

THE EFFECTIVE USE OF NONVERBAL TOOLS IN CREATING THE IMAGE OF HEROS ON THE STAGE.

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Abstract. *The paper focuses on the theoretical foundations, functions, and criteria of acting, and the studies of the stages of formation and development of the Uzbek theater that has been evolving for decades. As well as that, it critically analyzes the methods used in the education of actors and directors that enables conclusions about the status quo to be derived and problems of theatrical performances to be identified, at the same time introducing well-developed techniques so as to implement them further. Additionally, successful Uzbek Theater performances and actors are given special attention and mentioned with examples. Lastly, the way actors use verbal and nonverbal techniques are scientifically based, and suggestions and recommendations are offered.*

Key words: *Actor, theater, director and actor skills, stage speech, speech characteristic, playwright language, opening of the radical meaning, tempo-rhythm, verbal and nonverbal means.*

I. Introduction

Since Uzbekistan gained independence, the created conditions played a great role in the immense development of the theater industry. Presidential decrees and resolutions have been adopted to develop the Uzbek theatre because it enhances the spiritual image of the society, and enriches people's hearts. During this period the repertoire of theaters has been enriched; performances on historical and modern themes were staged. However, it should be noted that in the range of achievements there are a number of problems as well, especially in the field of stage speech. The superficiality of the image creation, the lack of serious research in this area, the created confusion in the methodology of the speech led to the research. These problems undermine the prestige of the Uzbek language and stage speech. Scientific-theoretical and practical analysis of the path of the Uzbek National Theater from the point of view of theater studies, promotion of effective work on acting and public speaking skills will help to solve the current problems. In the period between the XX and XXI centuries, Uzbek theatre stage speech was poorly studied in terms of theatre studies. Therefore, the issues of acting and speaking skills have been analyzed and studied more thoroughly.

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The culture of stage speech the formation and development of a school of stage speech free of dialects by the famous director of the Uzbek theater Mannon Uighur were studied in a step by step manner. In the development of Uzbek theater of the 20th century, M.Uighur played a great role in the development of stage speech. He was specifically engaged in this issue. He taught acting and speaking at the Theater and Art Institute (now the Uzbek State Institute of Arts and Culture), established in 1945 in Uzbekistan.

M.Uighur studied at the director's faculty of Moscow State Central Theater of Theater Arts. He was very excited about the theater studio that opened in Moscow in 1930 and came to Uzbekistan and brought talented young people to the studio. Famous actors such as E.Bobojonov, M.Muhammedov, H.Ismoilov, S.Eshonturaeva, Z. Hidoyatova, T.Sultonov, and T.Saidazimova were trained in the studio and made a significant contribution to the development of Uzbek theater art.

M. Uighur sat in the studio with some of the best teachers and acted like a person responsible for making the speakers speak fluently in Uzbek. The great Uzbek poet Abdulhamid Chulpan, who worked in the studio as a literary cousin, also did a great job. It was not an easy task to bring together amateur actors from all over Uzbekistan who speak different dialects on the basis of Uzbek literary language. Only Mannon Uighur did it.

Theater - educational institution. We give priority to the protection of our youth from various ideological threats, malicious forces, and influences. Young people cannot be satisfied with advice when starting the right path.

It is necessary to do practical work that serves goodness, patriotism, human qualities. One of such factors of practical education is a theater. It is necessary for the theater to bring to the stage works that tell about the self-sacrificing people who live together with the period, being refined in the tests of life. It is necessary to create the image of modern heroes that will strengthen the spiritual world of our children, increase their confidence in the future and strengthen their aspirations.

In addition to acting skills, it is important to have a thorough knowledge of stage speech technologies in creating a heroic character on the stage and making it clear to the audience. Today, it is necessary to be careful in creating a heroic character, in analyzing the director's style, with the process of working with actors and the process of creating the actor's image, and the language of dramatic work. Such an approach is what gives the stage sound. While the introduction and use of new technologies in production are widely used, it is high time for the use of modern technologies in the creation of works of art. The speech, the voice, the breath of the actors in creating the heroic character is forgotten not only by the directors but also by the actors themselves. As a result, there are cases of systematic vocalization, shouting, excessive noise, and failure of partners to listen to each other. This situation has a very negative effect on the psyche of the audience.

