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CREATIVE BETWEEN ACTOR AND DIRECTOR COOPERATION

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Abstract: This article discusses the important role of the creative cooperation between the actor and the director, the main material of the actor-director's creativity, the actor should creatively cooperate not only with the director, but also with the entire team. Because cinema and theater are collective arts, the entire creative team should work together as one.
Keywords: Theater, cinema, creativity, art, actor, director, work.

How right K.S. Stanislavsky was when he said that theater is a collective art. This idea is characteristic and appropriate not only for theater art, but also for the cinema.

Several dozen, even hundreds of people work in the field of filmmaking. And all of them work towards one goal - to create a new work of art - a film. This large creative team is led by one person - the director.

Cinema is a temporary art, that is, although the performance of actors and actresses lasts only for a short time, it is preserved on film for years, sometimes even for a lifetime. It is precisely in these respects that cinema differs from other types of art. In some sense, it also has advantages.

The creative cooperation of the director and the actor plays an important role in the field of filmmaking. That is, the actor is the main material for the director's work. A director is a person who manages a creative team and unites the creative team around a specific goal and idea during the creation of a specific creative product, i.e. a play or a film. At the same time, the director is also a professional who brings to life his own directorial interpretation and views developed for the work he wants to film, in short, he turns the work on paper into a living, influential work of art. The director first deeply analyzes the work he wants to film. He determines the idea and purpose of the work and determines the leading actions leading to it. The film director imagines the images that serve to express the idea and purpose frame by frame. While working on this script with his team, he unites the creative team towards a common goal of bringing these products of imagination to life on the screen.

In the process of transferring the film script to the screen and bringing it to life through movements and images, the cooperation between the director and the actor is a crucial link. The director brings his ideas and goals, the thoughts he wants to express through the work, to life mainly through the actor's performance. In this process, the actor acts according to the director's instructions. That is why there is an expression in art that "the actor is plasticine in the director's hands." The director shapes the actor's performance into the desired form and creates a certain holistic image. In short, the director shapes the actor into the image and form necessary for the work. [1]

[1] O.Dadamirzayev ZAMONAVIY KINOTEATRLAR VA ULARNING INSON PSIXOLOGIYASIGA TA'SIRI // Oriental Art and Culture. 2023. №5. URL: https://cyberleninka.ru/article/n/zamonaviy-kinoteatrlar-va-ularning-inson-psixologiyasiga-ta-siri (дата обращения: 07.01.2025).

The actor acts based on the task set by the director. At the same time, he uses his acting skills to determine the main goal of his character and the leading action based on the task set by the director.

At the same time, he must be able to create a central axis connecting the plot from the set of leading actions and secondary actions set by the director. Using the actor's physical skills, the director demands the emotions, facial expressions and actions that he needs. The actor, in turn, uses his skills based on the task set by the director. This process was formulated by K. S. Stanislavsky in his time in the author's "system". According to his view, if the director can extract the necessary experience from the actor, then the necessary actions and facial expressions, and the form of performance will naturally arise on the basis of this experience. We all know that Stanislavsky achieved great success with these views[2].

K.S. Stanislavsky discovered that the core element of an actor's craft lies not merely in physical ability, but also in the soul and inner emotional experience. An actor's deep emotional immersion in a performance becomes particularly evident in cinema, right in front of the camera. As the actor lives through the character internally, their gaze, every glance, and every movement naturally take shape based on that inner experience. The degree of naturalness or artificiality in this process depends on how deeply the actor feels and experiences the role.

On the film set, a director places certain demands on the actor. Yet, while relying on the actor's skill, the director also fosters a creative environment that encourages a natural performance and the sincere shaping of the character. In other words, when assigning a task, the director should not dictate every minute detail of the performance or confine the actor to a rigid, predetermined path. Doing so risks turning the actor into nothing more than a "lifeless puppet" in the director's hands. Consequently, the director relies on the actor's independent decisions and performance skills regarding the development of the character—specifically, how the character feels and behaves.

