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INSPIRATION IN ACTING CREATIVITY

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Abstract: The article discusses the importance of young actors who are being trained in the art of theatre not relying solely on inspiration, but continually developing their own talents. It also highlights how, for future actors, developing their abilities can help them gather the material necessary for creative work.

Keywords: actor, attention, observation, thoughtful, confused, performing arts, stage, text, action, event, incident, behavior, trait.

The fundamental difference between the art of acting and other forms of art is that representatives of other arts can create only when they are inspired. However, a stage actor must possess his or her inspiration and be able to create on the very day when their name appears on the performance poster. Without this, even the most developed external technique and exceptional inner talent will prove insufficient. Unable to find a way from voluntary creativity to involuntary creativity, actors may come to the dangerous conclusion that inner, spiritual technique is unnecessary. They become rigid in their external stage performance and mistake a dry, artificial acting state for genuine inspiration.

There is nothing better than when an actor becomes completely immersed in the play with their entire being. At such a moment, the actor begins to live the life of the character without consciously feeling how they are performing or thinking about what they are doing, and everything emerges naturally and involuntarily. Unfortunately, however, such creativity is not always within our control. Sometimes we seem to enter a dead-end street. Yet every time we perform, we need to be inspired and must be able to do so involuntarily, but we lack the ability to achieve this. Is there a solution? Fortunately, there is. The way forward lies in the direct influence of consciousness on involuntary processes[1].

Only when an actor realizes and fully understands that everything taking place within the central circumstances of the stage is occurring naturally and ordinarily, even in the simplest form, according to all the laws of human nature, can they gradually begin to understand the profound secrets of involuntary creativity. It is from this very process that unfamiliar feelings emerge. They may seize us for a brief moment or for some time, leading our inner world in the direction dictated by certain impulses. Because we do not know these governing forces, we simply call them "nature," in the language of the actor.

For involuntary creativity to awaken and for inspiration to emerge, realism, and even naturalism, are necessary in the actor's inner life. First and foremost, we must engage in conscious

[1] Yershov P.«Logika slovesnix i besslovesnix deystviy»

and truthful creativity. This creates the most favorable environment for creative activity and inspiration. Why is this so?

Because conscious and truthful creativity creates truth, and truth inspires belief. Therefore, when our nature believes in a state occurring within the human body, it also becomes involved in it. Following this, involuntary creativity is activated, and inspiration emerges.

When the ability to remember feelings develops and they suddenly become alive within your heart, do not give yourself excessively high praise simply because these inner images have been devoted to you, and do not dream of bringing back a feeling that has completely disappeared. Tomorrow, something else will come to your memory. Do not sit and wait for yesterday's feeling; be satisfied with what comes today.

Each time, strive to bring forth the new inspiration that belongs to the present day. It does not matter whether it is weaker than yesterday's. What matters is that it is today's, that it is natural, and that it has emerged spontaneously from the depths of your heart for a moment in order to ignite your creativity. Besides, who can determine whether a particular creative rise produced by genuine inspiration is good or bad? All of these experiences are beautiful in their own way, if only because they are called inspiration [2]. But are all the feelings we experience on stage merely repetitions of feelings we have experienced before? Is it good or bad when feelings that we have never experienced in real life enter us on stage for the first time?

First-time feelings are extremely vivid and deeply emotional. They arise sincerely from the heart; they are powerful and rich in different shades. However, they do not last, as you might imagine, for a long period from the beginning to the end of the performance. Let them come to us frequently and strengthen the authenticity of the emotions that are the most valuable element of our creativity. The unexpectedness hidden within first-time feelings brings with it an irresistible driving force for the actor. Yet there is also a painful side to this. We are not masters of these moments of first-time experience; rather, they dominate us. Therefore, we have no choice but to leave the matter to nature itself and tell ourselves: if first-time feelings appear when they are needed, let them come naturally. The only condition is that they should not contradict the play or the role.

So, are we powerless only when it comes to involuntary consciousness and inspiration?

Does our art and its technique consist entirely of first-time feelings? Such feelings are encountered only rarely, not only on stage but also in real life. There are, however, recurring feelings that our ability to remember emotions allows us to reproduce. It is easier for us to understand them.

Naturally, involuntary inspiration that suddenly appears attracts a person. It is what we desire. But consciously remembering such feelings should not lead us to the conclusion that the importance of our ability to reproduce and recall them is diminished. On the contrary, you must love these feelings. Because only through them is it possible to exert some influence on inspiration. False and artificial acting, clichés, and indecent or improper performance can never produce genuine inspiration. Therefore, strive for truthful creativity and learn how to prepare the foundation for inspiration. Let your belief be firm; inspiration will come to an agreement with you only because of this work.

