



 Research Article

BEHAVIOR AS THE BASIS OF PERFORMING ART

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ABSTRACT

This article discusses how acting is the foundation of performing arts. Recommendations for stage behavior are given. K.S.Stanislavsky's definitions of behavior are cited in examples of proof of opinion.

KEYWORDS

Behavior, scene, image, "if", character, theater, emotion, image, mind, will, emotion, actor, stage behavior, psychophysical process, physical movement, behavior without objects, exercise, etude.

INTRODUCTION

Acting is the art of stage movement. Movement is the foundation of acting. Hatti - action: a given condition - a psychophysical process on the way to achieving a goal in the struggle with conditions.

Thinking, sensing, seeing, and the physical state of the actor's image are united into a whole during the action. Action is a physical embodiment of the actor's creativity compared to the goal-oriented,

mental thoughts and feelings, that is, behavior is a product of the actor's creativity.

K.S.Stanislavsky "One must act in the world. The art of acting is based on behavior, activity. The word "drama" itself means "action taking place" in ancient Greek. The Latin word acteo is similar to the word drama, the root of this word act has also passed into our words "activity", "actor", "act". Thus, the word drama on the stage is a



person who acts before our eyes. K.S. Stanislavsky says "it is necessary to act on stage, dramatic art is important in active action." On the stage, it is necessary not to act for the sake of action, but to act towards a specific goal.

Stage action should be a purposeful action based on inner feelings. It is necessary to act under the influence of experiences and images rather than acting out experiences and images.

Any action, says K.S. Stanislavsky, is a mental-physical act, consisting of physical and mental aspects and closely related to each other. If any physical action has a spiritual basis, it serves as a tool for performing any spiritual action. For example: in order to calm down a person who is deeply offended by a person, look carefully into his eyes, sit next to him, listen to his pain, etc. it is necessary to perform some physical activities such as Here, physical action is subordinated to mental action and is manifested in the character of subordination.

"Inside every movement," says K.S. Stanislavsky, there is an inner behavior, an experience. Physical movement encourages us to think, to enrich us with spiritual views. In order to activate physical movement, each mental task must be delivered to the mind of the actor with maximum physical accuracy. For example: if an actor is given the task to "encourage", it will be more difficult for him to perform this task. If the task "make your partner laugh" is given, then the desired activity will appear.

Thus, we should look at the stage movement as a mental-physical act on the way to achieve a

specific goal. One of the second most difficult questions is: how to do organic, internally based, realistic stage movement? To perform such an action, K.S. Stanislavsky emphasizes that it is permissible to introduce the "magical" word "if" into the creative process.

"The word Agarda serves as an impetus for each actor to move from existence to the world of creation."

The word "if" prompts the actor to answer the question with his own action. During the writing of the poem, if the events in the work speak about some characteristic, unique thoughts and feelings of living in a certain period, in a certain country, in a certain place or in a house, etc.

In turn, the actor said: "If all this was true, what would I have done? What would I have done?" - question appears. This magic word "if" activates the inner creative activity of the actor and stimulates his imagination and fantasy. He gradually gets into the invented "given conditions" and begins to behave appropriately and usefully.

Whatever happens on stage, everything should be done with a purpose. He should sit there with a purpose, not to show off to the audience. But this is not an easy task. Acting art must be based on behavior and activity.

Sitting still on stage does not indicate passivity, but a person sitting still on stage may be acting. But this is not an external-physical, but an internal-psycho action.



Therefore, physical stillness is often caused by strong inner behavior. This is very important and interesting for a creative actor. The value of art is determined by its spiritual content.

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

It is impossible to run and suffer on stage for nothing. There is no need to act "at all" as if acting on stage, but it is necessary to act reasonably, purposefully and productively.

It is impossible to be jealous, excited, or sad when you go out on stage. Some students try to do this, but the feeling does not come alive, and then they go on to exaggerate, to show the experience. Emotion cannot be forced out. On the stage, the actor should speak naturally, the way he speaks in life, he should breathe freely on the stage as he breathes, and most importantly, he should act in a purposeful way.

In addition to the above, we quote R.Usmanov's description of the behavior of the great Hegel: "Behavior is the most clear and vivid description of a person's character, which can show his mental ability and purpose. It is possible to show what he is like, what is in the deep places of his heart only by his actions.

When can behavior become behavior? If he overcomes an obstacle, he can act against an action. Action is the basis of stage art, but any action cannot express the infinite cause and effect of reality and the interdependence of times.

Therefore, pop culture is the cause of innumerable connections, it chooses a specific behavior that allows its development and conflict resolution.

The complexity of theater art and its difference from other arts is that the actor creates in front of the audience, and a lot depends on their joint life.

