

Раздел 2. Театральное искусство

Section 2. Theater

UDK 792.01

DOI: 10.29013/EJA-23-3-16-18

J. A. MAMATKOSIMOV¹¹ State Institute of Art and Culture of Uzbekistan Tashkent, Uzbekistan

ACTOR'S ETHICS – ARTISTIC AND PROFESSIONAL FACTOR

Abstract

Objective: To shed light on the importance of actor's ethics in ensuring the artistic level and professional performance of a stage work.

Methods: observation, systematic analysis, representative analysis, interview.

Results: In this article, the issues of actor's ethics in theater art, its social, aesthetic and spiritual importance, the criteria of actor's ethics in the formation of professional theater are studied on the example of Uzbek theater. Also, the issues of actor's ethics, performance criteria are studied on the example of Vakhtangov theater studio and "Turon" theater troupe. The issues of actor's ethics and stage culture in modern theaters are analyzed. Recommendations are given on improving actor's ethics and performance culture.

Scientific novelty: This article defines the standards of actor's performance discipline and stage ethics.

Practical significance: This article serves as a methodological source for creative processes in the theater and training future actors and directors.

Keywords: actor's ethics, actor's spirituality, stage culture, director's art, mentor-student traditions, aesthetic education.

For citation: J. A. Mamatkosimo. Actor's Ethics – Artistic and Professional Factor // European Journal of Arts, 2023, №3. – C. 15–17. DOI: <https://doi.org/10.29013/EJA-23-3-16-18>

Introduction. One of the most important aspects of the concept of artistry and professionalism is the issue of stage ethics. For a theater to be a theater, first of all, it needs a solid, hard, hard-hitting, in a word, iron discipline.

An actor should learn stage ethics not only by coming to the theater, but also diligently study ethics in the family circle and in educational institutions. Because, along with improving acting skills, ethics should also be developed, moreover, ethics should be ahead of skills. For an actor, along with perfect mastery of stage art, respect and love for the team and the stage are required.

Actor ethics is a pressing social issue. Actor ethics has always been a focus of research for theorists and practitio-

ners. Among them, K. S. Stanislavsky [10], M. Rahmonov [6], T. Islamov [2], J. Mahmudov [4, 5], B. Sayfullaev [9], Sh. Rizaev [7; 8], F. Ahmedov [1], J. Mamatqasimov [3] have researched the personality of the actor as the main factor in ensuring the spirituality and culture of the stage.

Each theater has its own internal rules, written and unwritten laws. But no matter what theater it is, the stage is the same, it serves the audience. Therefore, the internal discipline of all theaters is also approved in the interest of the audience.

E. B. Vakhtangov, who made a worthy contribution to the formation of professional theater, conducts experiments to convince not only the audience, but also people who have nothing to do with art. "What should a studio

be like?” E. B. Vakhtangov writes the following answer to the question: in order for the studio to be like our dear home, at least one wise nail should be hammered into its wall; in the studio, it is necessary to educate the artist by teaching, not teaching; a person always wants to be surrounded by good people. Good people should be educated in the studio; the theater is a creative team and how it is formed depends on the team’s cohesion [5, 29].

E. B. Vakhtangov sets the following requirements for the students of his theater studio: to be pleasant in dealings; in everyday life – to be humble; lend a helping hand to friends; to support each other in team work; in behavior – not to be arrogant and arrogant; serious discipline and focus in training; there are no small roles, there are small actors; today – Hamlet, tomorrow – stage worker, lighting, costume designer; in front of the crowd, giving up a role for a skilled actor; a poet, an artist, a painter, a tailor, a worker – they all serve one purpose; breaking any law in the creative life of the theater is a crime; staying late, laziness, stubbornness, nervousness, bad character, not knowing the role, forcing to return something twice – it is very harmful for work, it should be eradicated [1, 48].

The “Turon” theater troupe, which is the foundation for the formation of the Uzbek National Professional Theater, also has its own Regulations, and the “Obligations of Executive Members” section of this Regulation contains the following clauses: executive members, if they are busy in a performance, must come to all the rehearsals and follow all the instructions of the director; performers who do not come to the rehearsal twice without a valid reason will be deprived of the right to participate in a particular performance; if they do not attend the main rehearsal and the performance with their participation, without notifying the director at least one day in advance, they may be excluded from the performances.

The following clauses of the “Regulation” define the duties, rights, opportunities and privileges of the performer-actor, director, other creative and organizational members, which shows how seriously the “Turon” society operates [7, 68–70].

