

SCIENCE
PROBLEMS.UZ

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Actual problems of social and humanitarian sciences
Актуальные проблемы социальных и гуманитарных наук

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2024

SCIENCEPROBLEMS.UZ

**ИЖТИМОЙ-ГУМАНИТАР ФАНЛАРНИНГ
ДОЛЗАРБ МУАММОЛАРИ**

№ 8 (4) - 2024

**АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО-
ГУМАНИТАРНЫХ НАУК**

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

ТОШКЕНТ-2024

БОШ МУҲАРРИР:

Исанова Феруза Тулқиновна

ТАҲРИР ҲАЙЪАТИ:

07.00.00-ТАРИХ ФАНЛАРИ:

Юлдашев Анвар Эргашевич – тарих фанлари доктори, сиёсий фанлар номзоди, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Мавланов Уктам Махмасабирович – тарих фанлари доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Хазраткулов Абдор – тарих фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети.

Турсунов Равшан Нормуратович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Холикулов Ахмаджон Боймаҳамматович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Габриэльян Софья Ивановна – тарих фанлари доктори, доцент, Ўзбекистон Миллий Университети.

Саидов Сарвар Атабулло ўғли – катта илмий ходим, Имом Термизий халқаро илмий-тадқиқот маркази, илмий тадқиқотлар бўлими.

08.00.00-ИҚТИСОДИЁТ ФАНЛАРИ:

Карлибаева Рая Хожабаевна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Насирходжаева Дилафруз Сабитхановна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Остонокулов Азамат Абдукаримович – иқтисодиёт фанлари доктори, профессор, Тошкент молия институти;

Арабов Нурали Уралович – иқтисодиёт фанлари доктори, профессор, Самарқанд давлат университети;

Худойқулов Садирдин Каримович – иқтисодиёт фанлари доктори, доцент, Тошкент давлат иқтисодиёт университети;

Азизов Шерзод Ўктамович – иқтисодиёт фанлари доктори, доцент, Ўзбекистон Республикаси Божхона институти;

Хожаев Азизхон Саидалоҳонович – иқтисодиёт фанлари доктори, доцент, Фарғона политехника институти

Холов Актам Хатамович – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Шадиева Дилдора Хамидовна – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент в.б, Тошкент молия институти;

Шакарров Қулмат Аширович – иқтисодиёт фанлари номзоди, доцент, Тошкент ахборот технологиялари университети

09.00.00-ФАЛСАФА ФАНЛАРИ:

Ҳакимов Назар Ҳакимович – фалсафа фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Яхшиликков Жўрабой – фалсафа фанлари доктори, профессор, Самарқанд давлат университети;

Ғайбуллаев Отабек Мухаммадиевич – фалсафа фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Саидова Камола Усканбаевна – фалсафа фанлари доктори, “Tashkent International University of Education” халқаро университети;

Ҳошимхонов Мўмин – фалсафа фанлари доктори, доцент, Жиззах педагогика институти;

Ўроқова Ойсулов Жамолиддиновна – фалсафа фанлари доктори, доцент, Андижон давлат тиббиёт институти, Ижтимоий-гуманитар фанлар кафедраси мудири;

Носирходжаева Гулнора Абдукаххаровна – фалсафа фанлари номзоди, доцент, Тошкент давлат юридик университети;

Турдиев Бехруз Собирович – фалсафа фанлари бўйича фалсафа доктори (PhD), доцент, Бухоро давлат университети.

10.00.00-ФИЛОЛОГИЯ ФАНЛАРИ:

Ахмедов Ойбек Сапорбаевич – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Кўчимов Шухрат Норқизилевич – филология фанлари доктори, доцент, Тошкент давлат юридик университети;

Ҳасанов Шавкат Аҳадович – филология фанлари доктори, профессор, Самарқанд давлат университети;

Бахронова Дилрабо Келдиёровна – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Мирсанов Ғайбулло Қулмуродович – филология фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Салахутдинова Мушарраф Исамутдиновна – филология фанлари номзоди, доцент, Самарқанд давлат университети;

Кучкаров Раҳман Урманович – филология фанлари номзоди, доцент в/б, Тошкент давлат юридик университети;

Юнусов Мансур Абдуллаевич – филология фанлари номзоди, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Саидов Улугбек Арипович – филология фанлари номзоди, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси.

