

# Speech Techniques as an Important Tool of Verbal Action in the Art of the Actor

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## Abstract

The relevance of the study is conditioned upon the fact that contemporary art undergoes various transformations. Notably, modern theater is aimed at creating a variety of entertainment forms. It depends on the bright scenery, outrageous acting and the availability of experimental performances. Speech techniques as an important tool of verbal action in the art of the actor also acquired a specific, even paradoxical character. The theatrical work becomes quite subjective and individualised, embodies the inner well-being of the artist in the depiction of his emotions, worldview and more. In this regard, the article aims to determine the nature and features of speech techniques in the practice of performing arts. The leading methods of research on this problem are methods of analysis, synthesis, deduction, generalisation and comparison of approaches, which will help determine the main essence of the problem of speech and speech techniques as an important tool of verbal action in the art of the actor. The article presents various approaches to the study and interpretation of the stage word as a socio-cultural phenomenon; the analysis of works of artists, researchers who are engaged in research of this process is carried out; emphasis is placed on psychological difficulties and peculiarities of the organisation of verbal action on the stage; the definition of the essence of the subtext as a category of stage speech is offered; the methods of its embodiment in theatrical practice are substantiated; the specific features of the functioning of intonation in stage works are traced; diagnosed promising methods of developing the technique of stage speech in theatrical activities; the requirements of acting in the context of the development of theater of the 21st century are determined; the process of creating exemplary stage speech is demonstrated; recommendations and main tasks for improving speech techniques as an important tool of verbal action in the art of the actor and component of theatrical art are revealed. The materials of the article are of practical and theoretical value for art critics, actors, directors, culturologists and theater figures, who will be able to improve the forms of work on the word, to develop skills of language and speech culture. In addition, the information may be relevant for students of stage and art, scientists, teachers who will be able to implement certain principles in future theater activities.

**Keywords:** verbal action, theatrical art, acting, stage language, speech techniques, stage speech technique

## 1. Introduction

The communicative space that surrounds a person is constantly expanding. An important characteristic of the beginning of the 21st century is the increase in the volume of information transmission and the acceleration of the means of its transmission. This is manifested in the fact that a particular person can create something unique and special. Actors are constantly working on their image. It is here that their professional activities go beyond work and affect self-presentation. In conceptual, theoretical and practical aspects, the study of the speech activity of actors is relevant. Often the word can achieve permanent and unconditional recognition, which will allow effectively using your talents to create creative tasks (Shuneyko & Chibisova, 2016).

New means of expression are increasingly being used to replace speech. This demonstrates a certain limitation of the word, but there is also a certain opposite tendency, where the functioning of verbal interaction in art contributes to the emergence of new genres. It is the text that becomes important, reflecting the documentary. The speech form of embodiment becomes modernised, and speech techniques acquire new cultural significance and become carriers of stage

action (Sakibayev et al., 2019).

Language is a component of the cultural process. It is studied by linguists, culturologists and art critics. The first works on the stage word in the theatrical sphere began to appear in the late twentieth century. There are quite a few studies in the scientific community that would comprehensively describe the development of stage language in Ukrainian theater in the context of the historical and cultural process. The actor's creative activity was reflected in the physical, verbal and psychological action on stage. Thus, speech is the main component of acting skills, which helps to trace the features of the character, to analyse his social and ethnicity (Bilenka, 2021).

Researchers study modern theater in terms of classical principles of performance. Narrative tendencies are often manifested in theatrical activity, where the meaning of the artistic word is strengthened, new techniques and methods of expression are used, where the speech and voice abilities of actors become relevant. In modern theatrical art there is often no ideological and aesthetic unity. Aspects of speech art belong to different systems of categories (paradigms of eloquence and drama) and their important conceptual models (rhetorical, psychological, theatrical types). In the theater, there are often different value settings that lead not only to unification, but also to the improvement of speech techniques as an important tool of verbal action in the art of the actor (Prokopova, 2014). As a socio-cultural phenomenon, the stage word in Ukrainian theater is studied in the context of the national information and cultural space, which is complicated by the problems of forming a new cultural identity. These difficulties extend to the social, economic and psychological spheres (Burlutsky, 2011).

