



PROBLEMS OF PROFESSIONAL DIRECTION IN THEATER ART OF UZBEKISTAN TODAY

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Annotation

What worries me is not that actors, playwrights, and critics are starting to put on performances, but that many of them are doing it better than some directors. It's unfortunate that there are more and more amateur amateurs among the current directors.

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G. Tovstanogov

Today the state pays great attention to the development of theatrical art in Uzbekistan. In this regard, our government has taken various decisions and is constantly implementing tasks for their implementation. Also, measures have been developed on the issue of spectators, which is the most important for the theater, and in accordance with the resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 50, public organizations are involved in providing spectators to all theaters. in the capital and region. This is a measure aimed at eliminating the problem of theater non-attendance. Another thing is to come to the public voluntarily, and not "in an organized way." And this means that there is a real creative upsurge in the theater.

Just as the theater needs spectators, so the audience needs performances of an artistic level, interesting and inspiring to come back to the theater. Of course, no one comes to the theater to study science or get an education. The spiritual aesthetic need for pleasure, for a new impression, leads him to the theater, to places of art. When the viewer comes to the theater and watches the



performance, he has to draw some important conclusions during the fun, laughter, mood. In other words, you need to "come, play and think."

Despite constant efforts to revive the creative process in theaters, to raise the artistic and ideological level of performances in the development of theatrical art, the problems of directing remain relevant. There is a lot of talk now, especially about the shortage of young and professional directors. This problem is especially evident in regional theaters.

Naturally, there will be no improvement of creative abilities in the theater, the appearance of good performances without a director. Directing is the most important and basic direction, revealing all the possibilities of theatrical art. Without a director, neither an actor, nor an artist, nor a composer, nor a lamp can stage a performance. The playwright's work, however significant it may be, remains on paper. In general, the creative image of the theater is determined by the director, who unites creative forces.

In short, there are 37 state theaters in the country. Everyone has at least two or three directors. They also work nonstop, staging 3 or 4 performances a year and having their own repertoire. But why is the level of performances, the potential of directors increasing? Why is there an opinion that no director finds a positive solution? What is the problem? Of course, there are a number of reasons why such a critical approach to the issue of professionalism in directing is becoming more and more popular.

Quite frankly, when we talk about professional directors, we think about digital directors from the fingertips. Bakhodir Yuldashev, Olimjon Salimov, Avliyokuli Khodjakuliev, Mansur Ravshanov, Rustam Khamidov, Karim Yuldashev, Munavvara Abdullayeva, Valijon Umarov ... The number of directors who can be considered a new generation of these leading directors is also limited. Today, among the young theater directors S. Meliev, F. Dzhumaev, A. Holmominov, A. To'raev, Kh. We can say that Burkhanov and others show good results in directing with their productions. If you count for the list, you can find many names with additional information about the director, but when it comes to potential, quoting them is unfortunately a serious matter. It should be noted that a number of measures are being taken to address this personnel issue. Director groups are graduated annually at the Uzbek State Institute of Arts and Culture. There are also annual advanced training courses for theater artists. In order to improve the material and technical condition of the theaters, stage-by-stage repairs are being



carried out. New modern buildings are being built for theater groups. However, as a product of professional direction, new research is rarely seen.

Now, when we think of the root causes of lack of leadership and the emergence of professional potential as a pressing issue, we can see that there are both objective and subjective aspects to it. As objective reasons, it is necessary to strengthen international ties to increase the creative experience of young directors, constantly organize experimental laboratories for new directors, hold international festivals in the country, and raise the prestige of We Sing You, Contemporary and Debut festivals. All this creates a healthy competitive environment among directors, creating new research. A number of measures are being taken to address these problems. Every year, various theater groups take part in theater festivals between foreign countries and the countries of the Commonwealth. For example, a number of young directors were sent to the creative laboratory of young directors in Moscow as part of a festival organized by the Chekhov International Theatrical Confederation. Increasing such hands-on work and collaboration will increase the opportunities for young people to gain experience in directing. It is also necessary to organize more tours of foreign theaters and theaters of Uzbekistan. In 2015, the visit to our capital of the British theater group the globe, the South Korean Heboma theater and the performances presented by them aroused great interest among theater artists, especially young people. Improving such international relations will be a positive impetus for the development of new research in the field of directing.

Now, if we look at the subjective aspects of the problem in the field of directing, it is only related to the aspirations of the creator. An artist who chooses the profession of a director must constantly work on himself. Directing is an art that is achieved by constant research, hard work, and it is impossible to study it at an institute for four to five years and fully master it. Having a directorial education does not mean that you are still a real director, that you have become a director. As Peter Brook, the greatest director of our century, said: "Nobody grants director status. This level can only be achieved through hard work and research." As mentioned above, there are not so many young directors in theaters. But they don't know how to prove themselves as a director. The reasons for this are the lack of conditions in the theater, the lack of a good play, and many other reasons. There are also certain reasons for these reasons. However, due to the lack of internal training of young directors, they face various organizational problems.



Frankly speaking, this problem, which has become relevant in recent years, is not based on the absence of directors, but on their professionalism and level.

Today the theatrical art in the world is developing in a new way. In every era, be it theater, fine art or literature, every art form is renewed and takes on a new content and form. Today, with an old-fashioned performance, it is impossible to keep the audience in the theater hall. Because there is the Internet, TV channels, the art of cinema, which gives him new impressions. So, in the theater, it is necessary to create new and original plays, both in content and in form, that could compete with these arts and opportunities. And first of all, it is necessary for directors to understand this, to feel the task facing them, to implement ideas that today may interest people. It is important to remember that the only purpose and task of working in the theater is to stage performances rich in innovation. For this, the artists who have chosen this profession and bear the title of director must themselves have sufficient knowledge, know the experience of the world stage and find a way to observe, study and realize their way of life. A director whose goal is to create a play is undoubtedly in demand.

After all, since the director in the theater is the primary one, each director must keep up with the times and come to the fore with new creative ideas and a willingness to implement new ideas in the "leadership" of the creative team.

List of used literature:

1. Interpretation and analysis of the scene / Zufarov Yu. Tashkent: Musical publishing house 12. - 13 p.