THE ROLE OF THE ACTOR IN THE THEATER

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Annotation: *This article brings to life the labor product of the director and playwright in the theater, the creators who do not spare their beminnat labor in pleasing it to the audience, meaningful ideas and reflections, information about the stage and backstage labor of the actors.*

Key words: *creativity, theater, director, opera, vocal, status, performance.*

Theatre is a field of mystery, whether it be musical theatre or Dramatic Theatre, yet its object is an actor. At the beginning of our topic, we were focused on the problems of musical theater. As Nemirovich Danchenko said "build the best building in the world, invite the best director, but the performance will not start unless the actor goes on stage". Therefore, the main focus should be on the actor to ensure the success of the performance. An actor is not just a person who plays a role, but a creator who builds the character of the concrete person in the captured work, that is, the image. Today we think that one of the main problems of all our theaters is the shortage of actors with full-fledged talent, because not all musical theater actors who are preparing at a higher educational institution work in their field. Many of the existing actors in musical theatre have become older or have not received any special education in higher education.

It is in musical theater that not only psycho-physical mover is needed, but also actors who again have musical temporitm, a strong voice, musical literacy. At the entrance to the brochure, an attempt was made to dwell a little on the problems of the regional musical theaters. The strain of the situation in existing musical heaters is forcing the artistic leaders of the communities to stage light-hearted, domestic-based comedies. The reason for staging a musical is that, as we have already said, actors with musical literacy, orchestral players will need ballet and choral teams. Naturally, it requires a lot of expense. But nevertheless, in musical theater there are jobs for orchestra, choir and other professionals. But for some reason, a large part of the repertoire of most theaters is occupied by dramatic works.

Most of the young professionals graduating from the Institute's musical drama department remain in the capital's theaters, concert teams, radio and television. The reason is that the creator, who went to work in the regional musical theater with all his passion, is faced with a stagnant creative process. Also, young actors stand in the theater community, actors over the age of 50 play the roles of Farhad, Tohir, Majnun, Shirin, Zukhra, Layli. An example of this opinion is the theatrical activity of the berdaq musical drama in the Republic of Karakalpakstan. This theater at one time surprised the audience with its activities. This theater, which has successfully staged the samples of World classical drama, is currently staging dramatic performances with only a departure, artistic helplessness, aesthetic impact, success. There are no talented, sought-after, demanding, creativity-hungry young actors who have graduated from the High School for staging musical performances, have already managed to create the image of the heroes of the Times on stage. It seems to us that most provincial theaters cannot fully justify the so-called Musical Theater. Suggestions can be made below in case of problems in the preparation of musical theater actors.

First of all, the work should be started from the moment of admission to the State Art Institute of Uzbekistan, which is the only one in the Republic. That is, an applicant who wants to enter the Department of musical theater acting is obliged to have musical literacy, be able to read notes, have voice skills formed,

be able to fall into rhythm. Of course, there must also be a dramatic talent. During the course of study, a vocal lesson for "actors of musical theater" in courses 1-2, and in courses 3-4, a more status lesson should be taken. Because Arias performed in musical theatre are different from operas. The school of voice and breath education in vocals and status in general is much closer to each other. But differs in execution styles. In this context, the status performance is more focused on need. In musical dramaturgy, music, melody is the primary means of expression. In music, the events of the work must have reflected characters, conflicts, behavior. The artist of musical theater should become a singer performer, achieve the creation of a True Image by bringing to the end the act of the role he is playing by singing. It is possible to achieve the creation of a perfect image only when the above requirements are met. In this work, the number of images in the diploma performances "Nodirabegim" and "Bobur shoh", which we conducted the analysis, is very large. But there are three characters with perfect character. These are Nadirabegim, Haqqul and Amir Nasrullo. Even in the interpretation of student-actors, these images have found a vivid expression. And in the diploma performance" Bobur shoh", based on the performance of students, the image of the only Bobur shoh can be called the perfect image.

The elements of musical theatre acting are studied by students until the end of the third year. And in the fourth year, he works on Diploma performances. Therefore, in order to improve master classes in courses 1-2-3 in yuqari, an attempt was made to make proposals to the curriculum with the aim of making them more perfect. In addition, experts invited from the conservatory at the Institute for vocal and traditional performance are teaching lessons. It seems to me that there may be no flaws in the performance technique of singing. But it would be advisable for a musical theater actor if teachers with an actor specialty who are aware of acting skills, stage speech, stage movement teach lessons. In the training of musical theater actors, it is necessary to rely on a special program. From the suggestions and considerations cited above, there is a need to revise the existing musical theatre actor training program. The manual tried to touch on some problems of musical theater within the framework of the topic of features of working on the image in the upbringing of actors of musical theater (on the example of diploma performances"Nodirabegim" and "Bobur shoh").

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