



SOME ASPECTS OF THE LANGUAGE OF UZBEK STAGE WORKS COMMENTARY

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Abstract

This article discusses the distinctive aspects of the language used in stage productions. Additionally, the article explores the potential to inspire audiences through stage speech. For a modern developing actor, the professional foundations of acting skills in interpreting renowned stage masters, encompassing all areas of work, are emphasized as essential knowledge.

Keywords: stage, art, actor, stage speech, culture.

It is known that self-awareness, the expression of national consciousness and thinking, and the spiritual connection between generations are manifested through language. All virtuous qualities are instilled into the human heart, first and foremost, through the unique charm of a mother's lullaby and the native language. The native language is the soul of the nation.

We imagine the reality we see today through our feelings and emotions, and express it through words. It is this ability to use words that separates humanity from the animal world. Unlike animals, humans are given language to express their thoughts, while the mind is left to human discretion. Where there is language, there is a way of thinking and reasoning. As long as a person thinks, they have the ability to express thoughts and speak, that is, to use speech. We should approach the factor of speech, which arises as a product of many processes occurring in our body, as the most relevant and paramount spiritual tool. The factor of speech, which arises as a product of many processes occurring in our body, should be approached as the most relevant, first-class spiritual weapon.

The history of teachings on the culture of speech and the art of oratory dates back to ancient times. Although it was formalized as a doctrine in ancient Rome and



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Athens, it is known to have originated earlier in countries such as Egypt, Assyria, Babylon, and India.

The first references to the art of oratory can be found in Homer's epics "Iliad" and "Odyssey". By the 13th-12th centuries BC, the art of oratory had reached its cultural zenith in historical development. This became the primary factor in the emergence of great orators such as Pericles, Cleon, Lysias, Isocrates, and Demosthenes in Athens, and Cato, the Gracchi brothers, Mark Antony, and Cicero in Rome.

In the Ancient East, particularly in Central Asia, the role of preaching was performed by kings, caliphs, sultans, and military commanders until approximately the 9th century. They primarily gathered the community on Fridays, Navruz, and other holidays to deliver sermons on various topics.

Our great ancestor Abu Nasr al-Farabi in his treatise "Kitab al-Khitobat", Abu Hamid ibn Muhammad al-Ghazali in his work "Akhiratnama", Kaykovus in his "Qobusnama", Mahmud Kashgari in his "Devoni lughatit turk", Yusuf Has Hajib in his "Qutadgu bilig" and Alisher Navoi in his "Mahbub-ul qulub" paid special attention to the qualities and characteristics inherent to preaching.

According to a legend, a long-winded and talkative young man came to the Greek philosopher Aristotle and said that he wanted to learn the art of oratory. After the young man, who had come to learn this oratory skill, explained some pompous words to Aristotle, he asked, "How much will I have to pay for my learning?" Aristotle replied, "You will be charged twice as much". Surprised, the young man inquired, "Why?" "Because I'll have to work twice as hard with you", Aristotle explained. He then added, "Before teaching you how to speak, I must first teach you how to remain silent".

It is only through the ability to hear that language and speech develop in humans. The sounds, words, sentences, and phrases that enter through the ear come out of the mouth. Our wise people have a saying: "The spring is the mother of water, the ear is the mother of words". The root of the word "so'ramoq" (to ask) is "so'r", and a person asks questions through their ears.

As a result, their thoughts and vocabulary expand, their speech becomes more fluent, and they become a good conversationalist.



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Alisher Navoi, in his wisdom, said: “One who learns by asking what they don't know is a scholar, while one who is too ashamed to ask is a tyrant to themselves”. People always long for simple and sincere words, striving for naturalness in their lives. Based on this, it can be said that there are certain rules for capturing the audience's attention when you take the podium, as well as for pleasing your conversation partner.

For example, the five rules for being likable to people:

1. Be genuinely interested in your conversation partner.
2. Interact with people with an open face and a slight smile.
3. Remember, a person's name is the most pleasant and important sound to them.
4. Be the best listener! Allow others to talk more about themselves.
5. Talk more about topics that interest your conversation partner.

In this context, we find it appropriate to quote the following thoughts of M. Depyu: “Among all the abilities a person can acquire, the factor that can lead to career advancement and fame in a short time is none other than the ability to speak eloquently” [1, p.3].

The language of the work is closely connected with the speech of the actors. Any meaningful and beautiful language acquires its power of impact only through the performance skills of the actors. The performer must approach the word as a creative process, fully revealing the content of the text by analyzing the issue of form and content from a specific point of view, and accordingly find and employ appropriate speech tools.

For the stage production to be successful, the actor, who plays the main role in it, must constantly work on their speech and increase its effectiveness. Indeed, in creating a character and bringing events to life, the actor's posture and movement, along with their speech, are of crucial importance [3, p.145].

The issue of language and the speech of actors, which are an integral part of performing arts, is one of the main problems facing specialists in this field. Especially in screenings of the historical genre, it is important for directors to move the work to the screen in cooperation with the author without harming the pure language of the work, finding the harmony of literary language and speech in the performances of actors.



