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## Process Translation and Creation of Image

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**Abstract:** This article is about the reincarnation of an actor and the creation of his image on stage. According to the Stanislavsky system, purposefulness for creating an image is an action, an actor and a proposed circumstance. When it comes to describing an actor's work, we can sometimes see that a certain psycho-physical (mental and physical) state prevails, which consumes all the strength, mental and physical. At the heart of the teachings of K.S. Stanislavsky - purposefulness - the action of the actor in the proposed circumstances. That is: the proposed circumstance, purpose, and action. Without these three pillars on the stages, it is difficult to comprehend life and reality. From the very first steps, the student is given a magical task: "I am in the proposed circumstance" if they master this, then it becomes easier to work on the role in the proposed circumstance, and it becomes easier to finally enter the role to create an image.

**Keywords:** Actor, theater, play, playwright, image, character.

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To believe in a given circumstance is a natural ability and can be developed, but it cannot be taught. The end result of the action must be embodied in natural creation. Where there is no artistic fantasy, there can be no question of art. But the creativity of the actor is secondary. So he's just a performer.

Therefore, the actor will first of all turn to the playwright, who is the primary source. Symbols (images) are recommended in the work of the playwright, it is more correct to say that they are still in words (on paper).

If an actor is made up and dressed in the image and eloquently reads the words written on the book, can it be said that the image has been created? No, of course, we can say that closer to the image, that is, this image is a hero created by a playwright, and not an actor.

The creator of such an image is a playwright. But seeing such an expressive reading, a simple viewer who hears it and can imagine that this character was created by an actor. Because he influenced the art expressed through this hero.

If an actor reads the text in a more expressive and emotional sonorous voice and the audience is pleased with him and applauds him, such an actor is an amateur, imitator, feeling like a "real professional actor", he does not even get tired of beating his chest and shouting: "I am a real creator"

There are such actors and actresses writes K.S. Stanislavsky is alien to them such concepts as creating an image, entering the image of a character, such actors have adopted any role for themselves and made it their "highest goal" to show their appearance and pleasant voice. They go on stage only to be applauded. This is the essence of their life. It's like a player running across the field without a ball. The appearance of the actor is similar to a double-edged dagger.

One must learn to use it productively and wisely, otherwise its external charm may become its art. [2-60 pages]

In acting, it's important to get into character and perform it convincingly. More precisely, when an actor creates any character on the stage, initially only if he can convince himself of the features and characteristics of this image by creating them in the eyes of the viewer, in a certain space and time, the image he created will become interesting and convincing as an example of true creativity. This means that the actor is the creator of the image. To evaluate the logical events of the role, it will be necessary to find its internal and external character.

For instance; Iago in Shakespeare's Othello. In the first scene of the play, he appears as a dear friend, a close associate of Othello. In fact, the opposite is true. There are two numbers in Iago's body, one of them is cunning, jealous, hypocritical, flattering, and the other is simple, sincere, kind and faithful. His inner appearance determines his outer behavior. The hypocrite tries to do wrong by hiding his intentions or, conversely, his behavior reveals his inner purpose. Inner and outer appearance plays a key role in achieving the higher goal of an actor.

The actor forms the image of the role by observing the world around him, people. Having correctly determined the nature of the role, you can clearly show the interpretation of the image.

Enthusiastic development of the actor's worldview, knowledge, life experience, thoughts and intuition, creative imagination The artistic form of the play is an attempt to find a holistic and harmonious combination of all the qualities and features inherent in the human character, taking into account the interdependence of behavior in accordance with the morality of the image in the context of the play.

What is the difference between the actions of the main characters of the play "Learning to act independently" and how do your actions end? Where it starts. They and others will connect on their own if you follow this path, as I have shown you.

Thus, you are approaching a form that says that it has taken on a different look. Of course, only

under one condition, if you understand the poem correctly, you will be able to cultivate in yourself its idea, plot, conflict and image, character.

The emergence of an external characteristic depends on the expressive search for the disclosure of the internal content of the role. The student must master the subtle processes of the inner soul of a person and all the means of meaning, that is, they will be able to capture sound in different registers and timbres, breathe correctly and improve precise and diverse plastic movements.

The actor must have both internal and external character traits in order to create an interpretation of the image. Studying the character, thinking and movement of the character is one of the important stages in the process of working on the role of an actor.

A sense of inner character gradually develops in the creative process, may arise spontaneously based on gradual or accidental discovery, emotion, experience as it develops.