The aim of the article is to identify the problem of speech techniques and stage speech in modern theatrical art. The author covers such issues as: the essence of the subtext as a category of stage speech; methods of word embodiment in the art of acting; functioning of intonation in stage works; methods of development of stage speech technique in theatrical art; requirements for acting in the theater of the 21st century; recommendations for the development of stage speech.

The relevance of the article is identified in the fact that at the beginning of the 21st century there was a rapid technical progress, which had negative consequences for broadcasting in Ukrainian theaters. The word is gradually losing its meaning. Some theatrical figures are looking for new innovative ways for productions, focusing on external means of expression, paying considerable attention to technical aspects. This reduces the attentiveness of speech activity, which becomes secondary. The analysis of the scientific literature demonstrates many works devoted to the study and analysis of various aspects. It is the issue of stage speech technique in theater that should be considered in more detail so that clear ideas from the standpoint of modern theater studies can be substantiated and highlighted (Soroka & Holub, 2020). The importance of the author's research is that the specific features of the study of stage speech and speech techniques as an important tool of verbal action in the art of the actor contributes to the identification of urgent problems.

## 2. Materials and Methods

The following methods were used in the research: theoretical methods (study and analysis of literature on the topic of stage language in theatrical art; analytical, pragmatic, narrative approaches when considering cultural, psychological, culturological and theatrical literature on the subject; theoretical and conceptual method for studying conceptual and terminological system, comparison to find the specifics of the stage word, description of the development of such a process in art, generalization of theoretical material on the subject, deduction in comparing and highlighting the basic principles of speech on the audience, comparing and systematizing research on the problem, description and verbal fixation of research material and obtained results); diagnostic (observation of the psychology of language influence and effects on stage); empirical (study of research results in various fields of culture and art).

The study was conducted in three stages:

1. At the first stage the theoretical collection and analysis of existing approaches in culturology, acting and theater studies on the problem of using stage speech in theater was carried out; the works of scientists devoted to this topical issue, its features, approaches to explanation are studied; information data of books, articles, monographs, conferences are considered, in which the features, aspects of psychological influence on the audience during the use of acting speech in the theater are deeply and comprehensively revealed; innovative forms of verbal interaction in theater are shown, which create a special relationship between physical and virtual space; narrative tendencies are demonstrated, where the meaning of the artistic word increases; the urgency of studying the given problem is determined; proposed results and prospects of using the principles of language transmission; conclusions were drawn from the research of scientists; the problem, the purpose, forms and methods (ways) of research of this problem are allocated; a plan for conducting an experimental study was drawn up.
2. At the second stage, the study of speech techniques of theatrical art of the 21st century, which provide ample opportunities for the development of creativity; aspects of the problem of the laws of speech logic, the presence of logical pauses in the stage word were considered; aspects of working with the skill and technique of verbal action on stage were

identified; the main conceptual models of rhetorical, psychorealistic and conditionally theatrical types were analyzed; the ways of influence of stage speech on spectators were described; features of traditions of development of theatrical art of the beginning of the 21st century were noted; the plasticity and expressiveness of the language of creators and actors were revealed; the peculiarities of acting and language, signs of stage expressiveness were substantiated; diagnosed with the benefits of preparation for the performance in art schools.

3. At the third stage there is a systematisation and classification of the material obtained during the analysis of the problem of speech techniques of the 21st century in the activities of actors; theoretical, practical conclusions and results of research are substantiated; presented a comparative analysis of research and approaches to the study of the problem, the experiments of scientists who have studied the issue of linguistic originality, expressiveness and aesthetics of the word on stage; the results of the research are generalized and logically presented; the received information is classified and presented in detail. In addition, there are clear methods, tools and recommendations for training actors and their speech on the professional stage.

### 3. Results

In the history of theater, the problem of expressive speech and speech of actors is becoming increasingly popular. Through the word it was possible to recreate life and show the human spirit. The process of mastering stage speech is constantly improving through pedagogical experience, which is reflected in the theaters of Ukraine, Poland, Georgia, USA, England, etc. The main problem in the study of speech techniques is the creative search of man with his individual traits and way of thinking, which is expressed in living language, expressive words. In addition, language expresses the depth of thoughts and feelings that become emotionally clear. The way to determine the overarching task of the play and the role is manifested through a system of sequential actions that are demonstrated in linguistic communication. Scientists point to the need for a gradual solution of interrelated problems, which is identified in the law of logic of speech. During verbal communication, a person's thought begins with known concepts, statements, and only then goes to the unknown. There are often logical pauses in speech action. In addition, during the play on the stage, the actor's thoughts range from information, certain concepts to inferences and conclusions. According to the law of context, the idea itself can be further developed, continued, which contributes to the law of comparison and opposition. The structure of language communication is complex, it contains information about personal attitudes, which reflects the content and purpose of communication. This forms a subtext (Stadnichenko, 2010).

