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PROFESSIONAL DIRECTING AND DIRECTING SKILLS IN THE FORMATION OF FOLKLORE-ETHNOGRAPHIC GROUPS

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Abstract

Object: the role and importance of the art of directing in the organization of folklore-ethnographic performances at a high level.

Methods: scientific-practical, comparative analysis, comparison.

Results: It is important to have a group that works together with the director. To help the creative team to express the idea of the event in cooperation with the director, develop it and perfect it artistically.

Scientific innovation: new skills of the director were studied in the folklore-ethnographic creative teams.

Practical significance: this article serves as a methodological resource for folklore-ethnographic communities, as well as young researchers and directors.

Keywords: *folklore, ethnography, celebration, spectacle, direction, tradition, event, ceremony, creativity*

Introduction

The director is a creator who stimulates the imagination and thinking of the audience with his interpretation, enriches his artistic feelings, and makes his level of wisdom invisible. That's probably why the famous director and actor, theater art pedagogue K.S. Stanislavsky said to the fans of theater art: "My friends, when you step into the art world, before entering it, be free from the absurd doubts of life, enter it with the best human feelings and thoughts" – noted. In this opinion, he emphasized the sanctity of stage art and the fact that creativity is a responsibility

to the audience. Therefore, increasing the ideological impact in all types of performing arts, creating a full-fledged artistic work, and conveying it to the people at the level of a model requires professional knowledge and skill from the director. Organization of folklore-ethnographic shows at a high level requires high skills and knowledge from a director who knows national traditions. The reason is that the director of the folklore group must know well the differences in the customs, dialect, way of life, costumes and dance moves that distinguish one region from another. Otherwise, it is possible

to make a mistake at the level of an amateur, mixing the naturalness and the characteristics of that area with each other. The director of folklore-ethnographic performances shows his creative power when he shows only the originality of the members of the creative team. Realizing the creative power of the director, the members of the folklore team create in collaboration with him to deliver the assigned task to the audience through a full, colorful, aesthetically beautiful performance. Only as a result of such unity, a healthy creative environment is created. Direction of folk-ethnographic shows means correct use of means of expression in performance, creative organization of all elements related to the show, creating a harmonically integrated artistic work. So, the stage interpretation of the folklore performance is achieved by the director as a result of his artistic imagination and the correct use of the abilities of all the participants of the creative team. Therefore, the director-guidancer, manager, creative interpretation of folklore material through the performance of team members is considered.

Materials and methods

Folk art is a type of performance that identifies talented people among the people and promotes their creativity. That is why he has been competing with mass media such as radio, cinema, and television without losing his live performance style. The reason for the popularity of folk art among the people is that the creative process of the live performance of the team takes place in the presence of the audience and serves for the success of the team. Therefore, acting skills are required from the members of the folklore-ethnographic team. So, if each member of the team, that is, the skill of the actor, can create an artistic image on stage with his physical and mental nature based on the song or dance he is performing, this performance is considered the success of the whole team. The uniqueness of the work of the actor of folklore-ethnographic performances is that he creates at the same time, and the material for this creation is considered. He is both the object and the subject of creation. Therefore, folklore performance, which is considered to be different from all art forms, is the result of each actor's passion, voice, intellect and

feelings. If the creative product of the creator in all types of art lives on after the death of its author, for example, the works created by sculptors, painters, composers, dramatists, etc. are preserved, and if an actor resurrects them, such a creative product lives in the memory of the viewer. The originality of the folk actor's performance is only his own, he carries with him such an unrepeatable aspect. It should be noted that live performances differ depending on the mood, nature, and environment of the folklore performer.

