

DIRECTOR OF THEATRICAL PERFORMANCES AND CELEBRATIONS: IN THE INTERPRETATION OF PROFESSIONAL AND CREATIVE BALANCE.

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Abstract

This article analyzes the issue of directing theatrical performances and festivities in connection with the traditions of the Uzbek school of directing. The Uzbek school of directing is formed on the basis of a synthesis of national values, historical heritage and modern artistic research, in which the director is seen as a creator, educator and spiritual leader who shapes public opinion. Especially in the direction of mass holidays, independence celebrations, historical dates and cultural festivals, the harmony of national ideas, civic positions and aesthetic taste plays an important role.

Keywords

Director, symbolism, image, pathos, teacher, plasticity, intonation, logic, artistic director, concept, potential, individual, stage decoration, lighting, music, costume, mass scenes.

The director of theatrical performances and festivals is a specialist who occupies a unique place in the system of modern cultural life. His activity is not limited to the creation of stage works, but is aimed at exerting an ideological, aesthetic and educational influence in a wide socio-cultural space. Therefore, the study of the director's personality in this direction in the harmony of professional and personal aspects is of urgent scientific importance.

The artistic principles formed in the Uzbek school of directing – figurative thinking, reliance on national traditions, symbolism in stage expression, and the use of musical and plastic solutions – determine the professional and personal model of directing theatrical mass events. In this sense, the director is considered not only the author of a stage work, but also a creative person who conveys the national cultural heritage to the public in a modern interpretation.

The director of theatrical performances, first of all, manifests himself as a creator-author. In most cases, such events are based not on a ready-made dramatic text, but on the director's personal idea and concept. He creates a stage reality

based on modern social problems, historical memory, national values, and cultural heritage. In this sense, the director is not only an interpreter, but also the direct author of the idea.

The personality of the director of theatrical performances and mass celebrations and his professional activity are of particular scientific importance within the framework of modern art and cultural studies. This is explained, first of all, by the complexity of the directing profession, its multifaceted creative and organizational features, as well as the highly responsible and complex nature of the training system in the higher education process and professional activity after graduation.

Directing has been widely studied by theater theorists and practitioners as a complex process in the field of artistic culture, combining human creative thinking and practical activity. At the same time, from a historical point of view, the role of the director in the theater has not always been recognized equally. In particular, in the late 19th and early 20th centuries, heated debates arose in the theater community about the need for the director as an independent creative subject.

In response to this issue, A. Blok, in his essay "About the Theater" written in 1908, analyzes the process of strengthening the director's institution in connection with the staging of the drama "The Little Boy" by V. Meyerhold. He emphasizes that the increase in the importance of the director is associated with certain socio-artistic factors. First, playwrights, in a certain sense, moved away from the theater and weakened their responsibility for the stage presentation of their works. Second, naturalness and spiritual vitality in acting decreased, and artificial pathos began to increase on the stage. Under such conditions, the role of the director as a centralizing force that can ensure the artistic integrity of the performance increases.

The formation and development of the director's theater in Russia at the beginning of the 20th century was a logical continuation of these professional institutional changes. This process is directly related, first of all, to the formation of the Moscow Art Theater (MAT) and the activities of its founders K. S. Stanislavsky and V. I. Nemirovich-Danchenko.

According to researchers in the field of theater studies, the Moscow Art Theater is recognized as the first full-fledged director's theater in the history of Russia. Its main features were: the ideological and artistic integrity of the performance; the subordination of the entire creative process to a single director's concept; the formation of a clear repertoire policy; the upbringing of the troupe on the basis of a single performing school; the establishment of an acting ensemble as a principle. These features represented a completely new model of theater organization and management. Thus, the formation of the director's personality as

an independent creative subject began a qualitatively new stage in the development of theatrical art. This process subsequently had a strong impact not only on the development of dramatic theater, but also on the direction of mass cultural events and theatrical holidays.

Thus, the era of “acting theater” was replaced by the era of “directing theater”. This change marked a turning point in the theory and practice of stage art and put the problem of the formation of the director's personality on the agenda as an urgent scientific issue. Now the director began to be considered not only as a creative participant, but also as a central figure who conceptually manages the entire stage process. In this regard, the following questions acquired scientific significance: what personal qualities should a director have? What are his professional functions? Is this profession achieved only through natural talent or can it be formed through targeted education?

V. I. According to the classic definition given by Nemirovich-Danchenko, the director's profession is interpreted based on the principle of three main edges. This approach sees the person of the director in the following three functional dimensions:

1. Director-pedagogue;
2. Director-mirror;
3. Director-organizer.

The director-pedagogue deeply analyzes the content of the dramatic work, reveals the author's idea and expresses it through stage movement, plasticity, intonation and a system of images. He shows the actors the style of performance, determines the stage goal and internal logic. In this sense, the director performs the role of not only an artistic director, but also a teacher and a coach who shapes the style of performance.

