

Methods of Use of People's Oral Creativity in Improving Speech Techniques

¹Karimov Bobur, ²Karim Yuldashev

¹Student, Fergana Regional Branch of the Uzbek State Institute of Arts and Culture, Fergana, Uzbekistan.

²Artist of Uzbekistan, Uzbekistan.

E-mail address: article_01@mail.ru

Abstract: *One of the main tasks of stage speech science is to ensure that the pronunciation of each sound, word, and sentence can respond to clear, fluent, effective, orthoepic rules. For the art of speech to be strong with its glorious burden, meaning, impact, power, and wisdom, the trust, love, time, and effort directed at it must never cease. This article depicts the methods of using of popular speaking samples in the improving of the students' speech technics.*

Keywords: saj, fellings, dastan, saga, fairy.

Introduction

One of the sources that elevates speech to the level of high art, fine art, is a perfect, fluent pronunciation. Improving speech technique is essential to achieve perfect, fluent pronunciation. Artistic reading incorporates all the features of expressive reading, which is its initial stage; it is accompanied by a strong emotion, an inner experience. One should not conclude that emotion is not involved in such expressive reading.

The reason is that emotions are also directly involved in expressive reading. It is a matter of logic that in reading fiction, emotion and experience are crucial. Because fiction reading is associated with a process of deeper mastery of literary material than at the stage of expressive reading. Performing skills are also one of the most important factors in artistic reading. In order to reach the heights of artistic expression, a step-by-step speech technique is mastered. Rapid utterances are especially useful in the development of articulation and diction.

However, it is also important to pay close attention to breathing during exercise. More precisely, breathing exercises are also carried out organically. To do this, according to the speed of pronunciation, it is necessary to repeat a fast speech 2-3 times in one breath, especially during a period of rapid acceleration. To do this, the timing of breathing or filling is predetermined.

Materials and methods

In folk oral art; sajas are common in epics and fairy tales. Saj is a rhyming prose. We also see that in classical fiction he sometimes used sajas. For example; H.H. One of the best examples of this form in fiction is the saj in Niyazi's drama "Boy ila hizmatchi" which begins with shohsupaga zebi jahon" or the saj in Mulladost's monologue in the comedy "Maysara's work". In stage speech science, the use of syllables in text exercises is very convenient for students. The use of sajas gives very good results, especially when directing the breath. Working with saj exercises in students is important not only in their articulation and diction, but also in directing their breathing.

As an example, we take the form of an exercise on the basis of a folklore text and get acquainted with the methods of performance.

For example: Бор эканда, йўқ экан, оч эканда тўқ экан.

In our next exercise, we will try to save our breath, take a deep breath, and in any case take a deep breath:

Бор эканда, йўқ экан, оч эканда тўқ экан,

Бўри баковул экан, тулки ясовул экан.

We breathe into the diaphragm again and continue the exercise:

Бор эканда, йўқ экан, оч эканда, тўқ экан,

Бўри баковул экан, тулки ясовул экан,

Қарға қақимчи экан, чумчук чакимчи экан,

In order to continue the exercise, we breathe into the diaphragm again and add the next piece:

Бор эканда, йўқ экан, оч эканда тўқ экан,

Бўри баковул экан, тулки ясовул экан,

Қарға қақимчи экан, чумчук чакимчи экан,

Фозлар карнайчи экан, ўрдак сурнайчи экан.

The above passages should be done separately and said in one breath. Of course, this requires haste or licking of words, unintelligible pronunciation, as well as free performance without physical congestion. If any of the above deficiencies occur, you can immediately stop the exercise, strengthen the previous one, and only then move on to the next one.

The range of breaths is gradually expanded until the following texts are added, with particular emphasis on pronunciation accuracy and sound fluency. Let's expand the exercise:

Бор эканда, йўқ экан, оч эканда тўқ экан.
Бўри баковул экан, тулки ясовул экан,
Қарға қақимчи экан, чумчуқ чақимчи экан,
Ғозлар карнайчи экан, ўрдак сурнайчи экан,
Бақа қалтироқ экан, балиқ ялтироқ экан.
Йўлбарс ўкирар экан, хўкиз бўкирар экан.

Depending on the breathing capacity of the students, these exercises can be further expanded.

Articulation, breathing, sound and orthoepy, which belong to the department of speech techniques of stage speech science, are explained to students at the first stage. But not only that, teaching every student to create independently gives good results. For example, in the first half of the first stage, students are asked to use more frequent sayings, proverbs, and riddles to master articulation and breathing. In the process of reading, students perform the quick sayings, proverbs, and riddles they find in the exam with a common goal in mind. This in turn lays a solid foundation for the tasks to be completed in the second half. That is, the student must have mastered the speech technique by the time they complete the first stage. In particular, it is desirable that they be able to create exercises that combine logic, breathing, behavior, and other technical emotional tasks, and that they develop the ability to bring out a whole idea as a student-director. Each student can also create exercises based on their internal capabilities. But co-creation of group students is of great importance in their close study of their relationship to each other, in mastering and cultivating the qualities of behavior, logic, feeling for each other, perception, influence. In exercises that combine logic, breathing, behavior, and other technical emotional tasks, texts are selected that are fluent in pronunciation, easy to practice, and allow you to use a variety of breathing tasks.

Result and discussion

At this stage of the breathing exercise, going from easy to complex to regular, focusing on the following:

1. The position of the breath is strictly determined in advance according to the purpose, and these places should not impair logic.
2. The sound should always ring. A variety of variations can be applied only when movement tasks require it.
3. Norms of articulation, diction and orthoepy are observed during the exercise.
4. The text of the exercise is not spoken at all, but is said with a purpose or action, and the listener is treated.
5. Exercises should serve to expand the respiratory base, strengthen the respiratory organs and improve the technical skills of the performer.

As an example, let's look at the following texts.

1. When there is, when there is not, when there is hunger, there is darkness. In ancient times, there was a rich man. It was very rich, it was bitter mud in the pit, it was a stream without water, it was a horse that had not been ridden. It was a spot on the face of the moon, a spotless oil, a place where no footsteps lay, a tea that could not be drunk. This rich man is such a famous allambalo rich man.
2. When Ravshanbek looked at Zulhumor, he was sitting like a piece of scrap paper, his teeth were like stars, his eyes were like stars, his lips were red, his mouth was carved, his lips were creamy, his face was like a moon-sealed paper.
3. On the shores of Lake Issyk-Kul there is a crow, a trumpet player, a frog drummer, a cradle player, a locust squirrel, a mouse in the elevator, a squeaky dragonfly, a spider, and a beetle.

Conclusion

It can be said that folklore plays an important role in preserving the national traditions of the people, unique examples of folklore, contributing to the study of the historical folklore process as a product of spiritual education, as well as improving stage speech.

References

1. Xo'jaeva L. - The art of public speaking. - T., 1967.
2. Inomxo'jaev S. - Basics of art reading. - T., 1973.
3. Saricheva E. F. Stsenicheskoe word. - M., 1963.
4. Po'latov I. Stage speech. - T., 1982.
5. Alimjanova Z. Stage speech. - T., "Fan", 2005.