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## Factors of Having Impressive Speech

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### Abstract:

This article focuses on the creative recommendations of Konstantin Sergeevich Stanislavsky, a teacher and director who reformed the world school of theatrical art. The author discusses the importance of imagination and fantasy, as well as stage attention, actor's ability to achieve impressive speech and master the art of experience. There is a huge role of this system in the formation of the student's acting skills and the art of artistic expression and the formation of a skilled artist.

**Keywords:** Student, creativity, system, imagination, fantasy, attention, affective speech, experience, actor, stage.

### Introduction

Students who are studying at the universities of arts and culture confront with the concept of "Stanislavsky system" in their first days of study. There is a constant search for understanding and application of the essence of this system during the period of study as well as throughout the creative activity of the student. The Stanislavsky System is the artist's road map. The role of this system in the formation of the student's acting skills and the art of artistic expression and the formation of a skilled artist is enormous. Therefore, the essence of the system is that the student carries out his creative activity based on the following factors:

### Imagination-see- a sense of reality and confidence-attitude- stage focus

Imagination is defined as the essence of an actor's creativity. Imagination is a vital need that needs to be studied in a long time and diligence in creativity. As long as there is not only an actor, but a total creator, he must have a high level of imagination. Art requires to be able to skillfully apply creativity. Any work can be depicted realistically and realistically, but it loses its impressive and interesting character unless the work is enriched with artistic creatures.

### Materials and Methods

**Imagination** is the process of remembering things and events, situations, images of reality, as well as creative imagination. If perception reflects the present moment, the imagination incorporates both the past and the

future. Enriching the imagination with new images plays an important role in solving logical tasks. In this case, when emergencies and conditions require a new "look" or analysis of reality, they become even brighter. The collaborative relationship of imagination and thinking ensures the emergence of elements of novelty, the emergence of symbols of creative imagination. The physiological basis of the imagination is the restoration of traces that appear in the cerebral cortex. Imagination does not remain as stable, is not kept in the mind for long and changes with new ideas. " [1: p.288]

Hence, imagination is a scale of emotion that constantly encourages the creator to innovate, to discover new discoveries and to develop the world of impressions with colorful creative lines. Students who aim to master the exact acting skills must conquer the highest peaks of the imaginary world. The creative approach and scale of thinking is to create a deep imaginary world and enrich it with colorful symbols.

Imagination is as necessary as water and air for the student who is studying in the school of actors. An unimaginable actor is the same as appearing on stage without a costume. After all, imagination not only beautifies thinking, but also gives it life. Embodying images in an imaginary and thoughtless scene makes the actor's body and psyche invisible. Imagination educates the actor in every way, so it is necessary to build the foundation of the school of creativity with elements of imagination, to beautify it with creative imagination. At this point, K.S. Stanislavsky who was the master of the theory of theatrical art, emphasizes the need to define imagination in his system at the following stages:

*"Imagination is the initiator in the creative process, it leads the artist himself. There is an enterprising imagination that he works independently. It develops without excessive effort: it works continuously and diligently, both on the right and in the afternoon. There will also be imagination without initiative. But he immediately picks up on what someone has said and begins to develop independently. It is almost easy to work with such an imagination. It's difficult to imagine what someone is saying, if it is not developed. "* [2:p.80]

The actor consciously controls the enrichment of the imaginary world, the formation of his worldview, perception and thinking. It is necessary to see with the eyes of the heart any scene that arises in the imagination, to give birth to instantaneous sensations and to create an image that is formed with and without initiative, in finding the naturalness of the mechanism of embodiment in thinking.