The ideas and the subtle feelings expressed in the works of the World and Uzbek classical art are not deeply absorbed in the hearts of the audience. That is why it is necessary to explain the technique and technologies of the speech during the training of the actor, not only in the process of reading but also into the subtle, small elements of practical exercises. For this reason, the technical skills necessary to achieve the required level of stage speech skills due to complex processes have been developed and tested for years. In the past, stage talk was conducted using only articulation and dictation. It was unrelated to the movement. Today, whether an actor is a dramatic actor, a musical

theater actor, a puppet theater actor, of course, it is imperative that the action is taught. Often the skill teachers will be discussing the language and style of the performances, "During the final scoring of the performance on the subject of the speech, children will be able to hear the speech, and there will be no issues related to the speech. But when working on the pieces in a master class, neither voice nor fluent speech is felt. Why is that?" asked vocal teachers with controversial questions. But the question remains unanswered and that is a very important question. Technical exercises performed by students on stage speech are only useful during the performance of the lecture, in other cases when these experiences do not work and they are ineffective. Mastering the ability to speak well involves more than just working on the right pronunciation. When the torso is moving, the whole body begins to move. Thinking, soul and speech communication must work correctly. Unity does not make the viewer bored. Speech and action, make-up and clothing, which are the main means of creating a heroic character on stage complement it. Music, noise, and lights help to enliven the environment. Thus, modern technologies, training, exercises, and etudes have been developed for students and professional actors of the State Institute of Arts and Culture of Uzbekistan.

The comparative study of the present situation of stage performances in Uzbek theaters has been done and methodological recommendations have been developed to address the problems. Methods and tools developed for mastering the skills of stage speech were introduced in theaters and experimented.

Stage speech is an integral part of theater art

The actor and the director must be fully aware of the role and function of stage speech and performance technology. Both the speech and the action of the stage are important indicators that show how well the actor could embody a hero in the scene.

A number of problems in the field of drama, directing, especially the acting, the speech, the art of speaking, and the culture of speaking on the stage are completely ignored by the experts. A number of novelties have been created in the course of Sound Speech, the essence of vocal pronunciation, their articulation, and the use of voice control, which will help students deepen the secrets of their acting skills.

Strengthening voice capabilities (reflectors, resonators) by using sonar and combination exercises, analyzing vocal bandwidth, variability, creating melody and timbre in the lower, middle and upper layers, along with the use of techniques for vocalizing the ability to work on a new set of works requires separate research.

The audience's lack of speaking skills (both aesthetically and grammatically) is evident to the audience. Word is an essential tool that represents one vital role. But how can we say a word that characterizes a character without addressing the flaws in the speech technique?

It should be noted that N.Aliyeva, A.Sayfiddinov, S.Inomhodzhaev, L.Khojayeva, who for many years has been teaching professionally at the department of "Speech" of the Institute, have done many scientific and methodical types of research. They brought up young actors and helped them master the art of speaking.

"The ability to speak simple and beautiful is also a subject that must have its own laws. I didn't know these laws". [1]

These laws envisaged by K. Stanislavsky should never be forgotten. However, no good results can be achieved by misusing the exercises, which are the main tools for the actor. In order for the player to reach the peak, he must

know how to learn the exercises and understand the essence of it. A professional actor is fundamentally different from a craftsman. "There is a particular way for craftsmen to express the role, that is voice, dictation, and play with words (shake the voice when it comes to the strong parts of the role, speak with a specific declaration or lower the volume). There are different modes of behavior being plasticity, and outdoor play (especially in artisan actors, whose actions represent a beautiful look, not a true beauty) on the stage (the craftsman does not walk properly, but walks like a ghost on a theater stage). [2]

Stage speech is an integral part of theater art. Theater art, especially dramatic art, relies primarily on drama. In other words, dramatic theater cannot be without literary material, since literary material is the only source that nourishes theater art. All the other elements that make up the internal components of theatrical art are inextricably linked and nourished by this main source. It consists of elements - directing, acting, speech (artistic speech), music, noise, artistic decoration, without which it is impossible to imagine a professional theater. Under these circumstances, the actor creates a character through his emotions. This is due to specific complex processes.

Today, stage speech is taught in the fields of acting and directing, vocational training, management of cultural and artistic institutions, sound directing and television directing. It should be noted that, in addition to explaining the main function of group performances, namely, fluency in speech, as well as the impact of high-quality speech on theater, cinema, television, radio, speech techniques may vary in age, and the lessons should be taught in a special way.

The main purpose of Scenic Speech Science is to teach, the scientific and methodological development of science, to justify role of these processes, to explain the nature, methodology, content, and nature of science. The main thing is to have an acting speech that can excite the audience while mastering contemporary acting.

The art of stage speaking as the most important tool of aesthetic education is becoming more and more important in the future. The course is divided into two parts:

1. Stage speech technique
2. Fiction reading.

The speech technique itself is composed of a number of complementary components that are not mutually exclusive but interrelated. They consist of five parts:

1. Breathing
2. Articulation
3. Diction
4. Sound
5. Orthoepy.

There are also auxiliary subjects to study each of the sections mentioned above. In particular, in order to acquire articulation and dictation skills, to overcome defects, a good knowledge of phonetics of the language and knowledge of logopedics is required. There are also a number of science fields that help to master the rest of the book, such as literature, anatomy, and physiology of human beings, sound recordings, orthoepy, language, folklore.

