

## DISTINCTIVENESS OF CONFERENCE ART

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**Abstract:** *in this article we are talking about the specific features of the colloquial genre of entertainer, historical background and the formation of the profession of entertainer.*

**Keywords:** *art, stage, concert, genre, actor, entertainer, entertainer, ensemble, dramaturgy, skill.*

## СПЕЦИФИКА РАЗГОВОРНОГО ЖАНРА «КОНФЕРАНС»

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**Аннотация:** *в настоящей статье речь идет о специфических особенностях разговорного жанра «конферанс», исторических предпосылках и становлении профессии конферансье.*

**Ключевые слова:** *искусство, эстрада, концерт, жанр, актёр, конферанс, конферансье, ансамбль, драматургия, мастерство.*

Before we start talking about the art of conference, it is necessary to look at the past where this art has its roots. Because the origin of this art direction was the result of the attention paid to the speech of the actor on the stage in the history of the theater, we would not be mistaken.

In the history of theater, the issue of speech has been given great attention. It has been proven over the years that the author's idea in stage works is not only important with different means of expression or the impressive scenery of the director, but also with the performance and speech potential of the characters (actors). Based on this, we will look at the theaters of antiquity.

In the first performances of ancient theaters, the choir played the main roles, the choir performed the author's texts, and it was considered the main driving force of the performance. Later from the choir actors with special performance skills began to stand out. Actors began to perform in large arenas in front of thousands of spectators, where the question of speech came to the fore for a single actor. Ancient theater actors used large masks to convey words and monologues to a distant audience. The voice of the masked actor rang out and reached the last seats of the amphitheatres, like the Coliseum. Of course, it is good that the actor's text reaches the audience completely, but this does not determine the potential of the performance. Because a good performance is created through a good work, good direction and an admirable performance of the actor. The popularization of the theater among the people increased through the eloquence and artistic skills of the theater actors in the mainly comedic performances of that time. After a while, the choir left the performances. The theater, which moved to closed stages, began to believe in the power of actors. The actor was bound to make the performance boring by standing still or changing scenery. It became necessary for the actors to surprise the audience with their performance.

During the renaissance in Europe, great attention was paid to these issues. The acting skills of the actor increased. He had to be able to sing, dance, perform acrobatic elements, have strong acting skills, in short, he should have everything that a modern pop actor can do.

In the theater that developed in Italy in the Middle Ages, the genre of comedy began to dominate, and actors with the above-mentioned abilities began to appear in these plays. In the middle of the 16th century, this theater was the reason for the birth of the literally comic artistic theater called "comedy del arte". At the heart of this theater, stage works in the form of modern pop plays were created. In "comedia del arte" productions, the system of events is based on explained scripts, the actors must find the words they want in the direction of the story provided in the script, enter into dialogue, and in this way express a smoothly developing, integrated story. was

An actor should be in an active creative state while weaving the text of his role. This was the main requirement of a professional actor's performance. Only if he finds appropriate words and expressions in a harmonious relationship with his fellow actors, the development of the story can be added. The partner of this actor should be able to accept his words and gestures, enter the appropriate state and immediately make a word out of that word and an action out of that action. In addition to speech expression, all the actions that take place on the stage, including exaggerated posture and movement, are created by means of *badiha*. In this way, we can observe that the actor of the "comedia del arte" theater does not differ from the modern stage actor or conference actor.

In the theater of classicism, which developed in France in the second half of the 17th century, we can see cases similar to the methods of "comedies del arte". Moliere's comedies are a clear example of this idea. In his comedies, the performance of the actors came to the fore, and they were seen as the creators of the event. Moliere's actors were

seen on stage as possessors of sharp words and strong minds. Speaking and the way of working with partners on stage in a certain way is the impetus to lead the actors of this comedy theater to the street of professionalism.

Professional theaters began to be established in Russia in the middle of the 19th century. However, Russian theaters of that time were very different from modern theaters. There was no clear division in the team of actors of the first professional theaters. That is, actors continued to play roles in musical, dramatic, opera performances, and even ballets.