12.00.00-ЮРИДИК ФАНЛАР:

Ахмедшаева Мавлюда Ахатовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Мухитдинова Фирюза Абдурашидовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Эсанова Замира Нормуратовна – юридик фанлар доктори, профессор, Ўзбекистон Республикасида хизмат кўрсатган юрист, Тошкент давлат юридик университети;

Ҳамроқулов Баҳодир Мамашарифович – юридик фанлар доктори, профессор в.б., Жаҳон иқтисодиёти ва дипломатия университети;

Зулфиқоров Шерзод Хуррамович – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Жамоат ҳавфсизлиги университети;

Хайитов Хушвақт Сапарбаевич – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Асадов Шавкат Ғайбуллаевич – юридик фанлар доктори, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Утемуратов Махмут Ажимуратович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Сайдуллаев Шахзод Алиханович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Ҳакимов Комил Бахтиярович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Юсупов Сардорбек Баходирович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Амиров Зафар Актамович – юридик фанлар бўйича фалсафа доктори (PhD), Ўзбекистон Республикаси Судьялар олий кенгаши ҳузуридаги Судьялар олий мактаби;

Жўраев Шерзод Юлдашевич – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Бабаджанов Атабек Давронбекович – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Раҳматов Элёр Жумабоевич – юридик фанлар номзоди, Тошкент давлат юридик университети;

13.00.00-ПЕДАГОГИКА ФАНЛАРИ:

Хашимова Дильдархон Уринбоевна – педагогика фанлари доктори, профессор, Тошкент давлат юридик университети;

Ибрагимова Гулнора Хавазматовна – педагогика фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Закирова Феруза Махмудовна – педагогика фанлари доктори, Тошкент ахборот технологиялари университети ҳузуридаги педагогик кадрларни қайта тайёрлаш ва уларнинг малакасини ошириш тармоқ маркази;

Каюмова Насиба Ашуровна – педагогика фанлари доктори, профессор, Қарши давлат университети;

Тайланова Шоҳида Зайниевна – педагогика фанлари доктори, доцент;

Жуманиёзова Муҳайё Тожиевна – педагогика фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети;

Ибрахимов Санжар Урунбаевич – педагогика фанлари доктори, Иқтисодиёт ва педагогика университети;

Жавлиева Шахноза Баходировна – педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети;

Бобомуротова Латофат Элмуродовна – педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети.

19.00.00-ПСИХОЛОГИЯ ФАНЛАРИ:

Каримова Василя Маманосировна – психология фанлари доктори, профессор, Низомий номидаги Тошкент давлат педагогика университети;

Ҳайитов Ойбек Эшбоевич – Жисмоний тарбия ва спорт бўйича мутахассисларни қайта тайёрлаш ва малакасини ошириш институти, психология фанлари доктори, профессор

Умарова Навбахор Шокировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети, Амалий психологияси кафедраси мудири;

Атабаева Наргис Батировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети;

Шамшетова Анжим Карамаддиновна – психология фанлари доктори, доцент,

Ўзбекистон давлат жаҳон тиллари университети;

Қодиров Обид Сафарович – психология фанлари доктори (PhD), Самарканд вилоят ИИБ Тиббиёт бўлими психологик хизмат бошлиғи.

22.00.00-СОЦИОЛОГИЯ ФАНЛАРИ:

Латипова Нодира Мухтаржановна – социология фанлари доктори, профессор, Ўзбекистон миллий университети кафедра мудири;

Сеитов Азамат Пўлатович – социология фанлари доктори, профессор, Ўзбекистон миллий университети;

Содиқова Шоҳида Мархабоевна – социология фанлари доктори, профессор, Ўзбекистон халқаро ислом академияси.

23.00.00-СИЁСИЙ ФАНЛАР

Назаров Насриддин Атақулович – сиёсий фанлар доктори, фалсафа фанлари доктори, профессор, Тошкент архитектура қурилиш институти;

Бўтаев Усмонжон Хайруллаевич – сиёсий фанлар доктори, доцент, Ўзбекистон миллий университети кафедра мудири.

ОАК Рўйхати

Мазкур журнал Вазирлар Маҳкамаси ҳузуридаги Олий аттестация комиссияси Раёсатининг 2022 йил 30 ноябрдаги 327/5-сон қарори билан тарих, иқтисодиёт, фалсафа, филология, юридик ва педагогика фанлари бўйича илмий даражалар бўйича диссертациялар асосий натижаларини чоп этиш тавсия этилган илмий нашрлар рўйхатига киритилган.

Ижтимоий-гуманитар фанларнинг долзарб муаммолари” электрон журнали 2020 йил 6 август куни 1368-сонли гувоҳнома билан давлат рўйхатига олинган.

