



THE UNIQUENESS OF TEACHING THE SUBJECT "STAGE SPEECH" IN THE DIRECTION OF PUPPET THEATER ACTING

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Abstract

This article reveals the features of education speech voice actors puppet theater. Makes recommendations for recognizing professional aptitude voice data entrants branch "of the puppet theater actor." Also talks about the different systems and methods for their dolls "sound."

Keywords: Psychotechnics of the puppeteer actor, doll, "voicing" of the doll, timbre of voice, getting into the mask, speech gesture, creative imagination.

Introduction

The art of modern puppetry - due to the enormous potential of expressive means accumulated through centuries-old traditions - has an infinite and diverse range of artistic forms. Some technological methods are used less and less over time. This usually happens when a certain theme, genre, characters or dramaturgy loses its relevance. However, what was created once, even if it loses its relevance, does not disappear completely.

In the practice of puppetry, it is confirmed that it is necessary for the actor-puppeteer to master the skills of a dramatic theater actor, that is, the art of experience.¹ Therefore, the training of puppet theater actors in art universities is carried out mainly on the basis of the system of K.S. Stanislavsky. However, the specificity of the art of puppet theater requires that many elements of the actor's psychotechnics undergo certain changes. A dramatic theater actor uses his

¹Obrazsov S. V." Mening kasbim " Moskva1981

physical and mental skills to create a stage image. A puppet theater actor uses a ready-made tool - a puppet - as a physical material. As M.M. Korolev wrote: "The actor creates a stage image not directly by himself, with natural means, but with the help of an artificially created, material means - that is, through a puppet."²

The voice, speech of the actor is the creative component of the puppeteer, which directly affects the viewer. According to the law of internal organic unity, the speech of the puppet character, in general, retains its humanity (since its only possible source is the actor's voice-speech apparatus), but it acquires a certain degree of conditionality. Thus, the problem of stage speech in puppet theater becomes an aesthetic problem, which arises from the artistic nature of the stage image in this type of theatrical art.

According to E.V. Speransky: "In puppet theater, voice and speech are of much greater importance than in the "human theater"."³ Indeed, the speech and voice of a puppet theater actor are the only components of his performance activity that directly affect the viewer (of course, we are talking about performances based on a literary text here).

An important difference from stage speech in puppet theater is the need for the actor's speech to merge with the external plastic image of the puppet character, that is, the problem of speech "adapting to the puppet".

An analysis of the literature on the history of puppet theater shows that the methods of "voicing" the puppet, the methods of organizing the verbal structure were different in different periods, in different puppet theaters. They depended on national traditions, the specificity of the dramaturgical material, and the style of the performance. In our opinion, regardless of the methods of voicing in artistic practice, every professional puppeteer must master the skills of directly reviving the puppet with speech. This task is assigned, first of all, to the process of speech education.

The enormous artistic, professional and technical complexity of such a method is a well-known process to specialists in the field. It is known that the position of the actor behind the screen, working with glove puppets, especially wire puppets, is extremely inconvenient for phonation: the body is bent back, the head is thrown back, the arms are raised up with the weight of the puppet. All voice-speech

² Smirnova N. I. "O'ynayotgan qo'g'irchoqlar san'ati" Moskva 1983 yil

³ Korolev M. M. "Qo'g'irchoq teatri san'ati": Leningrad nazariyasining Asosi 1973

muscles work in a different mode than usual. The “bent” positions of actors working with marionettes and tablet puppets are no exception.

Overcoming such difficulties is not only a matter of technique. Deep methodological problems are hidden here. E.V. As Speransky wrote: “In order for the actor's voice to reach the audience in any conditions and at the same time merge with the puppet, not only the brilliance of the voice is necessary, but also the actor's ability to express his own feelings.”⁴

Modern puppet theater uses almost all the methods of voicing puppets that have been formed in the process of the development of this theatrical art. The most common method is the voice of the actor himself, that is, “speaking for the puppet”. However, even within this method there are various methods that require a certain creative adaptation from the actor.

If the puppeteer is hidden behind a screen, his main task is to create a voice-speech characteristic that is as complete as possible with the mask, sculptural image and plastic capabilities of the puppet. This method requires the brightest and boldest voice transformations, a consistent change in speech style, free control of intonation, pauses, stress, sentence structure and other speech elements. Therefore, special exercises are included in stage speech training to create various speech characteristics appropriate to the puppet characters.

In many cases, the puppeteer's task is not only to create the voice of the character, but also to organize the entire speech environment of the performance. This is especially relevant in performances with a single actor or a minimal cast. The actor must simultaneously voice several different characters, giving each of them a separate voice, pronunciation and intonation. This requires a wide range of voice, accuracy of diction, speech improvisation, a high level of actor's imagination and technique. The task of the subject "Stage Speech" is to develop precisely these qualities. Therefore, the following approaches are important in teaching "Stage Speech" in the direction of "Puppet Theater Acting":

1. Work on the voice - regular training on breathing, resonators, diction, articulation, timbre and intonation;
2. Speech transformation exercises - practical tasks on creating the speech of characters of different ages, genders, and nationalities;

⁴ Speranskiy E." G'alati janr haqidagi ertak " Moskva1971

3. Development of creative imagination - the formation of the actor's creative thinking and speech "disguise" ability in searching for a suitable voice for the puppet;

4. Conditional exercises - teaching the technique of maintaining speech expression behind the screen, in a crouched position, in motion, or in situations where several characters are simultaneously controlled.

For a puppet theater actor, stage speech is not just a simple means of communication, but the main artistic tool that brings the image to life. An actor who has mastered the subject of "Stage Speech" can give the viewer not only an image that can be seen with the eyes, but also a sound life that touches the heart. Therefore, the subject of "Stage Speech" remains one of the integral and leading directions in the training of a puppet theater actor.

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