



Processes of the Student's Work on the Word

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Abstract: This article tells about the first stage of students' work on the word - work on descriptive literary pieces, the meaningfulness of the word, its deep and clear meaning requires great responsibility in the performance art.

Keywords: literary texts, image, character, author's opinion, event of the work, fairy tales, epics, odes.

The first stage of the student's work on words is descriptive literary passages. The requirements for creating a simple scene, i.e. seeing, feeling, reacting, are implemented at the next stage, whether it is low-event or full-event, through the foundation of the first stage. In harmony with the author's idea, the effectiveness of the words in achieving the goal of the artistic reader depends, first of all, on the development of conflicting situations and events in the artistic work. Of course, the student's attitude to these events, his view, is related to the pain and suffering of the character, even his way of life, profession, clothes, speech, body structure, in general, he has a complete idea about his appearance. can give character traits. All these elements are interpreted through the analysis of the text. Effectiveness of the word is provided only through visual imagination, when the student lives in that environment for a few minutes.

Literary texts, to feel the ideological, philosophical, spiritual, educational energetic power in them and to strengthen the impressive expressive possibilities of word performance, the author's opinion, the system of scenes and images in the story of the work awakens the human spirit, expands the world of fantasy and thought. Reinforcement layers require in-depth work and reinforcement in the processes of practical group and connecting individual lessons with students.

This is not a short-term process, but a practical creative process that is constantly strengthened and requires new interpretations. Examples of our classic literature in Uzbek prose literature are samples of Alisher Navoi's epics, works of Abdulla Qadiri, Cholpon, examples of contemporary literature, Oybek Navoi's novel Gafur Ghulam, Usman Nasir, Javdat Ilyasov, Muhammad Ali, Said Ahmad, Pirmkul Kadirov, Shukur Kholmirezayev, Mirmuhsin, Ulug'bek Hamdam, famous writers such as our national identity, our historical heritage, our historical heroes are illuminated with bright and unique lines, familiarization with the best examples of world progressive literature, and selection, analysis and performance of appropriate literary texts at the level of stages. it is appropriate to be selected for. In the process of getting acquainted with the prose epic "Arvona" by Sobit Dosanov, a great representative of Kazakh literature, the students wanted to work on it. The work also has an artistic value for increasing the student's vocabulary, instilling faith in patriotism, fluency in word construction, and activating his reaction to events. Also, the fact that the ancient traditional expressiveness of the art of words exists as a priceless spiritual treasure of the people, transmitted from language to language through fairy tales, epics, and odes, is one of the reasons why we pay attention to this work.

The meaningfulness of the word, its deep and clear meaning requires great responsibility in the performing arts. Indeed, spoken or written words alone do not mean everything.

The written works encountered by the performer of the art of words, even if they are a mature work, are still only material in the form of a stage work. Therefore, the performer must study each literary material in depth, think about it in every way, and be able to reveal the meaning hidden in the structure of that work. A performer can convey several meanings with the medium of a single work. The same phenomenon can be seen in the example of some sentences, even some words and sounds. For example, let's take the simple word "Hello". In everyday life, if:

1. When you meet your dear friend, you say "Hello" with joy and sincerity, and with this one word you express that you are happy to see him.
2. If someone calls you, and then comes to you, you say "Hello" and with that word, "what do you mean?", "why did you call?" you also express the meaning.
3. When you have a crush on a girl, but you don't know her name, and you can't say "stop, I have something to say" when you meet her, you say "Hello..." in a tone that conveys this meaning.

When speaking a certain sentence, the original mental state, intention, and desire expressed by the performer through other words is called the original meaning.

The original meaning, as mentioned, is a living word, one of the three bases (vision, action and original meaning) that enliven the art of drama and give it movement and vitality. That is why every artist and thinker who is able to understand the nature of the art of words pays special attention to these factors. In particular, "the original meaning," says K.S. Stanislavsky, "is the "life of the human soul" that always grounds and animates the text, is not visible, is felt spiritually, but forms a continuous flow in front of the text. Later, he says: "I go to the theater only for the meaning, I can read the text at home."

In any artistic work, the meanings hidden under the words mean several more and richer meanings compared to the logic of the words. Therefore, each actor must be able to reveal the meaning hidden under this word through tones, speech movements, facial expressions (external means of expression) and convey it to his partner and the audience through his stage behavior. The first task is to understand what he is talking about. For example, a young man is telling his friend about his impressions of a wedding he attended. His friend asks who was at that wedding. While the young man is counting the people who participated in the wedding one by one, although he does not describe them, it is possible to know his attitude towards the people who participated in the wedding from the tone of his speech. So, it is possible to hear the meaning hidden under the words by looking at the tone of speech of a person.

When a person starts talking about some issue, his purpose may not be reflected in the words, but he can express his purpose by the tone of speech. Even asking, "Good girl, what time is it?" can have many meanings. For example, "encourage the guest to leave faster", "get to know the girl", "show that he is in a hurry" and others. It all depends on how you say the word and how you give it a gloss.

Another example. Your friend said to you: "Let's go, let's play football." And you look out the window and say: "Look, look! It's raining!" - you say. In this case, you are happy that it is raining, but in another situation, you regret that you cannot go to the necessary place by saying "Look, look, it is raining...". In both cases, the tone of the speech has changed.

So, in the course of our daily conversation, it is impossible to give vitality, naturalness and literal logic to our speech with only technical means - various stops, accents, punctuation marks. We will achieve the original goal only by adding actions such as thinking, purpose, desire, and imagination to it.

So, the performer will somehow have to enliven the texts with the means of revealing the original meaning, give it naturalness and life, give it a content that clearly expresses the higher purpose, because all these chains of original meanings together, reveals a higher goal, more precisely, gives the opportunity to achieve it.

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