



UDC: 7.092

## THE ROLE AND IMPORTANCE OF THE SUBJECT "STAGE SPEECH" IN TRAINING ACTORS.

**Toxirov Oybek,**  
Uzbek state art and culture  
Institute teacher  
[tokhirov.94@mail.ru](mailto:tokhirov.94@mail.ru)

**Annotasiya.** Mazkur maqolada sahna nutqi fanining nazariy asoslarini, tarixi, o'qitish uslublarini o'rganish orqali bo'lajak aktyorlarni o'qitish jarayonida amaliyotda qo'llash masalalarining dolzarbligi ko'rib chiqilgan. O'qitish jarayonida esa sahna nutqining poydevori bo'lgan tumashg'ulotlar keltirilgan. Adabiy parchalar, sa'jlar, she'r, tasviriy masal va hikoyalar orqali talabanning nutqini rivojlantirish ko'zda tutilgan.

**Kalit so'zlar:** san'at, sahna, teatr, nutq, sa'j, tasviriy parcha, aktyor, she'r, tasviriy masal, adabiyot.

**Аннотации.** В статье исследуется актуальность вопросов практического применения в процессе подготовки будущих актеров на основе изучения теоретических основ, истории, методики преподавания науки сценической речи. В процессе обучения даются уроки, составляющие основу сценической речи. Он направлен на развитие речи учащихся с помощью литературных отрывков, саж, стихов, образных притч и рассказов.

**Ключевые слова:** искусство, сцена, театр, речь, саж, живописное произведение, актер, стихотворение, иллюстрация, литература.

**Annotation.** The article discusses applying issues of theoretical principles of the subject "stage speech" in the process of training future actors through the teaching to history, methodology of teaching, and putting acquired skills into practice. In the process of teaching, the basics of stage speech are presented. It is intended to develop the student's speech through literary passages, saj, poems, figurative parables, and stories.

**Key words:** art, stage, theatre speech, saj (emotive prose), figurative parables, actor, poem, illustrative fable, literature.

**Introduction.** It is well known that one of the expressive bases of the criterion of human development is that the existing word is one of the most powerful and influential factors in our internal and eternal intellect, emotion, behavior, and attitude. Our languages play a great role in all spheres of human life such as social life, the relations of the individual and society, in the imagination of the individual who tries to reach spiritual perfection, development of outlook, incomparable and influential spirituality, and enlightenment. imagination and worldview

Great people, scientists and outstanding figures who have made an incomparable contribution to the development of world civilization, shared their views on our language, which at all stages of human history has been the interpreter of the balance between peoples and countries.

**Literature review.** Several research works have been conducted by scientists and specialists on training future actors. In particular, S. Inomkhodjayev's

"Fundamentals of Artistic Reading", A. Sayfuddinov "Literary work and performance skills", N. Aliyeva "My life in art", I. Pulatov "Stage speech", Z. Olimjanova, A. Tulaganov "Stage speech", Z. Bobonazarova "Stage speech", A. Tulaganov "Performing skills of poetic works", M. Isroilov "Working on monologues", G. Khalikulova "Stage speech", H. Juldikoraeva "Lola Khodjaeva speech expert", Lola Khodjaeva "Oratory", A. Nosirova "Stage speech", "Fundamentals of live word art", S. Inomkhodjaev "Past speech of the East", I. Jumanov "Stage speech", M. Khojimatova "Stage speech".

Also, the given educational literature on the theory and direction of stage speech [1; 2; 3; 4; 5; 6; 7; 8; 9; 10] are the most important methodological manuals in the process of educating future actors to the art of stage speech and public speaking.

Stage speech plays an important role in the acting aspect of theatrical art. Not only teachers but if it is necessary directors and actors are also should give serious attention to the subject "stage speech". Due to the attention of Mannon Uygur, Tashkhoja Khodjaev, Etim Bobojonov, Shukur Burkhanov, Abror Khidoyatov, and other great and inexhaustible performers and actors of the stage language, science has developed practically.

During the 70 years of its activity, the department has created many pamphlets and manuals in the field of education "Stage speech".

Stage speech science should base on a live performance school. This school was formed over the years and has made a significant contribution to the art of theater.