The creative imagination helps the actor directing the imaginary world steadily and logically. Fantasy is a mental activity that consists of the formation of imaginary and imaginary situations in life that are not perceived by man. It is manifested in a person's ability to be creative, his mastery of artistic textures, his ingenuity, his propensity for invention, his ability to create antique, irrational situations. From the moment fantasy arises in the human mind, it becomes aimed at changing the image of being. Fantasy has enormous artistic, scientific, and educational value. It is impossible without the participation of fantasy on the basis of a person's creative activity. Fantasy becomes an inner mental activity that a person wants to accomplish. [3:p.185]

Imagination and fantasy are the factors that ensure student creativity is logical and sustainable. Without them, the student's creativity will not come to life. After all, to feel the thought formed in the mind, to imagine it to feel, to enrich them with colorful imaginary textures, to follow unexpected events, to create an infinite and vast fantasy world creates a creative imagination of the student. That's why imagination and fantasy are the student's traveling star. With such a brilliant talent, the artist bravely conquers the highest levels of the art world.

Stanislavsky advises the future actors to find a harmony of imagination and fantasy in their work, to use them appropriately: Indeed, the imagination draws things that cannot be done in real life. Here, for example, in our imagination we fly to other planets, from there we escape the mythical fairies, fight the mythical creatures, and defeat them; we can go under the sea and marry the queen of water. Try to do all this in real life. It may not be possible to find a ready-made material for such a fantasy. In order for us to embark on this kind of mythical life, science, literature, fine arts and stories will only give you direction, signal, motivation. Consequently, the main creative work in such fantasies falls on fantasy. In such cases, we will need tools to bring myth closer to reality. Logic and consistency should play a key role in this work. They bring the non-existent closer to the possible. So be logical and consistent in creating something legendary and fantastic. ” [2:p.90]

Imagination can be applied to all genres of fiction, but what about fantasy? While imagination enlivens the description of what is real, what has happened or is expected, while fantasy creates an abstract and infinite imagination, an impossible event, then it is a feature that is unique to certain genres of fiction. At this point, the adventure-fiction direction of literature serves as a source of fantasy.

In the discipline of "stage speech", the breadth of the imaginary world and the diversity of creative imagination provide practical assistance in achieving an impressive word, the expression of a lively, artistic word on the stage. Deep understanding of the thought formed in the mind, feeling it with the whole body, purposefully directing it to the world of subconscious fantasy and expressing its beautiful, intense image in live speech enhances the student's effectiveness in artistic expression. In this case, the student focuses on visual memory and makes effective use of its creative support. The process of thinking, seeing, feeling, perceiving ensures the birth of a natural and vibrant word in speech. Without these processes, the embodiment of words in speech results in a dry and meaningless expression. Speech creates the sincerity of the feelings you see and feel. Even the classification of what we see in our eyes can be revealed through our inner vision. In one of the lessons, one student was asked to draw a stage detail, i.e. a handkerchief, the student had describe it holding handkerchief in order to know more precisely the feature of inner vision.

The student stared at the handkerchief for a while, her eyes on the handkerchief, but her thoughts were on the other side ... Her first words began with a description of a beautiful village, a remote village at the foot of a hill. As the student slowly raised her head and looked at the spectator, her eyes were spotless and playful, she was now on her own way to home ... . As the student vividly described the process, her eyes suddenly froze, and safter a while tears began to cover her face. She used a large handkerchief to protect her eyes, she was depicting a woman baking a bread wearing chupan (national cloth) regardless of hot weather and ended her speech with a very soft, slightly reprehensible, but longing voice, calling out "Mom ...". When asked what conclusions were drawn from this task given to generate imagination; she recounted with interest that she remembered everything, that it had appeared before her eyes, and that she felt them and lit up her heart. This process, in turn, was one of the practical exercises in creating imaginary lines that shaped the inner vision and sense of living on stage.

*A sense of truth and confidence* is an important element of the original performing art. In the performance of any work, these features are defined as primary. The author makes extensive use of colorful visual aids in artisticizing the validity of the theme and ideas on which the work is based. It enlivens the work with vital factors to make it interesting and impressive. The author's devotion to the work is evident when the emotional experience is illuminated with a sense of confidence. The reader also follows the reality that the author believes. At the same time, the student's confidence is also important in bringing to the attention of the

audience an ideological work that the author believes in and runs with a sense of truth. Through the perception of the work, the student embodies reality in his imagination, sees it with his inner gaze, forms and believes pure emotions, resulting in a lively speech that is believable in the performance.

