



Importance of Concentration and Memory Strengthening Exercises in Mastering Stage Speech Skills of an Actor

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Abstract: This article tells about the importance of concentration and memory strengthening exercises in mastering the actor's stage speech skills, the concepts of attention and memory are closely related to each other.

Keywords: Actor, attention, memory, skill, evaluation, speech skill, image, emotion.

Attention is one of the most important tools in mastering the skills of an actor's stage speech. Attention is a concept that an actor needs every minute, every moment, every day.

If we give a general explanation of the concept of attention, the meaning of thought, attention, is to gather attention to one place, to collect, to focus attention on one place. K.S. Stanislavsky clarified the concepts of "creative attention", "external and internal attention", "emotional attention" in art, and emphasized in his books that it is extremely necessary to study its technique and essence. "In creative focus, you need to be able to look carefully at the things on the stage; it is necessary to be able to concentrate on stage with the help of constant exercises. It is necessary to develop a special technique that helps the actor to catch the object, after which the object on the stage itself diverts your attention from the events outside the scene. In short, we need to learn to see on stage, to draw attention to one point." We use it when we need to focus our attention in a creative way, and not let it spread out. If we want to fully understand what the actor's "attention" is, first we need to find answers to a number of questions. It is known that people, except for some special professionals, cannot focus on several sources at the same time.

The actor can simultaneously focus on the audience and the actions of his partner on the stage. So where should an actor focus his attention first? The focus of human activity in everyday life is at the point where consistent actions take place. As long as the actor's attention is also at the point where the consistent action is taking place, then the action at that point is more interesting than the action at another point. Whether we like it or not, it is natural for human perception to focus on the point of the most interesting action. The performer must fully understand the content of the work, be able to analyze his role in the play in the given conditions through speech behavior and skillfully deliver it to the audience through speech. This extremely complex, psychological process can never be carried out without "attention". If we dwell on the issue of attention, it is worth noting that it requires seriousness from the actor when speaking in the given conditions. The actor has the task of clearly and correctly acting towards the goal, that is, he studies the life behavior, behavior, and speech mannerisms of the character participating in the scene in each event, and creates the right way to deal with each of them. It is necessary to be attentive in dealing with a partner, and the main thing is to know how to assess by sight and hearing. If there is no assessment, there will be no organicity in stage behavior. At the first stages of teaching the skills of stage speech to future actors, it is desirable to teach these elements in depth and to instill the need to use them correctly.

This should be done before the students encounter the process of working on the text. For example, students are divided into groups, and each group is given pictures of landscapes or events and events, pictures of natural scenes with animals. 8-10 seconds are given to see and evaluate them, and the pictures are collected. Students are tested to what extent they remember what they saw. They must express in words what is left in their imagination. Then the pictures are exchanged, distributed to groups. Naturally, students of other groups see the picture differently and evaluate it differently. Then it will be known to what extent the attention and observation capabilities of the students of the group are. Having noticed each other's achievements and shortcomings, students understand that it is extremely important to put the object together, it must be done quickly and accurately. The student will try to carefully observe the object a second time, realizing his shortcomings.

Now it is possible to move on to work on literary pieces in the small landscape genre. The landscape belongs to the early period of executive activity and cultivates features such as vision, evaluation, and concentration. The scenery is definitely selected from the writer's work. It is better if the selected scene consists of an image of a specific object in one place and a small event that happened there. At the same time, it must be written in plain and simple prose. Even if the passage is short, it should be complete. It is even better if the passage is told in the first person (I), because the student is telling the story in his own name. Now the student needs to pay more attention not only to attention, but also to another element, which is the ability to remember. It is a person's ability to store an idea, concept or memory in the brain. Memorization, memorization processes and strong memory are of great importance in dramatic art. The performer must have a clear image, a logical speaker, expressive of feelings, lively and active memory. Vivid visual memory is necessary to visualize, hear, and even feel the images involved in the *pesada*. This is helped by the ability to quickly store in memory the behavior of words expressed in *pesada*. At the same time, the emotional state of the image should be kept in mind.

The actor uses the images stored in his memory to perfectly create the image during the performance. Without memorizing a dry word, based on the character of the image, it determines the behavior of the word and ensures that it is quickly transferred to memory and language. Only our memory gives us the ability to quickly and accurately perform the actions on the stage, to speak intelligently in *mise-en-scenes*.

