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SPECIFIC FEATURES AND SIGNIFICANCE OF TEACHING THE SUBJECT OF STAGE SPEECH

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Abstract. This article analyzes the theoretical, methodological, and practical foundations of teaching the discipline "Stage Speech" in higher education institutions. The role of science in the professional training of actors, directors, and singers, its differences from everyday speech, and the stages of developing students' psychophysical apparatus (breathing, voice, diction) have been highlighted. Also, in the modern educational process, the features of forming a specialist's stage culture through the education of speech behavior, logical emphasis, and emotional expressiveness have been revealed.
Keywords: Stage speech, orthoepy, diction, vocal speech, text, diaphragmatic breathing, speech behavior, internal monologue, stage culture, pedagogical methodology.

Annotatsiya. Mazkur maqolada oliy ta'lim muassasalarida "Sahna nutqi" fanini o'qitishning nazariy, metodologik va amaliy asoslari tahlil qilingan. Fanning aktyor, rejissor va xonandalarni kasbiy tayyorlashdagi tutgan o'rni, kundalik nutqdan farqli jihatlari hamda talabalarning psixofizik apparatini (nafas, ovoz, diksiya) rivojlantirish bosqichlari yoritilgan. Shuningdek, zamonaviy ta'lim jarayonida so'z xatti-harakati, mantiqiy urg'u va emotsional ifodavaliylikni tarbiyalash orqali mutaxassisning sahna madaniyatini shakllantirishning o'ziga xos xususiyatlari ochib berilgan.
Kalit so'zlar: Sahna nutqi, orfoepiya, diksiya, ovoz so'zlash, matn, diafragmatik nafas, so'z xatti-harakati, ichki monolog, sahna madaniyati, pedagogik metodika.

Аннотация. В данной статье анализируются теоретические, методологические и практические основы преподавания дисциплины "Сценическая речь" в высших учебных заведениях. Освещена роль науки в профессиональной подготовке актеров, режиссеров и певцов, ее отличия от повседневной речи, а также этапы развития психофизического аппарата студентов (дыхания, голоса, дикции). Также в современном образовательном процессе раскрыты особенности формирования сценической культуры специалиста путем воспитания речевого поведения, логического акцента и эмоциональной выразительности.
Ключевые слова: Сценическая речь, орфоэпия, дикция, голосовая речь, текст, диафрагматическое дыхание, речевое поведение, внутренний монолог, сценическая культура, педагогическая методика.

Regardless of which type of performing arts it is (dramatic theater, traditional singing, or puppet theater), the primary link between the creator and the audience is the word. As K.S. Stanislavsky noted, "The word is the most accurate and powerful means of human expression."[1] In the higher education system, the subject of "Stage Speech" is among the fundamental disciplines that teach students not only how to speak beautifully and clearly but also how to "act through words" on stage. The uniqueness of teaching this subject lies in the fact that it requires both physical (acoustic) and psychological (emotional) preparation from the student.

[1] Станиславский К.С. Работа актера над собой (в творческом процессе переживания). – Москва: Искусство, 1989. – С. 214.

The first pedagogical task in teaching the subject of stage speech is to free the student from everyday, everyday speech patterns. Domestic speech often proceeds in a low voice, with short breaths and certain speech defects (dialectal elements, word swallowing). Stage speech, on the other hand, is an aesthetically refined phenomenon raised to the level of art. It is distinguished by the following features: Acoustic range: The ability of a sound to reach the very last row in the hall clearly, resonantly, and without strain. Orthoepic purity: Strict adherence to the norms of the literary language, especially the phonetic rules of the Uzbek language. Meaningfulness and expressiveness: Correctly conveying the subtext of the text and the internal monologue to the audience.

