

# The Importance of Theatrical Language in the Creativeness of the Actor

Ordabek Khozhamberdiyev

**Abstract**—In this article, some methods are mentioned for developing the theatrical language by giving information of “theatrical language” since the arising of the language in obsolete terms, and today, and also by examining the problems. Being able to talk meaningfully in the theater stage is a skillful art. Maybe, to be able to convey the idea of the poet, his/her world outlook and his/her feelings from the bottom of the heart as such, also conveying the speech norms without breaking them to the ear of audience in a fascinating way in adverse of a repellent way is the most difficult one. Because of this, “the word is the mirror of the idea”.

The importance of the theatrical language should not be perceived as only a post, it is “as the yarn that the culture carpet is weaved from”. Thereby, it is a tool which transposes our culture and our life style from generation to generation. At the time of creativeness, the “word” comes out from the poet, “the word and feeling” art comes out from the actor. If it was not so, the audience could read the texts of the work himself/herself instead of going to the theater in order to see the performance.

The fundamental works by the Turkish, Kazakh and English scientists have been taken as a basis for the research done.

**Keywords**—language, sound, stage, theatrical language, voice

## I. INTRODUCTION

**B**EFORE the mentioning about the theatrical language which is the main subject of this article, we should go to the very root of the concept of “language”. Because, it is useful to learn what kind of changes and developments has the language undergone in the time period from the arising of the “language” till it got its place on the stage? Alongside with mentioning the language, communication also should be mentioned.

Because, if there was not communication, no progress would have been in the human history or there could not have been reached any development as well. At the present day, we are able to reach any corner of the world in a short time by pressing a little button, but none of them can give the unlimited facilities that the language provides. The language realizes communication among the people in the shortest and easiest way. The thing mentioned here is not the organ speech, the “tongue”, it is dealing and communication tool and it is the human “language”.

The main subject of this article is “the theatrical language”. But before going into the very root of the “language” it is not possible to understand the “theatrical language” deeply. Because they both complete each other. One of the most important ingredients in the stage is the “language”. It is necessary that the language should not be heavy and should be similar to spoken language so that fine ideas and jokes would be understood by the audience easily. However, some theater authors may ignore or modify these elements according to a certain style or message. Here in this article, the statement is examined from the rising of the language till the change of the theatrical language.

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In the first part of the article the author considers language, theatrical language, history of its rising. In the second part the author analyzes the theatrical language and its importance in the creativeness of the actor. In the third part of the article, the author offers special exercise for actors to improve the theatrical language, actors’ voice. In the conclusion, the results are presented.

## II. RISING OF THE LANGUAGE

Many have always wondered about when, how and which language the human tongue spoke and which word was said for the first time by it as well. It is really difficult to answer those questions. The written texts give the possibility to brighten only the recent past. The Sumerian texts which are considered to be the oldest document in the world even shed the light onto the 5, 000 years before to-day. By the way, the issue that should be specified is that the problem of the rising of the language makes use of the results of research in the fields of anthropology and psychology and it could be brightened more with the help of those disciplines. Recently, the genetic science also started to deal with the rising of the language. This subject has been dealt and examined by most researchers. It is known that the Indian Yaska 500 BC years, Democritus, Heraclitus’s contemporaries, and also the famous linguists Roman, Varro and Donatus did some studies on this subject. The Arabian linguists in the middle ages in their studies and the XVIII century intellectuals with their ideas that they asserted tried to brighten the subject of “the descent of the languages” [1, p. 12].

The first systematic points of view about the language are found in the ancient Greek philosophy. So, the oldest studies known and mentioned about the “language” reach till the ancient Indians and ancient Greeks on the earth. Heraclitus (Vc. BC) builds up a metaphysics vision while determining the mind and word as the verity of the information of the universe and the human. Thus, he helps the disparity of philosophy of language from the philosophy of nature. Heraclitus says “Understanding the language is the understanding of the universe” and binds the understanding the universe to understanding the language [2, p. 123].