The art of reading, which is the second component of the science of speaking, involves more complex stages. This section is conditionally divided into three parts:

1. Expressive reading
2. Fiction reading
3. Artistic word.

In fact, it is difficult to distinguish these three points, as the previous two points are an integral part of the artistic expression. At the same time, the concept of artistic expression is also present in the form of some elements in the structure of the previous sections. However, in the learning process, theoretically, they cannot be viewed as the same phenomenon.

Expressive reading is an early stage in the art of word-writing and has specific rules and regulations. The main conditions for expressive reading are to adhere to punctuation marks in literary material, not to undermine logic, and to read it perfectly and clearly. Different readers can read a poem in different tones according to their own imagination and thinking. However, the content of the poem (rhythmic work) by the actor rhythmically reaches the listener's mind.

Artistic reading includes all the features of expressive reading, which is its initial stage. It is accompanied by intense emotion and inner feeling and provokes the emotions and feelings of the viewer. This does not mean that emotional reading can never be an emotional one though. There is also emotion in expressive reading, but the feeling that expresses the content of a work in artistic reading is a leading factor. It is also logical that emotional reading and fiction play a crucial role in artistic reading. This is because fiction is related to the process of mastering literary material more intensely than expressive reading. Executive talent is also one of the most important factors in artistic reading. The artistic word counts as the actor's maximum point in the text. Fiction, emotion, figurative, typical, folklore, laconism and aphorism are the main features of art.

In these processes, the actor should be able to play the words in a very expressive, vivid and simple, vital and convincing, beautiful and powerful tone, with artistic taste, free of old stamps. The human body has five senses. [3] Every common-sense person has a flawless pronunciation. As he speaks, 28 members are recruited). [4]

People with speech defects may be able to read figuratively, but in order to be able to read, they have to go through theater school. Not everyone knows the art of performing music, such as listening to music, playing musical instruments, and singing. Only a creative person who has been able to experience many years of hardship and sense of the word, a combination of poetry and consciousness, can develop such talent. Artistic expressions imply that emotions and feelings are not in a general sense, but that they can express expressions that can reveal the content of a particular literary material. The artistic expression reflects the advancement and perfection of previous stages. In other words, artistic expression is the highest, most perfect culinary stage of the performing arts.

The ability of a solo artist to "hold" an audience for a long time (at least one-and-a-half, no more than two-and-a-half and a half hours) to achieve a high level of artistic expression; to be able to achieve logical and creative tasks continuously. Even when it comes to the play, these specifics of the word arts remain in full force, along with the skills of acting and directing.

In order to create truly artistic images, it is necessary to achieve the level of perception of the artistic word. An actor who does not understand the artistic word's own meaning and its portable meanings can never create high-pitched scenes. That is a logic and the law of life.

This structural division of the science of stage speech is a factor that helps to master it perfectly. In order to master the art of the word, it is necessary to adhere to this regularity, to avoid irregularities, and to work in a dialectical continuity from simple to complex.

In fact, this is the magic and power of performing arts. Performing arts is a great service for the speech organs, breathing, and voice that we call "material" for the purpose of creating the work. With no bad speech, sound, or breathing gear that is not taught by a certain standard of work, no work can be elevated to the level of artistic maturity on the stage. As a result, the listener-viewer cannot understand, hear or comprehend the idea of the work, and is distracted by the idea, which means that the performer's work is wasted. The great orator of Rome, Cicero, said: "Speaking is not easy, it comes from a great deal of knowledge and work." Therefore, the ability to love a word and, for that matter, to pronounce each sound correctly and accurately, is one of the factors in speech art. The basis of sound pronunciation lies in the functioning of the speech organs. If there is a deficiency in some parts of the speech organs, or if some of them are malnourished, it prevents the creation of a mature work of art.

Therefore, anyone who enjoys performing arts should be aware of the speech organs, their structure, activities and potential shortcomings. In addition, most of the exercises discussed below serve as a means of overcoming deficiencies.

Preserving the beauty and purity of the Uzbek language and presenting it in a beautiful and fluent manner is one of the great challenges facing the modern actor. Each person's speech is unique. Also, the speech of the actors should be distinct from the dialect, with the exception of the dialect, the excellence of the language construction, and the clarity of the speech. If the speech of an actor who is fully attuned to the listener is filled with grammatical and methodological flaws, the impact of this defective speech will have a negative impact on the society as well as the theater community and the quality of the play.

