"Performance And Performance Art In Monologues"

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Annotation: this article is written about the rules of performance and types of monologues in the art of monologue, performance and experience

Key word: monologue, art of experience, performance art Monologue (from Greek monos 0 one, logos - word) is the speech of the hero of the work addressed to the interlocutor, sometimes to the audience. The idea of a monologue stage work is important for an effective opening, for illuminating the inner world of the characters, the unique features and virtues of their characters.

Dramatic work contains internal and referential monologue.

Inner monologue. The actor is forced to fight with himself on stage.

Internal monologue is a vital necessity for a person to reassess his actions, justify his behavior, express his reaction to one or another event.

According to the essence of the content, internal monologue is logically related thoughts filled with deep ideological and emotional content. Therefore, monologues are characteristic of people with a rich inner world. Appealing monologue - The actor is not alone on the stage, and his monologue is also aimed at influencing the minds of certain people.

Monological speech is a form of speech focused on the speaker himself, without taking into account the listening and answering of another person. In some dramatic works, the character's monologue is addressed to the audience. Monologue speech is also found in prose works. Poetry is one of the main forms of speech. Sometimes the culminating point of the work is described in a monologue. A certain fragment of the text is usually characteristic of a monologue speech, which is interconnected in terms of structure and content, has a unique compositional construction and logical completeness. Monologue speech can be expressed orally (giving a speech) or written (journalism, memoirs, diaries). The tone (intonation) plays an important role in the oral form of the monologic speech, and in the written monologic speech, the tone depends on the syntactic structure of the text and the place of logically stressed words. Monological speech is considered to be one of the basic speech forms of the speaker; It is a linguo-stylistic method and there are several types. For example, impressive (promoting) monologic speech, dramatic monologic speech, lyrical monologic speech, narrative (informative) monologic speech. There are forms of monologic speech such as open speech and internal speech; in open, i.e. external monologue speech, the character speaks out loud; in the inner monologue speech, the monologue is manifested in the form of the character's inner speech and thoughts.

In the teachings of Konstantin Sergeevich Stanislavsky, the founder of experiential art, the desire to understand the essence of movement has always occupied a central place, but in his latest research he paid more attention to it. If Stanislavsky asked the actors in the first period of his research: "What do you want in this scene?" - frequently asked the question, later: "If such and such things had happened, what would

you have done?" asked the question. If the first question prompted the actor to observe and therefore left him in a state of indolence (passive), then in the second case the actors were actively observed. Because they ask themselves: "What would I do under these circumstances, today, here, now?" - began to ask the question. And this thing motivated them to strive to understand the reasons that force them to act, to achieve mental action, to find a way to achieve the awakening of emotions while acting mentally. The student should clearly study the system of all the facts of the selected passage and understand its essence. But this alone is not enough to make the right letter - action. Because any action cannot be carried out without an excuse - reasons that motivate its birth. That is, "What am I doing?" - the question "Why am I doing this?" - you cannot imagine a parallel question. Each letter has its own reasons that call for action. A simple folk proverb confirms this: "There is no effect without a cause!" - says our people.

In the process of studying the events, the logic and sequence of the behavior and actions of the characters participating in them, the student actors, albeit slowly, begin to appreciate them, to understand the actions and reasons of their characters. Both in the stage piece and later in the full-length play, just like in life, "the struggle of the new with the old, of the advanced with the backward" takes place. In each work, one person moves in one direction, and the other person moves in another direction. Participants are divided into two camps. One has one goal, the other has another goal. As a result, conflicts and struggles occur between the two. It is educational to determine the causes of these conflicts, to understand the reasons for the purpose and behavior of one or another character of the selected piece, and to be able to turn them into one's own purpose and behavior under the condition of "Given conditions - I in the circumstances". is the most important aspect that should be implemented in the second stage of the period. A student who successfully passes this process will be ready to create on the basis of the next stage - "Given conditions - my role in the conditions". The task at this stage of the educational period is to help students to understand the main story without paying attention to the small details that can distract it, to determine what the line-action and counter-line-action consists of using a deep analysis, and therefore based on is to teach to clarify the dramaturgic conflict. Evaluating the facts and events of the scene means finding the inner meaning hidden in them, their spiritual existence, their significance and the level of influence. And this means searching the inner world of external facts and events and finding inner conflicts inside them, that is, deeply hidden. It is to observe the spiritual development of the event, to feel the level of its influence and character, to observe the aspirations of the moving persons. In a word, it means to know the internal laws that determine human relationships.

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