns to deal with a small object in the imagination will have mastered half of the science of acting.

- *Every student should do some etude with an imaginary object. The exercise can be turned into an etude as a result of enrichment with circumstances, purpose, small event-facts. In it: where, under what conditions, why, for whom, for what purpose am I working? will have to find answers to the questions.*
- *Sew a picture of the crescent on the napkin.*
- *Laundry.*
- *Glossy lubrication of shoes.*
- *Making palms out of clay.*
- *Shaving.*
- *Sharpening scissors.*
- *Fishing.*
- *Light a fire in the oven.*

It should be noted that although the exercises are performed under different conditions, the basic physical movements performed are the same. Because when you do these exercises, only your desires, goals and moods change.

III. CONCLUSION

Any action, - says K.S. Stanislavsky, is a psycho-physical act, consisting of physical and mental aspects, which are closely linked. While any physical action has a spiritual basis, it serves as a tool in the performance of any mental action. For example: to get the heart of a person who is very upset with a person, to look carefully into his eyes, to sit next to him, to hear his pain, and so on. Many physical activities such as Here, physical action is subject to mental action and is manifested in the nature of dependence.

Stanislavski stated that truth on stage was different from truth in real life. This was an important factor in acting, especially so in realism where the aim of the actor was to create the appearance of reality or 'truth' on stage.

In the words of K.S. Stanislavsky, "The creation of a small truth is itself a creation ... Whoever performs the smallest physical action within the limits of demand, then he is considered to know half of the system" (K.S. Stanislavsky. Opera and from a speech at the drama studio, November 9, 1955. MXAT Museum. Stanislavskiy archive) ” [1.P.62].

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