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# SOME FACTORS IN DIRECTING TRAINING

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**Abstract:** It is impossible to develop directing, which is the organizer, manager, and leading force of theatrical art, without understanding its origins, its initial requirements, and its stages of development, based on the demands of the times. This article examines these issues.

**Keywords:** director, mise-en-scène, set design, art of experience, imitation, acting, movement, role, performance.

Carefully observing the stages of development of theatrical art, we see that all aspects related to it have their own stages of development, dramaturgy, acting, directing, theater art, scenography, theater costumes, makeup and other attributes have their own history. Among these aspects, directing and the aspects related to it attract us the most. Because today's audience, in most cases, comes to the theater to see the director's work, to get ideas and aesthetic pleasure from it. This feature places a great responsibility on directors, especially future young directors.

The word director is originally borrowed from the French language and means the concepts of management, distribution. The concept of "director" entered the Uzbek national theater art along with the graduating students of the Moscow Theater Studio. Before that, the role of director was performed by the author or an amateur. They mainly taught the actors how to perform the roles, which side of the stage they should come from, how to speak, and other tasks. In many cases, the actors themselves memorized the words of the play and were engaged in the performance. The head of the work (director) controlled who wore what clothes, where the lights were lit, and where the music was played. Here we would like to give an example related to the term “head of the work”. According to Professor T.T. Tursunov, since ancient times, groups of Uzbek clowns and comedians have formed and performed public performances. “Such groups and associations were usually headed by individuals who were well-versed in their field and other areas - the foremen. Such employers include such clowns and comedians as Muhammadsolih and Bidiyorshum, Zokir Eshon, his student Yusuf the funny Shakarjon ugli, who were famous in the Kokand Khanate, and Boboyor the clown, Mizrob the clown, and Berdiyor Diyorov in the Bukhara Emirate.”[1] This information indicates that the first manifestations of directing in the history of Uzbek theater art began to appear precisely at this time.

[1] Т.Турсунов.XX аср Ўзбек театри тарихи(Дарслик-монография).Т.:”ART PRESS” Co.Ltd. 2010.176бет

Today, it is clear to everyone what the term “director” means. A director is a creative person who stages a performance. He is not just an organizer, but a person who, through creativity, raises global, socio-political, universal and other problems and creates a stage interpretation of their solutions. Therefore, the director’s task is very many and multifaceted, complex and responsible. Let’s think about the simplest and most necessary of these aspects - creating a mise-en-scene.

A mise-en-scene is the arrangement of scenery and actors on the stage. From the outside, the mise-en-scene, that is, the arrangement of scenery and actors, should “read” and “read” the content - form, essence of the performance.

Mise-en-scène is not only the setting and the actors' location, but also the feeling of the created atmosphere in the performance. The unity of atmosphere and content (atmosphere and content) arises from this. There is no abstract movement in the performance, no simple entrances and exits, no imaginary music, no random decorations. The mise-en-scène created by the setting and actors' location on the stage - the atmosphere should turn into content through the actors' performance.

In many other types of art, for example, painting, composition, and music, the science of composition is studied. They have a special subject called "Theory of Composition", and textbooks have been written.

However, there is no manual on mise-en-scène for theatrical art, actors, and directors. There are only some experimental conclusions, articles, and written memoirs. Professor J. In Makhmudov's collection of lectures for the subject “Directing in Dramatic Theater”, compiled in 2010, the following example is given: “Let's say we see a girl leafing through a book from the window of a house. She stands with her head to us, looking for something. She could not find what she was looking for. She put down the book and approached the mirror. She straightened her hair that had fallen on her forehead. Then she came to the window and looked out into the street. Can these movements be called “mise-en-scene”? Of course not! .. Here, the girl, who was looking out of that window, caught our eye. But she pretended not to see herself. Although her actions retained their simplicity, a goal appeared in her. That is, the goal of looking more beautiful to us. To do this, the girl stands closer to the window, leafs through a book, places herself in the mirror, looks out the window as if she did not notice us, looking somewhere in the distance, looking for someone, and etc. Here, the girl begins to invent simple mise-en-scènes as she moves around the room, performing a role. So, "Mise-en-scène" is the artistic expression of movements.”[2]

When inventing a mise-en-scène, the director relies on the concepts he has formed. He may make mistakes at the initial stages, and this is a natural process. However, as he gains experience in this field, he may develop his own style of inventing a mise-en-scène. Only for this he needs to develop a “director’s eye”, a “director’s gaze”.

While still a student, a future director involves student actors in his work, working on a stage play or diploma play. So, as a teacher-director, he is staging a play with student actors, he must approach creative work from the point of view of the basics of directing and explain to student

[2] Махмудов Ж. “Драматик театрда режиссура” фани учун маърузалар тўпламидан . Тошкент. Ўзбекистон давлат санъат институти. 2010 й.

actors that they should strive for professional perfection. In this way, the future director develops the skills of working with actors. Then student actors will become more responsible for their work. They will begin to pay attention to even the smallest aspects of learning a profession. When selecting actors, the future director should take into account the role the student is suitable for. This process is especially important when working on pre-diploma performances. He should not give the main roles to students who have not yet matured. At this time, the main attention is paid to the student's level of suitability for the role. After all, a student who just graduated from the second year has learned to work with the condition "in the conditions given by the author - I", but is only just beginning to work with the condition "in the conditions given by the author - my role". If a student starts playing a character that is alien to him, he may feel like a ready-made actor and switch to "playing" or, due to suffering, become permanently attached to the director and lose his originality. Students always develop at different rates. This depends on their worldview, knowledge and nature. Therefore, they should be given roles that have similar characteristics to their own, which will help them learn to work on stage. As the student gains experience in acting, he can be allowed to work on roles of a different nature at the next stage.

In conclusion, one of the simple things that a future director should pay attention to is to contribute through his work to preparing the student actor for work on the big stage. But still, as we said above, the future director has many multifaceted tasks, complex and responsible processes ahead of him.

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