"At that moment, I became dizzy. I no longer knew where I was or where the person whose character I was creating was. I do not remember what happened afterward. What I do remember is

[2] Stanislavskiy K.C. Sobr. Soch.: v 8-mi tt.- M., 1954-1961.

that performing the character on stage without any prior preparation felt right and natural to me. My body, as if by magic, underwent a transformation. Previously, I would artificially create the life of my etude, and even then I never fully understood what was happening to me. But now it was as though my 'inner eye' had opened, and I came to understand everything completely. Every little detail on stage and within the role acquired a special significance for me. I became aware of the role and of my own feelings, imagination, thoughts, and inner vision. This means that you feel yourself within the role and the role within yourself," says Tortsov.

We create on stage through the product of remembering feelings derived from real-life experiences. For several minutes, these feelings can rise to a level almost identical to that of real life. A person may reach a state in which they completely and continuously forget themselves in the role, and complete belief in the events taking place on stage may be created. Yet such a state is extremely rare. We know that such moments of complete immersion usually last only briefly. At other times, within the life of the character being created, truth, credibility, belief, and the appearance of belief alternate with one another.

Perhaps you think that the paths of involuntary creativity are continuous, or that an actor performs on stage exactly as they would live in real life? If this were the case, the human spiritual and physical organism would not be able to withstand the demands imposed by art[3]. Think about what can activate and stimulate our inner life: the inner stage circumstances, emotional uplift, the super-objective, the through-line of action—in short, everything that consciousness is capable of reaching. Learn to use these elements to prepare the foundation for the involuntary work of our nature.

However, never think of turning directly to inspiration itself, or striving for inspiration in order to make it appear. This will always lead to physical exertion and undesirable results.

We give wonderful names to the things that amaze us: wisdom, talent, inspiration, heightened consciousness, happiness, and intelligence. Yet we cannot say exactly where they are located within us. We perceive them in others and sometimes in ourselves.

Technique helps actors perform with intelligence, consistency, and logic. It is a pleasure to see how one thing naturally follows from another. Everything is clear, understandable, and reasonable. How enjoyable it is to watch and listen to actors whose performances are infused with genuine warmth and conviction! What wonderful art! What an achievement! Yet such great art cannot be attained through professionalism and technique alone. This is not merely acting emotion; it is genuine creativity warmed by sincere human feeling. This is precisely what we should strive for.

But there is one thing missing from this kind of performance: something that moves and astonishes me, something unexpected and spontaneous. It pulls the ground out from under the spectator's feet and replaces it with another foundation—one that the spectator has never stood upon before, but which the actor knows with an exceptional degree of taste, sensitivity, and intelligence. There is no opportunity to reason or criticize. It is undeniable because this unexpectedness comes from the deepest levels of our organic nature, leaving even the actor himself speechless.

Sometimes such a sudden inner impulse can even lead an actor away from the correct path of the role. This is deeply frustrating. But when the inner impulse emerges precisely along the path of the role, it is like placing a precious stone into a ring. Before you, the living human being whom you intended to reveal on the stage suddenly appears. This is not merely one individual personality,

[3] K.S.Stanislavskiy. «Tanlangan asarlar». 2-jild, 125-b.

but a whole combination of personalities brought together and concentrated into one. This is the essence of human inspiration.

Where does an actor get technique, voice, speech, and movement? He was once awkward, but now he has become an embodiment of beauty. Usually, he would speak hesitantly and shyly, but now his speech is eloquent and enjoyable, while his voice resonates like music. Compared with ordinary beauty, such acting deserves praise precisely because of its confident carelessness.

This performance is powerful because it is completely unlike the logic and consistency that pleased us in our first example. It is beautiful in its very lack of logic. It becomes spiritually powerful through its usual state and its apparent rejection of conventional spirituality. It is powerful because of its energy. If necessary, it even breaks the laws and rules set out in the monograph. And that is precisely why it is good and powerful.

Actors who create by relying on intuition and inspiration place their plans in the hands of reason and feeling, trusting that their inspired spectators will suddenly respond with enthusiasm. As soon as they step onto the stage, they begin looking first for these faithful companions and guides. Yet they forget that these faithful companions are, without reason, extremely timid and unstable. They do not obey commands; instead, they come according to their own inclinations, or, more precisely, according to what interests them.

Above all, confidence in inner and outer action gives pleasure to feelings.

If you feel good today and inspiration has come to you, forget your technique and surrender yourself to your feelings. But an actor must never forget that inspiration does not come only on holidays or special occasions. Therefore, an actor needs a reliable method that allows them to control themselves and perform effectively. The easiest method for an actor to master and consciously establish is the sequence of physical actions.

Before thinking about heightened consciousness and inspiration, an artist should learn to create a good state on stage so thoroughly that it becomes second nature. All technical methods should be mastered so completely that they become the actor's second nature. The given circumstances of the role should also become the actor's own circumstances.

Only then can refined taste—that is, inspiration—decide to emerge freely and take into its own hands the entire initiative of the creative process. But if it senses even the slightest coercion or conditionality that destroys truth and belief, the highest talent retreats into its hidden palace and conceals itself behind seven walls.

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