Pronunciation techniques

Deep understanding of the theory and rules of stage speech techniques will not only provide fluent pronunciation but also help to eliminate any deficiencies in language and speech. Before working on the prospective actors' performance, they will be able to identify their speech deficiencies and produce a questionnaire for each student. Great attention is paid to the health of the speech organs and their ability to function properly. For a future actor, he needs such a fast-paced speech device that his pronunciation is bright and expressive, his voice is clear and beautiful, his speech is clear and defect-free. It requires hard work. Pronunciation organs - lips, jaws, tongue movements, and the resulting speech sounds, every minute, repeating the correct pronunciation of vowels and consonants in order to develop proper pronunciation skills, and to improve speech. It is required that both the student and the teacher have to work hard to control their speech, even in a simple conversation. With many years of student-centered experience, we had to work with the speech deficiencies that could be corrected, as well. In fact, applicants who go beyond the lower jaw or vice versa and cannot pronounce the sounds that are sliding due to the excessive openness of the teeth, cannot pronounce the rhythmic "r" sound for the tongue, and the jaw and teeth are

inaccurate. Because such defects can only be solved by medical means. (Unfortunately, most young people today have speech defects. It is recommended to try to correct any deficiencies by doing the exercises).

The ability to speak "q" sounds, lips malfunctioning, low volume, poor diction, etc. Incomplete sounds, as a result of slow tooth, tongue or lip motion, mixed with a series of adjacent sounds, as a result of rapid speech, groaning, pronouncing, inadequate breathing and exhaling, the last sentence of speech flaws are also flaws that can be corrected. You will need a rope, a hinged hoop, a tennis ball. By these means, regular exercises are performed. There are specific rules for the exercises, which must be followed. It also improves speech, shapes the culture and skills of speech. As a result of the skills and abilities, each student begins to use the exercises effectively.

Dramatic writing skills, styles, directorial skills, the acting skills of the actors, the language of the work and the harmony of the stage speech are key to the speech, the use of tempo, rhythm, verbal and nonverbal means.

The classical and national spirit samples of world art presented in the capital and regional theaters, on big screens, have in time fascinated not only our country but also foreign audiences. At the same time, he says that there are a lot of high artistic works in terms of both dramas and directing that expose our present life, the image of our modern heroes, and attract the attention of the audience. "Of course, the current market economy needs to be taken into consideration as well. But, as with all types of art, the main criterion for this area is the creation of works inspired by high art and honesty, with the spirit of serving good ends. The training and development of young and talented playwright and directors and theater actors are especially important for this purpose." [5] The upbringing of a theater actor requires considerable training in the communication of speech. The stage speech teacher must have a high level of patience and responsibility in the process of forming an actor's personality.

There is no evidence that the creation of artistic performances on stage, along with the level of director's interpretations, depends on how well the actor has mastered the stage speech and acting rules, and how he uses modern technology. What were the accomplishments of the great actors who made outstanding characters on the Uzbek theater stage? This question has been answered by years of research on acting and directing teams in the field of the technique of speaking, working on artistic reading, preparing them for diploma plays.

Acquiring the skills of speaking, effective use of methods and means is a complex process. New technologies, particularly those designed to create heroic characters, have yielded a number of theoretical and practical implications in the research process. First and foremost, efforts were made to highlight the peculiarities of the theatrical study of our country - the peculiarities, requirements, and technologies of using nonverbal means in interpreting the hero's image.

Until now, no attention was given to nonverbal means when teaching the rules of the speech to the students. Nonverbal means of speech play an important role in interpreting a hero's image. Not only the sound articulation apparatus but also the other parts of the body play an important role in the stage speech. For example, his eyes must move accordingly to the meaning expressed by the actor. With this in mind, a number of conclusions have been reached in interpreting the problem of only one actor's gaze.

The art of seeing and hearing

Theater art is the art of seeing and hearing. Without the ability to see and hear, the theater would not exist. This means that all of the actors in the scene are focused on hearing and seeing. For this reason, the actor's skill and how he interprets the role is reflected in his actions and speech. So, the actor's skills in theater studies are divided into two types: the visual movement and the speech. The views of the actor's eyes were also formed by the research, observation, and discussion of many plays. While interpreting the actor's eyes through photographs of a number of actors who brought the Uzbek theater art to the forefront of the Doctor of Philosophy, Professor A.Begmatov from the archives of the "Uzbekteatr" creative association, the scientist tried to reveal the philosophical sides of the images. Studies of acting skills are emphasized by theater scholars and art historians, who focus on the interpretation of the audience and more concentrated the actor's actions from the visual side.

The second aspect of the actor's skill is that although the stage speaking has been deeply studied and works were written, there are some aspects of the sphere that remain untouched. Studies on stage speech and concrete analysis of published work show that nine-tenths of them are verbal and one-tenth of them are nonverbal. The critical analysis of the nonverbal speech shows that the majority of is made up of such issues as intonation, accent, the pace of speech, and low volume. Although all of these issues are nonverbal, their existence is related to verbal means. However, there are some forms of nonverbal speech that are not directly related to the word. For example, an eye is one of the means which is not related to such words.

Psychology, which is in most part related to studying human sensory activities, also states that an eye is an organ of the visual system, but rarely does it mention that the eye is also a means of communication. Whereas, in the communication process, the eye takes part too, and often represents events that cannot be described in words. For example, one look at a child who is involved in abusive behavior by his father is enough to keep him away from that.

