



ARTPEDAGOGICAL SIGNIFICANCE OF TEACHING POETRY DRAMA

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Abstract

In the article, the researcher analyzes the art-pedagogical significance of teaching poetic dramas from a pedagogical perspective. In particular, in the study of stage speech techniques in the training of future actors, the technologies for developing artistic speech through the methods of scene-by-scene, scene-by-scene teaching of dramatic works written in poetic form, which are studied by students of the Institute of Culture and Arts, are discussed. From a pedagogical point of view, the specific features of teaching historical and modern poetic dramas are discussed. The complementary aspects and interdependence of stage speech and acting skills in the process of acting education at the Uzbek State Institute of Arts and Culture are analyzed in detail.

Keywords: Teaching poetic dramas, artistic speech, stage speech, acting skills, teaching methodology, educational technologies, historical and modern poetic dramas.

Introduction

Artistic speech is a technique of high-level expression without unnecessary shouting, unpleasant behavior, and beautiful intonation. For the development of artistic speech, artistic words, [1, 7] artistic language, artistic taste, artistic thinking should be developed. The creation of a teaching-methodical manual, textbook, and a base of teaching resources is an important tool for developing theoretical and practical knowledge and skills of talented students studying in this field. Therefore, the curricula of poetic dramas were studied. It was found that,



according to the nature of the genre, only some monologues from real poetic dramas were included in the textbook "Stage Speech". [4, 306-331].

Although this pedagogical process has not been fully studied in creative higher education institutions, it has been studied quite a bit from the point of view of art history. In particular, the issues of teaching poetic dramas have gained special importance due to their topicality.

Literature review and methods

The article uses analytical methods in the analysis of poetic dramas, comparative methods in the comparison of historical and modern works, and pragmatic methods in the development of stage speech and acting skills. First of all, it is appropriate to analyze scientific works in the field.

At the same time, Ramz Kadirov, associate professor of the State Institute of Arts and Culture of Uzbekistan, Doctor of Philosophy in Pedagogical Sciences (PhD), in the textbook "The Art of Oratory" intended for bachelor's programs 5151700-Organization and Management of Cultural and Art Institutions, 5610400 - Social and Cultural Activities, 5350600-Information and Library Science, 5150200-Art Studies (by types), cited an excerpt from the poetic drama "Sahibqiron" by the Hero of Uzbekistan, People's Poet Abdulla Oripov, depicting Amir Temur's response to the Chinese ambassadors and explained it to students [7, 60-61].

This is certainly useful for studying poetic drama. But the problem is that the younger generation, who have not fully studied and analyzed poetic drama, rarely spend two to three months studying the sources related to the staging of poetic drama. If the processes of creation, formation, development, and improvement of poetic drama, that is, theoretical and practical staging, are taught, taught, and instilled during the two to three years of student life, then the instinct to create an image, to deeply understand the essence and idea of the work, to be able to see its art from a professional perspective, both in terms of performance, speech, and in general, will be formed. This will develop over the years.

However, there is a certain ambiguity in the addition of signs in the definition of poetry. Because adding linguistic attributes to prose at the same time limits it, as Barthes also noted. According to him, "Poetry ceases to be decorative or limited by prose" - because previously in poetry it was necessary to "fit thought into strict



poetic metrical dimensions”. Drama can be described in a similar way: the formal organization of the text of the play (consisting of speeches and comments of the characters) allows it to be immediately recognized as a work of art, or at least significantly narrows the circle of dubious genres. In this respect, drama is close to poetry, since it is also quickly recognized by such signs as the division of the text into lines and stanzas, and a free treatment of syntax, and differs from ordinary prose; and ordinary prose differs from non-literary texts (newspaper reports, diaries, etc.) on a thematic level [(1 (103)), 60-69].

If we are not effective in updating and adapting old, outdated methods, it is useful to find and apply new methods [9, 328].

Indeed, by teaching poetic dramas to develop speech, future actors will have an opportunity to directly get acquainted not only with Uzbek, but also with international culture and literature. Their knowledge and skills will be further developed. From this point of view, the issue of developing and cultivating their artistic thinking and speech while teaching poetic dramas to future actors is of urgent importance as an important scientific and pedagogical problem in the education system. In finding a solution to this problem, establishing a system of teaching poetic dramas to future actors in higher education will have a great impact on their general knowledge, spiritual-moral and speech development.

From the point of view of art criticism, our contemporary scholar Gozal Kholiqulova analyzed the issues of “Higher Goal”, “Ultimate Meaning” and especially “Tempo-Rhythm” and the character of the hero in stage interpretations of historical poetic dramas in her books on stage speech, methodological developments, and her own research. She thoroughly studied the importance of stage speech and the laws and rules of artistic interpretation in creating a holistic image characteristic of poetic drama as a result of the leading actions of the characters, the tempo-rhythm in their performance, and their striving for the higher goal [8, 101]. Kholiqulova

At the same time, he made a great contribution to the improvement of scientifically based exercises in verbal and non-verbal speech. The educational literature of stage speech teachers includes ghazals and poems in aruz and finger meter, as well as sajlar, but historical and modern poetic dramas are rarely included.



for us, poets, writers, and scientists, to strive and search for a solution to this problem, one by one, in the path of creativity and science . At the same time, the existing problematic situations indicate the need for new pedagogical approaches to the process. Therefore, below, we have presented a number of results, taking a pedagogical approach to situations where students learn not only to read the text, but also to bring it to life.

