

THE SOCIAL AND SPIRITUAL DEVELOPMENT OF STAGE SPEECH AND THE FACTORS CONTRIBUTING TO ITS FORMATION AS A SCIENCE

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Abstract: In this article, the social and spiritual development of stage speech – the primary medium of theatrical art – and the factors contributing to its formation as a science are examined. Furthermore, significant research on stage speech is analyzed, the importance of stage speech in social life and personal development is elucidated, and the evolution of its methodology is investigated.

Keywords: culture, art, theater, stage, stage speech, speech culture, elocution, oratory, actor, director.

Introduction. In the context of globalization and the spread of information technology in the global artistic arena of the 21st century, improving the pedagogical mechanisms for developing students' stage speech and artistic thinking in higher education is of particular importance.

In new Uzbekistan, based on the principle "From the Strategy of Actions to the Strategy of Development," and with the aim of ensuring spiritual progress and advancing the field to a new level [1], systematic reforms in the educational and cultural spheres, the introduction of a new system of scientific research and performance proficiency, the presentation of stage works that are ideologically, spiritually, and artistically well-crafted on the basis of a unified repertoire strategy in state musical, drama, and puppet theaters, and the establishment of an educational system based on the "master-apprentice" traditions and skill schools by theater and circus art masters [2] have been designated as important tasks.

It should be noted that stage speech is not only crucial for theater and screen arts but also plays a key role in elevating human communicative activity to a cultural level in our social life. In essence, stage speech represents the artistic refinement of social speech, and the factors contributing to the transition from social speech to stage speech include artistic thinking, domain-specific knowledge, talent, and performance mastery.

Literature review and methodology. Stage speech, in a broader sense, encompasses speech culture, oratory, and elocution, and has a long-standing history as an ancient profession. Throughout the centuries, Eastern and Western thinkers such as Aristotle, Cicero, Abu Nasr al-Farabi, Alisher Navoi, Abdulla Qodiriy, and others have provided valuable insights into the history of stage speech, language and speech, the art of oratory, and rhetoric in their works.

Researcher S. Inomkhoyev, in studying the foundations of oratory, has analyzed the practical and theoretical experiences of ten prominent rhetoricians – Antiphon, Andocides, Lysias, Isocrates, Isaeus, Aeschines, Lycurgus, Demosthenes, Hyperides, and Dinarchus – as significant sources [4, 70].

The ancient Greeks strived not only for eloquence in speech but also for meaningful content. This is why special schools of oratory were established in Greece, where rhetoric, the theoretical discipline of oratory, was taught [9, 318].

The great orator of antiquity, Cicero, believed that there were two means by which a person could attain the highest honors in society: the art of military leadership and the art of oratory [10, 8].

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Cicero's speeches hold immense significance in understanding the social and political life of Rome during his era. A total of 58 of his speeches have been fully preserved, with fragments of 17 more, as well as references to approximately 30 additional speeches [7, 34].

The Eastern philosopher Abu Nasr al-Farabi, in his treatise "Poetics", discusses the structure and meaning of words as follows:

"Words that convey meaning can be simple or complex. Complex words either express a judgment or do not. Among those that do express a judgment, some are definitive, while others are not. Definitive judgments can be either true or false. Some false statements become ingrained in the listener's mind through their meaning, while others take root in a person's consciousness through resemblance or contrast with reality. This process of resemblance is what constitutes poetic judgments." [8, 49-50].

In his treatise "The Classification of Sciences", Abu Nasr al-Farabi emphasizes the significance of logic and grammar in drawing logical conclusions, speaking correctly, and constructing meaningful and eloquent speech. Additionally, in his work "The Virtuous City", he also highlights the importance of oratory and speech culture [5, 43-44].