The importance of an eye in the performing arts is also evident, in fact, that if the audience's gaze does not want to get into the act, it means that the actor "falls off the stage." This example illustrates the role and importance of the audience's look towards the performing arts. The second part of the issue is that the role of the actor in the role-playing process, where, whom, and how they look, is very important in unlocking the heroic spirit. It should be noted that brochures and manuals, textbooks and articles are not given much attention in this matter.

The way people look at life is important in assessing their inner world, their mood, why, and how they view it. Interviewers can learn a great deal not only by listening to each other's words but also by looking at each other's eyes. There is a saying in our nation that words can be deceiving but that the eyes cannot be deceived. This phrase is the result of long observations and experience.

No matter how important a vision plays in life, its role on the stage is even greater. If in life people follow each other's eyes and draw certain conclusions, then the actor's gaze on the stage not only should convey certain meanings to the interlocutor on the stage but also to the audience in the Hall. The poor study of vision in theatrical studies can be partially explained by the fact that in large halls the audience is limited to the possibility of observing the actor's gaze. But in the cinema arts, the possibility of observing a glance is not limited, but, on the contrary, more pronounced than in life. With the help of powerful lenses, current cinematographers can show the vision of actors

even more accurately than in real life. The role of the gaze in the opening of the spirit of the hero is known from the fact that in almost all of the feature films the eyes of the actors and their expression are shown many times in the grand plan. Operators and directors do it right. It is difficult to reveal the psyche of the heroes without showing the actor's eyes in a large plan.

Gaze will be different and will represent different situations. Gaze can express mood, joy, sadness, soreness, anger, admiration, inclination, anger, love, hatred, truthfulness, lies, loyalty, pain, compassion, admiration, empathy and many more other mental states. The actor's skill depends on how these mental states are expressed in the eyes and the extent that he is aware of the subtleties in this expression, and how he can convey these subtleties to the audience in the hall, and not to the interlocutor on the stage. The Dargas of our stage are those who deserve the school of glory for their full knowledge of these subtleties and are able to convey them to the viewer.

Now it is not possible to directly observe how expressive the eyes of our great artists AbrorHidoyatov, scientist Khujaev, ShukurBurhonov, Razzak Hamraev, ShikhonimSarimsakova, Sara Eshonto'raeva are. But from the films and videos in which they played a role, from their photos taken on the stage, we can find out how expressive their eyes are and how wide the range is. That's exactly the same expressive look and the range of gaze is one of the most important factors that brought them to glory.

In art, in works devoted to acting skills, a lot is said about the sound ranges. But let the pamphlets about the range of gaze stand in the nest, articles were also not found. This suggests that the important aspect of the actor's skill is not given enough attention in theatrical studies.

The Spanish philosopher of the present time, José Ortega-Y-Gasset, in his work "Man and People", says that the gaze comes from the depths of the human psyche. He likens the human eye to the theater scene being full of actors. Ortega wrote that the muscles of the pumpkin around the human eye are capable of such subtle movements, as a result of which the gaze of a person is different each minute. There are so many types of gazes that to characterize all of them is a hive, it is also difficult to enumerate. The philosopher will list a few of them: a one-minute look, focused look, look directly, look with an eye crease, look from the side, etc. The gaze reveals the inner world of the owner. From the vision, we will find out whether its owner wants to communicate with us or not. In his opinion, each gaze has a certain meaning. A separately obtained word also has a certain meaning, but its full meaning is manifested only in the text. In the same way, the full meaning of the gaze will be known only in the full context of the situation.

Society exists in the form of their interaction, not the simple sum of individuals. Personality and interaction are manifested in the form of communication.

In addition to the very general aspects of communication in the person in life and communication on stage, certain differences are also noticeable. These variations primarily appear in the structure of communication.

Communication consists of a number of structural components. They can add communicative, interactive and perceptive aspects to the sentence. In addition, it is possible to include verbal and nonverbal means in the sentence of important aspects of communication between concrete personalities in life and the heroes of the stage.

If the main goals of communication are interaction and understanding each other, then the main goals of communication between the actors on the stage are both interaction and understanding, and at the same time to influence the audience and directly convey the contents and events of the events on the stage to the viewer.

In the process of communication, characters play an important role. The sign is defined as a medium that serves to express, transmit, receive and process information in semantics. For example, the word “home” expresses certain information and character. All words in the language are also signs. The writer and playwright, using these signs, create artistic work. But there are also such characters that the writer and playwright can not use them. These characters are used by an honorary actor. These signs are called nonverbal signs or nonverbal means.

When used properly and in place, nonverbal tools are of great content and have a strong impact. For example, in the episode of Zaynab forcefully entering the room in the movie “The Last Days”, YusufbekKhaji coughs twice. Cough is not a verbal remedy; it is a nonverbal remedy. Even if the cough is not a word, it makes a great sense in this episode and strongly affects the viewer.

