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ISSUES OF STAGE SPEECH IN PERSONAL SPIRITUAL GROWTH

Abstract

The purpose of the research: This article covers the issues of stage speech in the spiritual growth of a person.

Research methods. Historical research, art technology, analytical analysis, creative, traditional teaching method.

Research results. The socio-spiritual importance of speech, the aesthetic and spiritual effect of stage speech, the opinions of great scholars about words and speech, the formation of stage speech and the activities of the founders of this science.

Practical application. Recommendations are given on increasing the importance of stage speech in the spiritual growth of the person and further improving the activities of the pedagogue in this process.

Keywords: spirituality, culture, art, theatre, actor, director, stage speech, public speaking, performing arts, actor's speech.

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Introduction. It is known from history that one of the expressive support tools of the criterion of human development the eternal and everlasting mind of stage speech is one of the powerful and influential factors of our perception, understanding, emotion, treatment and attitude. The services of our language, tongue, speech and the unequalled, impressive importance of education, spirituality and enlightenment are incomparable in all processes of social life, in the relations between individuals and society, in the development of the thinking, imagination, and worldview of every person who strives for perfection and in the fulfillment of the tasks.

At the heart of the cultural reforms being carried out in new Uzbekistan, the attitude towards our language, which is one of the tools of our people's behavior and attitude, education, promotion, and propaganda, has radically changed and attention increased. Our language

serves as one of the most effective sources in the processes of spiritual, cultural, economic and social development.

We have absolutely no right to forget that attention to literature, art, and culture; which means attention to our people, attention to our future; as our great poet Chulpon said, if literature and culture live, the nation can live [1].

Materials and methods. Regarding the Uzbek language and its wealth, it is necessary to emphasize the following thoughts of Abdulla Kadiri, the founder of the national novel art, "A pen is not a rolling pin; literature is not a broad bladed hoe market. It is not a virtue to weave sentences out of every word that comes to mind. Let the word be the model and the thought be the brick placed inside it, and let it be the foundation of the porch of a new life that ripe in the jug of the most" [4, 14].

The adoption of the law on the state language on October 21, 1989 was the first bold step towards the sovereignty and independence of our country. According to this historical document, the Uzbek language gained a strong legal basis and a high status.

Today, our country is rising to a new, higher stage of development based on the main principle “from national revival to national rise”. In the process of large-scale reforms implemented in our country, the role and influence of the state language in our life is increasing more and more.

Raising the status of the language, including the Uzbek language, has been raised to the level of state policy, and its legal foundations have been strengthened. In particular, in accordance with the Decree No. PD-5850 of the President of the Republic of Uzbekistan dated October 21, 2019 “On measures to fundamentally increase the prestige and position of the Uzbek language as a state language”, October 21 was declared the “Day of the Uzbek Language Holiday” in our Republic. The State Language Development Department was established, and the concept and state program for the development of the Uzbek language and improvement of the language policy for the years of 2020–2030 was adopted.

Ensuring the implementation of these adopted decrees and resolutions, state programs directly places important tasks and great responsibility on culture and art workers, especially theatre actors and directors. Because the issue of language, the Uzbek language, is the main function of theatre art, and all the events happening on the stage are delivered to the audience through language, including stage speech. Therefore, stage speech should be beautiful, expressive, understandable and impressive to the audience.

Theatre art, especially dramatic art, is primarily based on dramaturgy. In other words, dramatic theatre cannot exist without literary material, because literary material is the only source that nourishes the art of theatre. All other elements that make up the internal components of theatre art are inextricably linked to this main source and feed from it. These elements consist of directing, acting skill, stage speech (artistic word), music, noise, artistic decoration; without any of these, it is impossible to imagine professional mature theatre art.

Direct stage speech is the primary tool for the aesthetic effect of the theatre and the rise of the individual's spirituality, because the speech is the language of the performance created by the creative cooperation of the actor and the director, the artist and the composer.

Stage speech performs the following functions in the spiritual growth of a person:

- it shows the richness, charm and unique pronunciation of the ancient and modern Uzbek language, it is a unique propaganda space for speakers of other languages;
- the spiritual-aesthetic and educational value of the play is conveyed to the audience directly through stage speech;
- it directly conveys the plot of the play, the pain and longing of the characters, and the joy to the heart of the audience;
- it is a mirror, a model that can apply the standard of literary language to the audience.

All the tasks mentioned above are the processes performed directly by the actor, and in this regard, the actor must have mastered the stage speech, have a high level of knowledge, skills, experience and practice related to the stage speech.

In the 14th-15th centuries, when Abdurakhman Jami and Alisher Navai lived and created, the art of speech performance and poetry was highly developed. During this period, great artists of words, masters of artistic words, talented poets grew; such as Khusayn Voiz Koshifi, Muin Voiz Kfirsavi, Abdulovose Munshi, Kfafiz Ghiyosiddin, who left a bright mark in the history of Uzbek culture. These wordsmiths have gained fame in the field of spoken word art with their performance skills.

In the pedagogy of the past, great importance is attached to a number of subjects teaching literary norms, such as “ilmi tajvid” which teaches the norms of literary pronunciation, “ilmi kalam” which teaches the basics of live speech, “scientific debate” which teaches scientific and literary debate and because of this, in the past, almost every literate person was also considered a verbal artist who had mastered the basics of expressive reading.

As a result of paying great attention to the art of expressive reading in the past, performance ways such as “navaikhanlik”, “fuzuliykhanlik”, and “mashrabkhanlik” were formed. All this shows that special attention was paid to the art of speech performance even in the past.

