



Topical issues of Pedagogy of Theatrical Art

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ABSTRACT

This article is devoted to the problems of proper upbringing of the sense of imitation, stamp and creativity, which is a topical issue of three scholars - Plato, Aristotle and Stanislavsky theatrical art yesterday and today. In the article, Plato's views on the art of performance and its evaluation in the book "Laws", Aristotle's views on the ability of people to imitate poetics in the work "Poetics" were compared with Stanislavsky's views on the pedagogical issues of theatrical art.

ARTICLE INFO

Article history:

Received 15 Feb 2021

Received in revised form 7 March 2021

Accepted 21 March 2021

Keywords: stage art, drama school, imitation, craft, spectacle, choir, judge, harmonology of theatrical art

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Introduction

Having conducted continuous research on the history of Performing Arts, its present state and its future prospects, Stanislavsky wrote the book 'My life in art' at the age of 60 years. The book was considered a unique historical, scientific and theoretical work among the memoirs written by theatrical figures [1, p.7]. Now this book, which also covers the issues of Pedagogy of theatrical art, serves as a theoretical basis for the subject "Acting skills".

As an actor and director, Stanislavsky believes that the cause of crises is, first of all, the chaos and rigid stereotypes in the pedagogy of theatrical art. He explains The imitation in the "dramatic school" section of his book as follows: – 'There are both advantages and disadvantages of imitation: the disadvantage is that imitation stops personal creativity; the benefit is that imitating great patterns teaches us to understand their uniqueness' [2, p.317].

Aristotle argues that in his work 'Poetics' is that: 'Imitation is a characteristic of person from childhood, he learns to imitate through imitation and derives initial knowledge from the analogy and re-assimilates the entity' [3, p.21].

Main part

For the first time, Stanislavsky began to pay special attention to the most pressing problem of pedagogy of theatrical art, focusing on those who taught in the "Dramatic School" in his time: 'Those who call themselves professors in the pedagogy of theatrical art are cheating and corrupting students, and good artists, even if they have some basis that they have developed or inherited from their teachers, they do not tell their secrets to anyone, this secret dies with the artist'.

Mikhail Semyonovich Shepkin, who achieved high results in the pedagogy of Russian theatrical art, had a unique style of teaching his secrets to his students. His students wrote in their memoirs: 'The teacher practiced our will with great attention and discipline. An actor cannot be without a will, he must first learn to control his will'.

Stanislavsky remembers a tradition inherited from the mentor of great actors, Mikhail Semyonovich, which is still necessary for theater educators today. 'Shepkin considered each performance as a rehearsal, discussing the performance of his students after the performance, praising the right ones, and analyzing the reasons for their shortcomings. Analysis and criticism would be a guide and instruction to the next performance. If a vaunted student placed himself above everyone else, the teacher immediately punished him' [4, p.32].

In the section 'Experience in the implementation of the system' of the book 'My life in art', Stanislavsky notes that his creative invention, that is, the 'system' was tested with the help of mature artists and studios of the Moscow Art Theater. But not long after, those who had a superficial understanding of the "system" regretted that it had been molded into a new form. 'Life has proven that a sense of creativity can become a habit, a skill, a second nature of actors who can control their will. Worst of all, some artists, during their practice and pedagogical activities, began to put molds under the concept of "system" the patterns that emerged due to their craftsmanship. They promote their narrow understanding as a new style created by the "system", because in an environment of habitual stereotypes, actors feel comfortable' [5, p.333].

At the end of his book, Stanislavsky concludes that it is the task of the school of performing arts to properly cultivate the creative sense of actors, and to turn them into artists is both a debt and a duty of theaters.

So, the most important issue in the pedagogy of theatrical art is still the proper upbringing of a sense of creativity, which is free of molds and stereotypes, which leads to a higher level than the demonstration. Because imitations, repetitions, molds in this field can turn young people who have decided to learn the secrets of performing arts into craftsmen.

Those who are engaged in the pedagogy of theatrical art would be useful to get acquainted with the following ideas of Plato on the requirements for arbitration of types of performing arts.

How can the winner be determined if a competition is organized according to the types of performances and the awards are established, as well as it is announced that everyone is welcome to participate because its purpose is entertainment? Who will win If someone participates in this

competition with a sad song, comedy, tragedy, or puppet show?

More than 2500 years ago Plato put such questions in his work "Laws", which he himself answers as follows. If the judges were children, of course, the puppet would be recognized as the absolute winner. Comedy was most applauded when the majority of the audience was young. Among them were many intellectuals and educated women who considered the tragedy a pleasurable spectacle. When there were many elderly people among the judges, they would declare that they enjoyed the mournful song.

