

## THE RELEVANCE OF TEACHING POETRY DRAMA IN DEVELOPING THE ARTISTIC SPEECH OF FUTURE ACTORS

<https://doi.org/10.5281/zenodo.20770664>

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### **Abstract**

This scientific article provides an in-depth analysis of the role and importance of poetic dramas in developing the artistic speech of future actors. It is argued that theater art is, first and foremost, the art of the word, and the quality indicators of an actor's speech – diction clarity, components such as logical emphasis and emotional coloring are scientifically explained. The problems of ensuring the harmony of rhythm and logic when working with poetic dramas, as well as the typical mistakes made by students, are revealed. Additionally, the organic connection between the actor's respiratory system, speech apparatus, and psychophysical state is examined. The role of national dramaturgy samples in shaping artistic speech is highlighted separately, effective methods for teaching poetic dramas based on modern pedagogical methods are proposed. The research results show that, systematic work on poetic dramas enriches the actor's speech, enhances stage expression, and develops creative thinking.

### **Keywords**

artistic speech, poetic drama, acting skills, theater pedagogy, diction clarity, rhythm, logic, breathing technique, dramaturgy.

Theatrical art is, first of all, the art of speech. The success of a stage play is determined not only by the actor's physical movements and emotional expression, but also by his ability to convey the author's idea to the audience. In this regard, artistic speech is manifested as a central component of acting skills. In modern theater studies, the issue of artistic speech is becoming increasingly relevant, because in the conditions of global information flows, the power of speech to attract the attention of the audience is gaining more and more importance.

Today, in theater pedagogy, it is not enough to be limited to technical speech exercises. It is necessary for the actor to reveal the inner world of the character through his speech, to express the ideological intention of the author. This is especially evident in the process of working with poetic dramas. Because poetic drama is not a simple text, but a complex artistic system built on the basis of rhythm, meter and rhyme.

For this reason, this article highlights the scientific and practical importance of teaching poetic dramas in the development of artistic speech of future actors.

The issue of developing the artistic speech of future actors is a complex scientific direction formed at the intersection of theater pedagogy, speech culture and dramaturgy theory. The views of representatives of classical theater theory, modern educators and national literary critics serve as an important methodological basis in illuminating this problem.

First of all, the theoretical roots of the issue of artistic speech go back to the teachings of Konstantin Stanislavsky. He interprets the actor's speech as an "external expression of an internal movement" and emphasizes that there should be psychological motivation behind each word (Stanislavsky, 1985). In his opinion, the actor should not be limited to memorizing the text, but should "live it internally". This approach is especially relevant in teaching poetic dramas, since the poetic text is not expressed superficially, but requires deep emotional and logical understanding.

Mikhail Chekhov, on the other hand, connects speech with the psychophysical energy of the actor. He sees the voice not only as a means of communication, but also as an instrument for creating an image (Chekhov, 1993). Chekhov's theory of "psychological gesture" serves to ensure the harmony of speech and movement in the staging of poetic dramas. This allows students to reduce the artificiality of speech and form natural expression.

In Western theater theory, the views of Jerzy Grotowski and Peter Brook are also important for a deep understanding of artistic speech. Grotowski connects the actor's voice with the internal resonance system of the body and interprets speech as a physical process (Grotowski, 1968). Brook, on the other hand, calls theater an "empty space" and emphasizes the property of the word to have maximum impact through minimal means (Brook, 2008). These approaches indicate the need to avoid excessive pathos and artificiality in poetic dramas.

The issue of artistic speech is also widely covered at the National School of Literature and Theater. The aesthetic and phonetic possibilities of the word are perfectly manifested in the works of Alisher Navoi. In his epics and ghazals, the harmony of sound, rhythmic structure and depth of meaning are important educational material for the actor's speech (Navoi, 2006). Navoi's work occupies a special place in theater education as a high example of the culture of poetic speech. Maqsd Shaikhzoda's dramatic works, in particular "Jaloliddin Manguberdi", reveal the heroic and dramatic expressive possibilities of artistic speech. In this work, speech is not only a means of conveying information, but also a powerful aesthetic tool that expresses the national spirit and historical consciousness (Shaikhzoda, 1998). This requires from the actor not only a loud voice, but also inner strength and oratorical power.

Uzbek scholar G. Abdurakhmonov interprets speech culture as a harmony of language and thinking, emphasizing the importance of dictional accuracy and logical emphasis (Abdurakhmonov, 2012). S. Kholmatov, on the other hand, sees artistic speech as the main means of creating an image, and considers the integration of voice, rhythm, and emotional expression to be important in it (Kholmatov, 2018). R. Kadyrov's scientific work analyzes the development of stage

speech knowledge and skills in the process of forming acting skills in students as a pedagogical problem. The study considers stage speech as an integral part of the actor's professional training, and justifies the need for the harmonious formation of speech technique, expressiveness, and logical structure (Kodyrov, 2024). In particular, in the studies of G. Kholikulova, stage speech is interpreted as an important means of creating an image, in which the emotional impact of the word, rhythmic structure and intonational richness are of particular importance (Kholikulova, 2023).

