

*Lecturer at the Department of Variety and Mass Spectacle Arts,
Uzbekistan State Institute of Arts and Culture
E-mail: mohishmuminova@gmail.com
ORCID: 0009-0003-6726-3454*

CONFERENCE ART AND ITS DISTINCTIVE FEATURES

Abstract. *This article examines conference art and its distinctive features as a form of performing art. It discusses the historical origins, formation, and development of conference art, as well as its role and significance in contemporary performing arts. Particular attention is paid to the historical relationship between conference art, theatrical performance, public speaking, mimicry, and puppet theatre. The article analyzes the importance of speech, improvisation, stage presence, communication with the audience, and performing skills in the work of a conference artist. It also considers the differences between conference art and other forms of performing art and highlights the professional qualities required of a conference artist.*

Keywords: *uzbek national art, contemporary art, performing arts, conference art, mimicry, puppet theatre, public speaking, stage speech, improvisation, performing skills.*

KONFERANSYE SAN'ATI VA UNING O'ZIGA XOS XUSUSIYATLARI

Annotatsiya. *Mazkur maqolada sahna san'atining bir turi sifatida konferansye san'ati va uning o'ziga xos xususiyatlari tadqiq etiladi. Unda konferansye san'atining tarixiy ildizlari, shakllanishi va rivojlanishi, shuningdek, zamonaviy sahna san'atidagi o'rni va ahamiyati yoritiladi. Konferansye san'atining teatr tomoshasi, notiqlik san'ati, mimika va qo'g'irchoq teatri bilan tarixiy aloqalariga alohida e'tibor qaratiladi. Konferansye faoliyatida nutq, improvizatsiya, sahnaviy joziba, tomoshabin bilan muloqot qilish va ijrochilik mahoratining ahamiyati tahlil qilinadi. Shuningdek, konferansye san'atining sahna*

san'atining boshqa turlaridan farqli jihatlarini ko'rib chiqilib, konferansiyaga uchun zarur bo'lgan kasbiy fazilatlar yoritiladi.

Kalit so'zlar: o'zbek milliy san'ati, zamonaviy san'at, sahna san'ati, konferansiyaga san'ati, mimika, qo'g'irchoq teatri, notiqlik san'ati, sahna nutqi, improvizatsiya, ijrochilik mahorati.

ИСКУССТВО КОНФЕРАНСЬЕ И ЕГО ОТЛИЧИТЕЛЬНЫЕ ОСОБЕННОСТИ

Аннотация. В данной статье рассматривается искусство конференсье как один из видов сценического искусства и раскрываются его отличительные особенности. Освещаются исторические истоки, становление и развитие искусства конференсье, а также его роль и значение в современном сценическом искусстве. Особое внимание уделяется исторической взаимосвязи искусства конференсье с театральным представлением, ораторским искусством, мимикой и кукольным театром. Анализируется значение речи, импровизации, сценического обаяния, взаимодействия со зрителем и исполнительского мастерства в деятельности конференсье. Также рассматриваются отличительные особенности искусства конференсье по сравнению с другими видами сценического искусства и раскрываются профессиональные качества, необходимые конференсье.

Ключевые слова: узбекское национальное искусство, современное искусство, сценическое искусство, искусство конференсье, mimika, кукольный театр, ораторское искусство, сценическая речь, импровизация, исполнительское мастерство.

The development of different types and forms of art is a dialectical process. Over time, artistic forms acquire new characteristics, develop in accordance with social and cultural conditions, and sometimes transform or disappear. The history of Uzbek national art also demonstrates the existence of numerous genres and forms of performance. Some of them have gradually disappeared, while others have ceased

to develop or have survived only within limited artistic circles due to historical and social changes. Examples include various forms of folk singing, storytelling, and narrative performance that were once widespread and popular

Mimicry and imitation represent one of the traditional forms of performing art that has its own history and artistic traditions. According to Farhangi Zaboni Tojik [2, 793-p], the Arabic word “muqallid” refers to a person who imitates the behavior, actions, and speech of others. This meaning reflects the fundamental essence of the art of mimicry and imitation. Mimicry initially emerged from the human tendency to reproduce and imitate actions, gestures, and phenomena observed in nature and society. Over time, talented performers developed these abilities into a form of entertainment and artistic expression. As a result, mimicry became one of the forms of folk performance and contributed to the formation and development of other performing arts.

The influence of imitation can be observed in the origins of theatre and puppet theatre. It is difficult to imagine the historical development of these forms of performance without considering the human desire to imitate reality through movement, gesture, voice, and action. An example of this tradition can also be found in Abdulla Qodiriy's famous novel *Bygone Days* (*O'tkan kunlar*). The novel contains a description of a folk performance in which a puppet representing the appearance of Muslimqul and Khudoyorkhan is shown to the audience. Behind the curtain, performers imitate the voices of the characters. Through this performance, the people express their dissatisfaction with the policies and actions of the khan and his officials. Thus, the performance becomes not only entertainment but also a means of expressing social attitudes [1].

Public Speaking and Stage Communication

The mastery of speech is one of the fundamental components of performing arts. In public speaking, three important stages can be distinguished: finding, selecting, and using words effectively. The first stage is connected with the speaker's vocabulary and ability to find appropriate linguistic resources. The second depends

on the speaker's taste, cultural level, and understanding of the audience. The third reflects professional skill – the ability to use words effectively in a particular communicative and artistic situation. The effective use of language requires knowledge of linguistic resources, including synonyms and expressive means.