But I recognize that among these spectacles, a spectacle that is distinguished by its good deeds and upbringing, which deals with wisdom and courage, and which delights the people, is remarkable. Because, the real judge (pedagogue) should not express an opinion under the influence of the audience or leaders. Plato defines the highest status of a master as 'the judge participates in the theater not as a student, but as a teacher of justice, to oppose those who give the audience unworthy and inappropriate pleasure' [6, p.47].

Below we collect from Plato's thoughts aspects related to the pedagogy of theatrical art. Poets (actors) are ruined by the fact that the judges decide who the audience raises the most for, and sometimes leave the decision to the crowd. This is because theater creators begin to adapt themselves to the bad demands (tastelessness) of the crowd or the judges. This in turn also spoils the enjoyment that the theater gives. Theater needs to convey to people the need for kindness, and the audience needs to constantly refine their tastes, seeing that they have something better than the morality they have. This opinion emphasizes the sacred duty of teachers of theatrical art.

If the judges, as defenders of the law, were convinced of the correctness of the goodness and moral upbringing and experience of the theater they must first engage children in this path (spectacle) and bring them to the right way of thinking (ideology). Because the ancestors and fathers, who knew that the psyche of young people did not take anything seriously, created songs so that the heart of their child could achieve the same joy in whatever they were happy or in pain. These songs have a heart-wrenching power, a harmony that helps you achieve serious goals.

In order to feel the harmony that the muses gave to people, it became necessary to perform it in the form of games, songs, dances, folk songs. This is because there is no sense of delicacy or rudeness in the movements of living beings other than human, which is called balance - harmony and method - rhythm. This feeling gives a person pleasure.

The healers give useful medicines to sick and weak people with sweet food or juice. They add something tasteless or bitter to it to keep them from doing things that are harmful to their health. The goal is for the patient to consume more of the first, reject the second, and gain strength faster. Based on this experience of the wise people, let the judge who saw the theatrical performance also give the poet (the creators on the stage) the right direction. Let the poet-dramatist bring joy and pleasure to the theater through thought, kindness, courage, exemplary morality, wisdom. If the playwright does not obey these requirements, let him be forced to portray goodness.

Due to the frivolity (incorrect interpretation) of the arbitrators, there are regular "news" in the art of performance. These changes take place not under the law, but under the influence of some chaotic disturbances. It's as if the audience is educating themselves through this enjoyment. However, there are

concepts that are eternal for humanity.

As the best things for a person can be counted in a series of blessings, such as health, good morals, sufficient wealth, good condition of the senses, just and pleasant life. So, theater and judges need to constantly care to find and bring to the stage something that will give the audience an incomparable greatness and confidence in the future. These ideas are to remind the teachers of theatrical art of their duties before the students.

Let there be three choirs in the theater, that is, creative teams that sing and dance. The first is a children's team, the second is to have artists under the age of thirty, and the third is to have creative groups under the age of sixty. These creative teams must first sing songs that will please the delicate hearts of children. Let the choir perform the most necessary songs in which all the beauties are expressed, the ones most pleasing to the gods. Those who do not have the strength to sing and dance in the theater should be the ones who tell stories about moral rules, based on divine prophecies, that delight children.

No living being other than human is able to feel the sense of order in body movements and sounds. The order in motion, the method-rhythm, the order and harmony in the sounds that arise from the exchange of sounds in the upper and lower scenes, are collectively called the art of chorus.

Everyone who is familiar with the art of choir and choir, big or small, female or male, should regularly sing songs that will delight a listener. The pleasures and passion in this process is renewed by saying that the songs prepare for diversity and goodness. As a result of proper refereeing, we become more rejuvenated from the performance of well-created theaters and forget our bad moods. In properly organized performances, our steel-like nerves soften like iron put on fire. The creator of the theater, who feels such happiness, wants to sing more enthusiastically, to impress a whole crowd, even a loved one.

Now we are looking for the answer to the most important question - what is appropriate to sing? The creator or judge who has reached the mind to this issue will not only become a good citizen, but will also have the ingenuity to govern the state and cities. Because such people everywhere-both in private and in public affairs, prefer courage, kindness, good deeds.

It's difficult to find anything more beautiful than a theater team and their performances that has the mind to play something and play it correctly. Therefore, those who are looking for the most beautiful song, it is necessary to find not the one that is pleasant, but the one that is right. Because it should be said that it is fun to enjoy something without harming or benefiting from it (without striving for goodness).

In order not to waste time and make mistakes, the theater team and performing arts educators need to know the power of each piece being staged, what it is, i.e. its essence, ore, direction, and what it resembles. After all, without realizing it, it is unlikely that the audience will find out whether the idea that they are referring to the theater is right or wrong.