The actor is required to live with real emotions, to get into character, to act. 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 and A.M. Gorky. Because in the center of the works of these writers, the person himself, his mood, feelings and intuitions were on a high flight. In these works, there is an environment and a mood that arouses sensations and emotions and serves to change them. These performances became the basis for making a turn in the theater aesthetics and acting method.

But later, a number of problems, in particular, situations where the actor falls into the grip of his emotions, as in real life, force K. S. Stanislavsky to look for the supporting points that move the actor's psyche. Relying on the achievements of psychology of his time, K. S. Stanislavsky realizes that the only factor that causes emotions is action.

It is known that the power that moves the human psyche is mind, will and emotion. Too much self-conscious control in the work of a pop actor stifles free creativity. Emotions cannot be stored firmly in memory. We can only remember voluntary action. When any action is met with a counter-



action, a commensurate emotion is aroused as a result of the achievement or failure of the goal. K. S. Stanislavsky invented that volitional behavior is the main law of the psychology of acting, the only factor that provokes emotions.

This great discovery is the impetus for the stage emotions. The term "actor" also means one who acts. Stage emotions are the product of the actor's voluntary and involuntary creativity.

Thus, K.S. Stanislavsky's creative research into the nature of the actor goes through three stages: 1st stage: arousing emotions by using intelligence; 2nd stage: arousal by directly affecting emotions; Stage 3: Achieving live performance through effort and will.

Emotion - an actor's honest behavior and thinking under the given conditions of the role.

Will is the manager of thoughts and feelings in human activity. Therefore, the only tool and weapon of acting art is action!

Stage behavior is the basis, lever, main tool, raw material of actor's art that moves natural existence into the world of imagination. It is important to clearly define the behavior of an actor. If the prescribed behavior does not serve to arouse emotions, then there is no use of this designation. Action is always entertaining. It can be observed on stage.

"An actor demonstrates his art through behavior. By means of these actions, sometimes physically, sometimes imaginatively, sometimes intuitively, the image he creates - a figure - strives towards

the goal he has set for himself. So, the behavior of the actor is his only weapon on the stage. It is through this behavior that the character's stage life reaches the viewer. In turn, behavior is motivated by internal sensations. Any movement, in turn, acts as a trap for inner intuition. Therefore, movement is the main principle of acting technique.

Action takes place in some form of space and time. In this kind of description, every word used is important. To omit a word is to destroy the concept. This definition can be briefly expressed as follows. First of all, in the process of movement, attention should be focused on ensuring the continuity of mental and physical movement and their organic integrity. It should not be forgotten that the concept of physical movement envisaged in Stanislavsky's "Physical Movement Methodology" is conditional. Stanislavsky, of course, talks about the psychophysical process. According to him, in the process of action, it is necessary to pay more attention to the work that needs to be done physically. Due to a lack of deep understanding of this phrase, "physical movement" has often been interpreted as a purely mechanical movement. In Stanislavsky's theory, physical movement refers to psychophysical movement. That is the importance of teaching. A specific physical action can evoke a specific mental state in the actor, can evoke emotions.

Action is a process. It follows from this that it has an introduction, node, development, climax and solution. How does the stage action begin, based on what laws does it develop, why, for what reason does it end, or is it interrupted? If the



answers to these questions are found, the process will be clarified, its essence will be revealed.

What motivates our actions in everyday life is the existing universe, with which we regularly interact as the situation demands. These situations are beyond our control or we create them ourselves. In the scene, these situations are suggested by the author or invented by us, and are called given conditions. These situations motivate us to act, continue and develop the process. The method of sorting out the conditions given in the selected work of the variety actor is the most important factor in determining the nature of stage emotions of this work.

Exacerbating given conditions is the law of stage life. Escalation activates action. On the contrary, the movement slows down. It should be emphasized that it is important that the reaction of the characters to the circumstances, events, and events is sharp. It is impossible to achieve artistry on the stage if it is derived only from the reality of life, from logic in the everyday sense. It is necessary to sharpen the stage reality.

"The law of sharpening is important not only for comedy, but also for dramatic performances. T. Williams is a skilled master of sharpening conditions to the highest point. In his works "Glass toys" - (Glass zverinets), "Dream tram" - (Tram "Jelanie"), "Cat on a hot roof" - (Koshka na raskalennoy kryshe) the tension of the events is brought to the last points. This, in turn, serves to make the work more entertaining and overflowing with emotions."

When a new goal appears on the stage, behavior is born, and together with this, it motivates the actor to overcome various obstacles, i.e. contradictions.