Founders of such schools of stage arts: M. Uygur, A. Khidoyatov, O. Khojaev, Sh. Khodjaeva, A. Sayfutdinov, I. Pulatov S. Inomkhodjaevs and their followers M. Isroilov, Z. Olimjanova, A. Nasirova, now I. Jumanov, R. Kadirov, Sh. Yusupov, M. Khodjimatova, G. Khalikulova, X. Juldikaraeva, B. Magdiev, U. Ibragimova, N. Karimbaeva, D. Umarova, D. Jumanova and others continue this coaching activity.

**Research methodology.** The subject "Art of stage speech" which teaches prospective artists, including actors and directors, to work on speech techniques and speech, as well as the stages of its development and formation, working on the student's speech, eliminating all shortcomings, making it fluent and effective is taught to future artists

**Analysis and results.** It is known that national consciousness and expression of the national thinking and spiritual relations between generations is manifested through languages. All human qualities enter into the soul of the human being by the lullaby that our mothers sing in their mother tongue. The mother tongue is the soul of the nation.

Along with the development of the Uzbek national professional theatrical art, the subject of "Stage speech" has also developed and flourished. While the standard norms of this subject were practically improved by such master artists as M. Uygur, A. Hidoyatov, E. Bobojonov, Sh. Burkhonov, O. Khojaev, S. Eshonturaeva in creative processes, teachers N. Alieva, L. Khojaeva also both methodologically justified.

Students will go through a huge creative process of the subject "Stage speech", which is interesting, complex and complicated, rich in theory and practice.

Since stage speech is an integral part of theatrical art and the main means of expression of acting skills, it should always be in the center of the artist's attention, as



the most important object of the performance process in all stages of the creative research process.

Both the educator and the student that has realized two times the greater value of the word and who felt greater importance of reaching the auditory should understand that the word - is the blood of art of stage and these factors should be approached.

As heirs of invaluable wealth passed down from ancestors to generation, we must constantly work to preserve, enrich and enhance the prestige of our mother tongue. In particular, in such important areas as basic sciences, modern communication and information technologies, banking and financial systems, expanding the use of our native language, publishing etymological and comparative dictionaries, developing the necessary terms and phrases, concepts and categories, particularly, the Uzbek language there is no doubt that all-round development on a scientific basis will serve such noble goals as the awareness of national identity, a sense of homeland.

It is well known that the first stage of the student's creative process of working on a word is these descriptive literary fragments. The students who are required to describe a small landscape, first of all, should have such skills as seeing, feeling, reacting, in the next stage, all the elements of speech technique, whether a low or full story, the finished work, the actor's idea, the relevance of the topic, the high goal, the leading behavior, etc as well as to be able to interpret processes correctly. Only then, the actors will achieve perfection of their artistic language as well as gain the ability to work on the creation of stage narration independently.

The preservation of the effectuated strong traditions by the above-mentioned artists of the Uzbek stage speech school in professional theatrical art and its application in today's theatrical art, especially in stage speech, determines the prospects of art education.

A word – is an expression of human thought. Word plays a crucial role in actors' reproductive life in describing humans' life in a beautiful way. Future actors and directors of the Uzbek State Institute of Arts and Culture always try to study the basic principles of stage skills in order to achieve high-performing skills by explaining to the audience the essence of the work performed through the words.

The function of speech in theater is somewhat different from that of real life. The process by which actors use speech in order to perform a certain action is more complex. This is because spectacle in the theater prevents the relation of speech from being formed as directly and naturally as in life. As a result, many actors use speech for what the character in the poem says. They forget that they must act with words, confusing the task entrusted to them. Stage speech should be an aid to physical movement. A word in the form of a character is assisting tool on the way to achieving their goals.

The stage speech is differentiated by its deep meaningfulness and expressiveness. Its meaning, content and tone require the actor to study comprehensively and to constantly practice directing it to the various points of influence - the sphere of consciousness, imagination, emotion. As the actor creates the speech of his role, he must determine exactly which aspect of his partner he intends to influence, i.e., his consciousness, imagination, or emotions. Once the goal of influencing any aspect of the partner is determined, the actor should strive to ensure

that his or her speech sounds logical, convincing and effective. To do this, he must define and deeply study the text of the role, divide it into parts, clarify the meaning and purpose of each part and, finally, the meaning and purpose of the whole text.