Historically, children have been attracted to the art of expressive reading, especially poetry, from a young age. This is no coincidence, of course. Because the art of expressive reading not only forms the artistic taste of children, but also takes a leading place in the development of their spiritual training and memory development (“quvvai khofiza”). Therefore, in history the importance

of speech, including expressive reading, in raising the spirituality of a person was great.

It is known that the Uzbek national stage speech appeared and developed thanks to the fruitful work of great artists such as Mannon Uyghur, Etim Bobojonov, Nazira Alieva, Lola Khodjaeva. These great actors and directors did not consider stage speech to be inferior to directing and skill; they considered stage speech to be their main task.

Mannon Uyghur, who understood the deep essence of language and pronunciation, fought for its purity despite all the difficulties, and in this way, he tried to enhance the artistry of the work with expressive means. Because with bad language, the value of the work does not increase, and the spiritual wealth does not reach the masses. It is an example that he demanded the same from his students, paying attention to the clear and bright pronunciation of not only every word or phrase, but even every sound.

The great director Mannon Uyghur, who laid the foundation stone of the Uzbek Theater, appreciated the art of words in his work and said: "Vowels are the beauty and flavor of speech. Therefore, it is necessary to pay special attention to full, clear pronunciation of vowel sounds. In particular, when vowel sounds come at the end of the word, it should be paid a very serious attention, one should speak very clearly and clean" [5, 9].

From the above points, it can be said that the science of "Stage Speech" is not just a science that teaches speaking, but a fundamental science with its own laws and teaching methods. And the national teaching methodology of this subject was implemented directly by Nazira Alieva.

Nazira Alieva was invited to work as a pedagogue at the Tashkent State Institute of Theatre Arts, which was opened under the Tashkent State Conservatory in 1945, and she could train hundreds of students.

Nazira Alieva not only created her own methodology for stage speech, but also managed to prepare educational and methodological literature that contributes to the development of the field. In particular, she prepared brochures, articles and training manuals and on stage speech and put them into practice.

At the same time as Nazira Alieva, another great pedagogue, People's Artist of Uzbekistan Lola Khodjaeva made a worthy contribution to the development of the science of stage speech. Lola Khodjaeva adheres to national teaching traditions and applies foreign, including European, methods to the education system.

It is understood from the above that the issue of speech with its historical, practical, theoretical and comparable problems has gained spiritual and cultural importance in every era. In this regard, it is appropriate to emphasize the services of scientists and pedagogues who have been working on the issue of stage speech for many years and have made a worthy contribution to the development of the field with their theoretical and practical services. Teachers, such as Nazira Alieva, Lola Khodjaeva, Abdurakhim Sayfiddinov, Sotimkhan Inomkhojaev have made great contributions in this regard. During the lesson, they worked with their students on pronunciation standards and articulation. They have repeatedly noted that working on stage speech, such as, repetitions, readings aloud is not a one-day, one-year experience, but it is a lifetime of constant practice. In addition, one should not forget to control oneself and one's words; to pay attention to the pronunciation of speech sounds and words, to pronounce them clearly and brightly without swallowing some parts and not to forget that all this is related to the culture and skill of stage speech.

Discussion. As a result of the spiritual importance of stage speech in personal education, great attention is still paid to this science even now. In particular, in order to provide theater art with young talented personnel, the State Institute of Art and Culture of Uzbekistan was completely renovated, the material and technical base was completely updated, and the educational theater was equipped with modern equipment that meets the requirements of the time; all of this is the result of great attention paid to young artists.

Basically, in the training of professional actors and directors, much attention is paid to stage speech, which is an integral part, as much as the acting class is necessary. If we approach the issue of actor's speech from this point of view, professors and teachers of the "Stage Speech" department of this institute have managed to accumulate a lot of scientific, methodical and practical experiences in recent years. The pedagogues continue the lessons following the creative school traditions of the teachers who created the methodology of Uzbek stage speech and in addition, one of their main goals is to analyze the main causes of speech defects in theater performances and to find a solution to them.

Improving the activities of pedagogues who have thoroughly mastered modern methods of artistic creation, innovative techniques and technologies in teaching science, modern forms and methods of teaching,

advanced pedagogy, innovation and information and communication technologies, electronic information resources, including extensive use of the Internet, ensuring the high level of educational process is the main goal of modern pedagogy.

Therefore, the role and importance of modern teaching methods, interactive methods, and innovative technologies in the educational process of educational institutions is incomparable. Pedagogical technologies, knowledge and experience of their use in education ensure the formation of knowledge and mature skills in students.

The teacher of science faces a number of responsible tasks to increase and strengthen the influence of the science of “stage speech” on the spiritual growth of the individual. These are:

- to determine the performance potential of the student and provide methodical assistance in choosing a personal repertoire depending on the possibility;
- forming the student’s personal repertoire based on Eastern and Western classics, unique masterpieces of Uzbek and world literature of the 20th century;
- help to think over and understand the essence of the chosen work and analyze the work;
- necessity of principles, like the idea, the main goal and the plot of the selected work should be

related to social life, should not contradict the requirements of the time, should inspire the student with a sense of confidence in the future, call him to goodness and creativity;

- work on the selected piece and improve the performance possibility of the student;
- to be the main driver in improving the student’s knowledge and skills related to stage speech.

Conclusions. The skills and professional knowledge of the teacher-science are important in the implementation of the above, and in order to increase the social significance and spiritual impact of the science “Stage speech”, the following is recommended:

- the pedagogue’s need to achieve professional pedagogical skills;
- improving the possibility of using pedagogical technology methods based on the national teaching traditions created by teachers in teaching science;
- conducting training using modern information technologies;
- exchange of experience with foreign experts;
- the most important thing is to love and appreciate your work.

These recommendations are not only a requirement of the time, but also a guarantee of the quality of the training, the support of the pedagogue’s skills.

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