No matter how capable a director is at managing organizational matters and the creative team, or how profound their directorial insights may be, if they cannot lay the groundwork for the emergence of organic emotion in the actor—or fail to catalyze this process—they cannot truly be considered a dramatic director.

Naturalness in front of the camera depends on the actor's inner emotional state and the actions stemming from it. It is worth noting that this process requires the director to assign tasks to the actor clearly and correctly, and to precisely define the significance of each actor's role and position within the film.

Some filmmakers believe that acting skills and the art of emotional expression do not hold the same importance in cinema as they do in theater. There is a prevailing view that in film, the necessary camera angles and visual solutions determine the outcome. However, this is a misconception. Some even claim that a film actor can be made out of just anyone off the street and that acting skill is unimportant for cinema. However, one must not forget that skill and professional ethics play a vital role in every field. The significance of acting prowess in the art of cinema is, as you know, unparalleled. The proliferation of low-quality films today—springing up like

[2] Абдуллаева М. БУГУНГИ КУНДА ЎЗБЕКИСТОН ТЕАТР САНЪАТИДА ПРОФЕССИОНАЛ РЕЖИССУРА МУАММОЛАРИ //Oriental Art and Culture. – 2022. – Т. 3. – №. 1. – С. 556-560.

mushrooms after rain—and the performances within them serve as clear proof of this point. We are witnessing firsthand that such films have a very short lifespan; far from withstanding the test of time, they fail to garner public attention or acclaim.

After all, even when slaughtering a sparrow, it is best to have a butcher do the job. We are well aware that the creation of a high-quality film—a true work of art capable of enduring the passage of time—depends heavily on the director's professional ethics and mastery of the craft.

As previously noted, the actor is the director's primary creative instrument. If an actor cannot engage in the creative process on set—that is, if they cannot bring their organic, natural emotions and creative abilities into play—then there is virtually no work left for the director either. Consequently, the director's primary task on set is to create the necessary creative environment for the actor; in other words, the director must be able to awaken the actor's capacity for an organic performance.

Once the director has successfully accomplished this, the next challenge arises: maintaining that creative environment and fostering the actor's organic performance process, ensuring it is preserved and allowed to develop further. Naturally, a director must collaborate creatively not just with a single actor or actress, but with dozens—or even hundreds—of them. Furthermore, the entire film crew—a team comprising hundreds of people—awaits the director's instructions. It is no secret that uniting such a team toward a common goal, guiding and managing them in the pursuit of a singular objective—creating a work of art—is an incredibly complex process. This demands immense energy, knowledge, skill, and exceptional organizational ability from the director. Only by possessing these qualities can a director successfully manage the team and bring the artistic vision to life.

It is important to note that an actor's organic, natural creative process cannot be forcibly triggered. In such a situation, the actor is compelled to rely on a forced, technical, and mechanical performance. Instead, the director must be able to awaken the source of creative inspiration within the actor, stimulate their acting skills and imagination, and gradually encourage and pave the way for them to enter into a natural creative process. Naturally, this requires the director to possess deep knowledge, skill, and the ability to work effectively with actors. These requirements apply equally to the actor.

The Film Director’s Collaboration with Actors and the Crew

If an actor lacks the necessary knowledge and skill on the set, the creative collaboration between the director and the actor becomes one-sided. In such a scenario, the director's efforts, aspirations, knowledge, and expertise risk being overshadowed by the actor's lack of knowledge, absence of required skills, and deficiency in life experience and observational insight. [3]

Such an actor does not fully understand the duties and assignments given by the director. Even if he understands it, he lacks the knowledge and skills to do it properly.

On the contrary, what if the actor has sufficient knowledge and skills, vital knowledge, skills, experience and observations in the field of filming, but the director does not have the necessary knowledge and experience? In this case, the actor begins to influence the director's thoughts and

[3] Qobilov X. N. AKTYORLIK MAHORATI VA REJISSURA MASALALARI //Oriental Art and Culture. – 2023. – Т. 4. – №. 5. – С. 251-255.

views, the style of the film. In this case, the actor can freely create as he knows, relying on his skills. However, no response is received from the director in response. That is, such creative cooperation remains one-sided, one-sided, incomplete cooperation.