This subject has been discussed many times in the frame of grammar, linguistics and philosophy of language in the present in ancient Greek starting from BC VI century. We could consider as the first of all the subjects were spoken much is; if the language is natural or has been put by the human as it is factitious. Due to the different purposes as interpretation of religious texts in the beginning of the in India and Preparation for philosophy in Greece, it has been interacted in language. History of linguistics cover the time period from the beginning of the ancient era till today which is a modern and independent science has lots of sub-domains. Inside that period, the most important developments in linguistics are; recently held on the XIX century, the establishment of the Indo-European language family, In XX century the establishment of structuralism by Ferdinand de Saussure and since the middle of XX century till today the development of the manufacturer of the grammar by Noam Chomsky [3].

Turkish scientist DoganAksan wrote:“The German linguist Windt in the researches about the concept of the language asserts that the first stage of formation of the language is the sounds which carrying the physical and mental meaning that the audio device creates. Vendreys says that in the beginning the human created the sound with the reflexes. Ernest Gassire mentions about the three stages that the language passed till it has reached the today’s situation. Those stages are mimic, analogical and symbolic expressions” [4, p. 97-98].As well as the ideas that were came up with rising of the language, the relevant studies and opinions been done also with the learning of the language. But, many of these studies took place in the area of learning psychology. At the Ancient Greece, the studies on the aspects and problems of the language about the thought gone on also after Aristo as well been done before him. The most attractive one among those about the rising of the language is “psycholinguistic theories” that is biologically based and was put forward by Noam Chomsky. This theory says that the individuals learn a language after they reach a level of maturity. According to this theory, there is a section in human’s brain that is responsible for learning the language. The person has a specific mechanism for this mentioned one. While we take this ides into account, we could say that not only the attitudes, activities, and exclamations have an important function in the rising of the language; the brain has an important function as well.

Nevertheless, while we look at the theories about the development of the language, we see that the language become firmly fixed on behavioral and social learning theory and cognitive and psycholinguistic theory of Piaget. Therefore, when we look at the functions that the language has, we firstly recognize the importance on communication.

As well as the researches about the rise of the language, there are also some known theories about the descent of the language. They are: 1. *Theory of Reflection*: This theory argues that the speech of man was born to imitate the sounds of nature. For example, the sounds as “arf!arf!”, “shyrylshyryl (flowing with a pleasant noise)”, “miaw”, “me (sheep sound)” are the sources of the words. This only could be proved by researching the old shapes of the etymology words. In the periods when this theory was put forward, although it has been tried to refute it with the opposing views of the thinkers as Socrates, Plato and this theory found supporters. 2. *Theory of exclamation*. Demokritos who put this theory forward argues that the speech has the connection with the human emotions. The representatives of this theory are Epicurus, Lucretius, Vico and Rousseau. According to this theory, the basic of the language are unconscious expressions of primitive emotions of a human. So, the troglodyte was expressing his/her exaltation with some kind of attitudes and while those attitudes were not enough, he/she started to make some sounds. Here those mentioned sounds developed and structured the language. There were also some people who created opposite visions towards this theory. According to Herder, the language is the product of ideas and this is only specific for the human. The speaking of the people comes from the idea, the sound of the animals come from the instincts 3. *The Business Theory*. According to this theory, the language was born out of the sounds which are created by the people while they were working together.

Namely, some kind of sounds as “ha, hi, he, ho, hu, eh” are the basic of the speaking. This theory also does not bring an exact explanation for the subject. 4. *Body Language Theory*. According to this theory, the people also make some kinds of sounds while they were making some gestures to talk to each other. It means the speaking was born while the human made an associate on between the act and the sound. According to Sir Richard Paget who is one of the assertors of the theory, the movements of the mouth, tongue, lips and forms of movement gradually took the place of the movements done by hand” [5, p. 32]. 5. *Social Control Theory*. This theory argues that the speaking was born as the result of the human request that the human want to meet the requirements by taking the people under control except him/herself.