In modern research, innovative methods are widely used in theater pedagogy, in particular, text interpretation, psychophysical exercises and interactive approaches. Fischer-Lichte, evaluating theater as a transformative process, shows the central role of speech in the energy exchange between the actor and the audience (Fischer-Lichte, 2008). These views help to understand speech not only as a technical skill, but also as a communicative and aesthetic process in teaching poetic dramas.

Also, pedagogical research conducted in recent years shows that working with poetic texts significantly increases students' speech culture, emotional intelligence and stage confidence. This further enhances the importance of poetic dramas in theater education.

In general, the analyzed literature shows that poetic dramas have special methodological and aesthetic opportunities in the development of artistic speech. Approaches developed in combination of classical and modern theories can bring the process of actor training to a qualitatively new level.

This study is aimed at determining the effectiveness of teaching poetic dramas in the development of artistic speech of future actors, in which a comprehensive methodological framework was developed in combination of theoretical and practical approaches. The research process was conducted at the intersection of pedagogical, linguistic and theater studies, which allowed for a multifaceted analysis of the problem.

The methodological basis of the study is a systematic approach. According to this approach, artistic speech was considered as an integral component of acting skills and was analyzed on the basis of the interrelation of elements of phonetic accuracy, logical structure and emotional expression. At the same time, based on the competency approach, the speech competence of future actors - that is, the ability to produce correct, expressive and goal-oriented speech - was determined as the main object of research.

The following scientific methods were used in the study. First of all, the existing scientific sources on theater pedagogy, artistic speech and poetic dramaturgy were studied and summarized through the method of theoretical analysis. Using this method, the main components of artistic speech and the didactic possibilities of poetic dramas were identified. Using the method of comparative analysis, the differences in the process of working with prose and poetic texts were studied, which made it possible to more accurately assess the impact of poetic dramas on the development of speech.

The empirical part of the study was organized on the basis of a pedagogical experiment. Students studying in the acting department of a higher educational institution participated in the experiment. They were divided into two groups: a control group and an experimental group. The control group continued to receive traditional speech training, which included working on prose texts and standard diction exercises. The experimental group focused on working with poetic dramas.

The following methodological methods were used in the experiment. First, based on the method of "semantic analysis of the text", students were guided to a deep understanding of the content of poetic verses. Second, through exercises on "harmony of rhythm and logic", the poetic and semantic aspects of speech were coordinated. Third, using the "breath - thought - voice" technique, students developed skills in controlling the speech apparatus. Fourth, through psychophysical exercises, the harmony of speech and movement was formed.

Diagnostic methods also played an important role in the study. The level of speech development of students was assessed based on several criteria: diction accuracy, ability to place logical emphasis, level of emotional expression and stage credibility. These indicators were measured at the initial (pre-test) and final (post-test) stages. The results were analyzed comparatively and the effectiveness of working with poetic dramas was determined.

Qualitative and quantitative analysis methods were used to process the research results. In the quantitative analysis, the evaluation indicators were expressed in percentages and average values. In the qualitative analysis, changes in students' speech were observed - namely, increased expressiveness, correct use of pauses and accents, and expansion of the voice range.

In order to ensure the reliability of the study, observation, interview, and expert assessment methods were also used. The assessments given by theater teachers and specialists helped to further clarify the results. Also, through interviews with students, their attitude to working with poetic dramas and the dynamics of change were studied.

In general, the methodology used made it possible to comprehensively study the process of developing the artistic speech of future actors. This approach served not only to draw theoretical conclusions, but also to develop practical recommendations.

Artistic speech is the main foundation of acting art. Artistic speech is not just the correct pronunciation of words, but also the expression of their content, the mental state of the image and the aesthetic idea of the author through the voice. In this process, the actor simultaneously performs several complex tasks: he understands the thought, feels it and conveys it to the audience.

There are three main factors that determine the quality of the actor's speech. The first is diction, in which the clarity of each sound is important. The second is logical emphasis, that is, the ability to highlight the central idea of the speech. The third is emotional coloring, through which the inner experiences of the image are expressed. These components are further complicated in poetic dramas, because each word has not only meaning, but also musical weight.

Poetic drama is one of the most complex genres of dramaturgy. In it, speech is expressed not in the form of ordinary everyday language, but on the basis of a rhythmic and poetic structure. This requires a high level of speech culture from the actor. The most important problem in working with a poetic text is maintaining a balance between rhythm and logic.

Practice shows that students often make two types of mistakes when reading a poetic text. In the first case, they go too far into the rhythm, expressing the text as a song, and the content is lost. In the second case, on the contrary, they read the text in the form of simple prose, losing its poetic character. Both cases lead to a decrease in the quality of artistic speech.

From this point of view, the formation of rhythm and logical harmony in the process of teaching poetic dramas is considered the main task. In this regard, it is important for the actor to master the correct breathing technique. A poetic text usually requires a long breath, because the lines are logically connected. The chain "breath - thought - voice" is considered the main methodological principle in this process. The actor must express a line in one breath, but without losing logical accents. This requires coordination not only of the speech apparatus, but also of the whole organism.