The concepts of attention and memory are closely related. It is inappropriate to separate them from each other. Therefore, it is not without benefits to regularly repeat exercises that strengthen both attention and memory. We recommend the following exercises for this.

Exercise 1. Walking. The group forms a circle. A step is taken starting from the right foot. Each step is counted to ten by a drumming voice directed at the audience. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. In this, the main focus is not only on amplifying the sound, but also on walking correctly, maintaining the same distance with partners, and not breaking the shape of the circle.

Exercise 2. Walking. The previous situation continues. Now every right leg counts. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. The attention mentioned above is very important here.

Exercise 3. Every two steps are counted once on the right leg. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. In this exercise students pay attention to keeping the shape of the circle free and beautiful while adjusting the steps to the steps of the partner, directing the voice to the audience.

Exercise 4. The previous three exercises are interconnected, repeated continuously. Between each exercise there is a short pause, during which the internal count is up to three (1, 2, 3). Action and speech are connected.

Exercise 5. The shape of the circle is preserved, but the character of the walk changes. We can also call this exercise "bird preparing to fly". The hands are spread wide to the sides and raised in a plastic position (like an eagle that is slowly beginning to flap its wings), the right leg is also raised in accordance with the plastic position of the body, and when it is lowered, it counts "one" in a low voice. As the left leg descends, the knee is bent. Another landing of the right leg is counted as "two". The sound gets a little louder. The exercise is counted in this way to 3, 4, 5, 6, 7, 8, 9, 10, and the

movement of the arms continues accordingly. Note that each count counts to the right. With each count, the tempo of the movement and the volume increase. These exercises are repeated in series and attention is paid to the level of quality. If students' imagination works, their mood will be different.

Elements such as listening and evaluating are also essential for attention. The following exercises can be done to focus on listening.

Students sit in a semi-circle. They listen to the task with their eyes closed, hands resting on their knees. Task: in ten seconds it is necessary to hear the voices outside, in ten seconds the corridor, in the last ten minutes the audience. All students begin to listen attentively to the sounds outside, in the corridor and in the auditorium. Open the eyes and check who heard how many sounds from one. For example, the sound of birds, it is necessary not only to hear the sound of the bird, but also to describe which birds are singing, how many times they are singing, what those birds look like, where and why they are singing. Or people's voices, who they are, whether they are familiar or not, how old they are, what they said, and so on.

Now the students are given a task to observe and remember the nature within three minutes by looking out the window. In this, the student has to learn and remember a lot of things in three minutes. When the time is up, they have to describe what they saw without being caught in live speech. For example, what color the trees are, the condition of the sky and clouds, the appearance of buildings in the distance, buildings, their style and so on. Or what is the equipment in the auditorium, what are their exact names, how many are there, the structure of the curtains and why they are hung, the pictures on the wall, the piano, the lighting, everything, to quickly see and remember and tell it with the eyes closed, or with the light turned off, requires the student to be attentive. is enough. These exercises, firstly, expand the imagination of students, and secondly, strengthen their memory. Sometimes there are those who simply perform the task of keeping a close eye. There will be those in the audience who do not pay close attention. As a result, they cannot tell in detail what they saw. Because they are limited to a mechanical view without careful observation. As Stanislavsky said, "attention is one thing, pretending to be attentive is another, there is no need to strain to see, there is no need to enlarge the eyes because you need to look. Eyes are the window of the soul, it is necessary to look carefully with them. (Indeed, a tongue that speaks incessantly, a slave that moves incessantly, and legs cannot replace the eye that is full of meaning that gives life to everything. Eye exercises are very important in the creative work of actors. Because they work with texts during the day and at the same time get overloaded in rehearsals and performances. The eye also has its own muscles that we can control. The eyes are directed first up, then down, then to the right side, then to the left side. After that, it is carefully turned once slowly, and then turned once to the other side. The same exercise can be performed by lowering the eyelids and raising the eyelids. These exercises are appropriate if repeated several times during the day. Teaching this to student actors can also produce good results. Therefore, it is important to try to understand the meaning of the technique and tools when mastering the skills of stage speaking. In the exercises, organic freedom, certain purposefulness, behavior, voice resonance, etc. cannot be left out of the focus of the attention of both the actor and the teacher who teaches him.

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