Result and discussion

The reason is that the artist is influenced by what is happening in the environment in which he is performing, draws a conclusion, and changes. This is the beauty and virtue of live performances in folklore performance, and the difference from other art forms. A folk art actor realizes the thoughts and wishes of the director through his imagination, thinking and skill. Communicating face-to-face with the audience, he brings them into the world of events in the work, causes them to think, think, reflect. A skilled actor attracts the audience to the performance of the team through music, song and dance. The goal of the director of such performances is not to force the participants of the event to sing or dance, but to arouse the desire of the public to join the folklore and traditional folk art, which is the basis of this performance. These wishes are included in the pre-show script and the director's idea. Is to create an "island of improvisation" for each member of the team to actively move, and to create an opportunity for each audience to feel the opportunity and show their abilities by joining a folk dance or song. In this regard, scholar M. Kagan, a scholar of holidays, expresses his opinion as follows: "Household forms of music, dance, orientate people to their emotional behavior in a group, their general mood, and their spiritual state in one or another situation of life". So, if the ideology and theme of the folklore-ethnographic performance is high in terms of spirituality, its performance can demonstrate the experience and skill of the actor and create an artistic whole stage work. Mastery is the peak of a person's ability and ability. It arises and develops only due to the enthusiasm of the individual. In reality, if

there is physiological ability, but if there is no hard work, determination, and perseverance, then the question of skill turns into nonsense. All the great and small successes of Jesus, in whatever spheres of life they are, are all related to the cocktail of that sphere. Talent and ability to work should be harmoniously twinned. Without ability there is no creativity, without creativity it is impossible to imagine ability. In this regard, the following comments of K. Stanislavsky are appropriate – “In order to reach the true peak of stage art, 99 percent of the actor needs a cocktail and another “something” given by nature”. So, the ability and skill of the folklore team is a social phenomenon, which is emotionally reflected by the mekhnatist through artistic images, emotional feelings, and has an ideological-aesthetic effect on the audience. The director of folklore-ethnographic performances must be a musical literate. Because “the director of public holidays and performances has a greater responsibility and responsibility than the director of the theater”, says Professor I. G. Sharoev. The director of the public event should know the preparation of the participating groups and their performance capabilities. Also, the process of their coming to the rehearsal, the arrival of a large number of teams in transport, and the process of settling in the building where the performance will be held, should not be left out of his attention.

If such organizational aspects are not paid attention to, the artistic quality of the event will be undermined. Therefore, it should be noted that the director’s work with folklore groups in mass theatrical performances is legally a creative and organizational work. The organizational preparation work of the director of the folklore-ethnographic group is defined in three directions. The first is to determine the place where the movement will take place, if the rehearsal area is clear, it should be carefully studied. Also, the director must study the width and architecture of the field with the artist and measure the size of the place where the action takes place. Then, with a stopwatch, you should determine the paths the blocks will move, at what speed they should move. It is necessary to determine the statistical data of the weather on the day of the holiday, the rising of the moon

for the event that takes place during the sunrise and sunset, the strength of the wind, and its direction. Second, for local evidence, the director is familiar with all the details related to the location of the performance. To study historical events, it is necessary to get acquainted with literature, museum materials, photographs, documents, and films. Third, the director must determine what creative teams and funding he can rely on. It is also required to know the number and type of transport for artistic amateur groups and their repertoire, sports sections, children’s groups, the products produced by the local industry that they use. As a result of the event director’s preliminary work related to this kind of organizational ability, the image, general development, form and principles of the stage solution of the upcoming holiday show will become clear. All this is done in consultation with the artist of the event, and based on the scenario of the upcoming performance, a draft of the sketch of the staging plan is prepared. The next task of the organizer and artistic director is to cooperate with the celebration committee.

Conclusion

This committee includes representatives of government, trade unions, youth social movement, cultural affairs department, food, transport, security, higher education, public education. Because, at the meetings of the organizing committee, all the organizational issues necessary for the director are resolved and future tasks are planned. In addition to the main specialists, the event staging team includes the following creators: staging directors; field decoration group; a group of ballet masters; group of choirmasters; consists of a group of musicologists, a group of instrumentalists and organizations. Staging directors – they consist of pantomime, circus episodes, sports performances, children’s numbers by genre; separate blocks – prologue and finale, variety block, historical block, ceremony blocks; stage artists-costume designers, puppeteers, props and props; stage decoration group: stage designer, ballet masters – by choreographic genres, classical ballet, ballroom dance, national dances, pop dance block; team of choirmasters-academic choir, folk choir, children’s choir; conductors will consist of leaders of wind or-

chestras, symphonic, pop, and national folk instrument orchestras. Depending on the scale of the held holiday or event, the creator of each line may have several assistants. For example,

assistant directors and assistants, sports trainers, model and performance artists, costume engineers and masters, ballet and vocal concertmasters are listed.

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