The famous pedagogue in theater theory Konstantin Stanislavsky defines speech as "thought in action." In his opinion, the actor must say every word with internal motivation. Mikhail Chekhov, for example, associates speech with psychophysical energy and emphasizes the need to express the internal impulses of the image through voice. These theoretical views are also relevant in teaching poetic drama. National dramaturgy examples are of particular importance in developing the artistic speech of future actors. The works of Alisher Navoi demonstrate a high level of elegance of speech, harmony of sounds, and poetic expression. Maqsur Shaikhzoda's "Jalaluddin Manguberdi" is considered a school of conveying the spirit of heroism through speech. In the process of working with these works, the student learns to make an impact not with a loud voice, but through oratory.

In modern theater education, new methodological approaches are needed to teach poetic dramas. One of them is the method of "decoding" the text, in which the student first explains the poetic text in prose, and then expresses it in its original poetic form. This method helps to deeply understand the content of the text. Another effective method is the harmonization of psychophysical movement and speech. Performing a poetic text with physical movement reduces the artificiality of speech and creates a natural expression. In addition, through the method of voice direction, it is possible to create individual speech characteristics for each character.

Studies show that students who regularly work with poetic dramas achieve high results in speech clarity, emotional expression, and stage credibility. This indicates the need for wider support of this genre in theater education.

Results and discussion

The results of the pedagogical experiment conducted within the framework of this study showed the high effectiveness of poetic dramas in developing the artistic speech of future actors. During the study, the initial and final results of the control and experimental groups were compared and significant differences in their speech indicators were identified.

At the initial stage (pre-test), the speech level of students in both groups was almost the same, and it was observed that in most of them diction accuracy was not sufficiently formed, logical accents were incorrectly placed, and emotional expression was limited. Especially when working with poetic text, students had a tendency to misperceive the rhythm or read the text as ordinary prose.

At the end of the experiment (post-test), significant positive changes were noted in the experimental group. The level of diction accuracy increased, the clarity of sounds and the quality of articulation improved. Students began to correctly use logical accents, which served to convey the content of the text clearly and intelligibly. One of the most important changes was the expansion of emotional expression and the range of voice. Students began to express the inner experiences of the character through their voice more naturally and effectively.

Although some positive changes were also observed in the control group, they were mainly limited to technical speech exercises, and the level of emotional expression and stage credibility remained low. This once again confirms the superiority of poetic dramas in the development of artistic speech.

Quantitative expression of the research results showed that in the experimental group, the diction accuracy indicator increased by an average of 30–35 percent, the ability to place logical accents by 25–30 percent, and the level of emotional expression by 40 percent. These indicators prove that working with poetic dramas has a complex effect on the development of speech.

Qualitative analysis of the results gave even more important conclusions. The following changes were observed in the speech of students in the experimental group: pauses began to be used consciously, the pace and rhythm of speech became balanced, the timbre and range of the voice became richer. Most importantly, students began to acquire the ability to create an image through speech. This once again confirms that artistic speech is not only a technical, but also a creative process.

During the discussion, the results obtained were compared with existing scientific views. The principle of “inner action - outer expression” emphasized in Stanislavsky’s theory was fully reflected in the results of the experiment. In the process of working with a poetic text, students first learned to internally perceive the text, and then express it through their voice. This led to a natural, rather than artificial, speech.

Chekhov’s psychophysical approach also agrees with the results of the study. In the process of working with poetic dramas, the harmony of speech and movement was ensured, and students began to perceive speech not only as a verbal process, but also in connection with the entire body. This served to increase stage credibility.

Also, the trainings based on the materials of national dramaturgy helped to form a national tone and aesthetic taste in the students' speech. As a result of working with the works of Navoi and Shaykhzoda, the students learned to feel the elegance of the word, to understand its inner musicality.

As a result of the discussion, another important aspect was identified: poetic dramas not only develop speech, but also change the student's thinking. They learn to approach the text not superficially, but analytically. This strengthens the intellectual basis of acting skills.

At the same time, some problems were noted. At the initial stage, the poetic text creates complexity for students, especially difficulties in feeling the weight and rhythm. However, as a result of systematic training, these problems were gradually eliminated.

In general, the results of the study scientifically substantiated the fact that teaching poetic dramas is highly effective in developing the artistic speech of future actors. These results indicate the need to improve methodological approaches in the theater education system.

#### Conclusion

In conclusion, teaching poetic dramas is an important pedagogical tool in developing the artistic speech of future actors. It not only improves the speech technique, but also expands the actor's aesthetic thinking, emotional sensitivity, and stage expressiveness.

Working with a poetic text requires a high level of intellectual and creative activity from the actor. During this process, he learns to feel the inner energy of the word, to harmonize rhythm and logic, to create an image through the voice. As a result, the actor's speech becomes rich, colorful and impressive. Therefore, it is necessary to increase the hours devoted to poetic dramas in theater education, to use modern methods in their teaching, and to strengthen the analytical-psychological approach. This not only improves acting skills, but also contributes to the development of national theatrical art.

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