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ACTUAL PROBLEMS OF SPEECH TECHNIQUES IN THE PERFORMANCE OF BAKHSHI AND THEIR SOLUTIONS

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Abstract

This article examines the current issues of speech technique in the art of baxshi performance and discusses ways of addressing them. It also analyzes the importance of attention to language in the formation of a performer's speech, as well as the role of speech technique elements. Furthermore, the author presents scholarly views on the influence of bakhshi performance on the formation and development of speech culture in society.

Keywords: Bakhshi art, speech technique, stage speech, breath control, artistic expression, theatricality, speech culture, performance skills, plastic movement, imagination.

Introduction

It should be noted that the art of bakhshi has existed since ancient times as an expression of the people's soul. The dastans and examples of oral creativity, which our people have preserved as a spiritual heritage for centuries, play an important role in enriching our national values. Therefore, denying the folk essence of dastans is considered equivalent to distancing oneself from national spirituality. The use of examples of Uzbek oral folk art is an effective means of forming pronunciation norms and conveying the words of the bakhshi to the listener clearly, fluently, and effectively. Especially at the initial stages of education, in order to develop students' speech, it is important to organize exercises based on tongue twisters, proverbs, sayings, and riddles. After all, it is difficult to imagine the culture of stage speech without these traditional means of speech. Because the accuracy, logic, and expressiveness of the performer's

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speech are directly related to the extent to which they have mastered such exercises. In each society, different social strata and groups have their own way of life, worldview, and way of thinking. These aspects are clearly manifested, first of all, in human speech. The culture of speech is one of the important criteria reflecting the general cultural and spiritual level of a person. From this point of view, it is difficult to assess a person who has not achieved speech maturity as a well-rounded person. Because language and speech are the main means of expressing a person's attitude to the environment, society, and culture. In society, along with people who pay attention to language and serve to enrich it, there are also people who are indifferent to it.

By the beginning of the 20th century, humanity's attitude towards reality and social phenomena had fundamentally changed, and this process was reflected in views on the art of words. While in earlier periods, verbal art was interpreted as an imitation of nature, later it was interpreted as a subjective expression of objective reality or a means of emotional communication between people. In the new era, the communicative possibilities of the word, that is, its features of information transmission and influence, began to take priority.

Research Methodology

This process, under the influence of Western philosophical and aesthetic views, led to significant changes in Uzbek literary and theoretical thought. As a result, the attitude towards the word in national literature and art has risen to a new level. In theatrical art, the word is one of the most important expressive means of the performer. In revealing the conflicts between the characters, conveying the idea and achieving the goal, the accuracy, expressiveness, and effectiveness of the word are of particular importance. Therefore, a highly responsible approach to speech is required in the art of performance. Stage speech is not only a means of conveying the text, but also a complex process inextricably linked with the inner experiences, mental state, and physical movement of the performer. The artist's speech reflects their inner world and stage presence. Performance requires constant searching, work, and self-improvement. Every performer, in developing their stage skills, should rely not on random

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approaches, but on methods and techniques tested in practice. In particular, in the process of mastering the laws of stage speech, the purity of voice, clarity of pronunciation, and observance of the norms of speech culture are considered important criteria.

Results

A performer who embodies such qualities is formed as a specialist of a professional level. At the same time, stage performance has its own laws, in which speech and movement are manifested in harmony. The logic of speech, the correct application of stresses, and purposeful actions increase the effectiveness of the performance. To expand their sphere of influence on stage, the performer must be able to pronounce words fluently and clearly, in accordance with the norms of the literary language. Special exercises play an important role in eliminating speech deficiencies and developing speech technique. In particular, methods such as working on words based on the harmony of vowels and consonants, fast-telling exercises, expressive reading of fairy tales and stories, as well as memorizing and pronouncing short poems give effective results. These exercises strengthen the performer's speech apparatus and ensure the fluency and expressiveness of stage speech. Another important factor in the formation of an artist as a mature performer is the development of imagination and fantasy. These creative abilities play an important role in the artist's future creation of various characters and images on the professional stage. Especially in the art of bakhshi, imagination manifests itself in close connection with the means of speech expression, ensuring the effectiveness of the performance. It is necessary to develop the imagination of the future bakhshi-performer from the very beginning. In this process, along with the technique of speech, the expansion of figurative thinking is of particular importance. And fantasy is closely connected with imagination, which can be developed through regular exercises. In particular, reading examples of oral folk art, especially fairy tales, bringing them to life in imagination and re-expressing them increases the creative potential of the performer. According to K.S. Stanislavsky, "the task of the general performance speech and plasticity of a skilled performer is to

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ennoble the oral voice, diction, and movements, to make them more beautiful, to enhance the effect of the stage effect and figurative expression”. The artist's craftsmanlike speech and plasticity lead to a blind effect, false nobility, from which only theatrical childish beauty arises. A conditional stamp cannot replace an experience. It's also bad that the stamp is sticky and indistinguishable..”¹

Conclusion

In the theatrical art of the new era, creative explorations have significantly intensified. Theatrical groups organize their activities not only on the basis of the rich creative heritage of our people, but also on the basis of various styles and trends in world art. In this direction, various means of expression, ranging from realistic to figurative and mystical depictions, are actively used. In the staging of classical works, traditional solutions were abandoned, and methods of free interpretation (adaptation style, figurative-philosophical solution) became widespread and formed as a whole direction. A creative awakening is observed in the staging of historical themes. In the study of contemporary themes, playwrights and theater groups began to delve deeply into various aspects of life, boldly moving beyond everyday thinking to raise pressing social and spiritual-moral problems. In this process, the wide use of the possibilities of the artistic word, in particular, the Uzbek language, is observed.

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¹ K.S.Stanislavsky. The performer's self-improvement. New Century Generation Publishing House. Tashkent. 2011. p. 27.



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