At the end of the 18th century, actors called "divertissements" appeared in Russian theaters. They mostly appeared on the stage before and after the performances. In these performances, the entertainers performed some pieces, arias, dances, monologues or poems of the characters, which were requested by the audience and they liked. As time went by, appearances in the performance of divertissements began to increase during the performances. Now they will perform in several parts of the plays. Actors began to prepare special numbers for themselves, wanting to show their capabilities to the audience at a higher level. This increased the audience's attention to the entertainers. Over the years, divertissements have become the most powerful part of Russian theater actors. They ranged from opera singers to dancers, from dramatic actors to comedians. It was the theater that gave rise to pop actors. Almost every year, new forces join the stage from the theater.

We all know that another root that produced pop actors in Russia is Russian folk songs. The Russian people have had their skomoroks since ancient times, that is, since the 11th century. The roots of Estrada acting in Russia are connected with the fans of this field. It would not be wrong to say that the Skomoroks were the first professional actors of the Russian people. They made a living with this profession. They have the opportunity to sing and dance, read and perform poems, epics, fairy tales, play Russian national musical instruments, acrobatic martial arts, play puppets, and train animals. those who are

18th century, a new generation of skomoroks was born. After that, the Russian people took a public view. Carousels, puppet theaters, circuses and concert halls appeared, and they took on the appearance of large-scale holidays.

A regular participant of such entertainments was "ded-zazivala". He also had a different name called "recomendor" (derived from the Russian word rekomendovat, to recommend), and they appeared on stage in brightly colored costumes. Their humor and jokes throughout the years gave the audience pleasure. Their place in shows and entertainments had many similarities with the role of present-day conference players in concerts.

19th century, the growth of large cities and the development of industry changed the living conditions and culture of urban dwellers. As a result, among the types of theater art, under the name of opera and ballet, performances that require high level of training from actors and large expenses from the theater gained a high status. It was the demand of the times. Because the entertainment places were created where the nobles with full stomachs, idols, and no worries could have fun when they were bored. Based on the needs of the bored, artistically expressed in a "large form" theater productions - three-act, two-act - were turned into shows with a break. The conditions created for the nobles, who were taking a break from the show twice, to talk to each other in the theater lobby and buffets, were favorable to them.

Thus, theaters showing performances in the "big form" during the day turned into centers where the nobles who were bored waiting for the show gathered together at night and where they could have fun and games to pass the time. In these theaters it was possible to see performances consisting of small numbers, like in modern pop theaters.

Of course, the historical stage of pop acting also existed in Central Asia. The fact that among our people such words as askingia, payrov, telling, curiosity, clowning, doormanship, boasting, etc., are the confirmation of this opinion. The influence of these genres on the emergence of our national pop music was very high. Such genres of folk interest have been preserved in their original form in the regions of the Fergana Valley.

The historical stage of our national pop genres mentioned above goes back a long time. In Central Asia, the art of clowning and doormanship is similar to the skomoroks in Russia, but in our country, clowns and doormen have a history of several thousand years. with their jokes and jokes, they sometimes caused the crowd to gather in one place. Trained animals, played with snakes, played on the gallows and earned a living by doing so. Central Asian clowns and gatekeepers trained and trained them for this profession from a young age so that their children could continue their profession. That's why a group of relatives and clans was formed in the group of gatekeepers. In such a team, an animal trainer, a gatekeeper, a tester of extreme conditions, wrestlers who lift stones, a clown were separate individuals, and the head of the family led the team. A clown appeared between each number, trying not to bore the audience. Here, too, the role of the clown was to fill the space between the numbers, like the conference.

Therefore, conference art did not come to us from Europe as a new direction of art, but on the one hand, it was watered through its historical roots.

"Confemier" comes from the French word "conferer" which means "speaker". The conference genre is one of the youngest pop genres.

Any concerts, festive parties, shows and similar events without a conference means the performance of a symphony orchestra without a conductor.

The role of the presenter at a holiday show or concert is very important. Konferansye is an artist who connects numbers belonging to different genres in the performance, is a high improvisationist and a variety actor who maintains the internal and external dissonance of the holiday. He fills the space between numbers, tries to raise the mood of the audience and, if necessary, the participants of the holiday, to share their pleasure. The role of the emcee in the performance is not limited to this. He not only tells the sequence of numbers during the concert, but also

notices and maintains its tempo and rhythm, harmony of behavior. A conference creator with a sharp mind, a quick eloquence and a strong sense of humor. requires being. He is an artist who combines all types and directions of art.

