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THE ROLE OF THE MANNON UYGHUR STYLE IN THE FORMATION OF STAGE SPEECH

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Abstract

This article analyzes the role and significance of Mannon Uyghur's style in the formation of stage speech. It highlights the expressiveness of the actor's speech, the accuracy of pronunciation, and the role of speech culture in creating an image on stage. Based on the creative heritage of Mannon Uyghur, the peculiarities of the development of stage speech are revealed. Its pedagogical approach and influence on contemporary theatrical art are also examined.

Keywords: Stage speech, Mannon Uyghur method, acting skills, speech culture, theatrical art, pronunciation, expressiveness, stage image.

Introduction

The role of stage speech in the development of modern art is extremely important. The stage is not only a combination of actions and images, but also the art of influencing the audience through words. The bakhshi's inner experiences, the degree of penetration into the image, and the skill of revealing the situation are largely manifested through his speech. Therefore, stage speech, as an integral part of Mannon Uyghur art, has special scientific and practical significance. The formation of stage speech is a long historical process, which developed on the basis of bakhshi schools, master-student traditions, and creative research of great artists. Each period and each school of bakhshi has formed a unique approach to stage speech. In particular, the contributions of some great artists to the development of the national art of bakhshi are invaluable. From this point of view, the name Mannon Uyghur deserves special attention in Uzbek art. Mannon Uyghur is distinguished by his multifaceted

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creativity, naturalness on stage, and high standards for speech culture. He interpreted stage speech not only as the correct pronunciation of the text, but also as the main means of revealing the psyche of the image. In his style, the word is a living, impressive, and emotionally powerful tool that reaches the heart of the listener directly. Therefore, his views on stage speech have not lost their relevance even today.

Research Methodology

Several factors play an important role in the formation of stage speech. In particular, such elements as phonetic accuracy, pronunciation culture, voice range, proper breath control, intonation, and pauses are considered the main components. Only when these aspects are combined does the actor's speech sound natural, fluent, and impactful. In the Mannon Uyghur style, a perfect combination of these elements is observed. He demanded not only thorough technical preparation from the artist, but also the expression of an inner state of mind through speech. It should be especially noted that stage speech is important not only for actors, but also in the formation of speech culture in a broad sense. Because stage speech is considered an ideal example of speech. Through it, the norms of the literary language, pronunciation rules, and expressive possibilities are revealed. Therefore, theatrical art plays an important role in the development of speech culture in society.

Results

The uniqueness of the Mannon Uyghur style lies in the fact that naturalness and sincerity prevail in it. He was far from artificiality, promoting a lifelike and convincing speech. This makes the actor's image on stage more vivid and impressive. According to his views, an actor should not “speak” a word, but “live” it. That is, the speech should be presented in harmony with the inner experiences of the image. Also, the study of stage speech should not be limited to only theoretical knowledge. It is formed through constant practice, experience, and stage practice. Mannon Uyghur paid great attention to practical exercises in his pedagogical activity. He taught actors to work on speech, to

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deeply understand the meaning of each word, and to express it emotionally. This makes his style effective and relevant.

Stage speech is one of the most important components of bakhshi mastery, which manifests itself not only in the expression of the text, but also as the main means of the process of communication on stage. Only when the bakhshi clearly understands the purpose of his influence on his partner on stage will his speech come alive, acquire meaning, and reach the audience. Otherwise, the spoken words will become a collection of meaningless sounds and lose their impact. Therefore, in stage speech, the combination of purposefulness, a conscious approach, and an internal emotional state is of great importance. In the Mannon Uyghur style, these aspects are considered primary. He demanded that the artist feel the inner essence of each word, not just pronounce it, but live it. This approach takes stage speech out of a mechanical process and transforms it into a creative and spiritual process. As a result, the actor's speech sounds natural, sincere, and impactful.

If we look at the history of national theatrical art, we can see many artists who created perfect examples of stage speech. In particular, the images created by such great actors as Olim Khodzhaev, Shukur Burkhanov, Sora Eshonturaeva have not lost their significance even today. Their stage speech was not only technically perfect, but also deeply meaningful and emotional. This shows how important stage speech was in their work. The school created by these artists continues to this day. In particular, such master artists as Turgun Azizov, Erkin Komilov, Khayrulla Sa'diyev, Murod Rakhmatov, Nabijon Makhmudov, and Olim Salimov pass on their experience to the younger generation. They pay special attention to the teaching of stage speech in the process of art education and serve to preserve the school created by great theater figures.

The art of artistic expression plays a special role in the formation of stage speech. Because the word is the main tool of the artist, his most powerful means of expression on stage. As the great writer Abdulhamid Cholpon noted, “if literature lives - the nation lives”. This idea also reveals the essence of stage speech. After all, every word on stage reflects the culture, spirituality, and thinking of the nation. In the Mannon Uyghur style, the art of words was highly

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valued. He demanded that the bakhshi's speech be perfect not only technically, but also spiritually and aesthetically. This requires extensive knowledge, a broad worldview, and deep inner preparation from the bakhshi. Because stage speech is not only pronunciation, but also the art of expressing thoughts clearly, fluently, and effectively. The process of working on stage speech requires complex and continuous training. In this process, many factors play an important role, such as the development of the vocal apparatus, proper breath control, work on intonation, and the correct application of pauses and stresses. Mannon Uyghur paid great attention to these aspects in his pedagogical activity. He taught actors to constantly work on words, to deeply analyze each text, and to express it emotionally.

Conclusion

It should be noted that stage speech is not limited to the theater stage. It is also important in cinema, television, radio, and other mass media. Speech culture is also the main professional requirement for announcers, presenters, directors, and other creators. This indicates the need to study and develop stage speech on a broader scale. In conclusion, it should be noted that stage speech is one of the most important and integral components of the art of bakhshi. Through it, the bakhshi not only expresses the text, but also reveals the inner world of the image, establishes a direct spiritual connection with the viewer. Therefore, the perfect formation of stage speech is one of the main criteria that determine the professional skill of the bakhshi. As discussed in the article, the Mannon Uyghur style serves as an important methodological basis for the development of stage speech. In his approach, the meaning, emotionality, and effectiveness of the word take precedence. A bakhshi is required to consciously approach each word, feel it, and express it naturally on stage. This transforms stage speech into a lively, convincing, and impactful tool for the audience. Also, the school of stage speech created by such representatives of national theatrical art as Olim Khodzhaev, Shukur Burkhanov, Sora Eshonturaeva has not lost its significance even today. Their creative legacy serves as a model for the current generation of actors. Representatives of contemporary art, by continuing these traditions and

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passing them on to the younger generation, contribute to the development of the culture of national stage speech.

In addition, the process of forming stage speech requires continuous work, research, and practical exercises. Regular work on speech technique, pronunciation accuracy, intonation, and expressiveness enhances an actor's professional level. In this process, the traditions of teacher-student, the national theatrical school, and the rich creative heritage play an important role. In general, stage speech plays an important role not only in the art of bakhshi, but also in the spiritual and educational development of society. It demonstrates the beauty, richness, and expressive possibilities of the national language. From this point of view, the study of the Mannon-Uyghur style and its practical application remains one of the urgent tasks in the development of art education and the skill of bakhshi today.

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