So, if we take care of the above mentioned theories, the events and the messages are conveyed to us also by the frame of those listed sensation, thought, movement, and requests in today’s stage as well. For example, in some posts on the stage as well as conveying with the words and the sounds, it is seen that the gestures and facial expressions are still used. But the language got a fast developing that makes him/her superior to other people verbally and as audible. The human started a brand-new dialectical development since he/she started to use his/her tongue.

The language that is the new dialectical development of the human, now as well as our daily life has been moved to the theaters and the stages (scenes). “The stage (theater)” is told to have become the art that tells the human to the human with human, humanly. The word as “stage” or “theater” is derived from the word “theatron” which means “watching place” in Greek and passed to our language from the word as “teatro” in Italian. However, the history of the Stage/Theater dates back to the religious ceremonies of vintage festivals called Dionysus. The first theater festival was held at Athens in 534 BC. Thus, we can say that the history of the theater started in the ancient Greece.

In the Turkish World, the beginning of this stage art and theatrical language – of these rhetoric-starts with the bywords on the old hand inscriptions and the public treasure (folklore) that has passed from the public filter has started with the examples of the word literature. The theatrical language is the word (speech) art. The table, culture, art, religion and the language of every country is realized through the word art. It is a historical reality that the estate left us from our fathers passed from some difficulties and reached to us [6, p. 3]. The examples of those historical ancient cities which have developed in the old century are living also today’s life. They are The Ancient Theater of Ephesus, The Bodrum Antique Theatre, and many others.

The stage art lived its golden age in the Ancient Greece. The Greek people uncovered the “tragedy” that is telling about the painful topics such as suffering and death and ending with an unhappy end, also the “comedy” that is presenting the funny sides of life. The ancient Greek theaters known as the classical theaters were written in verse style same as the stages written by the new authors till before a century but almost all of the theaters plays written today are written as prose. Analysis and criticism of social life and of a human character are done in theater.

Mentioning about the role of the service and load of the language is another subject. Since the centuries, the Turkish World which has the same origin and language together with their people by putting our national presence forwards the priceless epics, poems and elegies bequeathed to us from our ancestors are developed in poetry, poems and works of writers and served to today's generation as a spiritual wealth [7, p. 23]. Thus, protecting our valuable heritage completely (in its original shape, form) is our and the next generations' duty.

The mutual likenesses grown on the theatrical language of the theaters of Turkish and Central Asia Geography are traditional stage kinds. For example, under the title of traditional generally there are some kinds of show theaters as Aitys, puppet, meddah, Karagoz, theatrical shows, and the village spectacle theater. The traditional theater that is based on the song, dance and word stages is not based on a written text. The element of comedy has a priority in traditional theater. Generally, there could be the theaters without a stage. From those ones, the origin of the village spectacle plays extends to prehistoric abundance ceremonies. Those mentioned ones have the signs of the beliefs of the Turks that Turks brought from the Central Asia and also the contribution of the cultures of the communities which have already lived in Anatolia. Even though the beginning purposes of those plays changed by the time, it is seen that the Turkish public maintain this tradition. The village spectacle plays that were common in the past are generally played on the subjects such as death and resurrection, trade games, the shepherd plays, scenes from daily life, animal metaphors, abduction, legends and fairy - tales.

When examining the traditional Turkish Theater stages, those kinds are seen:

- *Meddahlık* (The cheerer, the teller-the job of Meddah) It is the kind of stage that one individual prepares. The meaning of the word "Meddah" is "to cheer". A meddah plays the event or the story that he tells before the audience with some movements and mimics. In this way, the people get a possibility to think while having fun.
  - *Karagöz* (the shadow play): It is called as "shadow play" in the Turkish world. It is an animation of some types/kinds of people on an act of play. Those plays are reflected to the act of play by a master artist named "Karagozcu". The protagonist of the game, Karagoz is an illiterate but intelligent and perceptive public man. The second player of the game "Hacivat" is a person that has a personality that is in adverse of Karagoz. He talks with Arabic and Persian words and sometimes behaves as a pedant.
- Karagoz is a game that is specific to the Turkish people. Because since very old times Turks have known the Karagoz Play and they have been playing Karagoz under some different names. Moreover, the researches done show that the play shown in Europe under the name of "Chinese Shadows" comes from Karagoz Play. This game lived for long in the times of the Osman's Empire and is still living. But it has been losing its importance slowly with the entrance of Western Theater concept to our literature.
- *OrtaOyunu* (the light comedy). The light comedy (ortaoyunu) is played in an open arena. Audiences circumferentially surround the around of this square. But one side of this arena is held open.

The players come into the arena from that open part before the stage. It is the nearest example to modern Turkish Theater. Resembles to Karagoz so much in terms of subjects and types. The most important people in the play are Kavuklu and Pisekar. Also "Balama (Greek)", "Frenk" and "Zenne" types exist. Today, the light comedies are going on with all its briskness in some villages and towns [8, p. 392].

As it has been said above, it is understood that there is a tight bond between language and culture. The theatrical language is not only a post; it sets, universalizes and develops the culture. So, the language is an item of the culture.

### III. THE THEATRICAL LANGUAGE TODAY

Today, if we look at both the European and American theater stages, there seems to be a big difference. While we compare the traditional Turkish and Central Asian Theater and the theatrical language as we mentioned above and the Western Theater and the western theatrical language, the western authors argue that the purpose of the humanity is null and absurd and it has the disbelief, confusion and anxiety as well. Due to all those reasons, the other name of "Absurd Theater" is an "absurd" stage. In the absurd theater, there is a lot of repeating and irrelevant speaking, a corrupt language and philosophical concerns but also this style is very common. Maybe it is the impact of capitalism as well. The impact of Surrealist, existential, Expressionist trends and the impact of Franz Kafka are clearly seen. Samuel Beckett (Irish), Eugène Ionesco (French), Arthur Adamov (Russian), Harold Pinter (English) are some of those pessimistic playwrights.

If we look at structural and functional duties of a modern theater today, today's theater consists of three parts:

- Auditorium, where the audience watch the play
- The stage where the play is performed;
- Behind the scenes, or backstage, where some decors are in; in two edges and the back of the scene.

One of the most important facts in the stage is "the language". It is required that the language should not be too heavy and must be similar to spoken language, so that it would provide that the fine ideas and the jokes are understood easily by the audience. By the way, some authors could ignore or change those facts due to a specific method and message. The necessity has been felt in order to increase the variety of the theater plays the style of which changed, which includes the different subjects and reflecting to the people in a different way. The first examples of them were founded by the Greek people and till today the theater and the kinds of theater appeared as the result of changing and it is still going on to develop.

There are six facts in a theater play (drama). The first one is the "subject", the second one is "people", the third one is "environment", the fourth one is "time", the fifth one is "style" and the sixth one is "purpose". Those facts are the indispensable mirrors of the stage.

Usage of the theatrical language is reflecting the identity by the images that are staged and making the good communications with the audience accordingly. A word is so effective in this context that has the article as "the main

principles of speaking". In the book by Suat Tasher named "Konuşma Eğitimi" ("Speaking Education"): "Let's speak and let me tell who you are" [9, p. 45]. It means, the diction is not only important in stage art, it is also important even in the daily life of the people and also a discriminatory feature.

The fact of language used in the stage should be evaluated in a wide frame that is crossing also the limits of diction. If the diction is evaluated as "art of speaking"; the concept of language used in the stage argues out the "art of speaking" and as well as the "costumes, gestures, facial expressions and the characteristics of the player on the stage" in a complement style. For example, Turan Oflazoglu mentions about this subject in his article named "The language and the theater" the following: "Even the things except the words (objects, behaviors, situations, images, noises, silences) transforms to the language by getting into a magnetic area created by the language on the stage. Thus, the play is carried completely by the language" [10]. We could say, that means the stage (theater) is the fact that the transforming of all the life to the language or staging all the life through the language.