In order to direct the thoughts and imagination of the actor to the right point, it is necessary to study the work and fully organize the characterization of the protagonist, which he creates from its text. This approach helps the actor to intuitively determine the not found or found, but not fully understood nature of the role.

The characterization of the image in any case forms the logic of the actor's behavior and provides a basis for identifying external character traits. Below we will prove this by characterizing Lear, the protagonist of Shakespeare's King Lear.

It is well known that the work measured the daughters of King Lear as if they loved them, and rewarded them accordingly - giving them their own thrones, begins with the scene of the merciless expulsion from the palace of his little daughter, who failed to prove her love for her father in his language.

When we study the nature of the image of Lear, first of all, his self-confidence, attention to himself by those around him, we see a person who has become more selfish, treated with love

and respect we see a person who has become more selfish, treated with love and respect. The eternal throne, wealth haunted him.

He was convinced that the compliment he received was due not to a sense of deprivation of the crown of dominion, but to his own person. It was this belief that made him overly selfish. Because of this selfish belief, he gives his wealth and throne to his two daughters.

But it would be wrong to call Lear a fool or a madman, drawing conclusions from his stupid behavior. Over the years, he managed to rule a very large kingdom, very good, successful. He was a brave commander, wise in making decisions, strong-willed, strong king. The long years of domination left an imprint of cruelty and stubbornness on his character. He makes different decisions very quickly. Satisfactory.

The reason for his stubborn and evil speed, seething blood and inability to control his emotions is that he survived many battles and wars during his reign. Many of them succeeded in these battles thanks to their wisdom and courage. This success, this succession of fortunes, lies in his character, the building blocks of selfishness.

He does not realize that the respect and admiration of others is the result of his stubbornness, fiery anger, fame and power. When the throne and power are lost, his stubbornness and stubbornness begin to bother those around him, especially his children. This is the result of his egoism - to share his wealth with his children, as if rewarding his love, that is, to measure love with wealth. Such a stupid measure brings a lot of trouble on his head. When all the wealth and the crown are divided, the value and respect of those around him and his two daughters is reduced.

Despite all the stupidity and cruelty, King Lear has a sensitive heart, a childish thirst for love and a pure heart. The same sensitivity, innocence, childish simplicity wash away many of his shortcomings. A cordial, loving, pure-hearted girl who believes in justice and truth cannot bear such kindness. Lear lived all his life in a trance, in the arms of love

First his mother and then his wife showed him

infinite love and respect. That is why his heart is tender; he is waiting for the love he sees from his mother and wife from his daughters. For this love, he is ready to give everything.

This exalted fire of kindness, shown by women, gentle, beautiful creatures of nature, makes them helpless before the injustice that such gentle creatures may later face. Ruthlessness, seen in his own children, puts any father in endless suffering, and sensitive and noble, who always lived in a circle of compassion, puts Lear in double trouble.

In the management of the state, Lear was very clever, but he missed the most important thing; in raising his daughters, he makes mistakes, which in the end will lead to the death of Lear. Girls who grew up in the glory of their fathers measure everything with money and wealth without any difficulty.

Cordelia was the youngest and most beloved of the girls, until she divided the crown between her two daughters and drove the youngest daughter out of the palace.

Lear treated his youngest daughter in a special way, because she was the fruit of love given to him by nature when he was already quite an adult. Perhaps part of the unequal treatment of children is due to the fact that the love of two daughters for their fathers was fake.

One of the sides of the greatness of Shakespeare's work is that none of the events in it has its own roots, has no basis and does not go unnoticed. The figurative psychology of the work also has its full life basis.

This deepens the process of working on the character of the role. The actor creates a holistic image of the image with a variety of mannerisms, characteristic demeanor, demeanor, facial expressions, voice, speech features and, finally, makeup, clothing, through the protocol of character traits created by him.

In many cases, the external elements of character are intuitively formed in the actor in harmony with the internal character traits. Both of them help to define the logic of role behavior. The appearance of the role and the elements that make up its typical features are complemented by the conditions of acting work, the social

situation, and much more.

As the events of the play develop, the character of the image also changes, which takes on a different form. The stage image is the basis representing the leading behavior of the role, and its character is an individual character trait.

Both of them are the essence of the process of working on the role and ensure the integrity of the image of the character. When an actor is more or less familiar with the internal and external appearance of the image that he creates in the process of studying everyday life; home exercises in creating an image can give good results.

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