



THE DIRECTOR'S WORK ON MONOLOGUE AND MISE-EN-SCENES

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ABSTRACT

This article tells about the director's work on monologues and mise-en-scenes. Mise-en-scene is the setting and casting of actors on stage. Arto, on the other hand, called the mise-en-scene "the language of space and place on stage." If we look at this phrase from the point of view of theatrical art, it is a form of content of the performance on the stage. Director is a French word that literally means management, distribution.

KEYWORDS:- Director, actor, jadids, monologue, decoration, costume, mise-en-scene, play, tragedy.

INTRODUCTION

The concept entered the Uzbek National Theater with a group of graduates of the Moscow Theater Studio, led by Mannon Uyghur. Up to this time, in plays such as "Padarkush" (by Behbudiy), "Is Advocacy Easy? (by Avloniy)", and "Poisonous Life" (by Hamza) staged by Jadids, the director himself or a literate amateur acted as the director, teaching the actors the distribution of roles, where they should appear from, how to speak, and so on. In most cases, the actors themselves memorized the words of the poem and performed. The organizer (director) controlled who wore what, where the lights were on, and where the music was played.

To this day, it is no secret who the director is. When asked "What does he do?", the answer is without hesitation "staging a play.

But not everyone can find a clear answer to the question of what is meant by staging.

First of all, the director's task is not limited to just distributing the role and teaching the actors how to perform it. Because the director creates the mise-en-scene. More precisely, the mise-en-scenes are invented.

A monologue is a Greek word that refers to a speech addressed to the participant of the work himself or other participants to the audience.

Talking to two people (dialogue) makes it easier to create a stage for discussion. In the monologue, one person has to speak. Perhaps it is better to remove the monologue from the play.

So how do you remove the monologues of Hamlet, Jamila, Gafir, Rustam, Othello, Lear from the classic works? What to do with the plays that are created only for one performer?



If it is thought deeply, the monologues in the ancient poems are not absolutely obsolete. On the contrary, the interpretation of scenes related to monologues is outdated.

Before starting work on monologues, it is advisable to divide them into four groups.

A monologue performed by the protagonist alone on stage.

This scene, like other scenes, is rich in mental and physical action, and the events take place in front of the viewer's eyes. The director's task is to avoid this many vocabularies and turn it into an action-rich scene. Here are all the elements except the companion (partner): decoration, music, lamp. The lamp may change. There is also a theatrical costume. All of this serves as a companion for the theater director and executive actor. To make up for what is missing on stage, the director must use imagination and thinking. Well, a natural question may arise as to what the relationship will be like. The attitude, in Stanislavsky's words, is that the environment surrounding the actor on stage should be done through decoration, costumes and inanimate objects. In addition, it includes the actor's intuition, his inner state of mind. This means that the director has at his disposal all the necessary things to establish a relationship, and not to go into a dry rhetoric. When we talked about public scenes, we called on the director to limit his will as much as possible. Maybe it would be appropriate to let go of those desires here? No, here, too, desires and aspirations have to be curbed even more. True, gestures such as noise, running, and grabbing in public scenes cannot be used here. The viewer's attention will be focused on one person, not many. The main expressiveness of the monologue scene should also consist of limited movements. One step, half step, half turn, half turn, slightly forward, backward, and so on.

As if during a one-on-one shoot, we know full

well that the audience expects something from the lone man standing under the shadows of the lights. This means that the entire responsibility and weight of a hall full of people falls on the sole actor. The actor's monologue should not start suddenly, but be a continuation of the events that took place on the previous stage. From a technical point of view, this scene should be constructed in such a composition that the actor feels that he is at the center of all events. A monologue is an open expression of thoughts hidden in the web of the heart.

As an example, consider a scene with the following content. The beautiful girl, dressed in a wedding dress, is getting ready for the wedding ceremony. At this point her eyes fall on a book lying on the edge. Involuntarily flips through the book. The leaf of a flower falls from it. The girl slowly lifted the leaf, stared at it, and sank into a trance. This leaf is a symbol of youth, first love. The girl is married to someone other than her lover at the will of her parents. Involuntarily, the girl's inner feelings and thoughts come out. The monologue begins. What should the actress do at such a time, to whom or what should she address?

Of course, she turns to the audience and interacts with them. The girl stares at the far point of the hall above the audience's head. She imagines that young man who remains an "orphan in love." Her efforts are extremely frugal. She is wearing a wedding dress, a ring on her hand and a flower petal presented by her beloved boyfriend. Let's say the walls of the room (decorations) are magnificently decorated. From time to time, the girl's squinting eyes can search for someone in the auditorium, addressing someone.

Another type of monologue is a narrative monologue.

In our daily lives, we involuntarily talk and argue with ourselves out loud. We explain, we say, we talk to the listener in our imagination.



This view of the monologue is typical of a pop performer. Preaching has its own set of rules, and ignoring it discriminates against the art of acting.