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Таҳририят манзили:

100070. Тошкент шаҳри, Яккасарой тумани, Кичик Бешёғоч кўчаси, 70/10-уй. Электрон манзил:

scienceproblems.uz@gmail.com

Боғланиш учун телефонлар:

(99) 602-09-84 (telegram).

MUNDARIJA

07.00.00 – TARIX FANLARI

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SPECIFIC ASPECTS OF STAGE SPEECH TEACHING

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Nukus Branch of The State Institute of Arts and Culture of Uzbekistan

Abstract. This paper explores the significant role of stage speech in performing arts, particularly within the context of Uzbek theater education. Emphasizing the necessity of nurturing great writers, poets, and creators, the paper discusses how stage speech acts as a bridge between history and the future, playing a crucial role in education. It highlights the importance of mastering speech techniques such as diction, intonation, and articulation for actors to deliver clear and emotionally impactful performances. Drawing from the works of prominent educators like H. Mahmudova and the principles of K.S. Stanislavskiy, the paper analyzes various exercises and methodologies used to enhance speech fluency and clarity in actors. Additionally, it underscores the evolving nature of stage speech, adapting to changing conditions, acting schools, and creative directions throughout theater history. The paper concludes by emphasizing the need for a systematic approach to training that considers individual vocal characteristics, ensuring that every student's voice is resonant, flexible, and durable in any stage and audience conditions. Through the study of stage speech, students can influence and convince their audience effectively, making it an integral part of theater art.

Keywords: stage speech, performing arts, uzbek theater education, speech techniques, diction, intonation, articulation, theater history.

SAHNA NUTQI O'QITISHNING O'ZIGA XOS JIHATLARI

Utepbergenov Aydos Janabayevich

O'zbekiston Davlat san'at va madaniyat instituti Nukus filiali

Annotatsiya. Ushbu maqola o'zbek teatr ta'limida sahna nutqining muhim rolini o'rganadi. Buyuk yozuvchilar, shoirlar va ijodkorlarni tarbiyalash zarurligini ta'kidlab, sahna nutqi tarix va kelajak o'rtasidagi ko'prik sifatida ta'limda muhim rol o'ynashini muhokama qiladi. Aktyorlarning aniq va emotsional chiqishlar qilishlari uchun nutq texnikalari, jumladan diksiya, intonatsiya va artikulyatsiyani o'zlashtirishning zarurligini ko'rsatadi. H. Mahmudova va K.S. Stanislavskiy asarlaridan foydalangan holda, aktyorlarning nutq ravonligi va aniqligini oshirish uchun turli mashqlar va metodologiyalar tahlil qilinadi. Shuningdek, sahna nutqining teatr tarixi davomida o'zgarib, rivojlanib borayotgan shart-sharoitlar, aktyorlik maktablari va ijodiy yo'nalishlarga moslashishi yoritiladi. Maqola, har bir talabaning ovozi jarangdor, egiluvchan va har qanday sahna va auditoriya sharoitida bardoshli bo'lishini ta'minlash uchun tizimli yondashuvning ahamiyatini ta'kidlaydi. Sahna nutqi orqali talabalarga tomoshabinlarni ta'sir qilish va ishonitirish imkoniyatini beruvchi teatr san'atining ajralmas qismi ekanligi ko'rsatiladi.

Kalit so'zlar: sahna nutqi, ijrochilik san'ati, o'zbek teatr ta'limi, nutq texnikasi, diksiya, intonatsiya, artikulyatsiya, teatr tarixi.

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Introduction. "If we want to glorify our Uzbekistan to the world, exalt its ancient history and bright future, and preserve it eternally in the memory of generations, we must first nurture great writers, great poets, and great creators." Because an artist is a unique bridge between

history and the future, a link connecting the heritage and traditions of ancestors and generations. Another fundamental characteristic of art is its role as the most crucial means of education. Our First President, I.A. Karimov, stated in his book "High Spirituality – Invincible Power," "There is another powerful tool that reveals a person and his spiritual world, and that is the art of words, literature. It is no coincidence that literature is called the science of humanity and that poets and writers are described as engineers of the human soul." This, in turn, imposes the same responsibility on the hardworking creators of performing arts—directors and actors—who bring the art of words in literature to life and deliver it to the hearts of the people. In its development, stage speech has been referred to by various names such as "stage speech," "artistic speech," "literary reading," and "expressive reading," and has been solidified by rich theoretical and practical experiences. This subject plays a leading role in performing arts associated with theater and words. Undoubtedly, this status will not lose its value in the future, and the emotional, lively word's influence will continue to expand along with the theoretical and practical progress of this field," wrote the sensitive scholar S. Inomkhojayev in his book "Fundamentals of Artistic Reading." Indeed, the subject known as "Stage Speech" has been occupying a significant and essential place recently. Especially in the theater, the fluency of the characters' speech and the development of stage speech in the theatrical scenes of mass celebrations cannot be imagined without speech techniques.

