

## THEATER AS A KIND OF HUMAN ACTIVITY

*Khayitbayeva M.I*

*Post graduate student of the University of Tashkent State*

*Uzbek language and Literature named after Alisher Navo'i*

Theater is one of the most visual forms of artistic reflection of life. Ideas and images in this art form are revealed the actions of a living person, an actor that nowadays of impact on the viewer.

Theater (Greek. theatron) is "a kind of art, its' peculiarity which is the artistic reflection of phenomena of the life through dramatic action that arises in the process of actors playing in front of the audience; in the course of historical development, three main types of theater were determined, differing in specific features and means of artistic expression - dramatic, opera, and ballet" (CSIS 1992, p. 597).

According to the Hutchison Dictionary, theater is the performance of actors in front of an audience, including a dramatic, dance or musical performance (pantomime, puppet theater) (CX 1996, p. 425). In the modern sense, a theater is any performance, including a circus one. The actor's word is an important tool for creating an image and acting on stage. The actor expresses the thoughts, feelings, goals, and intentions of the characters in a word. "The character of a person on stage, as in life, is revealed not in his individual actions, but in a consistent logical chain of his actions and deeds" (Rubina 1974, p. 18).

According to M.S. Shchepkin, an actor cannot live in stage conditions for himself, at every moment of his stay on stage he must actively participate in what is happening, perceive the actions of partners and react to them even when no one directly addresses him and when he himself does not utter a word, i.e. to every he must respond to the word he hears with his gaze and with his whole being (Shchepkin 1954, p. 32).

The verbal performance of an action on stage is closely combined with the clarity of the image, namely the emotional impact of the performers on the audience, which is largely related to the synthetic nature of this art. V.G. Belinsky wrote: "The powerful drama is clothed from head to toe in a new power, where it enters into an alliance with all the arts, calls them to help and takes from them all the means, all the weapons...." Thanks to this synthesis, the impact of the work of theatrical art itself is enhanced (Belinsky 1961, p. 8).

Special attention in theatrical art is given to the intonation, semantic expressiveness of the word, thanks to which the life of the characters of the play on stage becomes more expressive, visible and audible. Music, light and artistic and visual solutions are components that complement the process of acting on stage.

According to Y.I. Rubina and T.F. Zavadskaya, a performance is a real work of art when its individual components do not just coexist, but interact, are subordinated to a single ideological plan, organically express it (Rubina, Zavadskaya 1974, p. 20).

The role of the director as the interpreter and interpreter of the play, as well as the actors participating in the stage action, is the most important in the creation of the play. Theatrical art is an example of a highly developed sense of collectivism and responsibility. Forgery, external

negative effects, outright acting, a manifestation of self-admiration of the actor, a disdainful attitude towards the team are factors that should not be manifested in theatrical art.

The essence of human activity on stage is "transformation." K.S. Stanislavsky called stage transformation "the most important property in the talent of an artist." I would set the ideal for every actor - complete spiritual and external transformation. Let such a goal turn out to be unattainable, as any ideal is unattainable, but one feasible aspiration to it will open....an inexhaustible source for work, for observation, for studying people's lives, and therefore for self-education and self-improvement" (Stanislavsky 1954 - 1961, p.184-185).

The art of reincarnation is considered by the founders of stage realism as a purposeful and mind-controlled creative process of recreating the images of a play in accordance with a certain ideological plan of the playwright, the director and the performer himself.

The creation of a stage image takes place with the help of genuine actions of the actor himself, who must not only mentally put himself in the position of one or another actor, whose role he plays, but also become, according to M.S. Shchepkin, "the person the author gave him.

"Stage transformation, thus, is a true acting in stage conditions in accordance with the logic of behavior, goals, and intentions of the depicted person" (Rubina 1974, p. 22).

Theatrical art has specific features that make its works unique, having no analogues in other genera and types of art. First of all, it is the synthetic nature of the theater. His works easily include almost all other arts: literature, music, fine arts (painting, sculpture, graphics, etc.), vocals, choreography, etc.; and also use numerous achievements of a wide variety of sciences and fields of technology. For example, scientific developments in psychology formed the basis of acting and directing, as well as research in the field of semiotics, history, sociology, physiology and medicine (in particular, in teaching stage speech and stage movement). The development of various branches of technology makes it possible to improve and move to a new stage level; sound and noise design of the theater; lighting equipment; the emergence of new stage effects (for example, smoke on stage, etc.).

Theatrical art has several features:

- "*the collectivity of the creative process*" (Encyclopedia "Крыгосвет" 2007). The success of theatrical productions depends on the coherence of the work of the theater team.