In order to understand the essence of the nonverbal tools and make reasonable use of them from the stage, an actor must know the classifications, their types, that each species has its own characteristics, the subtleties of their usage on the stage. In the creation and interpretation of the image of the hero, it is possible to indicate prosodics and extra-linguistic aspects of the important tools at the disposal of the actor.

Prosodics is derived from the Greek word “proscidia” and expresses the meanings of accents, tones. The meaning of this word in the Present Tense is much wider than its historical meaning. At present, the prosodic suffix denotes the rhythm of speech and the high-pitched sound, the timbre, the emphasis on which word or phrase and how it is put.

Emphasis occupies a special place among the nonverbal means, which means that it distinguishes one of the components of speech separately with the help of acoustic expression.

Since in the interpretation of the stage image it is appropriate to show his attitude to other personages, to the event employees, this attitude is often expressed with the help of accents. Emphasis is also one of the important indicators of expressing the capabilities of the actor.

The writer or playwright does not have the opportunity to indicate to which component of the speech should be emphasized. The correct designation and correct expression of the accent will depend on the skills and art of the actors. The fact that the actor is an artist is often seen in the same situation.

The emphasis has several forms Knowing the characteristics of each of them and applying them correctly on the stage is one of the most important indications of the actor's skill.

In linguistics, the phonetic, morphological, lexical and syntactic types of the emphasis are distinguished. The phonetic accent falls on one of the consonant sounds in the word. If there are controversial differences in the pronunciation of words, in order to determine who is right, it is usually focused on how well-known actors pronounce this word.

Morphological emphasis falls on one of the morphemes in the word. The correct spelling of the morphological syllable is an indication that the actor correctly understands for what purpose and in what sense this word is used in the text.

Lexical emphasis is given to one of the words in the sentence. In which word the lexical accent is placed, sends a serious change in the meaning of the sentence. The actor can skillfully use lexical accents in the interpretation of the image of the hero.

Syntactic emphasis falls on one of the sentences in the text. Syntactic emphasis is placed on the fact that the stressed sentence is a central sentence in the text or paragraph. In the interpretation of the image of the hero, the opportunities are very wide, and it is necessary to conduct special studies for their full study.

Paralinguistic is one of the nonverbal tools of significance at the disposal of the actor, denoting the quality of the voice, range, and its tone. As for extra linguistics, pauses in the speech of the actor mean coughing, laughing and the speed or slowness of speech. Motor science, prosodics or paralinguistics, extra linguistics are important tools for the interpretation of the image, without which a playwright can not use them. These nonverbal instruments are at the disposal of the director and actor.

The Role

In the art of theater and cinema, the actor's skill is determined by the extent to which he can enter the role. The phrase "introduction to the role", widely used in art, is also a rather complex concept. The content-analysis of the places where this phrase is used in Russian (perevoplotshenie) and Uzbek-language literature on art studies has shown that it is mainly used in the sense of being able to correctly interpret, reveal the essence of the role. However, the interpretation and disclosure of the essence of the role consist of several stages. The first stage includes the actor beginning to fight as the described hero. In fact, it will be more correct if this process is understood when we say entering the role. The next stage is about the actor himself being able to convey the essence of the role he entered to the spectators. The actor's skill is manifested at this very stage.

The first stage can be conditionally called a "psychological stage." At this stage, the actor should be able to cope with the hero's experiences, feelings, goals, dreams. This stage occurs mainly in the period of rehearsal when the actor gets acquainted with the role until it reaches the audience. The second stage can be called the "stage of execution." At this stage, the actor should be able to convey to the viewer the feelings, experiences, goals, and dreams that he feels. At this stage, the actor's skill is fully manifested.

The actor's entry into the role has two aspects. These aspects can be called external and internal aspects. The external aspect consists in the actor's entry into the image of the hero with the help of clothes and makeup taking into account the period when the hero lived, the traditions in the country, the age of the hero, his profession, position, etc.

The second aspect is called the internal aspect. This aspect is the process of the actor's penetration into the inner world of the hero. At the end of this process, the actor must fully feel the hero's experiences, dreams, and endure them. That's when this process succeeds, the actor begins to feel like a hero. After that, the transmission of the inner world of the hero's character to the viewer will start to work.

Nonverbal instruments occupy an important place in the transmission of the idea of a playwright and the interpretation of the director to the viewer. These include mimics in the sentence, body movements, gaze, intonation, accents, timbre, the loudness of sound. To analyze the role and role of nonverbal instruments in the activity of the actor, a large-scale study is necessary.

As in life, on stage, such speech tones as irony, sarcasm, sharpening, mixed, mocking are widely used. In the play, it is impossible to specify in which tone each word or sentence is pronounced. Therefore, a significant discrepancy in the interpretation of the play by different directors and actors is there. One of the most important indicators that determine the skill of the actor is the degree to which he will be able to enter the role which he plays. Getting into the role is a creative basis of the art of the actor and a distinctive feature of other arts. The most important means for the actor to enter the role are voice, dictation, plasticity, temperament, make-up, and clothes.

