



## THE EFFECTIVENESS OF THE ETUDE METHOD IN THE DIALOGUE BETWEEN DIRECTOR AND ACTOR

**Aymuratova Sarbinaz Tleumuratovna**

**Student of the Nukus Branch of the Uzbekistan**

**State Institute of Arts and Culture**

**<https://doi.org/10.5281/zenodo.19705096>**

### ARTICLE INFO

Received: 17<sup>th</sup> April 2026

Accepted: 19<sup>th</sup> April 2026

Online: 21<sup>st</sup> April 2026

### KEYWORDS

*directing, acting skills, etude method, dialogue, improvisation, stage action, psychophysics, laboratory, character, dramaturgy*

### ABSTRACT

*This article analyzes the specific features of cooperation between a director and an actor in theatrical art, particularly the role of the etude method in the creation of a stage production. The article highlights the significance of the etude method in awakening the actor's psychophysical state, its effectiveness in translating the director's idea into practice, and the methodological foundations of the "research-experiment" process. The concept of "living action" in K. S. Stanislavski's system is considered based on modern interpretations.*

Theater art is a dynamic and living process in which the transformation of a dramatic text into intellectual and emotional life on stage requires a complex creative collaboration between the director and the actor. Within this system of communication, the etude method is considered one of the most effective bridges that connects theoretical ideas with practical action. The etude method frees the actor from merely mechanically performing the text and allows them to "live freely" within the given circumstances, discovering the psychophysical state of the character through improvisation. This, in turn, forms a fundamental methodological foundation that ensures the liveliness and artistic integrity of a stage production. An etude (from French *étude* — study, exercise, exploration) is a dynamic method of exploring a fragment of a dramatic work or a specific life situation through stage techniques. It is not merely a technical exercise; it serves as an intellectual and psychological laboratory for both the director and the actor. At this stage, the following processes take place, Improvisation and freedom: While the actor operates within a set of "given circumstances," their creative work is not restricted by rigid blocking or mise-en-scène limitations. This allows the actor's inner potential to be revealed to the fullest extent. Directorial diagnostics: For the director, the etude functions as a test that helps assess the actor's physical expressiveness, emotional range, and, most importantly, their ability to sense stage logic accurately. "Tactile exploration" of the character: The actor seeks the character's nature not through external appearance, but through internal action and need. This is the most effective way of creating a role based on the principle of "from the inside out." The etude method activates the creative dialogue between director and actor, raising their communication to a qualitatively new level through the following stages. In contrast, purely theoretical analysis around the table often binds the actor to the text and to intellectual frameworks, limiting creative freedom. The etude method prioritizes the logic of action before words. At this stage,

the actor does not simply memorize the text; instead, they feel the necessity of its emergence through their body and emotions. Intuitive understanding of the situation and “natural mise-en-scène”: A pre-constructed mise-en-scène imposed by the director often leads to artificiality. In the etude process, however, the actor moves based on the character’s internal needs. As a result, the emerging mise-en-scène is born from the harmony between the director’s constructive idea and the actor’s organic behavior. This represents the highest level of director-actor communication, a form of creative co-authorship. Psychophysical unity and organic integrity: The etude method is the only way to simultaneously activate both the actor’s psyche (inner experience) and physicality (external action). In this process, the director does not require the actor to merely “perform,” but to “live” the role. As a result, the actor’s stage behavior becomes inseparably connected with their internal emotional state, which creates a strong sense of authenticity and belief in the performance for the audience. From both scientific and practical perspectives, the effectiveness of the etude method is based on its nature as a “living process.” This method not only improves skill, but also fundamentally transforms the quality of the creative process. In the etude, organic naturalness is achieved: the actor’s focus is not on words, but on the will to act. The actor does not simply declare the character’s speech, but discovers the inner necessity that forces those words to be spoken. This ensures the natural emergence of “action behind words” Creative discovery and improvisation are doors to unexpected opportunities for both the director and the actor. Plastic solutions, spatial relationships, and facets of character that could not be seen during table analysis emerge “by chance” during the etude process. This “creative coincidence” is actually the product of subconscious processes and gives the work its uniqueness. Psychological freedom and the “right to make mistakes”: in traditional rehearsals, an actor may fear failing to meet the director’s demands, but in etude work this barrier is removed. The etude becomes a space for exploration and experimentation. Within it, even mistakes can open the way to creative discoveries. This environment eliminates the actor’s emotional tension and releases their inner “self” into freedom. “An etude is the most beautiful and at the same time the most painful process of a stage work being born. In it, the director becomes not a dictator but a co-author, and the actor is no longer just a performer but a creator.” This approach creates a democratic and humanistic atmosphere in theatre. The director does not impose their idea on the actor, but instead proves the vitality of that idea through the actor’s own creative expression. Research results show that the etude method elevates the director-actor relationship from a simple working interaction to a higher level of creative collaboration. This method helps to integrate the intellectual content of a stage work with the actor’s psychophysical action in a unified way. In conclusion, vitality: characters created through the etude method are free from artificial patterns and evoke a strong sense of “stage truth” in the audience. Creative collaboration: this method allows the director to discover the hidden potential within the actor’s nature, while enabling the actor to explore the inner world of the character through free improvisation. National perspective: in contemporary Karakalpak theatre and cinema, the systematic application of the etude method serves as one of the most effective factors for raising the skill level of the national acting school to international standards and improving the artistic quality of performances.

**References:**

1. Stanislavskiy K.S. "Aktyorning o'z ustida ishlashi" — T.: "Yangi asr avlodi", 2010.
2. Qodirov M. "O'zbek teatri tarixi" — T.: "O'qituvchi", 2003.
3. Sayfullayev B., Mamatqulov S. "Aktyorlik mahorati" — T.: "Fan va texnologiya", 2012.
4. Knebel M.O. "O deystvennom analize pesi i roli" — M.: "Iskusstvo", 1982.
5. Grotovskiy Ye. "Ot bednogo teatra k provodniku" — M.: "Artist. Rejissyor. Teatr", 2003.