The speaker is the master, owner, host of the celebration or party, and those who attend the celebration are its guests. The audience, even other artists who are participants of the festival, are considered his guests. Therefore, as a host of the conference, it is necessary to welcome them with a generous spirit, to be able to enter their hearts and share their joy. They can laugh with pleasure from the "top" of the existing social flaws in our lives, they reveal the flaws, they speak little when necessary, they explain everything to the audience with the help of gestures and gestures, and they become his favorite actors. If, during the concert, the speaker notices a problem or a shortcoming, he knows very well how to get out of such situations. That is, he solves problems by himself without anyone's help. He can change the plans of the holiday, its script. He can accurately sense when the audience is getting bored or the audience is becoming unimportant, and he does not allow them to get bored with his jokes and humor. He amazes the audience with his performances between numbers, not only the audience, but also the interest of other actors. His voice is clear and his smiling face is radiant.

In this way, during the concert, the artist who meets the audience the most, who can know his psyche at a glance, became the speaker. Because the vocalist is replaced by another after one or two numbers. And the entertainer manages to perform his number between the numbers and leads the concert.

Yes, all of the above-mentioned features are required at the conference. The speaker must be at the peak of his acting abilities. Because, as we mentioned above, not only the audience, but also other actors watch his performance. That's why the conferences come from experienced and skilled actors. A young pop actor is a conference to grow for 10-15 years, he has to go through the school of experience. Rarely, only extremely talented actors can make it on short notice. Conferencing in a concert requires one-person, that is, single control, or two-person turn-by-turn control, and sometimes two-person simultaneous dialog control. The methods listed above are also used in these areas. Pairs - two men, one man and one woman, two women, and sometimes three, four, etc., are also observed conducting concerts. Such forms are related to the theme and idea of the concert or event.

Pop plays, unlike dramatic plays, do not necessarily have to be played on stage. It can be played in parks, circus arenas, recreation grounds, even on stage without curtains or backdrops, without any decorations. We mentioned these differences above. But when it comes to conference art, we found it necessary to mention them once again. Because when we talk about the nature of conference art, we see that these changes have a direct impact on this genre. It is natural that the changes will cause unforeseen complications to the behavior and performance of the conference. For example, if you imagine that the performance is played in a circus arena, the actor has to make sure that the audience is looking from all sides and that each of them can comfortably see and hear his act. The fluency of speech, the accuracy of facial expressions, the pure delivery of words to the audience, regardless of where and in what situation the performance is being performed, all these are required from a pop actor and especially from a conference during the performance. For this, a pop actor must have strong skills in performance and improvisation .

We must not forget that the conference is also the person who maintains the overall composition during the holiday. During dramaturgically based coserts, the lecturer considers it his duty to maintain the laws of dramaturgy. During the concert, he creates contradictions related to the laws of dramaturgy by himself, defines zavyazka (initial act-movement-node), culmination (climax) and razvyazka (solution) himself, and organizes numbers belonging to different genres. it is necessary to maintain the tempo-rhythm of the performance.

Most conferences use numbers belonging to the following genres when connecting numbers to each other: Poem, parable, feuilleton, anecdote, humorous etude, short interlude, monologue from a work, reprise, couplet, chant, song, aria and so on. Of course, before performing these, as much as possible, a genre that is not similar to the genre of the previous and subsequent numbers is chosen in the concert. The speaker's number should be short and concise, not boring, but he should also explain to the next artist and introduce him. He uses all his skills, patiently invites and observes each artist so that the audience listens carefully to the speaker introducing the next artist. He does not forget to be hospitable in any situation, to be respectful to the audience and other actors, respect and reverence. So, during the concert, the speaker should always remember that everyone is in the center of attention. In dressing, demeanor, behavior, behavior, in short, in all forms of culture, he should be an example to everyone and pay constant attention to it.

Like all actors' numbers, the number of the conference requires the raising of some current problem, its culmination, and the solution of that problem at the end. Donat Mechik, who worked in Russia in the 20s of the 20th century as a pop actor and in the conference field, and who researched the specific aspects of this genre, says the following about it: "All the numbers that should be performed during the concert have a common combination. together with the development, the fact that it was aimed at one goal in terms of artistic-ideological structure caused the appearance of pop shows, revues, music halls, and even performances based on the pop genre.

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