



Work on Studies on the Basis of the Artist's Works

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Abstract

This article discusses the specific features of the artist's work in the process of actors working on etudes and its important role in educating actors. In the process of training pop actors in the first half of the first year, when we first turn to etudes, we first need to give them an idea of the etude and explain that they are the main goal in the formation of the actor. There is also a special mention of the issue of aesthetic taste required of a pop actor. This article, which explores the development of the pop actor's imagination and the concepts of norms, emphasizes the emphasis on the artist's work in working on the etudes that form the basis of the profession.

Keywords: *Variety; Study; Theater; Actor; Stage; Performance; Word; Music; Stage Lights; Song; Partner*

Introduction

To become a professional, it consists not only of exercises but also of etudes. In the acting profession, a study is a "factor of remembering life". This in turn is a factor in the actor's self-discipline and vital role.

An etude is a scene from life on stage and consists of an "if" based on the student actor's fantasy.

The process of working on the actors' studies is of course based on exercises. An etude is an exercise, but any exercise cannot be an etude. An etude is a process taken from life, and it must consist of a life of content, whether it is thirty seconds or half an hour.

When working on etudes (single, double, mass etudes), students face new complex tasks. In this process, not only all the elements of creativity, but also the initial knowledge gained in the field is strengthened and becomes the basis for the next stage. An etude is an event taken from life, performed without dialogue, without subject, in action. Etude is a genre derived from the Latin word meaning "exercise", "training" and serves to develop and improve acting techniques in theater pedagogy. A small scene that is action-based, low-key, without dialogue, and incorporates components of dramaturgy based on real-life events. [1].

The etude covers all components of the drama. The components of dramaturgy include events, contradictions. The etude has a compositional structure, in a word, all the aspects necessary for a dramatic work must be embodied in the etude. The etude is based on an almost wordless action, but in some cases it is possible to use one or two words, for example: hallo, hello, good bye, no, ok, and so on. Similar words should be used without turning them into dialogues. [2]. Etude is one of the most important stages for a performer who is just learning the performing arts. Any performer who sets himself the goal of mastering the field of acting enters the path of creativity through etudes. Etudes, on the other hand, are the basis for learning and mastering acting skills and are one of the tools for educating an actor.

Main Part

In all professions in the arts, a clear goal cannot be achieved without exercise. It is no coincidence that we know that “without exercise there is no art, without exercise there is no exercise”. This is a law of the profession that was invented long before us. Why don't some actors do training exercises on a regular basis? Because this profession does not have clear criteria and dimensions. As an example, a singer must constantly work on himself in order to acquire high “lya” or “si” tones, otherwise he will not be able to achieve his goal. As for the ballet dancers, these professionals will have to keep their stature in balance and do their exercises every day in front of the machine. A ballerina or ballet dancer who fails to do these exercises is bound to lose her profession. If a pianist or accompanist does not practice every day, the skill level will decrease. If a circus performer does not perform his exercises regularly, it is dangerous to walk on the steps and perform the movements performed on the top. This is the first excuse for actors not to train. [3].

If an actor's performance doesn't go down well with the audience, he calms himself down by making people illiterate. If the director is not satisfied with the performance of the task assigned to the actor; he thinks he doesn't like me; the actor cannot truly evaluate his own skills. [4].

Rarely does an actor have the ability to see himself from the outside. When it comes to etudes, the actor has to work on himself and test his skills by giving himself a kick.

We need to develop self-discipline in our profession, increase the need for exercise and follow professional professionals. Each actor must have a whip in his hand. Zero etude is the foundation of the acting school. The etudes are passed through exercises. It is important to understand that the need for acting skills training is high. It is very difficult to maintain the aspirations of a good actor, to achieve perfection, in which sometimes everything can be performed perfectly in the first and second attempts. But then it may not come out that way, you have to go back to that training exercise again. It will have to be done no matter how hard it is for him. Talent is bound to die without exercise.

“The main training of an actor is an etude, so if the actors don't want to do it, it's our teachers' fault”, he said. Maybe the problem is that we are educating actors in theater school without etudes. It follows that in the theater, we force the actor to work on the role through etudes, to find the nature of himself, to study the play. Of course, if a person has not learned to eat properly and beautifully from a young age, it will be very difficult to teach him during adolescence” [6].

During the study of the etudes, students are first asked to independently perform a specific event from their own lives on stage during the lesson. Of course, not everything in life happens in vain. There will be interrelated conditions. On stage, we observe the actor's actions in the process of overcoming contradictions. Students take a particular event as an etude. In most cases, they try to execute the result, not the process. We are interested in what happened before that outcome and what will happen now and what may happen next. It is impossible for students not to go through these processes. It is said that acting is like digging a well with a needle. When we complete the behavioral exercises with imaginary objects and move on to the etudes, all our mistakes and shortcomings and opportunities become apparent. The

main theme of the next stages of work on the study is “Working on studies based on the works of the artist”. In the course of the lesson, after the educator first gives an idea about the study, the artist explains the importance of the study in his works. The artistic director of the course is Professor Temur Rashidov, Candidate of Arts, who always cites as an example the work “Bayarynya Morozova” (1887) by Vasily Ivanovich Surikov. This artist’s work depicts Bayarynya Morozova being carried on a sledge in front of the whole village. Each character of the villagers leaning around the sledge is portrayed by the artist individually, in a unique way.

