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Speech in Actor's Mastership

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Annotation. *In order to obtain the art of experience it demands harmonically connection of actor's mastership and speech of stage. It has preference to be based on heritage of great masters in this process. Professional school can help to develop student's capability. Students can get important education, improve their experience. Representatives of theatre left great heritage of movement on the stage. This article is about obtaining capability of performance and importance of working on speech.*

The place of art is incomparable in attaining perfection of a new person, in forming their spiritual culture, to revival the sense of love belonging to the motherland. As the art is a real reflection of each nation's cultural eminence and perfection. In order to carry out such an important and obligative task puts several tasks before number types of theatre art schools, particularly actors that are immediate products of that school. At the same time educating and upbringing an individual of an actor makes all subjects as well as Stage speech responsible for actor's mastership. During the process of teaching a great attention must be paid to the demands of the subject on actor's mastership, especially, Stage speech lessons which is the "twin" of that subject, or standpoints of actor's mastership shouldn't be left out in the lessons of Stage speech. Sometimes we face with the essence "speech is a product, it is impossible to think before uttering it". Yet in the "zone of silence" the actor carrying out psycho physic actions, as inner thought, observation, he cannot embrace his thoughts, tortures make passions move, feelings boil, and at some point the actor explodes. His inner thoughts rush out and thus speech appears. Within this kind of mysterious process, where the teacher is working with a student needs direct his attention to actor's actions in the "zone of silence", the zone which is considered the pearl of obtaining the art of speech: the speed period of appearing speech, or whether there is any false phrase or some other features. Giving a definition to speech our great ancestor Alisher Navai said, "The honour of speech pearl is so high, that a thing, as expensive thing as pearl, cannot be mother-of-pearl to it. To the pearl in the four mother-of-pearls: - water, air, earth and fire speech is a cover, and the signs of zodiac of the seven layered stars are also speech" (1, p.20).

For any teacher teaching future actors either actor's mastership or Stage speech is important to draw students' attention to the stage language, stage speech movements. For instance, Professor Abdurakhim Sayfiddinov in his book "Artistic book and acting mastership" published in 1980, Publishing House-"FAN", generalized the experience of Uzbek theatre art and theatre stuff gained in mastering artistic speech in the actor educating process and using it on the stage within educating actors and preparing plays. The author stops at the creative work of Mannon Uygur, a prominent director of the Uzbek theatre, he mentions, that "The famous director and great

contributor of Uzbek stage speech Mannon Uygur paid attention not only to the pure and smooth pronunciation of each word, but to its meaningful and figurative use as well. Also M. Uygur noticed both logical bases and technical and methodical features of the literary text in the stage speech. He worried about texts not being mastered enough by theatre actors, and the lacks in acquiring the art of artistic speech in Uzbek theatre stage speech (2, p. 6). In searching to obtain high quality speech movements it's necessary to pay a great attention to logical analyses of the literary work. In the experiences teachers stress this progress must be carried out in three steps, which are connected with each other. The first step is receiving an artistic work, second step is studying it, analyzing it, third is going out from the concrete work. During this progress, it is important to be careful with the second step where the text is being studied and analyzed in the way of conversation by a student. M.O. Knebel said in his searches "K.S.Stanislawsky always approved this kind of conversations" (3, p. 23).

For Abdurakhim Sayfiddinov in teaching practice his students at theatre art school the method of conversation wasn't new. And he emphasized M. Uygur's following that method. M. Uygur's definition 'meaningfulness and figurativeness of speech' was just as same as A. Sayfiddinov's definition 'speech movement'.

On the bases of his own experience gained during creative work, the author pointed some changes in the method of conversation."There is a question about the places, characters and being liked and remembered by a student and why. Holding a conversation in that way draws a student's attention to the important events in the work, enriching their imagination makes them more active, and strengthens students' inclination to know the language and method of the author. Therefore, if a teacher while working on a text implements widely this order, the process will be fruitful for both a teacher and a student (2, p. 17).

In forming a future actor's mastership it is very important to take into consideration a student's ability in reading a poem. The student who is well aware of reading poems and it is possible to motivate intellectual capacity, as well as to develop ability of improvisation.

The express of inner thoughts in writing or speech is called - a word, a statement or a stream of words. There is pause that determines the precision of thoughts being uttered within the stream of words. In life when people explain their own thoughts use naturally the stream of words making pause where necessary. Such pauses are made according to their intention. What must be done to obtain this kind of life reality in the theatre? For instance, there is a definition to pause in the book "Expressive reading" by N.M. Bajhenov and R.A. Cherkashin, 'the pause is a process which gives an opportunity to divide a stream of words into parts formed with the help of intonation'. A. Sayfiddinov's opinion is: "Although the given definition doesn't involve all peculiarities of the pause, in fact, it's correct. It's true that the pause divides the word stream into definite pieces, but the task of the pause doesn't stop here. It is clear that: if pauses only divide 'a stream of words into parts formed with the help of intonation', our speech would be connected harmonically consisting of broken statements and parts of speech. But people's speech is the combination of harmonically connected stream of words. Therefore, speaking about the feature of the pause dividing streams of words into parts formed with the help of intonation it should be pointed out that the pause has ability to connect them according to their meaning and intonation. Thus, we can have the following true definition to the pause showing its essence: the pause is a stop that divides streams of words into parts formed with the help of intonation and connects them according to their meaning and intonation (2, p. 48). Therefore,

the pause used correctly in the performance divides streams of words into parts and at the same time, it connects them according to their meaning and intonation.

In the conclusion, at present one mustn't forget that the subjects Actor's mastership and Stage speech are "*twins*" in educating an actor - a creator who is able to create fully a model of a modern hero. *For this, firstly, it is important to increase hours given to Stage speech; secondly, to select a 'microphone' voice out of students and educating them to be an artistic performer for the television and radio; thirdly, it is necessary to create new manuals on performing artistic speech.*

References:

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