Main stages of teaching and pedagogical approaches Mastering stage speech is a complex psychophysiological process carried out in several interconnected stages: Formation of breathing technique: The foundation of speech is breathing. It is impossible to speak of a professional voice without forming a mixed-diaphragmatic (costal-diaphragmatic) breathing type in students. At this stage, exercises are performed to save breath and ensure continuous airflow during the speech process. Voice Adjustment: Each student's individual timbre, vocal range, and ability to work with resonators (head and chest resonators) are discovered.[2] It is achieved that the sound is not constricted, but is free and flighty. Diction and articulation: Pronouncing vowels and consonants correctly, actively, and clearly. This is achieved through special articulatory gymnastics and acceleration exercises that harden the muscles of the tongue, lips, and jaw. Logical analysis and expressiveness: During the process of working on the text, the laws of stress (logical stress), pause (psychological and grammatical pauses), tempo-rhythm, and intonation are studied.

The role of stage speech in musical and vocal disciplines The subject "Stage Speech" is of decisive importance not only for dramatic actors but also for students of vocal arts and traditional singing. The performance of a song is a melodious speech. The singer's movement on stage, posture (stage culture), and the grain of every word in the song text are directly based on the laws of stage speech.[3] In particular, in national maqom and traditional performance, perfect diction and correctly distributed breathing techniques are required to convey the rhyme, radif, and poetic charm of ghazal texts (in the aruz meter) to the listener. Only when the rules of stage speech and stage culture are harmonized can the performer create a full-fledged artistic image on stage.

The primary significance of this subject in higher education lies in the fact that it fosters a student's culture of expressing thoughts clearly, logically, and artistically. The process of turning a thought into a word and a word into action is tempered precisely in stage speech lessons. This ensures that in the future, the young specialist will be able to act freely on stage as an independent artist, influence the psyche of the audience, and worthily defend their creativity in national and international creative dialogues. In a broad sense, this discipline shapes not only the professional weapon of the artist but also their internal culture and aesthetic thinking.

The methodology for teaching stage speech is a complex and multi-stage process that incorporates both psychophysiological and creative-artistic factors. The subject begins with tuning the student's speech apparatus and forming the foundations of professional breathing and sound production. In this process, mastering the principles of diaphragmatic-costal breathing ensures the strength, flight, timbre, and charm of the voice. Sound is not only an acoustic phenomenon but also a direct expression of the creator's internal mental state. As K.S. Stanislavsky noted, to speak on stage is to act. Therefore, technical exercises conducted in stage speech lessons must be

[2] Козлянинова И.В. Сценическая речь. Учебник для театральных вузов. – Москва: Просвещение, 1989. – С. 14-15.
[3] Qodirov M. O‘zbek teatri an’analari. – Toshkent: G‘afur G‘ulom nomidagi Adabiyot va san’at nashriyoti, 2007. – B. 112.

organically linked to a psychological goal and built on a system of avoiding mechanical memorization.[4]

Another distinctive feature of teaching the subject is the system of working on diction and orthoepy.[5] Deep mastery of the pronunciation norms of the Uzbek literary language, clear pronunciation of vowels and consonants, without folds, is considered the main sign of speech culture on stage. By working on special exercises, accelerations, and complex literary excerpts, students get rid of speech defects and achieve fluency in the process of continuous conversation. But perfect diction and correct pronunciation alone are not enough; at the stage of working on the text, elements such as the laws of logical speech, pause, stress, intonation, and speech rhythm are studied in detail.

The analysis of a work of art and its interpretation on stage is considered the highest artistic stage of stage speech. In this case, the pedagogical approach requires the student not only to read the text meaningfully, but also to find the underlying meaning behind the word, to establish continuous psychologically effective communication with the partner and the audience. Behind every word on stage lies a clear experience, imagination, and driving purpose. Also, the uniqueness of stage speech for students of the direction of vocal art is that ensuring the synchronous functioning of the vocal apparatus and the speech apparatus, harmonizing the professional speech position with the vocal position is one of the most important tasks facing the subject. This synthesis process ensures that the singer perfectly realizes the work they are performing on stage not only musically but also dramatically.

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