According to the results of the study, it was concluded that it would be appropriate to create textbooks, teaching aids, and allocate class hours for additional audience and individual lessons in order to teach Uzbek and world poetic dramas in depth. Because, in addition to the audience, the tasks given for independent study are less effective in today's digitalized process. The reason is clear: students do not fully complete the task. Because there are social networks and phones that distract them. Although they know for sure that their time is being wasted, there are many young people who cannot get rid of the scourge of addiction to phones and social networks. These innovative technologies have tied not only young people, but also adults with their invisible webs. No matter how much a person tries to deny it, it is still not easy to get out of the trap of its invisible webs.

A study conducted among students of the Uzbek State Institute of Arts and Culture, Faculty of Theater Arts 60211100 – Acting (by type), Dramatic Theater and Film Acting, Acting (Musical Theater Acting), Acting (Puppet Theater Acting), Acting (Pop Acting), and Acting (Maqom Theater Acting) who were not previously familiar with poetic drama showed that: among 1st-year students (116), only 4% had read poetic dramas or watched poetic drama performances, while the rest were not familiar with drama.

It was found that 60% of 2nd year students (78) began to learn in the classroom lessons during the learning process with poetic drama.

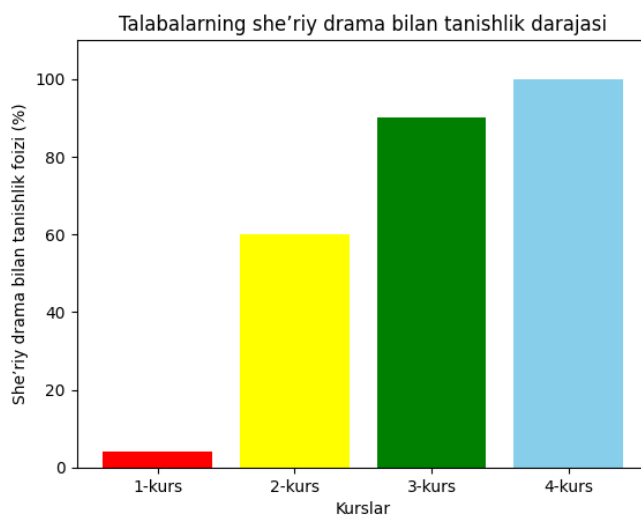
It was found that 90% of the 3rd year students (98) were studying and learning poetic drama more in the classroom exercises and even more outside the classroom - in independent learning, going to the theater according to the teacher's instructions, watching and analyzing the play and starting to study acting more broadly, even playing a role in poetic drama and appearing on the big stage at the premiere of the play in a professional theater . It was proven that the 4th year students (78) worked with a professional director and directly played a role as



actors in the staging of a poetic drama as a graduation and qualification work , and played a full role.

Course	Number of students	Level of familiarity with poetic drama	Note
1st year	116	4%	Very few students have read poetic drama or watched a play, and the rest are not familiar with it.
2nd year	78	60%	During his studies, he began studying poetic drama in audience classes.
3rd year	98	90%	They study poetic drama more extensively through audience exercises and independent study; going to the theater, watching and analyzing performances, and acting out roles.
4th year	78	100%	Performed a full-length role in a poetic drama staged with a professional director, performed on stage as a graduation project

The results of this survey: the lack of special classes dedicated to drama or poetic drama creates a significant gap in the development of students as professional actors. Therefore, students who are not familiar with poetic drama cannot acquire sufficient knowledge to develop as professional actors. It became clear that in studying the science of the field, few hours are allocated to specific classes for student actors.





The study shows that the initial knowledge of poetic drama among 1st-year students is insufficient, which is explained by the late connection of theory and practice. In the 2nd–3rd years, knowledge is gradually formed and consolidated through professional stage experience in the 4th year. To solve the problem, it is necessary to teach poetic drama in a systematic and practical manner starting from the 1st year. Poetic drama is a literary genre that combines lyrical and dramatic elements, which creates its own difficulties in pedagogical teaching. Poetic style, metaphorical images, rhythmic structure and stage potential allow students to jointly activate their dramatic perception in a poetic dramatic text. Thus, the conclusion is that currently in theater education the poetic drama genre is an important tool for developing the actor's artistic speech. However, in practice, the number of classroom hours and resources allocated to it is insufficient, and textbooks and educational materials focus less on Uzbek and world poetic dramas, and more on aruz, general epics, and saj.

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