The director-mirror carefully reflects the creative individuality of the actor. He does not suppress the actor's personality, but helps to reveal his natural abilities. Through advice and guidance, he creates conditions for the actor to reveal his inner potential. Such a director must have a high level of psychological sensitivity, human thoughtfulness and pedagogical skills. Because the creative nature of each actor is unique, and the discovery of his abilities requires an individual approach.

The director-organizer unites all the components of a performance or theatrical event under a single concept. Stage design, lighting, music, costumes, mass scene movement - everything is subordinated to the general artistic idea of the director. He coordinates the activities of the creative team, manages time and resources, and as a result, the integrity of the stage work is ensured.

This triple model is also relevant for the direction of modern theatrical public events. Especially during the creation of holidays, cultural festivals, state ceremonies and public stage projects, the director appears not only as an artistic director, but also as a strategic planner, a psychologist and an expert who can feel the social environment.

The large number of participants, the vastness of the stage area, and the variety of technical means at public events require a high level of organizational skills and systematic thinking from the director. In such conditions, the function of the director-organizer becomes especially important. At the same time, the quality of the director-mirror in working with participants and performers also remains relevant.

Therefore, the personality of the director is a multifaceted professional phenomenon, in which creative thinking, pedagogical skills, psychological sensitivity and organizational skills should be combined. Directing of modern theatrical performances is formed and developed on the basis of these complex qualities.

The director-organizer is the most important function of the director's work. He is the central figure who organizes the entire creative process aimed at creating a theatrical performance. It is he who brings all stages into a single direction, subordinates them to the director's idea, and mobilizes the will of each performer towards a set goal. This goal is to reveal the artistic material figuratively and emotionally, to transform it into a stage expression in accordance with the director's concept.

M. Tolakhujaeva, in her article "The Pain Behind Laughter," describes the director as follows: "The director tries to express the main idea of the play as deeply and accurately as possible, to show how necessary it is for today's social life and times. The director is the first to interpret the play and convey his vision to the team of performers, and, directing them, creates a unique style of performance."

From the above, it follows that the director should reveal the content of the work through the prism of his personal worldview, but in this process he must also take into account the individual capabilities of the performers.

Olimjon Salimov recalls in his book "My Profession as a Director" that when he saw a picture resembling a spider's web on a diagram in a foreign director's room and asked him what it was, he replied that this was his answer.

- This is the relationship between me and my actors. These lines drawn from the middle to each side are the actors. They are always individual forces radiating from the center. Each of them is a world. These shield-like lines are you and me,

that is, the director. We are always the force that draws them to the center and unites them, he replied.

The concept of directing public performances and festivals is usually formed under the influence of factors such as modern life problems, historical and cultural events, national values, the civic position of the director, his identification with the fate of his homeland. In this sense, the director appears not only as a creator, but also as a person expressing a certain social and spiritual position.

The director of public performances and festivals first develops an idea. Based on this idea, the dramaturgy of the performance, its compositional structure and internal logic are created. In the words of K. S. Stanislavsky, the director determines the “leading line-movement” of the performance - that is, the main ideological-movement line that runs throughout the entire performance.

Thus, in the direction of a theatrical mass event, the director combines all three functions as the author of the idea, the creator of the dramaturgy, and the organizer of the creative process. This indicates that the director in this field has a special professional status that requires creative independence and a high level of responsibility. Thus, the producer-director, based on his personal creative idea, interprets the dramaturgical material in his own way and aesthetically unites the participants in the performance. He reveals the ideological content of the performance, determines its genre and external form, rhythm, and system of mise-en-scène. He also coordinates all the components of the performance - the performance of the actors, costumes, scenery, music, lighting - and creates a harmonious stage work that has artistic integrity.

The more multifaceted the creative functions entrusted to the director, the richer and more diverse the creative abilities required of him should be. It is difficult to imagine another profession that requires a wider range of talents than the profession of director. Directing is recognized as the most complex profession in theatrical art. B. G. Golubovsky described directing as a “profession of professions”, while M. Zakharov called it a “superprofession”.

In order to devote oneself to such a complex and responsible activity, a person must have the appropriate natural abilities, a broad outlook, and high spiritual and creative potential.

From this point of view, the issue of forming directorial abilities is one of the most difficult tasks in the process of educating and perfecting the personality of a true creator - a director-artist.

Thus, the issues of forming an artist-thinker, educating a leader, and raising a creative organizer are very complex and, at first glance, seem difficult to solve. Therefore, it is necessary to programmatically state these issues and take a

systematic approach to the process of teaching the directing profession, viewing the director not only as a creator, but also as a manager and teacher, and pay close attention to these elements in the educational process.

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