



## Factors of Achieving the Effectiveness of Words in the Art of Acting

Akhadjon Usmonov<sup>1</sup>

<sup>1</sup> Fergana regional branch of Uzbekistan State Institute of Arts and Culture

**Abstract:** This article tells about the factors of achieving the effectiveness of words in the art of acting, the issues of delivering thoughts and impressions expressed through words to the actor's partner.

**Keywords:** actor, partner, word, image, imagination, behavior, speech.

One of the most effective tools of an actor is his voice and speech. Beethoven's works cannot be played in three notes. Just as three-fourths of the work in the staging of Shakespeare's works goes to work on words, the role of words is incomparable in conveying the works of Moliere, Uzbek classical playwrights: Shaikhzoda, I. Sultan, Uygun, Alisher Navoi to the audience. Unfortunately, the process of working on an etude has its own disadvantages. Under the guise of achieving naturalness and searching for life's truth, in today's scene, expressionless, simple, simple speech, which does not follow literary norms, prevails. Its influence on stage speech and theater is not just a passing remark. The director, who is searching for physical movements that have the appearance of an etude on the work, should not forget the rich possibilities of stage speech and its artistic expressiveness in the process of transitioning to the words given by the author.

As we said, in the art of dramatic theater, the main tool that conveys and expresses the stage behavior to the audience is the word. The theory of acting approaches the word from its own point of view. He studies the word as a means of influence, i.e. "word behavior". This theory is based on the uniqueness of the art of acting and its requirements. The word, as the most powerful tool influencing the human mind, is of great importance in the creation of an actor based on logical behavior in the process of creating an image. "Word action" is the most important and the most effective of all actions of an actor. The more skillfully the actor affects the mind of the partner through words, the more the audience is affected. In the art of acting, the power of words is priceless. Through words, the actor influences the partner's imagination, tries to create the necessary scene in his inner mirror. It is necessary to act "for the eyes, not the ears" of the partner, says K.S. Stanislavsky. Therefore, it is necessary to try to assimilate the thoughts and scenes of your imagination into the imagination of your partner.

Action is a voluntary action. Action includes physical, verbal and mental activity. These processes are interconnected.

To speak, to speak means to act. The goal of imparting our vision to others fuels our action. It doesn't matter to you whether other people see the scene in your imagination or not. It depends on nature and subconscious forces. If you have the desire to achieve your goal, to influence the imagination of your partner. Desire, and desire, motivates behavior.

"Going out in front of an audience with nonsense and moving through words are completely different things. In the first case, it means to be an artist, and in the second case, to perform live as a human being.

Verbal action has three conditions:

- a) Determine the meaning of the word and find the tone according to the meaning.
- b) Visualization is primary.
- c) The third *condition of speech movement is speech technique*.

1. It is not recommended to read, study, or memorize the word. It is possible to convey the original meaning of the word only based on the attitude, action, purpose and reasons of the image in the imagination.

It is necessary to think through the given aspects. The melodiousness, beauty and impressiveness of the human voice also depends on conveying words and thoughts from heart to heart without shouting in a natural voice.

The fight against such vices, which actors have turned into a profession, has led to and continues to lead to the opposite situation. As a result of neglecting the melodiousness, clarity and fluency of the stage speech, the words lose their impact, the speech movements on the stage become complex and have a negative impact on the meaning of the work.

If the actor creates according to these laws (consciously - voluntarily or unconsciously - involuntarily), he can act actively through words. In other words, if the form of the melody comes from the content of the action, it takes on a lively, goal-oriented, rightful tone.

If a person burns his soul in the process of achieving his goal, if he is not indifferent to the words he speaks and if these words shake his heart, his speech will be impressive, and his voice will be full of melodies. A person who wants to vividly express his impressions tries to use the entire range of his voice. Not only the use of different colors of tones, but also the use of contrasting colors enriches the expressiveness of the speech.