Every young man or woman fortunate enough to be a student in art universities attends stage speech lessons. One of the factors for actors to improve their speech is fluency. There are certain conditions to ensure the clarity of speech. The most important of these is speech technique [1]. Mastering the technique of speech is necessary for mastering stage speech. One of the parts of speech technique is diction. Good diction means clarity in pronouncing words, the correct pronunciation of every vowel and consonant sound. Naturally, at the initial stages of the lesson, there are deficiencies in the speech of actors, and such deficiencies can be eliminated through regular exercises. In the stage speech subject, students' speech defects are identified by stage speech specialists before performing the exercises, and then exercises are given to help eliminate those defects.

Analysis of Related Literature. H. Mahmudova, a devoted figure in Uzbek theater education, focuses on professional dedication, stage culture, and the formation of stage attention in her lectures on "Acting Skills." Considering the demands of dramatic art, the educator strives to address specific problems encountered in fully mastering the main elements of acting and directing art. Professor H. Mahmudova emphasizes that actors should adapt their behavior to stage requirements, follow the temporary scenery set by the director-pedagogue, perform their creative tasks, feel their partner, sense the surrounding environment, take into account the audience, and skillfully use every movement and sound. She relies on the works and experiences of K.S. Stanislavskiy [3]. Reviewing the textbooks prepared by H. Mahmudova, it can be understood that an actor only finds the object of attention if they can experience the emotions of their character [4]. Pedagogue H. Mahmudova stresses to her students the importance of focusing on a specific object every moment without deviating from the stage, and not only managing external attention but also aligning internal emotions. According to her, stage attention should be creative, not formal. With the help of imagination, any object can be made not only interesting but also necessary. The actor should use their natural organicity as much as possible [5]. Every student, regardless of the genre they turn to, should study its rich

history, consolidate their thoughts, keep them in memory, and strive to deliver them vividly in their speech to the audience. However, many students rush to speak and act without mastering speech techniques. Working on tongue twisters hones the actor's language. When tongue twisters are used correctly for thought and purpose, speed is not important, as the actor achieves proper pronunciation and relational work simultaneously [6].

Stage speech and its importance

Stage speech is the most important way to theatricalize a dramatic work. Stage speech allows the actor to convey the ideas, thoughts, and feelings inherent in the text to the audience.

Theatre, which promoted exemplary literary pronunciation, as well as later radio and television, played an important role in the development of orthoepy.

Basic elements of stage speech

1. Adherence to literary language standards
2. Correct pronunciation
3. Emotional deprivation

The literary language norm is the use of generally accepted language tools such as sounds, stress, intonation, words, their forms, and syntactic constructions. The norms are mandatory for all people who speak and write Russian, which is their main feature.

Correct pronunciation

The ancient Greek words *orthos*, which means "right," and *snō*, which translates to "speech," are the source of the term *orthotopic*. Accordingly, *orthoepy* is a science that studies "correct speech" and defines the norms of pronunciation, their justification, and consolidation in the language.

There are two parts to the literary norms of orthoepy.

- Vowel and consonant pronunciation rules;
- Accent pronunciation rules.

The main features of stage speech

The main characteristics of stage speech are flexibility, pitch, sonority, volume, correct breathing technique, accuracy, clarity of pronunciation, and intonation expressiveness. Only by improving each component can a person influence the people around him with words and convey his feelings and experiences to them.

Without proper breathing, it is impossible to speak correctly and beautifully. Therefore, stage speech training begins with breathing adjustments. It takes much time. With understanding the correct breathing technique, it is possible to achieve results. [5]

As we return to the scenic nature of the theatre, we should pay special attention to the interaction of all means of theatrical expression. Plasticity, movement, rhythm, and acting skills closely correlate with stage speech. A speech technique teacher helps to master speech skills quickly. It is important not only to attend classes regularly but also to practice at home. This allows the student to achieve better results as quickly as possible.