The writings which have been written in order to be animated on the stage before the audience by the artists as in active form are named stage/theater play or drama. The stage plays are divided into two groups as with music (opera, operetta, musicals, ballet, revue and sketch) and without music (tragedy, comedy, drama).

In the language used on the stage, it is not used only "a measured language". Or with another saying, the usage of the measured language well is not enough for the art of theater. Because the local and characteristic language usage and the language on the stage should be considered.

Because every word told on the stage should be understood by the audience. The plays which are not understood are the death ones.

There is such an order of the theatrical language on the stage as all the individuals speak according to their mental characteristics, level of culture. For example, every word of Romeo suits Romeo only, and every word Juliet uses suits Juliet only. The audiences get every word from the players' mouth in a successful play without any repeat.

The player does not only do with the history of the art of the word and speaking civilization, in addition to this, he gets the ability of its usage in theater professionally. Some of the theatrical language problems occur because of stage players that could not adopt the norms of the language deeply. Thus, telling the values of the power of the word and the understanding and the fact (lesson) that takes it to the hearts approaches with a deep interest in theatrical language and takes care of it.

The theatrical language problems always took a place in theater history. Thus, the norm of interest to the value of the word always lives. The usage of the word on the stage rebounds to the acting style of the player. Because every word said on the stage looks like the conflict and the race on the war area.

The theatrical language has not been used today with all aspects of it, systematically and scientifically in the practical application. But the subject that the lessons for learning this subject been brought to the agenda. Researching this subject aims to develop the internal richness, external appearance and

personality of the person who has done the first step to the stage. The play communicates with the audience on TV, on the radio with the "word" meaning with the spoken language. This is to say that the player cannot get a shape without the theatrical language.

The basic of the theatrical language consists of five parts. They are: diction, orthoepy, breath, sound and the studies on the text. The theatrical language is a lesson that teaches to vocalize with a beautiful, clean, clear, frescoed and urbane with the true breathe and to speak rhythmic, smooth, attractive, and the clear speaking of the end of the word as well.

Learning those are not necessary/valid only for the players, at the same time it is valid for announcers, reporters, presenters, lawyers, judges, mosque imams, preachers and for the jobs that are the jobs of the modern century, managers and narrators. The theatrical language is the art of the "word". The table, culture, art, religion and the language of every country is realized through the word art. It is a historical reality that the estate left us from our fathers passed from some difficulties and reached to us. Mentioning the role of the service and load of the language is another subject. Thus, protecting our valuable heritage completely (in its original form) is our and next generations' duty. Although, it is developed and becomes richer by speaking on the basis of civilization, the life experience, reading, researching and working. It is not possible to be the owner of the good speaking civilization without coloring and making meaningful and making useful of the style of every word, and except knowing and understanding the secret of it.

Let's examine one of those five parts that we have mentioned above as the artistic and creativeness duties of the theatrical language named "working on the text". The language of the art literature has two kinds: the first one is the language in natural structure named "prose/fiction", the second is "poem" which is used in the songs, suits some specific rules, spoken-lined, meaning the language used in poetic lines. The language of the poem or the song is somewhat difficult and specific.

The mode of the word could only reach its audience by changing and passing from the filter with its own internal power and the extract. Thus, it should be worked so much to understand whatever the author says and thinks and to deliver the ideas to the audience/listeners. The player should work so much over the poetic words in order to learn the theatrical language civilization and own it. In addition to that, it is not easy to look at the internal secrets of the words deeply and understand them.

The Kazakh poet Abai Kunanbaiuly bows his head towards the power of the word. Not only Abai Kunanbaiuly if we look at the poems of the most old time poets, it is not so difficult to understand this. The significance in every word and the compatibility in every row is as awaking, firing and making to think the human spirit. Although today we say that the poetic language is strong, today's poets who write poems that came from their heart to white pages cannot read commonly at the artistic level. Naturally, here the question as "why?" is arising.