Once the most important and complementary of these tasks have been identified, it will be much easier for the performer to learn the meaning, purpose, and meaning of each speech from the other. This, in turn, allows the actor to use tone and accents correctly. These notions prove that the above-mentioned basic task of the actor in the use of speech is important and necessary.

As the actor creates the words for his scene, he must determine which aspects of his partner he intends to influence, namely, consciousness, imagination, or emotions. Characters performed by representatives of art of national theater O.Khojaev, Sh.Burkhonov, S.Eshonturaev are still remembered by our people. Today, in order to preserve the school created by its representatives People's Artists of Uzbekistan T. Azizov, E. Kamilov, H. Sadiev, Honored Artist of Uzbekistan N. Makhmudova and a number of masters of oratory, announcers, young artists are pass through their experience to the younger generation by teaching them to theatrical art in our institute.

Devoted people and mentors in this field are telling about life and works of above mentioned scientists.

“The role of stage speech in the theatrical art is incomparable. Hence, there is a need to master science. The goal is to make the stage speech of speech artists invaluable and elegant. ”

To control and activate the activity of the speech organs, it is necessary to have a complete understanding of its structure and the mechanism of muscles. Because in order to eliminate a defect, if it is determined where it was originated from, then the actions taken in eliminating it will be more effective.

If there is a defect in one of the parts of the organs of speech, or if some part does not work well, it interferes with speaking in moderation. As K.S. Stanislavsky said: “ a good performer, an actor, pronounce every vowel and consonant clearly. Only then he understands what the speech is and he can love it. If he is accustomed to it, he will not burble».

**Conclusions.** Every action, if there is no deep-rooted purpose, may enjoy the crisis. In this regard, it is worth noting the following thoughts of Shakespeare on the sample of Hamlet: “Act according to the word, speak according to the action. But this should not go beyond the imagination. Any loss of balance goes against the goal of the theater.”.

In the process of creating an image, actors should not limit themselves to working on a role, creating their own speech, voice, pronunciation, speech characters otherwise the various speech defects that give rise to the objection will not disappear. Since actors do not work in the most pleasant, most effective way to express or understand an idea, communicate, express oneself, express a thousand and one inner state, actions, goals, sharpness, sensitivity, fluency, the integrity of language they will be able to improve only their own creativity however Uzbek literary language is used not only in the theater but also in life, on television, radio where it tends to face with more challenges at the result of which too many mistakes can be done.



To sum up, in the process of the formation of stage speech as a science, the scientific and creative activity of teachers who created the methodology and pedagogy of this science, their pedagogical skills should be carefully studied from a scientific and practical point of view.

Stage speech can be instantly formed and is appreciated only by intellectuals with a broad mind, deep thinking, a clear knowledge of the historical roots of our nation, who treat them with kindness. These problems can be solved by the family environment - school teachers, especially social studies teachers, who mostly pay attention to their language and speech, and in higher education, it is necessary to refer to our rich history, literature, especially poetry, and to be able to understand and perform them without difficulty, even if it is through a dictionary.

### **References**

- [1]. Mahmudov J. Acting skills. - Tashkent: Bilim, 2005. –m192 p.
- [2]. Tulaganov A. Stage speech textbook. - Tashkent: Music, 2010.
- [3]. Stanislavsky's two conversations about the art of directing and acting. Theater Magazine № 2, 1952.
- [4]. Alieva N. My life in art. T. Teacher. 1978.
- [5]. Alimjonova Z, Tulaganov A. Stage speech. Tashkent. 2005.
- [6]. Juldiqaraeva X. Stage language expert. T. 2007.
- [7]. Inomxujaev S. Fundamentals of Public Speaking. T. Teacher, 1982.
- [8]. Isroilov M. Work on the monologue. Tashkent 2003.
- [9]. Qodirov M. History of Uzbek theater. T. : “The world of creativity”. 2003.
- [10]. Nosirova A.M. Basics of live word art. T. : “Music”. 2009.