Analysis and Results. When working on proverbs and wise sayings, the student should focus on the analysis process, identifying what the thoughts are about, who or what they are directed at, and bring them to life in their speech. Proverbs often encapsulate moral education, advice, warnings, outcomes, and conclusions. The speech of musical theater actors differs from that of drama and puppet actors. The question arises: how? Musical theater actors must also pay attention to melody during performance, along with adhering to the aforementioned

principles. Changes in melody cause speech to be lively, affect emotions, and prompt action [7]. If musical theater actors do not change their voice intonation based on the event during the performance, it leads to disbelief, and the audience starts to get bored. While working with the text, it is necessary to correctly place logical emphases, and based on the event, change the volume, speed, and intonation of the voice. Today, students are receiving education in modern classrooms that meet contemporary requirements, and over four years, teachers work to eliminate speech deficiencies and send future actors to theater stages and the world of art. Unfortunately, some actors, due to insufficient work on their speech, exhibit significant deficiencies in performance. For example, swallowing the last syllables of words, incorrect use of emphases leading to different meanings, shouting unnecessarily, and not knowing how to properly direct the voice [7]. Intonation can be compared to a seasoning. The correct amount of "seasoning" added to your speech makes it more "delicious" and enjoyable for the audience.

People not connected with art use simplified speech in everyday life, while news anchors, actors, and actresses must master the unique style and character of conversation, as art culture is the primary source of influence on people to preserve the diminishing culture of the Uzbek language in a society with changing language norms.

Lessons in developing stage speech include pronunciation of tongue twisters, reading texts regulating intonations, and breathing exercises.

1. Exercises involving movements. They facilitate proper inhalation and exhalation, helping to reinforce correct breathing skills, and activate abdominal muscles.

2. Breathing development exercises in various body positions: lying, sitting, standing. This helps observe the activation of abdominal muscles and learn to regulate its rhythm.

3. Everyday life exercises. The main goal is to reinforce correct breathing skills in daily life. Practicing breathing during reading texts helps learn how to distribute exhalation parts. Foreign specialists use exercises to create mental images in their practice. Their main goal is to understand body sensations. The student needs to visualize the movement, and due to the complexity of such exercises, not everyone can endure it.

The easy way to improve articulation is to loudly and clearly pronounce vowel sounds. Then, they move on to phrases. The student should start with the simplest and gradually complicate the task. Tongue twisters should be pronounced quietly, slowly, then increase sound and speed. Effective tasks for developing articulation include:

- "Needle" - opening your mouth, stick out a tense tongue for 5-10 seconds;
- "Smile" - smile, baring your teeth, hold the position for up to 10 minutes;
- "Cup" - opening your mouth, stick out a wide tongue, shape it into a cup for 5 minutes.

In stage speech, two strong points are intonation and pause. The speaker can achieve a lot with them, even without words, limited to sounds. The secret is that the listener perceives not only the conveyed thoughts, ideas, images associated with verbal words but also the tonal coloring of words – intonation and the unspoken, smooth silence. Intonation and pause themselves, beyond words, have the power to emotionally influence the audience.

Conclusions and Suggestions. The nature and style of stage speech are evolving and developing based on certain conditions, acting schools, and creative directions throughout the history of theater. The primary requirements for stage speech today, besides flawless diction,

include the following: freedom of muscles and activity of the pharynx; increasing the endurance of the voice, allowing expressiveness and sound preservation under various psychophysical stresses; the harmony of the timbre system and the mobility of the timbre, determining the ability to apply a wide range of tones; the ability to be heard well in any size auditorium and overcome difficult acoustic conditions; the range of voice pitch; the depth and height of the voice, among others. At the same time, the presence of general requirements and a systematic approach to training are combined with the search for and development of individual vocal characteristics that define and enrich the nature of each future actor without contradicting their psychophysical data.

It is necessary to ensure that every student's voice is resonant, flexible, has a sufficiently wide range, and is durable in any stage and audience conditions. All these qualities of the voice are mastered in the process of studying stage speech. "Love art in yourself, not yourself in art," teaches one of the founders of theater art, K.S. Stanislavskiy. He means that when you go on stage, do not showcase your figure, beauty, or other qualities, but rather your boundless love for art, which you cannot live without. In the performing arts, the word is of paramount importance. All the work of actors on their roles is connected with words, language, and human speech. Therefore, stage speech is an integral part of theater art. To influence and convince the audience, the actor's speech should be correct and fluent, and every sound in each word should be clear and follow the norms of pronunciation. To ensure this, students learn speech techniques and are also trained through examples of artistic reading.

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