If we look at this picture, we can see different people with different personalities, worldviews, conditions of that time, dress culture, customs and, of course, their attitude to Bayarynya Morozova. The more different characters there are, the more we can witness the artist trying to portray so many



characters. We can know from historical sources that the artist drew each character individually to bring this work to full-blooded form. In the picture, someone is feeling sorry for the hero who is being taken away, someone is happy, someone is praying for him, trying to stop, shouting, watching as a spectator, and someone is watching from afar, “Is this the man?” we can see that the sledge is not left behind and a number of cases are witnessed. [7].

When we refer to the artist’s works, all the conditions that the actor can perform and the beginning, development, culmination and solution of the event will be clearly described. We will definitely bring it to life through the actor’s imagination and fantasy, worldview, acting capabilities. In animating this picture, each character will have to find his own character. To do this, he first begins with observation. Each student actor tries his or her best on the stage to express the attitude of the protagonist he or she is performing towards the event. In the process of working on the artist's work, the student will have to determine the character of his choice, what each character is still doing, his thoughts, age, clothes, conditions. Then they have to look for answers to a number of questions about what is happening to them at the moment and what will happen next. [8]. The educator takes students to existing museums and introduces them to the works of great artists, based on the nature of the science of acting. Students will be introduced to the painting live, with its history, and what the artist means by this work. This allows you to view and select paintings not only in existing museums, but also through online museums. Each student then brings out an artist’s work of their choice on paper and tries their hand at acting during the lesson. In the process of working on sketches based on the artist’s works, students do not have to take out only the resulting state in which the painting is depicted. They will have to perform the processes before and during this painting and after the event. In addition, they need to create the atmosphere of the period

described in the works of the artist, that is, to create a stage atmosphere, depending on the year in which country or under what conditions, at what time of day. They will also need to learn what the protagonist of the work the artist is portraying is wearing and choose music according to the etude.



As another example, Pablo Picasso's "Old Guitarist" depicts an old blind musician playing the guitar. He sits on the ground in an awkward position, bends over and crosses his bare legs. The old man is sitting in his old torn clothes, hugging his guitar, which is the only wood and only bar. He finds solace in this guitar. The musician's embossed, elongated angular face resembles paintings by 16th-century Spanish artist El Greco, who has always amazed Picasso. The blue palette in the background gives a mood of sadness and despair. [9].

In this way we get information about the artist's work and immerse himself in its inner world. We get an idea of who he was and what kind of life he lived, what he went through. If we take a closer look at each piece, it looks like it is telling you about itself. This is of course found in the works of great artists.

A person who chooses the field of acting has to study all fields. He also had to learn to play the guitar from a student while working on a study based

on this work. He learned to play a small piece of music professionally, starting with the chords and then through daily non-stop exercise. The eyes of the protagonist portrayed by Picasso are described as blind. So the question of how to perform without seeing from the actor was also crossed out. In doing so, he will be tasked with watching the hero of Lieutenant Colonel Frank Slade, played by Al Pachino in the film "Zapax ginseng", shot by Martin Brest. The student learns the behavior of this protagonist by watching this film and tries his hand at acting. Now the process will be related to his life. The actor lives the tragic fate of the protagonist together. If we aggravate the situation by saying that today is the last day of the old, blind, poor guitarist, he will play his last tune today. The night was dark, and the guitarist was sitting under a crack in the moonlight. The only clue to his life was his guitar, which suddenly rang and fell into a trance, and the old man, who had lost his temper, got up, walked to the water, poured a glass of water from a carafe, and drank. In this case, it is possible to learn from the actor how to see, whether he has mastered the ability to perform blindness, or whether he has practiced sluggishly. By drinking water, we can know how sweet life is and how much we appreciate the blessings given to us through his actions. When we come back and sit down, we see him pick up his guitar again, and in every chord, the guitarist runs away on his own, passing his life without seeing his love, without seeing the light. As the sounds of his guitar grow louder and louder, he finally stops, hugs his guitar more and more tightly, and under the sounds of music from a very quiet auditorium, the following lines are born:

Suddenly flipping through my book of life,

I didn't regret the past life.

Instead of a smile, I smiled.

If I had to kiss - I fell madly in love. - The scene is darkened before our eyes.

Results and Discussions

Training actors based on the works of this artist is bearing fruit. If we look at the creative exams of a number of courses, we see that they touch on everyday topics, mainly using the textures of students, which shows that they are slow to learn a profession. [10]. We will need to train students to work at the institute so that they can work on themselves in the future. The role of educators is important in the correct selection of the materials they bring. We will need to see students' independent studies as daily training and guide them in the right direction. As students transition from rehearsals to etudes, they are now confronted for the first time with real objects, stage costumes, and environments. Most importantly, the word is born in them for the first time. So we need to try to appreciate every word. Music should also complement a particular actor and we should try to live properly in those given conditions.

Conclusion

I found it appropriate to emphasize this instead of the conclusion. There is a lot of research on one study, watching movies, watching people, looking for clothes, details, music, setting the stage lights correctly, and even learning to open and close the curtain based on the spirit of that study.

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