



RULES OF DRAMA IN DIRECTING ART

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Abstract: *This article will talk about the main tasks of theatrical art, its difference from other areas, as well as the role of drama in theatrical art and the rules of drama about the opinions of mature playwrights, directors.*

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The creator who writes works for the stage, first of all, needs to be aware of the complex technology of the theater, that is, the production process, the rules of law and means of expression of the Performing Arts. Only then will the stage work have the power of correctly expressed artistic thought, vitality, a system of bright events that can attract the attention of the viewer, as well as the development of logical struggles and their solution. As the author places the fate of his characters in a system of events, he moves them purposefully in the characters that serve to reveal the idea of the work, and vividly expresses the contradictions, struggle that each character faces in his pursuit of his goal. This aspiration and struggle fascinates the audience by turning them into participants in the event, intriguing, waving, thinking Goho, sometimes laughing, sometimes crying. The way the theater thinks or laughs and convinces and admires or shakes the audience about what is happening was not destined for other forms of art. This is the holy shrine: it brings people to spiritual heights, enriches spiritually by allowing the audience to know life, understand characters, look into the past, present and future, feed on divine or universal ideas, enjoy what they see.

Therefore, Performing Arts achieve amazing results by expressing exemplary or destructive destinies, in a sermazmun and concise artistic form. The combination of high human ideas, compositional artistic integrity, creative fantasy, vitality, sincerity, strong passions and exemplary thoughts is amazingly expressed in bright classical stage works, which purposefully pick up sharp struggles, anguish, great historical events, complex destinies.

When it comes to the construction of a stage work in an artistic form, the rule introduced by Aristotle, passed from centuries to centuries, recognized as a "classical method"-refers to such a logical system as "great error, trouble, realization, peripetia, that is, a sharp turn, pathos, that is, the opening of passions and a solution." An example of this is the works of World theatergoers Shakespeare and Moler, and the Russians show the drama of Pushkin, Gogol, Ostrovsky and Chekhov. In their stage works, it can be seen that the main features of artistry are absorbed in different forms and have a common system. The great playwrights created exemplary works for their good mastery of the "classical method" and were also able to interpret their theoretical ideas about theatrical art.

A.Chekhov believes that by comparing exemplary stage works of different eras to each other, one can determine their general, artistic characteristics. "Using the classical method, it is possible to



bring together the works of all great playwrights and understand in what aspect they are similar to each other, what determines their artistic value. This commonality should be taken as a rule of law. Immortal works have something in common. If something in common is removed from them, the work loses its artistic value and charm”, he argues. Hence, for a work that claims immortality, General Laws, the” classical method” are a prerequisite.

Aware of the peculiarities of performing arts, it is also necessary for a young playwright to know that he is limited by his imagination, historical and social requirements. The idea he put forward is required not only to reflect the spirit of the era, but also to give an impression of tomorrow's plans. The composition and construction of the work written for staging is expressed in its own way in different peoples. But the "classical method" is preserved in the work of playwrights of all peoples. Therefore, the translated classical stage works will be understandable to all peoples. As Pushkin noted -”each playwright needs to be analyzed based on the laws in which he applies.” This idea is connected with Stanislavsky's theatrical art - “how we interpreted the idea of a playwright on stage from the point of view of the director, how the actors interpreted the characters who served to reveal the idea of the work, talk about them. We do not need your opinion that I liked it, I did not like it. We need the right analysis of our interpretation,” says the famous critic who discussed his performance. Stanislavsky also told theater critics that “discuss the performance according to the laws in which we apply,” he said.

In his article “about drama” Pushkin analyzes the work of the authors of the French classical tragedy, based on the laws by which they apply. "In the palace-poets felt themselves below the fans of the higher class. In their eyes, the” audience of the higher class " is more knowledgeable than the poet. In any case, they thought so. The courtiers cannot give free and bold to their feelings and thoughts. There is a very subtle distance between the poet and them. Therefore, the playwrights tried to take into account the requirements of the courtiers with” extremely delicate " tastes. They refrained from looking from above at the great of their careers, the arrogance of high-ranking persons, the ridiculous situation in the form of “fervor”, and were afraid to express an unusual, inhuman feeling to the courtiers.” The great poet comes to this conclusion by reading the works about the courtiers.

In drama, too, there are many cases of direct imitation of classical samples. The conditions of the story always guide the playwright to correctly build both the plot of the work and the development of the struggle in the clash of characters. To inexperienced playwrights Alexander Ostrovsky - " I found the shortcomings of your work regarding the construction of a composite. You, do not think that the artistic form may not be the main issue for the stage work. The main reason for the success of the playwright is precisely in artistic form,” advises.

The recommendations of the famous Yugoslav playwright Bronislav Nushich can also provide support.

Bronislav Nushich (1864-1938) held a side notebook at the end of his life, in which he wrote his reflections on creativity and theatrical art and named them “unedited thoughts”. These inscriptions were published in the magazine” Theater”. At the end of these writings, he wrote his twelve-point writings for future playwrights and creators of theatrical art.

Below we bring to your attention these inscriptions.

1. Write only because you have come. Let the factors that make the work work work-the idea, the idea, the search for the Fabula, the story and the event that you encounter in your life, and the idea behind the events that arise in your imagination push you to write.
2. Let the idea of the work not deceive you with its charm, it is better not to apply to the same work if you do not have the eyes to cope with what you started, and your creative capabilities do



not require it. I often felt sorry after that I did not follow these thoughts myself, and found the strength in myself to abandon the idea and content of the future work and admit the fact that this does not correspond to my creative position.

3. Do not start writing until the thought and Idea in Pesa reaches its rhythm and is clearly formed in your imagination.
4. As much as it is necessary to strictly follow all the laws of architecture for the construction of a building, the demand in the drama is similar. He also reminds the imurat, which has a foundation, floors, roof, rooms. All its parts must be interconnected with each other, clearly and unobtrusively. There is enough light in each room, and using each free space there correctly, the number of rooms should also be determined based on the logical basis.

In drama, as in architecture, there are two laws:

- a) it is necessary to create its appearance only after initially clearly defining the internal structure of the building. In addition to the external and internal appearance of the building, its layout must also be established based on the task it performs.
 - b) in architecture, it is necessary to strictly follow the requirements that volumes are large and small in relation to each other. In terms of volume, it is imperative that the Additional, that is, the auxiliary rooms, are not larger than the main rooms and are not wider than the above floors.
5. Don't invent anything on purpose. Artificial and false movements cannot be "digested" by the stage. Place them in such a way that one serves as a continuation of the other. Even an episodic phenomenon should have its own cause, and they should be based on naturalness. Artistic integrity on stage can only be achieved through the logical continuity of events and phenomena.
 6. As an author, do not stipulate that actors follow your opinions and opinions. Let not your participation in your work be felt. If I say this differently, do not impose yourself on the hearts of your heroes in the process of writing, but rather allow your heroes to take a place in your soul, and you will only express their thoughts.
 7. Do not overdo the sentences and dialogues, let them not be overly silent. Let those on stage speak as if they were in life when they were written by the author in advance and remembered by the actors never felt, let them give the impression that they were supposedly playing for the first time in the eyes of your audience.
 8. Face the secondary heroes superficially, focusing all your attention on the main character. Heroes of the second level also have a special character, they have their own mission.

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