Stage speech is the highest form of influence on the partner and the audience, which indicates the importance of internal qualities of verbal interaction, which must be in harmony with the external technique of verbal action. Dramatic works are built on the principle of combining the idea and objectives of performing arts. It is this genre that is embodied on the stage of the theater stage. Drama must become a spectacle of the 21st century, occupy a worthy place and have high ideological qualities. In modern fiction, this can be observed in all playwrights. That is, it is absolutely necessary to develop the artistic and emotional component of the literary text, which will awaken the minds of viewers and solve current problems. The author must fully refine the idea of the play so that the actors can then begin work on it. Such high requirements must be applied to improve the form of the play, the use of its artistic means. An ideal literary work is one where every word, every letter is an aspect of the reproduction of its inner idea (Berkimbaev, 2012). When placing high demands on the play, it is necessary to make demands on the actors of the theater, so that the literary form gains maximum influence in the stage interpretation. The effectiveness of expressiveness can be achieved by working with the skill and technique of verbal action. Proper voice, rhythm, good diction are important factors in the development of artistic images, where there is effective communication with a partner and the audience. Actors must enjoy their language and give the audience the opportunity to get to know and understand the play. It is necessary to gradually bring words and intonation to the ears of the audience. The most common mistake is to demonstrate to the audience the voice, the manner of speaking. But this is not a priority and can distract from the perception of action on stage (Donchenko & Vynar, 2020). It is necessary that the language of the theater was as effective as possible, had no shortcomings and did not differ from the everyday communication of people. Actors must be careful when working on verbal speech and its embodiment in classical plays. The performer should understand that to love the language and feel it, it is necessary to pronounce the words well. This will help convey the author's opinion to the viewer.

Traditions of development of theatrical art of the beginning of the 21st century testify to the importance of professional training of the actor for any stage situation. Most performers must have a universal playing technique and receive language training in accordance with the requirements of modern theater. The ability to express the stylistics of the play and the special handwriting of the director should be based on a clear voice readiness and plasticity, which makes training especially relevant during any stage of preparation of the actor to go on stage. Their specificity is associated with the stage existence of actors in performances or with the correct reproduction of artistic text (Soroka & Holub, 2020).

There is no ideological and aesthetic unity in modern speech art. Phenomena of language, speech techniques belong to

different criteria and standards (paradigm of eloquence and drama). In addition, the author identified the main conceptual models of rhetorical, psychorealistic and conditionally theatrical arts. It is believed that this is due to different values that lead to a certain mixing and modification of types of speech theatrical action.

The author proved that these processes of modification are especially relevant in modern theatrical activities. It is important to highlight the features of acting and language, which appear in the form of significant signs of stage expression:

- 1) instantaneous transition or switching from one language intonation, manner to another (reception of post-dramatic theater, where the actor transmits the text of several characters or combines it with the text);
- 2) a combination of different ways of communicating characters, which often happens through the audience;
- 3) the content is translated not only at the semantic level (subtext), but also at the rhythmic and melodic level, where poetic text or rhythmic prose is used in combination with active activities on stage, various movements, dances and the use of musical instruments;
- 4) quite rhythmic and emotional-sensory sound of speech;
- 5) use of voluminous language periods;
- 6) use of different voice sound by connecting sound amplification equipment, etc. (Chepurina, 2017).

The expressiveness of the stage image is an important aspect of concentration, which shows the professionalism of each actor. The use of classical principles in the creation of performances in modern theater is closely linked to stage speech. In the conditions of the theater development of the 21st century, the priority is to increase the position of the word, the search for new methods and techniques of speech, which depends on the voice capabilities of the actor. In modern art educational institutions, the professional training of the actor is based on improvement and a certain innovation in the study of the artistic word. The stage of development of the future actor's training system should begin with the formation of stage speech skills with the use of innovation, which involves changing the trajectory of the educational process. That is, the general requirements and systematic approach to learning must be successfully combined with the process of improving individual vocal characteristics that would enrich the nature of each performer and creator.