At the same time, the performer must take psychological, ethical, and aesthetic considerations into account. Speech may be delivered either orally or in written form, but in stage performance the artist primarily communicates directly with the audience. A conference artist must be able to adapt speech, facial expressions, gestures, intonation, and overall behavior to the audience and the atmosphere of the event. Otherwise, the intended message may not reach the audience effectively [3]. The performer's main artistic objective can be regarded as a strategic goal, while the methods used to achieve this goal represent tactical means. Therefore, every tactical action should serve the overall artistic purpose. A professional performer must also be able to modify these techniques according to the situation, the character of the event, and the emotional atmosphere of the audience. For this reason, the ability to make speech lively, expressive, clear, and convincing is one of the essential components of performing mastery.

The Emergence of Conference Art

To understand conference art, it is necessary to examine its historical roots. The origins of this form of performance can be associated with the development of stage speech and the growing importance of the actor's ability to communicate with an audience.

Throughout the history of theatre, considerable attention has been devoted to speech. The artistic idea of a stage work is conveyed not only through visual means, directorial decisions, and mise-en-scène, but also through the performance and speech abilities of actors. The historical development of theatre demonstrates the importance of the performer's vocal and communicative skills.

The theatres of antiquity provide an important example. In the earliest forms of ancient theatre, the chorus occupied a central position. The chorus performed the

author's text and functioned as one of the principal forces guiding the dramatic performance. Later, individual performers with special acting abilities gradually emerged from the chorus. Actors began performing before large audiences in spacious theatrical structures. Under these conditions, speech became increasingly important for individual performers. Actors had to ensure that their words and monologues could reach spectators sitting at considerable distances. Masks were widely used in ancient theatre. In addition to their symbolic and visual functions, masks contributed to the projection of the performer's voice. In large amphitheatrical spaces, effective vocal delivery was essential for communication with the audience.

However, the ability to make speech audible alone could not determine the artistic quality of a performance. A successful theatrical production depends on the combination of a strong dramatic work, effective direction, and convincing acting.

In the predominantly comedic performances of antiquity, actors' verbal skills, wit, and improvisational abilities played an important role in increasing the popularity of theatre among the public. The ability to respond spontaneously to situations and communicate directly with spectators gradually became an important component of performing art [4].

Over time, the chorus lost some of its former dominance, while the individual actor became increasingly important. Theatre moved into enclosed performance spaces, and actors were required to rely more heavily on their own artistic abilities. Simply standing in one place or repeatedly performing within a limited *mise-en-scène* could make a performance monotonous. Therefore, actors had to engage and impress the audience through their individual performance skills.

Development of Performing Skills

During the European Renaissance, particular attention was paid to the development of the actor's comprehensive performing abilities. Actors were expected to possess a wide range of skills. They needed to sing, dance, perform

acrobatic movements, demonstrate strong acting abilities, and communicate effectively with audiences.

These qualities gradually contributed to the formation of a type of performer who combined various artistic skills within a single performance. Many of these characteristics can also be observed in modern variety and mass-performance arts.

The development of conference art can therefore be viewed within the broader historical development of theatrical and variety performance. The conference artist is not simply a person who announces the next performance or introduces participants. The artist performs a communicative and artistic function by connecting different elements of a program, maintaining the rhythm and atmosphere of an event, interacting with the audience, and creating a unified artistic environment.

Distinctive Features of Conference Art

Conference art differs from many other forms of performing art because the performer maintains direct and continuous communication with the audience. Unlike an actor who primarily performs within the fictional world of a dramatic character, the conference artist often addresses the audience directly and reacts to the actual situation occurring during the event.

One of the most important characteristics of conference art is improvisation. Although the performer usually works according to a prepared program, unexpected situations may arise during a live performance. Changes in timing, technical problems, reactions from the audience, changes in the order of performances, or spontaneous situations require the conference artist to respond quickly and appropriately [4].

Another important feature is stage speech. The performer must possess clear pronunciation, appropriate intonation, expressive voice, correct breathing, and the ability to maintain an effective rhythm of speech. Stage presence is equally significant. Facial expressions, gestures, posture, movement, eye contact, and the performer's overall appearance contribute to communication with the audience.

The conference artist must also possess psychological flexibility. Different audiences have different levels of attention, expectations, cultural backgrounds, and emotional responses. Therefore, the performer must be able to understand the atmosphere of the audience and adapt the manner of communication accordingly.

Thus, conference art combines elements of theatre, public speaking, improvisation, stage movement, and variety performance. Its distinctive character lies in the direct interaction between the performer, the program, and the audience.

Conference art has developed as a distinctive form of performing art based on theatrical speech, acting, improvisation, and direct communication with the audience. Its historical roots can be connected with the development of theatre, public speaking, mimicry, and other forms of traditional performance.

The main distinctive features of conference art are expressive stage speech, improvisation, audience interaction, stage presence, and the ability to adapt to different performance situations. Therefore, a professional conference artist needs not only strong speaking and acting skills but also creativity, flexibility, and a good understanding of audience psychology. These qualities determine the artistic effectiveness and significance of conference art in contemporary performing arts.

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