The tasks of a director who does not have the necessary knowledge and skills, and experience, will be meaningless and shallow. It will not be believable for an actor. As a result of such creative cooperation, the director automatically loses his leadership status in the creative team. And the skillful, experienced ensemble of actors will remain behind the shadow and creativity. Work is very slow in such a team. And it undermines the overall artistic quality of the film. And in the team, the main pillar of art, the collectivity, collectivity, environment, which is considered to be legal, disappears. It is clear to all of us that a good work of art cannot be created with such a team.

At this point, it is appropriate to dwell on a painful problem that has existed for a long time and has even developed in today's cinematography. Today, the profession of director in the art of cinema seems to be losing its status. The reason is that today anyone can bet and film a movie. An unlucky actor or some businessman is also making a bunch of movies. Of course, it is unlikely that the team assembled by the directors in such quotation marks and the "work" they shot will pass through the audience's sieve. However, such situations have become so numerous that art has become an industry, a business. In this case, if a person on the street is interested in a little art, for a certain amount of money, the team can make a lot of films. In this case, he puts himself in the position of a director, either writes the script himself or hires a "doctor" like himself for money. And when choosing actors for a film, a certain amount of big, famous and experienced actors is overshadowed by the performance. Here is another situation: among this ensemble of famous, experienced and skilled actors, several "actors" similar to the "director" also "perform" roles. Of course, such "actors" really wanted to be famous someday, and in the path of this desire, they play the main roles with their parents' money. Of course, it is a pity that such "creatives" who did not take a blim in the acting and directing workshop at the art school, did not "lick the dust" of the stage, make a movie and act in this movie. It is illogical to see such films and to recognize them as art. But the saddest part is that there are so many such films that they are showing on the desired TV channels and Internet channels, and they are damaging the artistic level of the young generation. This is a national tragedy. It is considered treason to the nation and spirituality.

No results can be achieved without knowledge. There is another third situation, different from the situations we listed above: if both the director and the actor have the necessary knowledge and experience, then there will be a full creative cooperation and creative harmony between them.

So how does this process occur?

The director assigns the actor the task of expressing the reaction to an event based on the behavior of the character he is performing. Based on the task assigned by the director, the actor strives to fulfill it by activating the inner organic source of inspiration.

If the actor really knows life well, if he has observed it enough, he will be able to perform the task assigned by the director naturally and fully based on this knowledge and skills. After all, the task wisely assigned by the director is fully performed based on the life observations, knowledge and skills of the actor. [4]

[4] Karayeva F. IJODKOR SHAXSNING BADIIY DID VA AXLOQIY MADANIYATI //Interpretation and researches. – 2023. – T. 1. – №. 15.

This process fosters a unique atmosphere of harmony, a successful synthesis of the director's and actor's creative work, and a spirit of mutual creative collaboration.

The actor embraces and executes the task assigned by the director not in a mechanical or technical manner, but organically and naturally. While fulfilling these assigned duties, the actor simultaneously reveals their true self—their personality, individuality, and artistic mastery.

In turn, through the actor's performance of the assigned role, the director receives back—and indeed gains even more than originally envisioned—the ideas and objectives they sought to convey, now enriched by the actor's performance skills and specific actions.

The director's conceptual vision and goals are enriched and refined by the actor's performance artistry, life knowledge, skills, and experience.

Thus, while executing the director's assignments, the actor also exerts an influence on the director through their own creative contribution. This dynamic interplay between director and actor leads the director to continually devise and assign new sets of tasks. In doing so, the director aims to positively influence the actor's creative work.