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It is clear that the art of words connects the breadth of history to our time. In this sense, each of us, especially young people, should be concerned about the shortcomings and defects in their words and speeches, about the flaws and nuances in their language, and should constantly search for ways to improve their spiritual literacy.

The fact that our country pays special attention to the art of speech, speech culture, and language issues indicates that it is considered a key factor in raising the spirituality of our people, educating young people in the spirit of patriotism, and enhancing their artistic and aesthetic taste.

In order to acquire the aforementioned qualities and eliminate today's shortcomings and problems in our language, we present a few suggestions below. - To teach and learn the secrets of the art of words and oratory, which are the basis of our thought and thinking, to the younger generation from school; - Also, to introduce the subject "Orator's art" from school to academic lyceums and colleges, higher educational institutions, to create its program and textbook depending on the specifics of educational institutions; - To organize various competitions, seminars and trainings in order to awaken and increase the desire of the younger generation for the art of oratory and beautiful speech; Increase the number of specialists and teaching materials for the subject "Orator's Art"

When it comes to the balance of language and speech, it should be noted that the play "Alisher Navoi" was a peak that showed that language is an excellent means of illuminating the state of images. Later, the construction of the language of the tragedy "Mirzo Ulugbek" was also expressed in poetry, and it sounded very meaningful and juicy. If the power of the language of the work on the stage was manifested in the speech of Olim Khojaev, who created the image of Navoi, then it was fully expressed in the interpretation of the image of Mirzo Ulugbek, embodied by Shukur Burkhanov.

The tradition of creating poetic dramas in Uzbek drama was successfully continued in T. Tula's dramatic epic "Quvvai qahqaha" and became notable for the fact that the issue of language was given extremely serious attention.

Language is one of the main problems of literature in general and is of particular importance in historical drama. In the mentioned historical dramas, language is an



important tool in reflecting historical reality, illuminating the life scenes, characteristics of a historical figure, and as a result, the audience imagines that historical characters are people in life, and events become real events. In this case, finding the form and standard of the speech of a historical figure is one of the important creative tasks, and the spirit of the era, reflected in language and pronunciation, must be understood by the modern viewer. The historical poetic dramas “Alisher Navoi”, ‘Mirzo Ulugbek”, “Quvvai qahqaha’ (‘Nodirabegim’) have risen to the level of an example in the ability to express the spirit of the time, in which the scholar playwrights Uygun, Sheikhzade, T. Tula, the scientist and playwright I. Sultan's deep work on language played an important role.

The revival of these poetic dramas in the 1980s and 1990s, which marked a turning point in the history of our country and became a significant event in the spiritual and cultural life of the audience. Most importantly, in this process, a new generation of directors and actors continued the tradition of working on the role and word of master artists. On this pretext, firstly, the attention of the stage creators to history and classical works increased, and secondly, the rich and beautiful language of these poetic dramas was mastered and promoted.

The language of the work is closely linked to the speech of the actors. Any meaningful and beautiful language is impressive only thanks to the acting skills of actors. The performer must approach the word as a process of creative work, analyze the issue of form and content from a specific point of view in the full disclosure of the content of the poetic text, and accordingly find and use speech means.

Poetic speech is considered the main form in the considered plays, and when performers pay great attention to the form of poetic drama when mastering poetic speech, while well understanding the signs, rules, and elements of the poem, they achieve corresponding results. At the same time, the poetic style was rarely felt in the speech of some actors, and there were more cases of performing the poetic form in the form of prose speech.

As the power of language and the beauty of speech are seen in historical plays that reflect the image of our great ancestors, all the actors participating in these plays are responsible for conveying past events to the audience in live and impressive



forms. However, some actors, throwing all the weight on the actor who creates the image of the main character, limit themselves to memorizing words. As a result, the historical atmosphere in the play is damaged.

Another interesting situation is noticeable in terms of speech. It's also a passion for dialect on the stage. Of course, the images and performances in which the dialect is used are very popular. For example, in folklore and ethnographic performances, a dialect may be appropriate. However, in stage plays on historical themes, the dialect creates a completely inappropriate situation that should not be allowed.

The directors of the theater have a great influence in solving the problems of stage speech in the theater. The actor's speech should be in the director's attention while the play is thoroughly studied, starting from the stage and ending with the production. In addition, directors themselves should be an example for actors in speech, so that they can follow the actor behind them, paying attention to the pronunciation, speaking beautifully, expressing an idea beautifully. Unfortunately, due to the lack of attention by many theater directors to the issue of speech culture, the problems of theater speech are increasing.

In conclusion, it can be said that, as Hazrat Alisher Navoi described it, "the most precious gem" - language, in fact, constitutes the content of our lives and regulates relationships. No matter how much we cherish it, no matter how much we cherish it, it's not enough. After all, human emotions, emotional experiences, pain and joy are all embodied in it. Therefore, the sense of responsibility, responsibility before the literary language should not leave us for a minute.

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