



THE HAPPY LIFE OF K.S. STANISLAVSKY IN ART

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Annotation: This article talks about the life of Konstantin Sergeevich Stanislavsky, a great director, actor, pedagogue, theater theorist, his high position in art, and the examples of creativity he left behind.

Key words: reformer, popular theater, play, image.

Maxim Gorky congratulated Stanislavsky on his 70th birthday and wrote: "Dear Konstantin Sergeevich! You are a well-known reformer of theater art...you are very clever and a great master in finding talents. You are a skilled jeweler in making them... You are a wonderful and sharp artist, with this work you once again proved that our country is rich and powerful with inexhaustible creative energy... dear Konstantin Sergeevich, you are working in your field for the happiness of our people, making it spiritual and spiritual. You have served a lot for the growth of its power and you will serve more. I respectfully salute you, a beautiful person, a great artist and a powerful person, an educator of artists!" Stanislavsky himself sympathized with Gorky. In 1911, he read manuscripts on the theory of stage creation to Gorky.

Stanislavsky is a great artist and genius-director-narrator, who created dozens of stage characters, and is a "great rebel" who made great pages in the history of world theater. Stanislavsky began his career in art with a performance in an amateur group on September 5-17, 1876, and then in a group that became the "Aleksyev Circle", which lasted for 10 years (around 1888). Stanislavsky, who appeared on the stage from the age of 14, devoted 60 years of his creative life to the theater. And in 40 years from 1898, his activity was closely connected with the "artistic-popular" theater in Moscow. Stanislavsky's first appearance on the stage took place in the village of Lyubimovka, 30 kilometers from Moscow. The performance was played in a house in the yard. A three or four-year-old boy depicted winter. His best friend Roska was next to him. At that time, Stanislavsky dreamed of becoming a circus director, and that's why he swears by the date on the wall.

Later, on the tickets of the circus troupe he created, it was written "Constanzo Aleksyev's Circus". In the summer of 1882, 19-year-old Stanislavsky staged small comedies, vaudevilles and operettas and tried his hand at directing for the first time. Stanislavsky himself called this period his "adolescent artistry". Post-staging of the operetta "Mikado" was his best work of that period. Stanislavsky himself, due to his good voice (baritone bass), played the main role in this play. He appeared for the first time under the pseudonym Stanislavsky on March 3, 1884, in the role of Bardin in Ivan Krylov's comedy "The Fat Bit". came to the stage. Stanislavsky's growth was greatly helped by his ten-year work in the "society of art and literature". This was the period of Stanislavsky's "artistic youth". In these years, he developed a detailed analysis of the principles of stage realism, and the best role he played himself is: Old Baron in Pushkin's "The Greedy Fighter", Moliere's "George Donden", Sotanville in the

comedy, A. Pisemsky's "Bitter Fate". Ananiy in the play, Don Juan in Pushkin's "The Stone Guest", Ferdidand in F. Schiller's tragedy "Cunning and Love", Paratov in A. Ostrovki's drama "Stoneless Girl". Zvezdinsev, Uruel Acosta and Othello were in Leo Tolstoy's play "Effect of Enlightenment". Many of these performances were staged by Stanislavsky himself. The principles of the artistic stage developed during these ten years are the main place in the "Moscow Art-Popular Theater" theater, which was established together with Stanislavsky Vladimirovich-Danchenko. During the summer of 1898, before the beginning of the rehearsal, Stanislavsky looks at the young theater troupe and says: we have taken upon ourselves a task that is important for the community, not a light or personal one. Do not forget that we are trying to illuminate the dark life of the oppressed class. We are trying to give them happy and aesthetic moments. We strive to create the first reasonable, spiritual, popular theater and we give our lives for this high goal.

The Moscow art-popular theater opened on October 14, 1898 with the play of Leo Tolstoy's historical tragedy "King Fyodor Ioanovich". The play begins with the following words: "I strongly believe in this work." But the real birthday of MXT should be counted from December 17, 1898, when Chekhov's play "The Seagull" was first staged. Basically, the method of creating a "situation" through the real experiences of the artists was used for the first time while working on the play "Chayka". This was the initial period of sincere naturalism, from which Stanislavsky gradually developed the principles of true stage realism.