Contradiction (conflict) conflict, struggle is the force that creates stage behavior. What is the difference between "opposition" and "struggle"? "Antagonism" is the opposition of someone and someone. Or something against each other. "Contradiction" is among high ideas and stands above. It is subject to a wide range of conditions. And "struggle" comes from a small circle of conditions. This struggle is a struggle for a specific goal. Conflict is the heart of stage behavior. Coping with given conditions in a small circle on the way to achieving a goal is the main factor of the behavioral process. Development is related to this struggle and is manifested by overcoming the obstacle on the way to the goal. Obstacles can be different. That is, it is possible to prevent or help the action aimed at the goal.

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

"As we can see, there are the following factors in the determination of behavior: Given conditions or assumed conditions (consciously determined). The goal (why, for what purpose?) - is consciously determined. Psychophysical implementation of the action (to achieve the goal what do I do?) - transition from voluntary psychotechnics to

involuntary action. Adaptation (how do I act?) - behavior at the involuntary level" .

Given conditions and goals are determined voluntarily by the mind using the mind. Behavior occurs involuntarily at the subconscious level. Stanislavsky's Etude-based Rehearsal, or "Physical Movement Style," is the foundation of the above-mentioned process.

A variety actor performs his skills and the tasks given to him by the director through direct and indirect behavior. Action is also the main means of scene expression. The main task of the art of variety acting is to express the inner and outer aspects of the image and the purpose of the selected work through active, organic movement directed towards one goal.

"Stage movement is understood differently in different theater styles. If in experiential art, behavior is understood as a living organic process based on a certain goal, then the proponents of imitative art do not understand organic behavior, but its memory, or rather, the external form of the visual medium".

In the final part of the concept of stage movement, it is said - "The movement takes place in some form in space and time." Based on the unique nature of theater art, it is important that events take place in time and space. It is an important condition that the happening event should be spectacular, have a clear and bright form, the tempo and pace (tempo-rhythm), and the development of reality in a certain time. At this point, the artistic, multifaceted and unique nature of the movement is important. That is, these

requirements must be manifested in some new form, not in one form, as stated in the doctrine of "imitation". In what we recognize as "experiential" art, the actor's always-live artistic performance enriches the events and happenings on stage.

"Each action has two starting points, one is physical and the other is spiritual. Their interdependence is called "psychophysical" (spiritual-physical or internal-external) movement. In order to get to know them closely, we will consider each of them separately.

Physical activity.

Just as every physical movement has a spiritual side, so also a spiritual movement has a physical side. It is natural to ask the question, "If this is the case, what is the point of distinguishing between them?". If under the influence of a certain amount of force, we try to change the material world surrounding us, the object, the state of things, we call it a physical action.

For example, all physical actions performed on stage are called physical acts. (Mixing, making clay, cleaning the room, installing doors, etc.) Actions related to sports, such as lifting stones, kicking a ball, as well as washing, laundry, ironing, making tea, sweeping the house, which are done every day in life. and etc. are also examples of physical movement.

Mental movement.

"We call the effect shown on human intuition, consciousness, will, and desire as spiritual

actions. In this case, a person affects not only the affected object, but also his own mind. Therefore, any action of the actor is carried out as a result of this mental influence and takes the main place in his creative process”.

Every action in our life that is related to emotions is a mental action. An example of this is situations in our daily life: we tell something to someone, we trust someone, we praise someone, we congratulate someone, we hurt someone, we express our condolences to someone, and we express love to someone. the actor fulfills the role of the character in the literary work according to the conditions given by the author.

Acting without props - practice of acting without props is of great importance in the training of a pop actor. Every action of the student should be impressive within the scope of his ability. Even in the process of working with stage props and props, it is necessary to vividly describe his attitude to the object. If the actor effectively uses stage props in their place, the effectiveness of the performance will increase. With their help, you can tell the audience a lot of things without words. The student must perform this task clearly and convincingly. In the process of acting without objects, the student requires a lot of attention, imagination, memory of previous feelings, logic, sequence and other acting skills. When working on behavioral exercises without objects, it is necessary to work many times with different objects, 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, simple physical behavior, which is

considered the first important link in the creative activity of an actor."

The process of working on acting exercises without props is the foundation of the acting profession. Acquiring acting skills is a process that should be practiced not only in higher education, but also during future creative activities. These exercises are related to the actor's body, and if they are systematically continued, the important requirements for the actor will be met. Unfortunately, in most cases, the importance of this subject is not fully understood by the student. This, of course, is evidenced by the superficial approach of acting teachers to the profession. In the first year, the most important thing for an actor is to be able to focus, to remain alone in public, to feel free on stage, and to perform a number of responsible tasks, such as acting exercises without props.