The reason of this is the unfounded and meaningless music rhythm which is said as the recent songs and the songs of the modern times are seen with the eyes and put a sign into your

ear. The group of some artists sings the song by spoiling and transforming them to the ordinary words of the format, the number of the oynaksaiysy (bangle) and the rhythm. For example, the facts as the rhythm of the sound, opening and the width of the breath, the clear expansion of the words rise at the time of working with the words of the poem. Adversely, holding the tempo and emphasis that are suitable to the poetic system on the balance with high feelings, delivering the meaning of the idea in the poem to the heart of the listeners is necessary and should be the purpose of the transmitter. An ordinary listener could even understand that such a situation is very far from the art and poetry.

Those warnings should be kept in mind and work much in order to read the poem which will be read on the stage as Sahnedeokunulacaksiirin prose/fiction. The first, as well as the compatibility of the sound, the rhythm (rhyme) between the song rows should be protected without losing the idea of the poem or song which would be conveyed. The second, before reading the song/poem it should be cared for in terms of the mental structure of it. Because looking at the poem irresponsibly makes the negative effects on tempo and demur. The third, it should not be forgotten that the song would be written with a specific rhythm. Thus, for reading (singing) the song correctly, working hard and doing exercises are necessary. The fourth one is that you should find the demur between the rows of the song yourself. It should be in a harmony with the mental members of it in the rows or with the end of the song. The fifth one is that reading the song/poem correctly requires a big technical preparation, reading with a good diction, getting the ordinary stage breathe, noticing the sound and the idea correctly.

#### IV. TRAINING

The theatrical language as well as voice in the creativeness of the actor is very important. In order to develop a theatrical language and voice the actor must do special trainings on a regular basis. British scientist Michael McCallion in his fundamental research named "The Voice Book: For actors, public speakers, and everyone who wants to make the most of their voice)" notes: "Sometimes the actor gets round the problem of accepting a new voice use by putting it at the service of the characters he plays and doesn't use it in ordinary life... But if our habitual voice use is mechanically poor – back-to-front breathing, forcing from the throat or whatever our bad habit is, then by using it during ordinary everyday life we only reinforce that bad habit and this will make it so much more difficult to free the voice when we come to use it in public. The more we use a physical skill, the more accessible to use it becomes. In this way, using the voice well in ordinary life is a great help in our training" [11, p. 74].

*We bring you the example of an effective training for the development of theatrical language of the actor.*

- Choose any song. First read carefully and then determine the rhythm characteristics and measurement between the lines spaces of the song.
- Learn to make demur while reading the text (meaning the song)
- Read the text correctly. Control if the logical tempo and the demur are correct

- Determine the rhythm and the demur in the middle row of the text and control the logical partition and the compatibility with the rhythm demur. Study a lot over reading the text.

There are a lot of kinds of the songs. They are: hexameter (6 hinged poetry), blank verse, poems and others. Learn to read carefully when you meet any kind of song.

The player firstly passes from educating the voice and the breath, correcting the diction and the learning progress by studying over small texts, parts, monologues and poetry, lyrics. But the player should not remain limited with those mentioned ones and should develop him/her and study continuously in order to be appropriate to the tight rules of the stage. Working with the poetic text method firstly begins with examining the author's poem is well-rounded, that means understanding, perceiving, examining and knowing. Also the feature of the player's art is linked with the purpose and the creativeness.

At the time of the creativeness, the "word" art born out of the poet, "the word and the sense" art born out of the player. If it was not so, the audience could read the texts of the work him/herself instead of going to the theater in order to see the performance. It should not be forgotten that the "word" is not only a vocalization, at the same time it is a power that awakes the image and to get into the image, the lining under the word should be put forward. A schema is given below related that subject.