If two people are talking, the interlocutor is his companion. The viewer involuntarily becomes a witness to this conversation. For the preacher, too, the audience becomes the conversational companion. A story-style monologue performer doesn't just have to be in constant communication with the audience. It is possible and necessary to talk to oneself as in life. But the performer is making a physical movement, and the words that come out of it should seem to stop him from using it.

From this point of view, the layout of such a mise-en-scene should also be very economical. If the director prefers to say the monologue standing still, the actor can move with his body where he stands. If the actor is asked to change his position, he can move on to other points, taking a step or two.

Transformation is the embodiment of an actor in another image.

So, in the two types of monologues we have seen above, how can an actor be portrayed in a different way? Especially in a secondary monologue, the actor interacts directly with the audience. Looking into the eyes of a large audience, he says, "I don't think that's the case, that's the way it is."

Thinking on stage is a very difficult job.

During the performance of such monologues, the inner world of the protagonist should be exposed, as well as the original face of the creator. It is therefore recommended that the creative man not to engage too much in external behaviors.

For example, an actor playing the role of Hamlet should be able to bring the audience into the

whirlpool of their thoughts, to be able to follow them. This is why the inner experiences, consciousness, and actions of the great genius are more important to the viewer. The thoughts of a positive hero can be like that. We follow them, fall into his condition, share his sufferings and thoughts. Now is it necessary to agree with the opinions of such heroes as Richard, Kodirkul commander-in-chief, who has lost the image of humanity? Never! Here the author's attitude to such heroes is reflected, as if to say, "Look at the real faces of such people." Therefore, one should not give in to sincere execution and go to the conclusion that the worldview of the protagonist and the author is the same. In short, the story-style monologue is an expression of the protagonist's inner worldview.

In such scenes, the actor has to expose his inner world along with the protagonist. This means that not only the external side of the actor, but also the inner psyche takes a different form.

The two types we have considered are the basics of monologue. There are two other types of monologues, one of which is the scene where the monologue is told and the narrative monologue.

For example, Gafir's monologue in the play "The Rich and the Servant" is a monologue among the other participants. The monologue in such scenes is a continuation of the flow of events that continues to this moment, and should again serve the development of this flow. This is why it is called a monologue scene performed with the participation of other participants. At such times, one person often speaks and the others listen without moving. In fact, other non-speaking heroes also need to be on the move, expressing their reaction to what is happening on stage. In Hamza's "The Rich and the Servant," during Ghafir's monologue, the other was able to provide an active movement. The director must also be able to turn the remaining participants in the scenes associated with such monologues into



active participants in the event. After all, during the scene, only one protagonist speaks, and while the others are silent, one of the spectators, of course, watches the actor standing speechless. In such cases, vitality and theatricality are disrupted.

In many of the poems there are story-style monologues. For example, the protagonist tells the story of an exciting journey in the circle of friends. To whom should the words of the protagonist be addressed? Of course, to his comrades. At such times, as the director builds the mise-en-scene, the narrator must take into account that he must take turns looking at each participant and talking to him. Only then will this scene come to life. In another similar play, Umarjon Ismailov's drama Rustam, is Rustam's famous monologue about "money," in which the protagonist addresses the general public, not just one or two participants. At such times, the audience in the hall is required to be perceived as the public, and to be addressed. To increase the number of listeners, the actor can shout, speak, address, look for answers to the question from the crowd even further over the head of the audience. In some cases, in order to bring the protagonist closer to the audience, the director may turn off other lights, leaving the speaker alone in the light, thereby trying not to distract the audience. But it is absolutely inappropriate to turn off these lights when the lights take on a certain load in the performance and serve to express the scenery, latitude, space, area and time.

Monologues performed with the participation of stage companions can be divided into three parts:

- a) The whole attention of the audience should be on the speaker. In such a scene, the task of those around him is to help the speaker by listening intently;
- b) The audience's attention should be divided

equally between the speaker and the listener.

In the play "The Rich and the Servant" the attention of the audience must be sometimes on Gafir, sometimes on the judge, sometimes on the ellikboshi (a character in the play), sometimes on Holmat. In such a situation, the director must clearly place the participants on the stage so as not to keep the viewer's attention for a long time in one protagonist, and most importantly, place the speakers in the first part of the stage, the secondary sentences in the second and third parts of the stage;

c) the monologue should serve to create an atmosphere in the scene. That is, the audience's attention should be on the listener, not on the speaker. To make it even clearer, it can be a major goal for a director to observe how the speaker's words affect the audience. For example, in Shakespeare's tragedy Othello, Othello tells the story of how he found his way into Desdemona's heart. What matters to the audience here is not what Othello said, but how that statement affects senators. But listeners should not move abruptly in such scenes, and should not go to show off their shiny clothes. In this case, the essence of the monologue is lost.

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