There are external signs that indicate to what extent the actor has entered the role. They say that in the sentence it is possible to seriously change the appearance of the actor, to give an individuality inherent in the hero's character.

One of the highest stages in the introduction of the actor into the image of the hero is the ability to express the inner essence of the character being interpreted.

If the external appearance of the hero is expressed on the basis of grim, clothes and on the stage movement, the inner appearance is expressed through speech. Stage speech consists of verbal and nonverbal means. If the verbal means is a word, then nonverbal means is intonation, accent, fast or slowness of speech, loud or low voice, mimic, eye movements in the process of speech, which can seriously affect the meaning of the word.

The actor's skill is manifested in the ability to harmonize the verbal and nonverbal means of speech. Let's say, the fact that AbrorHidoyatov creates the image of an Otello on the stage, in proportion to the word spoken in each episode, the intonation, accent, the correct choice of the low or high, fast or slowness of the voice, testifies to the appropriate use of mimics and eye views. For example, in an episode in which Otello's jealousy is expressed, his voice rumbles like a thunderstorm, the fire from his eyes flashes, the movements of the hand, the body also coincide with this feeling. The fact that all of the listed nonverbal means are in harmony with the words of the inner mental state of the hero, testifies to the fact that the actor has such a high skill.

Most of the plays and film productions created by today's playwrights are budget works based on a household theme. Naturally, in such works, there is no opportunity nor the reason to create an image of a hero. However, the audience watches and accepts the plays and films created on that basis. However, the image of the hero remains problematic.

Is this the cause of the household theme? Or is it a matter of character creation? For some reason, we don't see individuals solving any social problem in today's performances. And in solving any issue, the personality and character of the individual will be known. The period may have changed and evolved, but the characters remain. There are thousands of unique characters among us. We're moving them from real life to the scene directly, bringing them to life. But, in giving our hero artistic paints and lines of perfection, first, we have a lack of patience, and secondly, not enough fantasy.

Today in our films we see cases where the heroes are holding their heads without being able to get out of trouble. Is not it ridiculous that at the present time our heroes, faced with a series of global problems, suffer without being able to solve the problem related to the loved ones, his child or his friend?

Should not the hero on the stage and on the screen be distinguished from ordinary people by his height, thinking, ideology and actions in the eyes of the viewer in real life and stand out!?

The next issue is related to the skill of building a dialogue. Through the conversation of two people, one can understand the story they are involved in, their character, the issue that the personages must solve, as well as the idea of the work. In the conversation of the heroes in some films "Do you know?" we will witness the repetition of the word three, four times. Sighing between every sentence, "Uff!" or " Ohhh!" making it dull for the viewer. But in fact, the viewer expects from him such skill that of expressing a gigantic meaning in one sentence. Instead of such a skill, we can see that it takes the viewer's time with meaningless actions, as long as they did not hear meaningless phrases like "you know what I'm saying to you, this is a very difficult matter, not everyone can do it, please understand me correctly."

An understandable expression of the spirit of reality through dialogue between heroes, the viewer should be able to understand the subject and the goal with the help of the spirit, which is created correctly, to see the work either from the beginning, or from half, or from the end.

Without exaggeration, the audience wants to see the man standing on the stage and screen, with stimuli and motivation, creating sparks on every step, being able to attract millions being able to save the places where thousands of inhabitants live from floods, erupting volcanoes, stopping a skyscraper from falling. Moreover, films and plays play an important role when all the different types of terrorist currents that are trying to demolish a country, in preserving the nation from committed violators, preventing young people from entering the wrong path, and then leading them towards honesty and patriotism.

Therefore, one of the most prioritized issues in the art of theater and cinema is the upbringing of decent people. The core of the issue of creating a modern hero is also not surprising when it comes to precisely this idea of raising a person. When we reflect upon the discovery of perfect people on our stage and screens, spiritual development begins if our society perceives these heroes as an example – aesthetic ideal. The consciousness of those who learn from the performances that are ideologically developed grows and the worldviews change.

We once again realized that the core of the problems is in dramaturgy as we mentioned above. Hence, we came to the conclusion that supporting the issue with an open, correct eye and facilitating the solution of the problem is a matter of responsibility of all creators

II. Conclusion.

The creation of the image of the hero on the stage is a multifaceted process, which requires the actor to be aware of not only the general rules of stage speech and stage movements, but also the nonverbal tools of speech, the role, and rules of their use. Currently, the observation of performances in our country and abroad shows that many types and possibilities of nonverbal tools are not sufficiently used when creating the character of the hero. Taking this into account, during the reporting period, the study of the peculiarities of the use of verbal and nonverbal tools of stage speech and the rules of their use was the focus of the members of the creative group.