The advantages of preparing for the show are:

- 1) the actor's language is based on the circumstances of the play and roles (analysis of literary material proves the variability of content, which creates difficulties in creating typical circumstances when the actor uses various, non-trivial forms of speech). Exercises that must take into account certain circumstances are meaningful and expressive voice and speech;
- 2) when creating a specific goal and situations that are modeled by the actor, training should be used to increase the motivation of the actor to discover a more scenic and effective language;
- 3) the importance of the content of a literary work prevails over the formal approach to the acquisition of stage speech, and separate training techniques will help to overcome the complexity of the tasks;
- 4) the use of an articulation program is important in language preparation for action on stage, which is based on a clear literary work that will help to combat phonetic errors and focus on those sound combinations that do not exist in oral language;
- 5) universal training is based on the rules and laws of the national language, and therefore does not cover the full range of potential characteristics of sound (it is the selection of words should be based on the phonetic features of the language and the norms of stage speech).
- 6) voice training helps actors to see the expressiveness of specific features of the character's language, which often does not correspond to the stage pronunciation (possible destruction of melody due to stylistic performance, work on accent, speech or tone) (Chepurina, 2017).

#### **4. Discussion**

Modern performing arts include words, melodies and songs. What can be seen and heard becomes spatial, belongs to the art of time. The artist tries to recreate a certain moment of life with a brush, the sculptor depicts a moment in his works, memorial buildings appear majestic, and the plastic movement of the actor reproduces his inner impulses. Through words a person can influence other people, and through music he can improve his mood. It is this unity, diversity and synthesis of directions that contributes to the emergence of theatrical art. Also, stage activity is a synthetic art. In addition, each art form has a strong influence on the perception and spiritual worldview of the viewer. The role and place of theatrical broadcasting is to excite the audience, to evoke feelings and emotions. Performing arts are socially important, his creation is inextricably linked with the actor. It is impossible to imagine a theater without actors. Throughout the history of the theater, one can trace the connection with the art of acting. The performer shares ideas and thoughts, expresses the image

of the playwright through the body, becomes a creative person who demonstrates social problems. It is important for the performer to rely on situations and texts presented by the playwright to create a unique art scene in combination with his physical and mental nature. An interesting feature of creativity is its simultaneity and materiality. The actor is both an object and a subject of creation. His work is unique because it depends on his movements, gestures, facial expressions, body, voice, intellect and emotions (Abdunazarov, 2021).

An important feature of modern stage language is the use of different forms and styles of speech. Actors often try to maintain the requirements for the principles of verbal and nonverbal self-expression. Researchers emphasise that in modern theater there is a rejection of the categorical opposition of linguistic and plastic means of expression. In addition, the role of synthetic tendency increases, where gesture becomes an element of public speaking. It is associated with feelings and emotions that give it expressiveness. It is facial expressions and gestures that help a person to express emotions from his subconscious, which enriches the language discourse (Otepbergenov, 2019).

In Europe, there is a multilevel system of theater education, which should provide comprehensive training for actors. In Ukraine, a specific goal is expressed in the training of personnel with developed skills and competitiveness of potential creative personality. Thus, the maximum development of artistic qualities of personalities of future performers of performing arts becomes important. One of the optimal conditions for the actualisation of creative potential and the development of speech techniques as an important tool of verbal action in the art of the actor is the student theatre, its methods and advanced technologies (Shaporeva et al., 2022). These data are expressed in the analysis of theoretical literature and the practical process of improving the educational space in the European education system, especially in Germany, France, Britain, the Czech Republic and Slovakia. Actor training should be based on elements that create a sense of reality. The solution of the following tasks is relevant: 1) development of senses and perception; 2) improving figurative memory, learning the mechanisms of thinking and speaking; 3) study of the mechanism of vital interaction. All this contributes to the development of the actor's skills, which he can embody in a creative result. Thus, the content of the trainings was to be built to develop the nature of creativity, its driving mechanisms and creative perception of the outside world. It should be noted that specialists in the development of acting technologies will develop various exercises, namely: individual language warm-ups; sensitivity training (gesture communication); training improvisation. During classes it is important to create a positive moral and psychological climate and a friendly atmosphere to ensure the effectiveness of the entire student creative team. Notably, acting training develops memory, imagination, stage creativity, freedom of action, faith, associative thinking and the ability to act logically (Popovych et al., 2020). Assimilation of these mechanisms is possible through perception, which will affect the development of language acting skills. The training of future actors will have a positive effect on future professionals in any field, will help them become prepared for professional work.