If the judge (or educator) wants to give a reasonable opinion on the event described, he must have these three things and include: what is actually being described; then - to be able to correctly assess whether the thing is described correctly, and finally, whether the actions, words, melodies and rhythms in each image are well performed. Those who go astray in this regard cause enormous damage

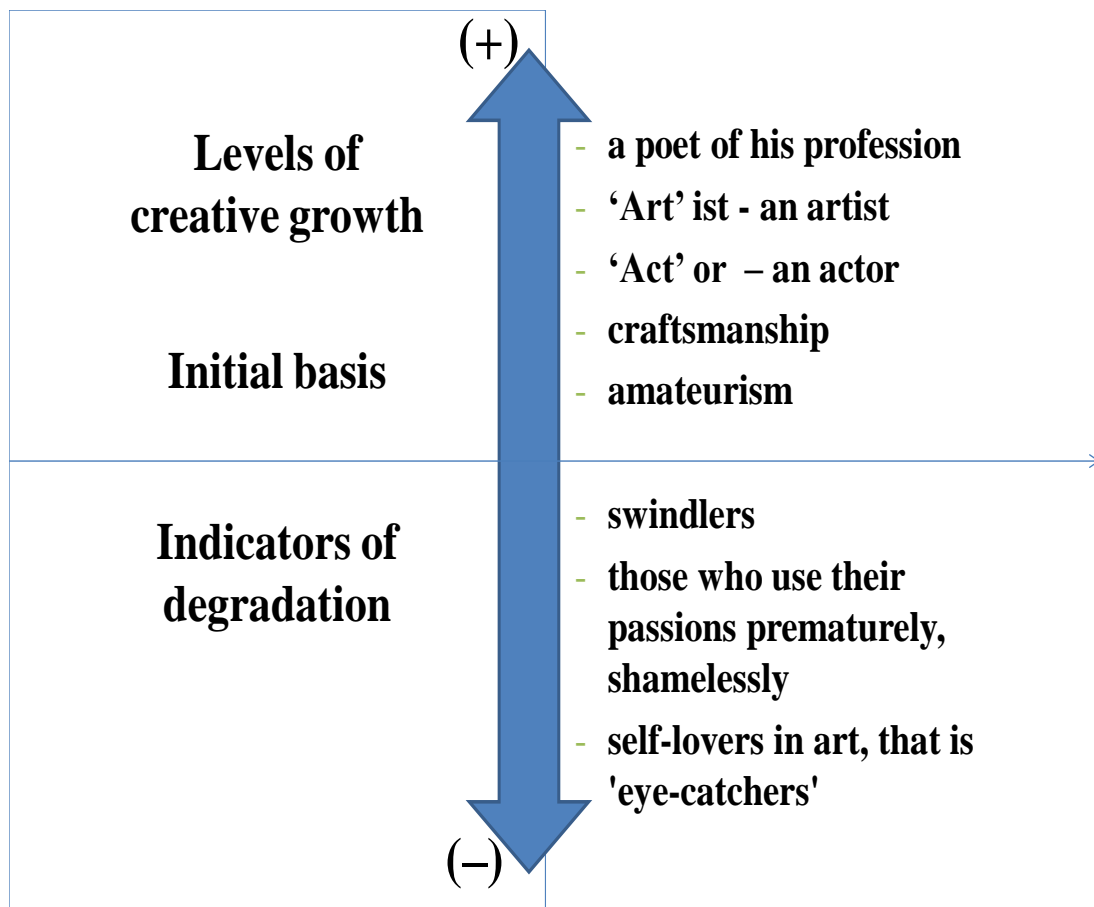
to young artists, and the theater itself and the audience. Because, as a result, in the theater and in the viewer, the ability that is prone to bad morals, neglect appears. Therefore, it is necessary that the creators of the theater know not what they should do, but what they should perform.

Several artists, various teachers, and many officials unrelated to the arts sat at the examination table for admission to the theater school. They decided the fate of talented and incompetent young men who wanted to enter school based on just one read poem by a majority vote. I know from my many years of experience that most of those who passed the exam perfectly do not justify the hope of teachers over time. Any applicant who has gained some experience by participating in amateur performances and concerts and has a good appearance can deceive even the most experienced teacher. Because these teachers want to see new talent in every examiner. Discovering new talent gives them a lot of pleasure. The reason is that every teacher is proud of their talented student. However, true talent is hidden in the heart. It is very difficult to reveal it. For this reason, many of the artists who are now famous have not passed the exam with good grades. Many of them, such as Orlenev and Knipper, were found unsuitable in one of the best theater schools. If you compare school admissions in this way with qualifying in ancient times, you can see how much difference there is between them. I won the exam with my rich experience in amateur performances.

Examiners may say the following about me: - 'He is definitely not ideal! It doesn't fit. However, such height, voice and stature are very rare on stage'. Although I could not read the poems well, I was admitted to a dramatic school.