The logic and consistency of physical actions and emotions bring you to the truth, the truth brings confidence, and all of this together creates the "I am". What is "I am"? It means I exist, I live, I feel the same as the role, I think. In other words, the "I am" combination creates feelings, emotions, experiences, "says Stanislavsky.

For the formation of an effective and lively speech in the student's performance, it is necessary to use the characteristics of the relationship, which is another element of performance. A student who is familiar with the text perceives the scene vividly in his imagination, embodies it in front of his eyes through the visual film, and enriches it with his emotions, moving his attitude to the performance.

Stanislavsky explains the concept of attitude more clearly in the example of reading Figaro's monologue (Pierre Auguste Karon Beaumarchais's play "Marriage of Figaro") in Arkady Nikolaevich's class: "Arkady Nikolaevich played a great play in terms of talent, skill and acting technique. He started with some kind of poem and read it very quickly, impressively, but in terms of thought it was so vague that we couldn't understand anything. Arkady Nikolaevich described the process as follows; this performance presented to you is dry material, the actors often rely on such material and interact with the auditorium, they speak the words — but they don't pay attention to what it means or why it speaks, they just think it will be effective. For someone whose external apparatus is well trained, such a task is not difficult for him. If he worries about the sound of the voice, the clicking of letters, syllables, words, sentences; if the poses and movements show plasticity and all of this is pleasing to the onlookers. Like a woman playing in a cafe-chant, I showed you my stature and always looked to see if what I was showing was impressive. I felt like a brand and you as a buyer. It's an example of the attitude that artists should never do on stage, despite their great success with the audience." [2:p.286]

The attitude must belong to the individual, because a naturally born attitude ensures originality in performance. The attitude shown by others alienates the performer from the experience. If the student chooses the path shown and follows it and moves on to imitation, the birth of new images on the stage will not be observed. Unless the events of the work are created with a sense of truth in the mind and heart of the student, a pure and sincere attitude will not emerge in the speech. This situation leads to the blind development of external relations in the execution. As artificial and fake exterior decorations take the place of the real relationship on stage, one can imagine the theater on the verge of destruction. The stage is alive with a real relationship and the art of original experience.

**Attention** is the involvement of a subject's activity in an object or event. Optimal sources of excitation in specific areas of the cerebral cortex form the physiological basis of attention. Attention is divided into two types: involuntary (passive) attention and voluntary (active) attention. Involuntary attention is caused by a person's desire under the influence of some external cause. Such attention does not require manpower. Voluntary attention is when mental activity is consciously drawn to a specific object with a predetermined purpose. This type of attention requires willpower, so this attention is also referred to as volitional attention. [4: p.332]

When the handkerchief detail was given to the student as a task for the birth of the word, the willpower was activated and a statement of logically coherent and natural emotions emerged. In the student's thinking, her stage attention served as a unifying, guiding factor in imagining, seeing, feeling, believing, reacting, and most

importantly, creating stage reality. This factor was formed consciously and purposefully and actively participated in the achievement of an effective speech as a stimulus for all elements.

The presence of attention in the performance increases the level of exposure and audibility of the work. If the student fully believes in the reality of the work and offers a wide range of attention with his whole body, he will be able to control the attention of the audience. Lack of stage attention creates a distraction, distraction, indifference, ringing, superficial approach, which creates a distraction that is a reflection of attention on stage. It is impossible for a student to make such a big mistake. That is why teachers always say, "When you enter the theater, leave out all external problems and issues, forget about your life and live a theatrical life."

### **Conclusion**

In every process, the creator must first of all cultivate the inner spiritual world and constantly enrich it with creative findings. The birth of natural and genuine emotions in the performance leads the future actor to high creative goals.

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