2. Imaginary scenes are primary. In the text of the role taken by the actor, the result of the imagination of the participant of the game is given, and the scenes in the imagination remain behind the text. If the actor does not restore the scenes in his imagination by carefully studying the text and uncovering the underlying meanings, if he does not restore these scenes in his imagination in every performance, in every word, then such an actor is a verbal threat to his partner and audience. can't hide.

In the process of communicating through words, the role of imagination is of primary importance. The role is mastered not by memorization but by imagination. Brightening the imagination as much as possible, sharpening the given conditions is a sign of the actor's expressiveness. The level of the creative ability is determined by his imagination and fantasy potential. Creative potential depends on impressionability and the power of imagination. Usually, what I see in front of my eyes - I'm talking - actions match each other. Sometimes what I see and what I say do not match. I see one thing, I speak another. During the interaction, it is necessary to awaken the imagination of the interlocutor. In other words, it is necessary to influence the interlocutor's "eyes", imagination, imagination, not his ears. At the initial stage of work on the role, since the image of the hero is still far from our imagination, it is appropriate to refer to the given conditions that are close to the hero and ourselves. This means gradually mastering, enriching and awakening the imagination of the conditions given through the etude. Of course, it is very difficult to suddenly wake up the images of imagination characteristic of a hero.

3. *Speech technique*. The audience and listener understand the meaning of the process taking place on the stage through words.

Speech technique is of great importance in the process of creating a symbol - expressiveness of an image. It is one of the main factors of stage speech. K.S. Stanislavsky paid great attention to the use of voice and speech appropriate to the image in order to vividly and clearly express the inner world of the image. An actor of the "*Experience*" school can express the character's experiences taking place in him only when he acquires voice and speech techniques. If the actor's voice does not obey him, if his abilities are low, if his speech is not fluent, if he is far from diction and orthoepic norms,

the form and content of the actor's performance will conflict with each other and the essence of "experience art" will be violated.

An actor with a lack of speech will have problems in the process of influencing the partner's mind, because he has difficulty in conveying his thoughts and impressions expressed through words. Disruption of the pronunciation of the word spoils the content. If the actor does not have speech defects, but if he speaks with consonants and shortens the vowels, if the pronunciation is not clear, then, first of all, it shows that he does not imagine what he is talking about or does not know the purpose of the words. Secondly, he will not have a speech technique. In all such situations, the actor is unable to express his imagination through words.

Realizing the importance of the power of words, all theater educational institutions set aside hours for individual teaching of "*Stage speech*". In these classes, future actors and directors are assigned the task of mastering advanced techniques aimed at increasing speech movement and its effectiveness. But despite this, the current state of stage speech is not very good. This situation depends on both objective and subjective reasons. Objective reasons: naturally, in its development, the theater is obliged to change its aesthetic views in accordance with the requirements of the time. Under the influence of cinematography and television, the demand and taste of the audience changed, and the theater abandoned arrogance, declamation, and theatricality, and began to strive for naturalness, real life, and naturalism. This also had an impact on stage speech.

However, in the art of directing and acting, which are secondary arts, it is believed that it is "possible" to create without specific laws and rules, relying on inner concepts and intuitions (because these arts are based on dramaturgy and can use ready-made words as a shield), the science of "stage speech" is subject to certain fixed rules and laws. It is not enough to have an idea about breathing and voicing, pronunciation - diction, orthoepic norms, it is important to acquire specific knowledge and skills about them, gain experience. It is possible to think about a speech without being an expert. Everyone can feel whether there is a voice or not, whether the speech is fluent or not, whether the pronunciation is correct or not.

But only an expert can determine the subtleties of speech. Correct breathing of the actor, direction of the voice to the speakers, sonority, breadth of hand; purpose, behavior - action, variety of tones subordinated to imagination; whether or not they have the skills to work on the text, etc. only an expert can answer these. Participating director and actors should seriously master such complex areas of "Stage Speech" under the guidance of an experienced pedagogue-specialist.

"The inner psychic side of speech is related to the wholeness of existence, not by dividing it into loose, randomly connected parts, but by summing up the interrelated aspects of this existence. The external physical side of making a speech (lepka phrase) should be clearly and clearly expressed, and the tone should reflect its grammatical and spiritual device.

