

The Role And Importance Of The Art Of Experience In Acting Skills

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Abstract

This article analyzes the concept of the **"art of experiencing,"** which is considered the foundation of acting mastery, its role within the **K.S. Stanislavsky system,** and its significance in the creation of a stage character. Based on the sources, the article highlights the mechanisms for creating the **"life of the human spirit"** in a role through the harmony of the actor's psychological and physical actions, as well as the factors of the **"magic if"** and **"given circumstances."**

Keywords: art of experiencing, Stanislavsky system, "I am" (men borman), action, magic if, given circumstances, art of representation, infection.

Introduction

The art of theater is an artistic reflection of life on stage. In acting, the highest form of creativity is the "art of experience" (искусство переживания). The main task of this art is not to simply demonstrate external forms on stage, but to create **"the life of the human soul"** in the role and express it artistically. According to the teachings of K.S. Stanislavsky, true creativity occurs only when the organic nature of the actor comes into play.

The essence of the art of experience and its difference from the art of imitation As noted in the sources, the art of experience requires the actor to feel and embody the role anew in each performance. In this case, the actor fully combines his human feelings with the life of the hero and achieves the state of "I am" (Я есмь) on stage.

The difference between this movement and the "art of imitation" (the art of performance) is that in the art of imitation, the actor experiences the role only once during the preparation process (at home or during rehearsals) and then mechanically repeats the finished form. In the art of experience, the actor's inner spiritual world and external physical apparatus are organically connected, creating a living creation every time.

In theatrical art, acting is divided into several main areas. Based on sources, the essence of the art of experience and its difference from the art of imitation (expression) can be described as follows:

The essence of the art of experience (the art of experience)

The main task of the art of experience is to create the "life of the human soul" in the role and to artistically express this life on stage. When playing a role, the actor combines his human feelings with the life of the hero and entrusts all the organic elements of his soul to him.

Every time an actor appears on stage, he must feel and embody the role anew. This process creates in the actor the state of "I am" (Я есмь), that is, the actor does not just play on stage, but truly lives, thinks and feels as a hero.

In the art of experience, the principle of "transition to involuntary creativity with the help of conscious psychotechnics" plays a key role. If the actor sincerely believes in the stage truth, his nature begins to involuntarily create and inspiration surges.

The essence of the art of imitation (Art of performance)

In this trend, the actor also experiences the role himself, but this process occurs only at home or during rehearsals.

During the preparation process, the actor creates the best external form of the role's emotions (facial expressions, voice, movement) once, and then mechanically reproduces it during the performance.

In this art, the form is more interesting than the content, it affects the eyes and ears more than the heart. The actor does not "live" on stage, but rather "plays" with skill.

Representatives of the art of imitation do not create real human life, but a specially decorated, conditional life for the stage.

The main differences between the art of experience and imitation

The sources indicate the differences between these two directions as follows:

If in the art of experience the role is experienced anew on stage every time, then in the art of imitation the experience is only a preparatory stage, and only its copy (form) is shown on stage.

If the art of experience is "to be" (byt), then the art of imitation is "to appear" (kazatsya). If in the art of imitation the actor forgets his identity and lives only in the guise of a symbol, this art becomes art.

The art of experience draws the viewer into the whirlpool of life on stage and makes him a direct participant in the creation. Imitative art can inspire admiration in the viewer, but its effect is short-lived and superficial.

Craftsmanship (The Spirit of the Craftsman's State)

Unlike mimetic art, there is no creative experience in crafts. A skilled actor uses ready-made acting templates (ready-made molds) instead of emotions. Such a performance, like a lifeless mask, humiliates human emotions and leads to boredom.

In short, if the art of acting requires constant lively creativity from the actor, the art of imitation is based on high technical perfection and skillful presentation of a ready-made form

Psychotechnical means of evoking emotions In the art of acting, emotions

cannot be forced. The main weapon of the artist is purposeful behavior. According to Stanislavsky's "method of physical movements", physical movement serves as a "trap" that attracts inner feelings and emotions.

The main factors that trigger the creative process are:

1. The magic "if": The impetus that brings the actor into the world of creativity.

2. The given conditions: The plot of the play, the era, the location and the director's interpretation.

3. The internal visual film: A stream of coherent images created by the actor in his mind, which helps the actor not to stray from the right path.