At the time of the talk, students were required to have a good grasp of general knowledge, which is why many scientific subjects were included in the curriculum. Scholars and professors poured various information about the stage play being prepared into the minds of the students. Even if this information stimulated perception, the actor's sense would be ignored. Although they spoke talentedly and figuratively about what the play and the role would be like, that is, about the final results of the creation, they said nothing about how to achieve this result in a creative way and style.

Throughout his life, Stanislavsky sought to overcome the imitative shortcomings in the system of teaching theatrical art, and he created a high-level pedagogical style called 'The art of experience'. We think that the second chapter of his book, 'The Actor's Work on Himself', complements the above points. His brief explanation is more clearly shown in the diagram we have created below.



This diagram is interpreted as follows. The basic foundation of theatrical art is "amateurism", the level of admission to the studio. Its definition is as follows: an amateur is a student who could use as far as possible from the molds–stamps that everyone remembers. Admitted amateurs are taught the requirements of the performing arts.

The definition of craftsmanship - those who are able to use stamps correctly and effectively on stage - are called craftsmen. The one of the basics of the theater are the craftsmen. If they were not there, if no one had replaced the sick performer, most theaters would have already closed, Stanislavsky said. They will be able to play the role of the missing actor - the 'ready-made mold' using the stage profession correctly and effectively. The audience doesn't notice it. The theater continues to operate every day thanks to the work of craftsmen.

If the creative sense of those who have mastered the art of the stage is properly nurtured, they will learn to 'act'. Performing an 'action' on stage is a creative process involving the author to begin and develop the aspirations of the characters correctly and bring them to a logical solution through peripeteia. A creative actor who has the mind and strength to do this process will have the great status of an actor. Because he creates a new artistic whole form - a role. The character he creates with his unique character acquires artistic integrity only in the performance of this actor. The craftsman who imitated him knows that he could not "resemble" the actor who created the role.

The idea that Stanislavsky created a new stream of actors implies a level of creativity that is capable of creating a role. "An artist capable of performing can create a unique character by continuing his research, gaining experience, and perfecting his role. This character falls into the mouths and causes a commotion.

If a properly nurtured sense of creativity can bring an actor to the level of an image, he or she will rise to the level of an artist, that is, a creator. This means that the creator who is able to raise the character of the role to the level of the image is glorified as the actor who created the image of the role - the artist.

Based on the above, Stanislavsky concludes that the task of the school is to turn the amateur into a craftsman, the craftsman into an actor, and the task of the theater is to raise the actor to the level of an artist.

The issue of the degradation of theaters is shown at the bottom of the drawing. Every day, the craftsman who saves the leadership from "troubles" plays the ready-made roles of sick actors using a mold, becomes a man of leadership and hardens at the level of a craftsman. Amateurs, on the other hand, know that they have not yet learned the requirements of the performing arts, but they cannot leave the theater either.

Even lower than amateurs are the 'swindlers' or 'doers', and, unfortunately, there are those in the theater team. This is how Stanislavsky puts the 'swindlers-actors' on the stage at a lower level than the amateurs. He said: 'Amateurs use mold stamps that everyone knows, and 'swindlers' consider it 'artistic' to make them more polished and exaggerate the patterns. The actions of amateurs are tolerable, but they do not' [7, p.54].

There is an even lower figure among the theatrical community, who use their passions prematurely, shamelessly. The stage is a sacred place full of passions. However, the actor's use of passions in an inappropriate, open way hurts faster than the 'swindlers'. Their unrelenting tension, foaming at the mouth, makes the spectator bored of theatrical art.

The worst is the self-lovers in art. They lead art-loving young people to the negative thought, 'If an artist is like that, I will never be an artist'. As a result of the struggle against such people, Stanislavsky created the great belief: 'Do not love yourself in art, love the art in yourself' [7, p.57].

Concluding from the above considerations, Stanislavsky says that in his time - today on the stage of theaters it is possible to meet all the negative indicators that go down from the craftsman. In order to clear the stage from them, it becomes necessary to properly cultivate the creative sense of those admitted to the study. For this necessity, the pedagogy of theatrical art requires that it be free from rigid stereotypes and that each student be able to develop his or her own unique creative power.

In conclusion, theater arts educators must have stage experience and be properly educated. Because the judges must have a delicate taste, imagination and thinking about the method-rhythm and balance-harmony. Otherwise, theaters will not be able to enchant and inspire the audience to good deeds. So, we hope that theatrical art educators draw the right conclusions from the teachings of Plato, Aristotle, and Stanislavsky in the field of art education, especially in their views on cultivating a creative sense.

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Note: *The citations are taken from the literature translated into Uzbek.*