When the first premiere of Chekhov's play "Three Sisters" took place on January 31, 1901, Stanislavsky played Vershinin. On the stage of this theater, Stanislavsky staged about 50 plays, first of all, a collection of Chekhov's plays, Gorky's "Tubanlikda" and "Children of the Sun", Griboedov's "The Scourge of Intelligence", Gogol's "The Auditor", Leo Tolstoy's "The Living Corpse". is important. Later, Stanislavsky directed Ostrovsky's "The Passionate Heart", Beaumarchais's "The Marriage of Figaro" and worked with several directors involved in the Moscow Art Institute. The dedication of Vsevolod Ivanov's drama "Bronepoezd 14-19" to the 10th anniversary of the Great October Revolution shows that the theater is turning its attention to revolutionary themes in Soviet dramaturgy and to the exciting issues of our time. In 1906, the theater organized a tour abroad, and the following plays were performed in it: "Tubanlikda", "Uncle Vanya", "King Fyodor Ioanovich", "Three Sisters", "Doctor Stockman". Then the theater will be on tour in Berlin, Dresden, Leipzig, Prague, Vienna, Frankfurt-Main, Hanover, and will perform a total of 60 performances. In 1908, Stanislavsky staged Maurice Maeterlinck's play The Blue Bird, which opened to the public on September 30. On December 23, 1911, William Shakespeare's world-famous play "Hamlet" was appeared on the stage.

Gogol's "Dead Souls", Ostrovsky's "Talents" and "Muslims", Moliere's "Tartufe", the staging of "Othello" were staged in the next decade of his work. Stanislavsky had played on the stage of the Moscow Art Theater for 30 years.

On October 29, 1928, at the party of the 80th anniversary of the Moscow Art Theater, Stanislavsky felt unwell (became ill), and then a serious illness deprived him of the opportunity to take the stage. Thus, the character of Vershina in the play "Three Sisters" was her last role. Although he called his system "not an aesthetic treatise, but a technique of the theater stage", its importance is high in the "technique" of acting. He talks about the general essence and purpose of theater art. Stanislavsky's "system" as a creative method is aimed at one goal, and that is to convey the state of the artist on the stage in a natural and believable way. To find ways to this natural state, Stanislavsky devoted his entire "life in art", he devoted



the last years of his life to work on his books, which express the "system" of acting skills. He planned to write the "grammar of dramatic art". Stanislavsky did not have the opportunity to finish his multi-story work on the "system" of training an actor, however, his works in this field were included in the golden fund of classical theater literature. entered

"If a miracle happens in the world, it will happen only on stage," he said. In fact, the theater is the most unique among the wonders of the world. After he created the system, actors, directors, and theater pedagogues got for the first time a valuable guide for professional training of actors and directors. The system examines the spiritual and physical elements of the nature of stage art and reveals their integral connections in practical artistic activity. In it, the art of "real life", stage movement and communication, the laws of speech behavior, instructions for creative perception in creating a stage image, and physical behavior styles are clearly developed.

He enriched his system with new aspects through practical tests and experiments in the studios near the theater, together with young actors. With his system, Stanislavsky banished the theater from the theater, the fakeness, superficiality, criticism, and petty pretense from the acting, and tried to establish meaningfulness and vitality. He devoted his whole life to the celebration of a living person, a living image, and the reality of life on the stage. It is the main essence of the Stanislavsky system to appear through logically consistent, purposeful, productive behavior.

In the last days of his life, Stanislavsky said to the young people: "My friends, when you step into the world of art, before you enter it, be free from the absurd doubts of life, enter it with the best human feelings and thoughts. Before finding a gold mine, he wanders in the mountains, and after finding it, he washes out the sand and stones for a piece of real metal," said Stanislavsky, equating himself to a gold prospector.

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