The great figures of Uzbek theater art, Makhsima Qoriyeva, Maria Kuznetsova, Abror Hidoyatov, Obid Jalilov, Hajisiddiq Islamov, Etim Bobojonov, were living and bright symbols of dedication to the theater, being demanding and strict with oneself and others. They were devotees who sacrificed their lives for the theater, and

acted with great respect on the stage. When they came to the rehearsal, it was as if highly disciplined people gathered for a very important business, and an atmosphere of serious business was created in the theater.

If the future actor does not understand and master such qualities as the collective interest, the importance of supporting his colleagues, putting the collective interest before his own interest, speaking the right words, and honesty during his education at the educational institution, he will not have the time or opportunity to learn these qualities on the stage of the professional theater. Superficial imitation on the stage, appearance cannot mislead the discerning viewer. So long as positive moral and decency qualities are not formed in the actor’s mind and consciousness, he cannot convincingly portray a negative character [4, 13–14].

Research result. The theater team is a very complex team. Unique, original, brilliant creative people work here. Each of them creates in dependence on each other, apart from creating an image. Therefore, theater is an art made up of many people.

The efforts of one person and all will be directed towards one goal. In this case, discipline and manners come to the fore in the creative team. The role of the director in the formation of the team’s taste, work culture, desires and wishes, and traditions is huge.

It should never be forgotten that discipline and manners are inextricably linked with the work of the theater team. It is only through true discipline that great screen and stage productions emerge.

Art and discipline are inextricably linked. It is necessary to achieve that iron discipline becomes a law for the entire creative team to fight violently against manifestations of disorder.

The great artists of Uzbek theater art, A. Hidoyatov, Sh. Burkhanov, S. Eshonto’raeva, O. Khojaev were among such devotees. For them, the discipline of work and creativity was in the first place. It is not without reason that M. Uygur, E. Bobojonov, M. Muhammedov, T. Khojaev, N. Alieva paid great attention to the moral image and morals of actors and directors. According to them, the actor’s aesthetic education is not an additional element, but a necessary quality.

Summary. Theater is a center of enlightenment. First of all, order and discipline should be achieved in the theater. Not to speak loudly in the theater, not to disturb others’ training, not to pollute the theater is also a sign of discipline.

The most important characteristics of our actors are deep idealism, completeness of faith, considering the theater as a center of education. At this point, as we conclude the topic, we recommend the following:

- to strengthen the role of family and educational institutions in ensuring the issue of ethics, including stage ethics;
- establishment of teaching of special subjects in educational institutions training personnel in the field of acting and directing art;
- Strengthening the mentor-disciple tradition;
- immediate revision of the existing internal regulations in theaters based on the requirements of the time;

- achieve the integration of national and foreign experiences in improving the issue of stage ethics;
- organization of “Adult School” clubs led by experienced theater actors;
- organization of “Masters classes” in educational institutions of experienced actors.

Theater is public art. He enters into a live dialogue with the viewer and has an aesthetic effect on him. Spiritual perfection in the theater is a guarantee of the high cultural life of the society, and in this regard, every artist should first of all strengthen the sense of personal responsibility towards the profession.

High respect and love for the stage, performance discipline, high performance, in a word, high ethics of the actor – this is a guarantee of artistry and professionalism.

References

1. Akhmedov F. E. Basics of directing public holidays.– Tashkent: Alokachi, 2008.– 424 p.
2. Islamov T. History and scene.– Tashkent: Publishing house of literature and art named after G’Ghulam, 1998.– 302 p.
3. Mamatkasimov J. A. Stage culture in the direction of public holidays.– Tashkent: Science and Technology, 2009.– 208 p.
4. Mahmudov J. Acting skills.– Tashkent: Bilim, 2005.– 128 p.
5. Mahmudov J. Vakhtangov school // Theatre, – No. 1.2009.– 29 p.
6. Rahmanov M. and others. History of the Uzbek National Academic Drama Theater.– Tashkent: 2003.– 268 p.
7. Rizaev Sh. Jadid drama.– Tashkent: Sharq, 1997.– 198 p.
8. Rizaev Sh. Spirituality of the scene.– Tashkent: Ma’naviyat, 2000.– 176 p.
9. Sayfullaev B. S., Mamatkasimov J. A. Acting skills.– Tashkent: Science and technology, 2012.– 388 p.
10. Stanislavsky K. S. The actor’s work on himself.– Tashkent: New age generation, 2011.– 468 p.

Information about the authors

Jahongir Abirqulovich Mamatqosimov, Doctor of Philosophy (PhD) in the field of Pedagogical sciences, Associate Professor of Uzbekistan State Institute of arts and culture

Address: 100164, Uzbekistan, Tashkent, M. Ulugbek dst. Yalangach 127^a.

E-mail: jahongir.80@mail.ru

ORCID: 0009-0008-5814-8258