Scientists and researchers emphasize the expediency of conducting classes on stage speech, the development of melodic recitative or recitative training, which will be aimed at mastering changes in the emotional component of language and rhetoric. Scholars believe that recitative is an effective method of creating changes in the texture of theatrical discourse. Here rhetorical figures are expressed in the form of a high style of narrative (rhetorical questions, objections, statements). All this contributes to the influence of emotional culture on stage actions that shape artistic thinking. They can also often suggest a mood (suggestion), provoke a dialogic connection with the recipient and his response. Poetic works allow future actors to express their attitude to the objects of reflection. The development of language culture in the performance of works on stage should be correlated with the dialogical nature, where there are moments of contextual recitative or recitation. This helps the audience to learn the text, the views of the author, to conduct a detailed critical analysis. The recitation of literature is an important way of transmitting speech meanings, it takes speech beyond the discussion of the real and the artificial (Suleneva, 2015; Bondarenko & Galich, 2016). Thoughts begin to be embodied in the plane of reasoning about the problems of stage interaction. Theatrical statements are embodied along with banal recitatives in combination with linguistic and methodological meaning, which becomes a natural and artistic statement, which is full of feelings and emotional experiences.

Stage speech training should be aimed at setting the correct pronunciation, building logical and speech competence. Performing special exercises for stage speech will show real and typical mistakes. Modern learning technologies should solve the problem of verbal development and help improve the professional skills of future professionals (Sakibayev et al., 2016; Ibragim et al., 2020). First of all, it is necessary to separate the stages and set specific tasks for the actors. Components of speech preparation are: 1) development of the student's psychophysical apparatus for speech; 2) training and warm-up of active organs of the speech apparatus; 3) study of professional breathing, 4) combination of voice and sound; 5) speech pronunciation; 6) development of clear diction; 7) relaxation of the physical condition of the actor. Thus, the training of stage speech helps to successfully set the voice of future performers; develop their intonation and rhythm with the use of emotionally expressive vocabulary and nonverbal actions; to form the logic of expression that attracts viewers; develop communication and teamwork skills. Successful mastering of practical material will be an indicator of the development of verbal skills and will help the artist to move to a new level of communicative competence (Popovych

et al., 2020). Many scholars also suggest researching and describing the characteristics found in compositional theater. Here it is important to analyze the cues that are used to express specific emotions with the use of audiovisual materials from professional productions. Preliminary results indicate a wide variety of creative signals that are used to express different messages and emotions. In addition, performers rely on a number of templates to express similar values. This case of theatrical speech could contribute to a better understanding of speech techniques in the work of the actor, the way of transmitting information in artistic and ordinary speech (Yelubay et al., 2022).

Many articles have conducted a comparative analysis of the training of future theater professionals in Ukraine and the United States. The authors analysed modern scientific works devoted to the study of professional training and optimal approaches to the selection of criteria for comparative research. Based on this, common and different aspects of professional training of future theater figures were highlighted. Scholars have determined that approaches and principles form the vector of further development of the system of theatrical art and general language training in the field of research. US standards are comprehensive and specific, they are aimed at quality control over education in the theater. The qualification requirements of most countries are similar. Important principles are qualifications, features of vocational education, content and set of disciplines. In modern theatrical art there is a fairly wide range of individual trajectories of theatrical education, which will help to improve the manifestations of speech on stage. Speech standards can be divided into four main groups: 1) creation – the ability to develop new artistic ideas and works; 2) performance – the very stage of execution, where creative and artistic ideas are realized through the interpretation of the work of art; 3) answer – understanding and evaluation of how art conveys meaning, demonstration of interpretation; 4) connection – linking artistic ideas and personal content and external context (Nabatov, 2021; Lavrov et al., 2019a; 2019b). Through speech techniques, the artistic idea of the work and its connection with the social, cultural and historical context can be conveyed. It is the standards of professional training of future specialists in the theater industry are presented in the form of a description of a set of skills and knowledge in the professional, ideal and advanced levels.