As the creative collaboration and relationship between the two artists evolve, so too do the demands, tasks, and instructions the director sets for the actor. In other words, based on the screenplay and the life and development of the character being portrayed, the actor's performance—and the key actions driving it toward the ultimate goal—also shift and evolve. Each objective, task, and instruction issued by the director evolves based on the successful execution of the preceding ones.

It is through this process that the creative collaboration and mutual synergy between actor and director take shape and develop. Only through such creative collaboration does the art of directing manifest itself through the actor's performance.

It is no secret that the film industry has undergone rapid development in recent years; the craft of film directing has advanced alongside it. Of course, as previously noted, while a number of troubling issues—some even festering—have emerged within the professions of film directing and acting, it must be acknowledged that the field is, in a sense, developing and becoming more refined. Indeed, the rise of a new generation of talented young directors is a welcome development.

However, it is essential to emphasize that both directing and acting require learning from mentors, undergoing formal training, and truly immersing oneself in the craft—absorbing the very atmosphere of the workshop. Only a director or actor who has undergone such genuine training can truly make their mark in the world of art. In other words, when professionals have received the proper training—possessing the necessary skills, experience, and knowledge—an actor will not simply become a mere shadow of the director on the film set.

By the same token, a director who has been honed under the guidance of accomplished mentors and possesses the requisite skills will not attempt to hide behind an ensemble of talented, renowned actors on the set. Drawing upon profound knowledge and experience, such a director can freely express their vision, directorial innovations, and creative spirit.

At the same time, they are able to lead a team of dozens of people, effectively communicating their ideas and intentions to the actors and the creative crew. They know how to assert their authority when necessary. Under the guidance of such a director, a spirit of collectivity emerges among the creative team—an atmosphere that fosters creative harmony.

In this regard, training in acting and directing workshops at art schools—or "going through the school," as artists often put it—is considered essential and vital. Without this foundation, true art cannot be created.

When working on any artistic project—whether it is a stage play, a feature film, or a documentary—an actor must never simply "ride on the director's shoulders." In other words, an actor should not rely entirely on the director's creative vision and ideas, nor should they demand that the director dictate or demonstrate every minute detail of their performance. Such a reliance is considered truly regrettable and embarrassing for an actor. In other words, the director might demonstrate the physical actions of the character the actor is portraying. The actor can easily replicate the movements exactly as the director demonstrated them. However, the actor's performance stalls once it reaches the point where the director's demonstration ended. Beyond that, the actor does not know what actions to take or how to proceed; they simply wait for the director to demonstrate again—yes, to actually show them what to do.

In this scenario, the actor lacks their own perspective, analytical insights regarding the character, and personal skills. Like a mechanical puppet, they simply follow the path charted and demonstrated by the director. This situation is often described as "riding on the director's shoulders." As previously noted, this is a highly embarrassing state of affairs for an actor.

A director must prevent this situation from arising on the set. When assigning a task, the director is required to create an environment where the actor can freely demonstrate their own creative artistry. To achieve this, the director must ensure the actor does not perform the role mechanically; instead, they should encourage the actor to showcase a natural, organic performance.

A skilled director constantly strives to awaken, sustain, and nurture the actor's creative inspiration on set, thereby enabling an organic and natural performance. It demands that the actor enhance their powers of observation, conduct research on themselves and the character they are portraying, and continuously shape and develop their performance skills. [Mahmudova H. A. et al. Speech Issues in Televised Stage Plays // Internauka. – 2019. – No. 18-3. – pp. 52-53.]

A true director can serve not only as a mentor teaching the actor how to perform a role but also as an educator who teaches them about life. They must also be capable of becoming a source of inspiration for the actor with whom they collaborate creatively, as well as a vehicle for the expression of that actor's talent.

It is no coincidence that, when educating aspiring actors in art schools, acting instructors prioritize the cultivation of artistic taste and professional ethics. Over the course of four years in the acting workshop, future actors learn the secrets of the craft step-by-step—ranging from the minutest details of the trade to the nuances of working on a role and the art and culture of conduct on stage and in front of the camera.

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