With the establishment of the Timurid Empire and the efforts of Amir Timur to bring artisans, scholars, engineers, and artists from around the world to his lands, Movarounnahr experienced significant advancements in construction, science, culture, and education. One of Amir Timur's greatest contributions to the consolidation and strengthening of his empire was his emphasis on the development of education. He deeply understood that a prosperous nation required educated, skilled, and enterprising individuals, and that this could only be achieved through education. As a result, he commissioned the construction of numerous schools and madrasas. Later, his grandson Mirzo Ulughbek continued these reforms by patronizing scholars and fostering scientific advancements.

In the history of speech culture, Uzbek military oratory holds a distinct place. In the East, military oratory was given great importance, with Amir Timur and Babur serving as notable examples. Timur was a decisive conqueror, and this quality greatly contributed to his military campaigns. He was able to deliver speeches before his vast army, inspiring and preparing them for battle. For centuries, "The Code of Timur" ("Temur Tuzuklari") has continued to captivate audiences, serving as both a spiritual and cultural guide. One of its wise teachings states:

"Everyone should take responsibility for their own words and actions. That is, the ruler's subjects must speak and act according to their own will, just as a king's words and deeds are his own responsibility."

Amir Timur's speeches are outstanding examples of eloquence and leadership. These qualities are also reflected in "The Golden Book of the Turks" [6, 5; 10].

Alisher Navoi, the sovereign of the realm of words, made significant contributions to the development of Uzbek literary language, speech culture, and oratory. During his era, the status of the Uzbek language and the art of rhetoric reached a high level. Navoi dedicated the 24th chapter of his work "Mahbub ul-Qulub" to the art of elocution. In this work, he discusses the speech mastery of numerous preachers, including Khoja Muayyad Mehnagi, Mawlana Riyazi, Mawlana Irshad, Hotam Asam, Vaiz Koshifiy, and Muin Vaiz [3, 246].

The formation and evolution of the Uzbek literary language are rightfully linked to the esteemed name of Alisher Navoi. His language became the literary language of an entire era and people, with some scholars even arguing that it reflects the linguistic heritage of multiple periods and nations. When Navoi developed the Uzbek literary language in the 15th century, he drew from various

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languages, and the language he established was not only used by the Uzbek people but also by the entire Central Asian region and certain other Turkic nations.

Zahiriddin Muhammad Babur, possessing a vast lexicon, played a crucial role in the advancement of the Uzbek literary language. His work “Baburnama” is enriched with captivating narratives, poignant poetic excerpts, and expressive phrases, significantly enhancing its philological value.

Discussion and results. An analysis of the scholarly perspectives and literary heritage of Western and Eastern rhetorical figures on speech, language, grammar, and lexicography reveals that in the East, particularly in Movarounnahr, the development of scholarly and artistic creativity was closely tied to the promotion of oratory, elocution, and preaching. At the same time, practical efforts were made to refine the meaning of words and their appropriate use. As speech requirements became more sophisticated, the art of elocution also evolved.

The historical development of stage speech, despite being known by different names across various periods, has consistently aimed at achieving eloquence and meaningful communication. Based on the sources analyzed, it can be concluded that the intellectual and literary environment of the Middle Ages played a foundational role in the refinement, standardization, and literary progression of the Uzbek language.

Moreover, the Jadids, who introduced innovative methods into the educational process, not only reformed education but also contributed to the professionalization of theater and the establishment of norms for stage speech.

The Jadid movement in Turkestan emerged as a response to the socio-political needs of society. It first appeared in the Caucasus in the 1880s, spearheaded by the renowned educator Ismail Bey Gasprinski. The Jadids entered the historical stage with the slogan of fighting against colonialism for national independence. As a result, their movement quickly gained the attention of the intellectual class, especially young scholars, poets, writers, journalists, lawyers, printers, and progressive merchants, who stood at the forefront of the movement.