The research aimed at the introduction of new technologies, media in theater and performing arts and the fight against obstacles in the creation of a theatrical performance is relevant. The works studied the design and development of a performance monitoring system. It was an improved speech recognition system that analysed the action itself, comparing the actors' dialogues with the script. A special case is the synchronised translation of performances by gestures. The video of the semantic performance takes place during the preparation, and only then the synchronisation of the performance data is formed. In addition, of particular interest is the possibility of dubbing the action. Spectators can watch the play in the original language, and with the help of audio hear the translation of dialogues in their own language. Similar actions can be performed at the stage of preparation of the speech and synchronised with the development of real-time action of the monitoring flow system. There are three separate phases: 1) setting up and recording the performance; 2) rehearsal processing and editing; 3) bringing to automation (Tsiouostas et al., 2020).

Small art groups and amateur theaters do not have easy access to the necessary equipment, software, and technical knowledge to explore the possibilities offered by information technology. An important method of solving these problems is the analysis of natural language, which consists of speech recognition and voice generation through machine learning techniques in improvisational theater. Works are often used to reproduce verbal and nonverbal interactions (Perkowski et al., 2005). In addition, programmes serve as chatbots or artificial conversation agents, so they can fully participate in real human conversations (Mathewson & Mirowski, 2017; Kashtanov et al., 2021; Mustafin & Kantarbayeva, 2021).

As for stage speech, the main methods of using a logical pause are punctuation. A comma, dash, dot, question mark help to create auxiliary ideological and emotional expressions of the image of the role. Properly read punctuation, perfectly reproduced rhythm can affect the viewer's experience and evoke a variety of emotional memories. Also, these signs are needed to understand the role as a whole. Appropriate use of psychological pauses will bring the creator closer to the real nature of communication with a partner and the audience. The transfer of ideas should take place according to the laws of language effectiveness, which will help the actor to analyze and understand what he heard, and his partner – to form a new idea and its illustration (Batrakov & Tarasov, 1999; Lavrov & Pasko, 2018). During pauses, a certain intonation load, it is necessary to determine the main center of the language link (a word that carries a logical meaning), which specifies the key idea, gives it meaning. The main techniques for finding stressed words in the text are: the rule of opposition; comparison rule; comparison rule. So, if the actor perceives the text correctly, successfully finds the words that are most important for the stage task, he can fully create the image of the role and reveal the system of ideal stage speech.

## 5. Conclusions

Thus, the theatrical art of the 21st century was closely connected with the development of stage speech, the specific features of psychophysical influence on the audience through close interaction. The development of modern technologies is aimed at the development of methods that increase the effectiveness of stage activities. In the context of the development of theater in the early 21st century the viewer wants to hear active speech, which identifies the energy of thought, feeling

and sound. This activates the process of finding innovative techniques in various experimental areas: 1) work with rhythm; 2) development of deep birth of language.

The article points out that directors and communities of theater masters are increasingly trying to explore the concepts of analysis of laws, rules, methods and techniques of stage language. It was proved the importance of using a systematic approach to compliance with all components of verbal action, which will contribute to the perfect speech of actors and their organic character. The very art of stage speech must obey the laws of harmony of nature. This can be achieved through the perfection of true thinking and verbal action, which contribute to the inextricable link between internal and external language techniques. Correct use of the speech apparatus, respiratory system, tone of voice, intonation, diction, understanding of the rules of punctuation is the key to the skill of the performer.

The materials of the article are of practical and theoretical value for art critics, culturologists, scenographers, actors, directors and theater figures, who will be able to correctly and logically build purposeful verbal action, carried out in accordance with the principles and norms of speech expression. In addition, the information may be relevant for students majoring in "Performing Arts", scientists, professionals who will be able to express certain ideas and recommendations for the development of professional speech in young actors.

It is worth continuing the research and deepening it, studying various training technologies in student theater, ways of cooperation of specialists in stage language, actor's skills, stage plasticity and vocals. The results of this analysis can be used in further comparative cultural, artistic, stage and historical work in considering the activities of actors and performers. It is necessary to further explore the methods of verbal action, sophistication and aesthetics of the subtleties of speech, which should be an integral part of the laws of organic acting in time and in the historical development of theatrical art.

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