In the art of acting, it is impossible to artificially, forcibly evoke emotions. According to sources, in order to achieve a truly creative experience, the actor must use conscious psychotechnical means. Psychotechnical means are a complex set of internal processes such as attention, perception, memory, intelligence and emotions, which serve the purpose of creating or performing a role.

The main psychotechnical means of evoking emotions are:

The "arrow root" of Stanislavsky's teachings is movement. On stage, one cannot simply "play" emotions and passions, but one must enter into the image and act under the influence of passions. According to the main principle of psychotechnics, the only force that stimulates feelings and emotions in the creative process is movement. Physical movement acts as a "hook" or "trap" that attracts internal experiences.

The word "if" acts as an impulse for the actor to move from existence to the world of creativity. It naturally stimulates internal activity without forcing the actor. This tool works in conjunction with "given conditions" (the plot of the play, the era, the setting, clothes, lighting, etc.): "if" initiates creativity,

the conditions develop it and awaken the imagination.

Focusing attention is the foundation of internal psychotechnics. The more an actor focuses his attention on a specific object on the stage (a partner or an object), the more creative freedom he will have and muscle tightness (tension) will disappear. Attention awakens the senses and sets him on the right path of creativity.

The actor searches for the emotions necessary for his role in his life experience - in the memory of emotions. Previously experienced emotions are stored in memory and can be revived anew when a hint or a familiar image suddenly appears. In order for emotions to be continuous, the actor's mind must constantly have an "internal visual film" - a stream of images corresponding to the life of the hero. These internal scenes affect the actor's psyche and evoke the necessary feelings.

Physical tightness (tension) stops any creative activity. Excessive muscle tension weakens internal attention, so freeing the body from excessive strain in order to freely express emotions is an important condition of psychotechnics.

Only when the actor sincerely believes in the vitality of the events on the stage and the truthfulness of his actions, will truly human feelings awaken in him. The audience believes only in what the actor believes.

In short, psychotechnics allow the actor to "transition from conscious actions to involuntary creativity (inspiration)." To do this, the actor must perform each action and task logically and consistently, to the very last point

The impact of the art of experience on the viewer The art of experience affects the viewer through the mechanism of "infection". If the actor sincerely experiences the events on stage and sincerely believes in the truth of the stage, the viewer becomes not just an observer,

but a participant in the creative process. It is this spiritual connection that makes the theater the most powerful educational tool. Turning the viewer into a participant in creativity The main task of the art of experience is to create the "life of the human soul" in the role and express it artistically on the stage. Such art turns the viewer not just a simple observer, but an involuntary witness and active participant in the creative process. The viewer is drawn into the whirlpool of life on the stage and begins to sincerely believe in the reality that is happening there.

Spiritual intimacy and empathy (Catharsis) An artist can fully express the inner world of a role only when he is filled with life experiences on stage. Such a performance forces the audience not only to understand the events of the stage, but also to experience them for themselves. As a result, the audience experiences "catharsis" - emotional cleansing and a strong sense of empathy for the hero. This process enriches a person's understanding of life and leaves an indelible mark on his soul.

Difference from the art of imitation and its effect on the heart Although the art of imitation (expression) affects the eyes and ears more and arouses admiration in the audience, its effect is superficial and short-lived. The art of experience, on the other hand, reaches directly to the human heart and warms the soul. If the criterion of truth is violated on stage, any other technical skill loses its value, because the audience believes only in what the actor believes.

Audience Hall as a "Resonator" In the art of theater, the audience creates "spiritual acoustics". The audience hall acts as a kind of resonator for the actor: it perceives the emotions on the stage and returns creative energy to the actor through its own excitement, laughter or silence. The mysterious art of theater is born in the depths of such mutual spiritual contact (contact).

Spiritual upliftment When the internal connection between the actor and the audience is strengthened, it rises to the level of “sticking together”. In this case, the “lie” (artistic fabric) on the stage becomes a real truth for the audience and elevates it spiritually. A performance based on a high goal and leading actions amazes the audience and awakens new thoughts in their minds.

Conclusion The art of experience in acting is a complex process that reveals the most subtle facets of the human psyche. It requires from the actor not only high technique, but also rich life experience, discipline and strong imagination. "Experience" achieved only through purposeful movement, inner freedom and stage confidence, saves the actor from craft and elevates him to the level of true art.

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