Behavioral exercises without props teach the stage actor to understand the logic and significance of simple physical actions that people usually perform. A question may naturally arise from this. Can't these exercises be done with real objects? In contrast, if exercises are performed with live objects, then this process is performed 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 continuity. As a result, the logical continuity of the behavior is broken, and the viewer cannot convince himself of what he is doing.

"Act without objects is what is present in the imagination of the actor, but is not visible to the eyes, it means to make it appear as if it is there before the eyes of the audience with the behavior and skill of the actor. Acting without props is one of the most fundamental elements of acting. It enhances the imagination, the feeling of form, the relationship with objects, which is most necessary for the actor. Action without objects is performed in existence through imagination." For example: scrubbing a baked potato, threading a needle, slicing a lemon, etc. Exercises performed with an imaginary object, developing memory through muscles in physical movement, checking its logical sequence, sensing objects with the help of muscles, especially with fingers, are of great importance.

Of course, these exercises also start from the simplest ones. For example: dusting, writing a letter, sweeping the house, putting on a dress, shining shoes, etc. Then, a little more complicated, i.e. exercises performed by imagining one or two objects, are taught.

When performing a behavior exercise without objects, the student should have a physical behavior task that he has already performed in his life. For example: making clay, quilting, kneading dough, glass cutting. In the kneading exercise, what is the student kneading the dough for? For a sandwich or another dish? If bread is for covering, then for whom is this bread covering? What kind of day is it for him? What kind of bread is this bread, patir bread or obi bread? In the ingredients needed for kneading dough on the table: what is its type, what is its

weight, how much dough is added, how and which way to open the lid of the salt container, whether the water is hot or cold, how big or small is the weight of the bowl, the distance after putting the ingredients, etc., the size, weight, and each He should feel the objects in use. All these things appear and are controlled by the imagination of the actor. The student who is performing the behavior exercise without objects should start and finish the work by himself. After all, the student comes to the stage, imagines the imaginary objects as if they exist, first of all, he believes in them, he concentrates on the work he is doing. It cannot be broken when the work is done (STOP) enough. This happens in many acting and directing courses.

In the process of action without objects, "the actor focuses on the action he is performing, its elementary sub-joints. After all, without it, it will not be possible to feel the whole behavior in a holistic state. Paying attention to each small element of the movement, feeling them, exercises performed in a logical sequence become convincing. These exercises teach young actors to carefully control each action, even its smallest elements. For this reason, it is appropriate for students to perform work exercises with imaginary objects without real objects".

Communicating with a visible object is easier than communicating with an imagined object. Because the actor sees and acts in this process. In performance through an invisible, imaginary object, the actor performs, imagines, remembers, and tries to perceive the shape of the object.

Teaches to feel the object with muscles and body parts.

During the lesson, you can conduct exercises in the following order:

1. Behavioral exercises without objects:

- kneading dough;
- knitting a scarf;
- glass cutting;
- gift wrapping;
- getting honey from a bee's nest;
- outlet repair;
- balloon patching;
- preparation of molasses from grapes;
- dutor adjustment;
- shoe repair;
- making a jug;
- clay preparation, etc.

Do simple object-free behavior and add conditioning to this exercise.

2. Light a match.

- The imaginary match is lit. Now you have to try to light a real match. You need to remember the size and weight of the match, and then do this with an imaginary match.

- Lighting a real match and then lighting an imaginary match should be repeated 5-10 times until the movement without the object is logically and clearly performed.

Conditions are attached to this exercise.

Why was the match lit?

- To enter the cave.

- To find a coin that fell on the ground in the dark.

- To put a jar on a sick person.

- To light the gas stove, etc.

Each exercise can be turned into an etude by enriching it with conditions.

3. Performing an etude with an imaginary object.

He who has mastered the handling of a small object of the imagination has mastered half the science of acting.

- Each student should make a sketch with an imaginary object. The exercise can be turned into an etude by enriching it with conditions, goals, and small events. In this: where, under what conditions, why, for whom, for what purpose am I working? it is necessary to find answers to the questions.

- To sew a picture of the half moon on the tablecloth.

- Laundry.

- Polishing shoes.

- Making dates from clay.

- Shaving.

- Scissor sharpening.

- Fishing.

- Lighting a fire in the furnace.

Although the exercises are performed in different conditions, it should be noted that the basic physical movements are the same. Because only desire, goals and moods change when performing these exercises.

"In the words of K.S. Stanislavsky, "The creation of a small reality is creativity itself... If someone performs the smallest physical action within the framework of the requirement, then he knows half of the system" (K.S. Stanislavsky. Opera and from a speech given at the drama studio, November 9, 1955. Museum of Moscow Art Institute. Stanislavsky Archive)".

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