Theater, which the Jadids initiated as a medium for spreading enlightenment, gained momentum from 1913 onward, creating a growing demand for new forms of theatrical performances and professional theater specialists. Between 1924 and 1928, the First Moscow Uzbek Drama Studio provided the Republican State Drama Theater with highly qualified performers, including directors and actors. Stage masters such as Mannon Uygur, Yetim Bobojonov, Abror Hidoyatov, Khoji Siddiq Islomov, Muzaffar Muhamedov, Fatkhulla Umarov, Tursunoy Saidazimova, Sora Eshontorayeva, Zamira Hidoyatova, Toshkhon Sultanova, Lutfulla Nazrullayev, Hikmat Latipov, Sharif Qayumov, Sadikhon Tabibullayev, and Gulomqodir Isomov became the theater troupe’s most reliable pillars [9, 288].

In this regard, it is essential to highlight Mannon Uygur as one of the founders of the Uzbek school of stage speech. As a director, Mannon Uygur meticulously worked on the speech of stage characters, treating it not merely as a literary device but primarily as a fundamental means of stage action. He paid particular attention to how each word was expressed through external movements and stage mise-en-scène.

On April 4, 1945, by decree No. 0449 of the Council of People's Commissars of Uzbekistan, the Tashkent State Institute of Arts was established. The institute comprised three faculties: acting, directing, and theater studies. Its mission was to train actors, directors, and theater scholars for national and Russian theaters, film studios, art schools, research institutions, publishing houses, and

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radio editorial offices not only in Uzbekistan but also in Tajikistan, Turkmenistan, Kyrgyzstan, and Kazakhstan [9, 355].

Within the institute, the Stage Speech department was established as a subunit of the Acting Mastery department, which was considered the primary specialization. Professors Nazira Aliyeva and Lola Khojayeva played a key role in shaping the department's academic and methodological foundation, significantly contributing to its independent development.

During this period, thanks to the creative and pedagogical contributions of Mannon Uygur, Nazira Aliyeva, and Lola Khojayeva, the Uzbek school of stage speech was established, leading to the emergence of Stage Speech as an academic discipline and the development of a national methodology for its teaching.

A number of pedagogical researchers played a significant role in advancing the methodology of Stage Speech instruction. Among them were Abdurahim Sayfiddinov, Zuhra Olimjonova, Roziya Usmonova, Olga Suzdalseva, Inoyatilla Polatov, Mahkam Isroilov, Sotimkhon Inomkhojayev, Adiba Nosirova, Oktam Nurmuhammedova, Keldivoy Uzoqov, Ahmadjon Tolaganov, Adiba Rasulova, Muhammadjon Ismonov, Isoqtoy Jumanov, Sodiqjon Nosirov, Xatira Juldikarayeva, Bashorat Bobonazarova, Hamida Mahmudova, and Afted Murodova.

In the post-independence period, Stage Speech transformed into a fully-fledged artistic discipline dedicated to the mastery of spoken performance. A group of educators who had thoroughly mastered both specialized and contemporary knowledge – including I. Jumanov, M. Khojimatova, G. Khalikulova, R. Kadirov, Sh. Yusupov, B. Magdiyev, U. Ibragimova, and D. Jumanova – developed modern innovative methodologies for enhancing the stage speech skills of actors and directors.

Today, the Stage Speech department remains committed to the continuous evolution of the discipline, keeping pace with contemporary trends while striving to deliver authentic and artistically refined performances to audiences.

Conclusion. Based on the research conducted on the artistic development of stage speech, it is essential to emphasize that stage speech is not only a manifestation of high culture and professional art but also a crucial spiritual factor in both theatrical practice and social life. From this perspective, the following aspects should be given particular attention:

- Conducting an in-depth study of the methodologies developed by the pedagogues who laid the foundation for stage speech methodology;
- Preserving and enhancing the “ustoz-shogird” (master-apprentice) tradition in stage speech training while improving the practices of the national theater school;
- Establishing a national repertoire for student performances based on classical and Jadid dramaturgy;
- Implementing modern innovative educational technologies in the training system;
- Studying and incorporating the advanced experience of foreign countries (such as Russia, China, the United States, and others) into the educational process, as well as organizing professional development programs for professors and educators in these countries.

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