Communication consists of a number of structural components. They can add communicative, interactive and perceptive aspects to the sentence. In addition, in the sentence of the most important aspects of communication between concrete personalities in life and the heroes of the stage, the verbal and nonverbal means are also included. Here it was tried to illuminate different aspects of these phenomena.

The main goals of communication in a person's life are interaction and understanding of each other, while the main goals of communication between actors on the stage is both interaction and understanding, and, at the same time, to influence the audience and directly convey the events and their content on the stage to the viewer. In the course of the study, it was found that although the communications on the stage corresponded mainly in life, there were certain shortcomings in bringing them to the audience in a Hall. The results achieved were expressed in the completed five articles and in the first chapter of a brochure published on the project topic.

The standard of living requires not only to be financially healthy but also to be spiritually inseparable. Obviously, the factors that have a positive impact on well-being are primarily related to spirituality and art.

It is known to all of us that the attitude to the National spirituality, which expresses the spirit, worldview, and lifestyle of the nation and people, its development on the basis of modern requirements, the question of changing the worldview and thinking of people requires deep and thorough consideration in all respects.

The most famous motto of the ancient Greeks and Romans "give bread and performance to the masses" was an expression of two important facets of the life of the Greeks and Romans, albeit in simple form. This slogan meant that an important issue that stands in line with the material and financial issues in life is the mass spectacle. This slogan can also be applied to the present tense with certain conditions.

After the fulfillment of the most necessary material requirements of people's living, the main attention was paid to performances. There is also the fact that often the need for viewing is met in a parallel way, along with material exteriors. In the sentence of the Performing Arts it is possible to include theater, cinema, circus, concert, drugstore, military, etc. Among the listed performance arts, theatrical art plays an important role.

One of the most important features of theatrical art is that it is concentrated-synthetic art. The question "theater" was originally a Greek word, first denoting the place where the performance was held, and then the performance itself. The theater is formed on the basis of the sum of several types of art: literature, music, choreography, visual arts, etc. His strength and influence on the viewer, too, at some point summed up the achievements of these types of art.

The fact that the theater is formed on the basis of several types of art does not deny that it has its own characteristics. Its uniqueness is manifested in the fact that it reflects reality, characterizes the character of the hero, interprets and evaluates them, expresses itself through specific means – stage speech and action, that is, the fascination and charm of stage speech and action comes to the field due to the director's interpretation and acting skills.

The success and development of theatrical art depend on the actions that individuals perform as a soul, body, and not an entire community. In addition to the director and actor, the conductor, the ballet dancer, the artist, the screenwriter, the makeup artist, the costume designer, the light specialists, the stage workers also have a share in the existence of current theatrical art samples. The narration of theatrical art has always been directly related to the narration of society and its culture. The development of the art of the theater, too, is directly or indirectly related to the events in the marriage, either by various creative methods, with which the artistic principles arise or fall off the stage. This situation shows the influence of the life of society on theatrical art. The art of the theater is able to reflect a social tour, as well as make its own significant impact on this very marriage.

The theater can be compared to a huge mirror. But this reflection is not the only about some materialistic things, but also more about emotions and passions. Because of that, the influence of the theater on people will be strong and will educate the audience.

Some believe that the theater is just a “means of entertainment.” In fact, it is not. Observations and social polls conducted in the theaters of our country show that the audience consists of representatives of different professions. Among them, there are both entrepreneurs, students, housewives, and intellectuals. These requests again show that among the fans of the theater there are almost no alcoholics, drug addicts. One can understand such a situation. Let alone the interest in alcoholics and drugs from those who are addicted to art, there will be no time or desire to engage in such unpleasant affairs.” [7]

Above we compared the theater to the mirror. In addition to being viable in this comparison, there is also a little discrepancy between these two concepts. The playwright, the director, and the actor somehow reflect on life, it would not be different from a simple mirror of the theater. The difference of the artistic embodiment from the example in life is that it reflects life not as much, but in a way that corresponds to the artist's dreams and ideal. If the dream and ideal of an artist correspond to the dream and ideal of society, along with the embodiment being skillfully created in artistic terms, then such a work is highly appreciated by society.

The theater is one of the criteria that characterize the artistic and aesthetic perfection of the nation, the country. Therefore, we called it Prosperity. If we consider how many theaters are there for every millionth person in our country, then in this matter it becomes known that some developed countries in the world need time to reach us. Only in the capital itself, more than a dozen theaters serve residents and guests of the city. In all of our regions, there are many theaters. That is the evidence that shows the spiritual prosperity of our life.

Theatrical art forms the aesthetic and moral attitude of people enriching the meaning of their life. While perceiving and evaluating the heroes of the stage, the viewer takes another look at himself and those around him. Just as a person tries to eliminate shortcomings in his appearance by looking in the mirror, the theater serves to eliminate defects in society, to breed more achievements, to make our lives more prosperous.

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