These two sides of speech movement are inextricably linked. If the actor understands what he is talking about with an internal mirror, if he knows what he is saying and why, he does not think about it deliberately, it happens by itself. finds its shape. And its opposite, if the actor knows the rules of constructing a sentence, tries to reveal the meaning, this in turn helps to stimulate the imagination of the actor.

First of all, making and structuring a sentence in different ways clarifies its meaning, enriches it and brightens the image on the level of an internal mirror.

Secondly, by expressing each sentence in different ways, it is possible to give a sentence different meaning, even the opposite meaning.

Thirdly, structuring a sentence and expressing its tone correctly depend on the vocabulary to reveal the meaning.

The adaptations the actor finds in the unity of time and space indicate his ability. This principle also applies to speech and tonal richness of speech. A person who wants to really influence the partner's mind will never use the same tone and method for a long time.

In order to achieve richness of tone, the actor must first improve and enrich his imagination. It is necessary to see the image under the spoken word in a bright, symbolic way in the internal mirror. Secondly, it is necessary to have the ability to convey words and sentences clearly and fluently, and thirdly, it is necessary to skillfully use the method of speech movement. The audience understands the flow of events through words. The lack of clarity and fluency of words, ineffectiveness, slurred speech - first of all, it is a sign of disrespect for the audience, and also for the author and his profession.

## References

1. Makhmudov J. " M. Chekhov. "Actor's technique"-translation (2016)
2. Makhmudova Kh.-.-Exercise text from the complex of "Acting skills". - T., 2016.
3. U. Boltaboyeva. The role of speech tools in acting skills. News of the State Institute of Art and Culture of Uzbekistan - 05.2018. Pages 85-89.
4. U. Boltaboyeva. Specific features of the art of speech. pp. 227-230.
5. "The role of the living word in the education of a creative person-actor" - "Oriental Art and Culture" FRB of the USI of AAC magazine. 153 pages
6. Ahmedov, Z. (2022). Creation of the Music Score of the Play. INTERNATIONAL JOURNAL OF INCLUSIVE AND SUSTAINABLE EDUCATION, 1(6), 75-77.
7. Ahmedov, Z. (2022). BARKAMOL AVLOD TARBIYASIDA XALQ O'YINLARINING AHAMIYATI. Oriental Art and Culture, 3(1), 58-63.
8. Ахмедов, З. (2021). АКТЁРНИНГ МАҲОРАТИНИ ОШИРИШДА ДИҚҚАТНИ ЖАМЛАШ ВА ХОТИРАНИ МУСТАҲҚАМЛАШ МАШҚЛАРИНИНГ АҲАМИЯТИ. Oriental Art and Culture, (6), 36-43.
9. Qurbonov, M. (2023). Issues of the Actor's Assessment of Relationships and Reality on Stage. INTERNATIONAL JOURNAL OF INCLUSIVE AND SUSTAINABLE EDUCATION, 2(5), 208-210.
10. Qurbonov, M. (2022). A Look at the Compositions of Arifkhon Khotamov. Kresna Social Science and Humanities Research, 4, 41-44.
11. G'Ofurova, B. (2022). BO 'LAJAK AKTYORLAR BILAN TANLANGAN ASARNING DRAMATIK TAHLILI USTIDA ISHLASH. Oriental Art and Culture, 3(4), 597-600.
12. Gofurova, B. (2022). The Essence of the Concepts of "Supreme Goal" and "Idea" in Stanislavsky's Teaching. INTERNATIONAL JOURNAL OF INCLUSIVE AND SUSTAINABLE EDUCATION, 1(5), 43-46.
13. Zununov, R. (2022). The Importance of Children's Games in the Education of the Young Generation. INTERNATIONAL JOURNAL OF INCLUSIVE AND SUSTAINABLE EDUCATION, 1(5), 59-61.
14. Yuldashev, K., & Juraeva, M. A. (2022). Genre Features of Children's Literature. INTERNATIONAL JOURNAL OF INCLUSIVE AND SUSTAINABLE EDUCATION, 1(5), 111-115.