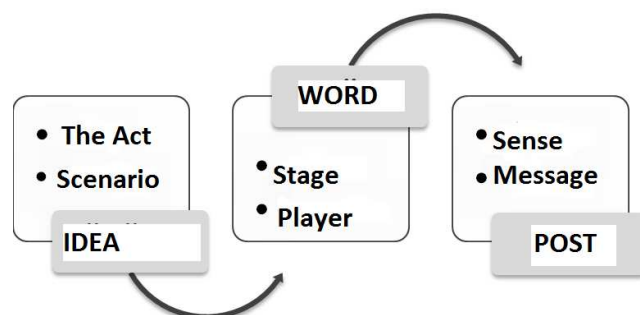


Fig. 1 "The description of the stage, language and the message (post)" by Ordabek Khozhamberdiyev

According to this schema, the description of the language and the message conveyed by the language on the stage is done as follows "A present event is handled or an event is created. This event takes forms firstly in the brain and then written on the paper and on the stage the player expresses the message well with all his/her abilities. As it seems, the "word" has different features to be conveyed. Those features are mental, physiological and physical. The mental features provide to make the speaking take form in the mind, the physiological features provide to prepare the speaking organs to transform that situation formed in the brain to the sound and also the physical features provide the sound to be perceptible".

To be able to speak meaningfully on the stage is a big art. Maybe, to be able to convey the idea of the poet, his/her world outlook and his/her feelings from the heart as such, also conveying the speech norms without breaking them to the ear

of audience in a fascinating way in adverse of a repellent way is the most difficult one.

It is an important responsibility for the players to vocalize the words appropriately as well as how the speaking appropriately and also writing in a true way is a necessity for the worthy (eyes open), and civilized people. Thus, "the word is the mirror of the idea". The meaning of Poetic art linked to the words. But on the stage, meaningless words are not important.

While the player undertaking the role in the lays/curtain, he/she arrives his/her goal whether he/she could add his idea/feelings to the idea in the authors play and if he/she plays as they live on the stage as in their real life. Thus, the fact should be examined, that with which method and which poetry and fancy measures the author handles his/her idea, after the author makes the subject and idea of his play definite. The life feeling (the main feeling) of the author should be checked, regularly measured, and appropriate rhythm as much as how the lines of poetry and the volatile measure that are based on the nature of poetry are tidy. The player awakes the scene through the words and makes it animated on the eye of the audience as a pen owner like a painter draws the images he/she ever saw around and felt.

#### V.CONCLUSION

In this article the author has done studies to give some information about the language, the theatrical language and the usage of it. If the theories about the rising of the language are examined well, the theories accept that the language rose as the spoken language. The speaking is not the sound or sounds that the air in our breast creates while getting out of our body. The sounds which are considered as the basic of the speaking should be said together according to some rules. Saying those sounds together according to some rules does not create the speaking.

So, the post used in the stage means, conveying a post raised in the brain to the person who listens by using the speaking organs with sound vibrations. In this description one of the important points to be careful about is that there should be a person to listen to word or speaking. The "word" is a communication in the stage. There should be a post for the communication. Providing communication means sending this post. So, the "word" used on the stage takes place between the sender and the receiver. The receiver is the listener, the sender is the speaker.

If the theatrical language is an important tool, the principles of it should be known. As it is known by everyone, Socrates says, "Let's speak and let me say who you are". Knowing the principles of the language which give your personality up helps to gather the attention of the audience and helps to be more careful during the speaking. Thus, in this article, the author referred to the importance of the theatrical language and some practical methods to develop the theatrical language have been advised to young professional players. As well as this, a graph has been given in a very simple and easy form, on conveying the word formed out of the idea, a post formed out of a word, and that message through player to the audience. The language is perceived as a very simple thing but in fact it has a very big importance. The theatrical language is so much

important as it is "as the yarn that the culture carpet is weaved from". Thus, it is a mirror in which the culture is reflected.

The theatrical language helps us to transfer our culture and our life style from one generation to another. The things that are done in a period could reach the next period by the means of the language. The efforts are not taken again and again to find the same things. This feature of the theatrical language makes the culture extended and rich.

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