

**BASICS OF WORK ANALYSIS AND STAGING IN PRODUCERSHIP  
ACTIVITIES**

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**Annotation:** Directing is the art of creating a spectacle with a harmonious whole and a certain integrity. The director directs the creative staff - the actor, the soloist, the artist, the composer and the support staff - in the process of creating the play or film. The art of directing begins with the study of a play in drama theater, its idea, genre and artistic features, the period in which it is portrayed, and the author's positive style. This article discusses the basics of production analysis and staging in production.

**Keywords:** screenwriter; producer; directing; composition.

First of all, the screenwriter must be well acquainted with human psychology and psyche. He should love literature and art, not just them. One should be aware of the politics of the time at the level of a politician. But he does not have to be a politician, because he cannot become an advocate of the party he is a member of and use art as a weapon. It should not be forgotten that the party of which he is a member is not a member of it, but as a screenwriter, his screenplays must serve the cause of universal ideas, the homeland and national interests. Only then will Uzbek films be born, which will serve the national as well as universal ideas, and such works will decorate the world screens. A screenwriter must also write a full-length illustration in order to read his or her own screenplay individually. They need to be published in book form and delivered to readers. It needs to be sent to libraries. Dropping a film into an archive box once it has been made will deprive future generations of access to ready-made works of art. In the future, directors will be able to work with

the modern film industry to create great, new films, using previously written scripts. For example, until recently, when publishing plays, some publishers said that dramatic works were written for the stage, screenplays were written for the screens, and there was no need to publish them and throw away the paper.

Is it still possible to screen a novel, a story, a narrative, a dramatization, a screenplay today? But the famous works of great writers have been discarded. For example, when the novel "Last Days" was first screened, Kumushbibi in the student's imagination looked like a simple, plump Uzbek girl. Otabek also looks like an ordinary Uzbek guy. The beautiful descriptive language of the writer in the novel has moved to the screen as a simple picture. But these works serve as a school for the development of screenwriting. In the early days of filmmaking, there were cases of making films without scripts, and due to the lack of a compositional system of certain plot-events, the films became a mess in the editors. It was difficult to make purposeful films out of it. There were so many heroes, so many ideas, so many topics. This is where the screenwriter's skill, talent, ability, worldview, and creative approach to the subject are evident. It was felt that great talent and ability was required to write the script.

In the script, there is a conflict in the film when the conflict escalates. Conflict is often used in dramatic events. Especially in a clash of powerful heroes, a sharp conflict ensues. Conflict is therefore the engine that drives the events of a work. Conflict expresses the author's purpose, the struggle between the parties. The bottom line is that the artistic expression of the contradictions in reality is conflict. Theorists define conflict as a conflict in which the opposing forces tend to be biased, a conflict in the form of a clash of disproportionate characters, and a conflict in the form of an external or internal conflict. This means that uncompromising conflicts lead to conflicts. Conflicts can be between people with different worldviews, whether between legitimacy or illegality. We know that there are two kinds of conflict: antagonistic and non-antagonistic. Such conflicts are different. Depending on the nature of the events chosen to write the script, we divide conflicts into dramatic, tragic, and comic conflicts. If the written script reflects dramatic events, the work

continues dramatically based on the collision of the protagonists, and the dramatic conflicts are shown on the screen.

The course of events is the course of events and struggles to solve the problems that have become a knot. Conflict resolution also depends on the course of events. The ideological "battle" of the opposing forces in the plot is the main source of the story. The emergence of significant changes in the goals and perspectives of the parties in the wave of the plot reflects the original image of each party. The situation is described as the causes of the conflict are revealed and new aspects of the characters emerge. The radical twist in the plot leads to the uprising and the upheaval of conflicting ideas. The course of events embodies the history and logic of the struggle. At the same time, the integral interdependence of subject and character leads to the development of the event. The subject matter of the whole work requires an artistic twist in the film. Coverage of socio-historical conflicts provides the main purpose, that is, the course of events. Then the plot encompasses all the components and leads to the culmination. At the same time, the author's attitude to the characters, the idea he gives to the audience, is formed in the course of the story, which expands the course of events and strengthens the specific relationships of the characters. The audience is waiting for the author's goal to be achieved. So the story unfolds and the whole movie becomes interesting.

Creativity is the ability of a person to create and share new information products that are embedded in their minds and actions. According to this concept, not only the creation of a picture, a machine, a theory, but also all the facts of a person's personal development can be considered creative. Some researchers have abbreviated the term "creativity" to include cognitive activity, i.e., the ability to see a problem or event in a new or unconventional way. To study the composition of the script, we must first study the montage nature of the art of cinema. It requires knowledge of the structure of events, the necessary objects, space and time, and their scale.

What is the difference between prose, stage play and screenplay? Why should a good screenwriter see and hear events? Why does a screenwriter need screen time

and space to unlock content? In order to find a real way to study such questions, it is necessary to feel the originality of the work, to have an idea of the composition of the frame, to know the scenes, episodes, moving objects. The composition of the screenplay is a bright, artistically moving situation, it needs to be filmed and edited by the filmmakers, we have to analyze a number of episodes to realize the ideological idea of the screenwriter. The first part is to comment on each part of the composition separately. As we have already mentioned, the screenplay combines dramatic, epic, lyrical and mixed genres. Their dramatic structure and composition are the basis for the realization of the product content, the movement of the plot, the spontaneous revelation of the characters. It is known that the main elements that determine the composition are the exposition, the knot, the course of events, the repetition of events, the culmination, the knot, the prologue and the epilogue, the molding. The part that makes up the plot - the composition is also present in prose and stage works. These elements are unique to all creative products. It depends on the author's imagination. But in the art of cinema, the nature of the montage requires a certain amount of time, a certain amount of space. The screenwriter must adapt his compositional, subject movement to the nature of this montage. In the second section, we explore different forms of composition depending on the genre character of the subject. In this section, we will see that cinema, like any other art, is related to different genres. It's complicated. But that doesn't stop me from defining the genre of the film. As you know, composition in any creative round is the expression of the author's lively characters and his attitude, full and bright thoughts.

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