In any work of theatrical art, there is another legitimate and most important co-author - the viewer, whose perception corrects and transforms the performance, placing accents in different ways and sometimes radically changing the general meaning and idea of the performance. A theatrical performance without an audience is impossible - the very name of the theater is associated with the audience seats. The audience's perception of the play is a serious creative work, regardless of whether the audience is aware of it or not.

- "*momentary*", each performance exists only at the moment of its reproduction. This feature is inherent in all types of performing arts. However, there are some peculiarities here.

The action often develops simultaneously in different parts of the stage, which gives volume to what is happening and forms a range of tones and semitones of the stage atmosphere. When shooting close-ups, the nuances of the general stage life remain behind the scenes; the general plans are too small and cannot convey all the details. It is no coincidence that only director's, author's television or cinematographic versions of theatrical performances made according to cross-cultural laws become creative successes.

In order to understand the nature of theatrical art, it is necessary to turn to the history of the theater.

The origins of theatrical art lie in primitive pagan rituals and rituals associated with the fundamental moments of the life of ancient society. The personification of natural phenomena in one or another deity necessitated a kind of dialogue with the gods - key moments and vital events were played out (i.e., presented in theatrical form) in rituals and rituals. Theatrical performances, primitive mysteries, were addressed to the deities, and the participants of the ceremony entered into a dialogue with them. This is how the highest note was given, which remains in the best works of the theater even today. The formation of the theater, namely the Egyptian religious drama, mainly ritual, took place around 3200 BC.

"The first professionals of archaic theatrical forms were priests and shamans; later - mourners, singers, dancers who glorified the ancient gods - Dionysus, Saturn, Osiris, Baal, Kolyada, Astarte" (Encyclopedia "Circumnavigation" 2007). Choral performances (praises) in honor of the god Dionysus served, according to Aristotle, as the beginning of Greek tragedy around 600 BC. The period from 500 to 300 BC is considered the great century of Greek drama, which included tragedy, comedy and satirical plays (grotesque farce) and gave rise to Roman drama around 240 BC.E.

Kalidasa's classical Indian drama became the pinnacle of Sanskrit drama around 400 AD. The heyday of European mystery plays took place first in churches, later at fairs from 1250 to 1500. In England, mysteries were staged by city guilds. From 1525 to 1750, the troupes of the Italian comedy of masks (Commedia dell'arte) performed popular improvised comedies, which subsequently had a great influence on Moliere and on English pantomime and harlequinade.

In 1540, Nicholas Udall wrote the first English comedy "Ralph Royster Doyster", and in 1576 James Burbage built the first theater in London. The English theater became famous for its best playwrights K. Marlowe, W. Shakespeare, J.B. Shaw, O. Wilde and others, whom the whole world recognized.

Even in ancient times, one of the most important social functions of the future theater was formed and realized - the ideological one. Proximity to the gods gives the priests power; in order to maintain it, it is necessary to form the right public opinion and mood, an ideological doctrine. The high degree of emotional involvement of the participants in the ritual actions (and later - the theater audience), i.e. collective experience, makes them the most suggestible. Hence the widespread and quite objective statement that the theater is a public platform from which the system of political, legal, religious and other views of society is promoted and inspired.

The second, no less important social function of theatrical art is commercial and entertainment, it is rather a derivative of the ideological one as a distraction from the most pressing problems. And like any entertainment industry, commercial and entertainment theater is able to bring serious profits, which in turn is attractive to ideological and power structures. Thus, both social functions of the theater have existed in an interdependent unity throughout its history.

Having considered the history of the emergence of theatrical art, its significance, role and functions in human life and activity, it is necessary to note the terminological diversity of the vocabulary calling theatrical art, which is constantly changing over time.

The science of theater is closely connected with related scientific and educational disciplines (history, literature, geography, foreign language, psychology and pedagogy, etc.),

therefore, the vocabulary of theatrical art includes many intersectional terms that can be used in different meanings (role, play, dialogue, monologue, etc.)

As part of the theatrical Terminology should include non-specific units, words of a common literary language that are used in theatrical art without changing their meanings.

A special group in theatrical terminology consists of general theatrical terms that reflect the stylistic and genre features of the theater language and carry information about the theater and theatrical art.

The subject of the general theory of terminology is: the study of the formation and use of special words, with the help of which the accumulated knowledge of mankind is accumulated and transmitted; improvement of existing terminological systems; the search for optimal ways to create new terms and their systems; the search for universal features inherent in terminologies of different fields of knowledge.

#### **REFERENCES**

1. Энциклопедия «Кругосвет», 2007. - <http://www.krugosvet.ru/search>
2. Театральная энциклопедия. - Под ред. П.А. Маркова. - Изд-во «Советская Энциклопедия». - М., 1965
3. Театр: энциклопедия. - М.: ОЛМА- ПРЕСС Образование, 2002.
4. Театр: ежемесячный журнал драматургии и театра. М., 1989.