



SYNTHESIS OF ORATORY AND STAGE SPEECH IN MASS EVENTS AND THEATRICAL SHOWS

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Abstract The article examines, from both theoretical and practical perspectives, how oratory and stage speech merge in mass events and theatrical shows. It compares the logical and persuasive nature of oratorical speech with the figurative and performative nature of stage speech. The study argues that the speech of a host, compère or performer in a mass show brings these two fields together. The research draws on scholarly literature from the Uzbek school of oratory, stage speech pedagogy and the direction of mass performances. As a result, a system of speech competencies required of a mass event speaker is proposed.

Keywords: oratory, stage speech, mass performance, theatrical festival, host, speech technique, diction, intonation, audience, synthesis.

Introduction

In a mass event or a theatrical show, the spoken word performs two tasks at once: it persuades the listener and it creates an image on stage. The first task belongs to oratory, the second to stage speech. At Navruz festivities, Independence Day performances, festivals and concert programmes, the host, the compère and the actor reading the script fulfil both tasks as one whole. For this reason, studying the word of a mass performance only from the standpoint of oratory, or only from that of acting, is insufficient.

The impact of a mass performance on its audience is even wider than that of the theatre stage. The author of the first Uzbek textbook on the direction of mass festivals writes: «No theatre, not even the largest one, can influence as many people as mass festivals do».¹ Every word spoken before such a large audience demands great responsibility from the speaker.

Oratory itself is defined by its impact. A textbook gives the following definition: «The art of oratory is the mastery of conveying oral and written speech to listeners in a lively, expressive and impressive manner».² The words «lively» and «expressive» in this definition fully coincide with the

¹ Farhod Ahmedov. Ommaviy bayramlar rejissurasi asoslari: textbook. – Tashkent: Aloqachi, 2008. – P. 5

² R. Rasulov, Q. Mo'yidinov. Nutq madaniyati va notiqlik san'ati: study guide. – Tashkent: Tashkent State Pedagogical University named after Nizami, 2015. – P. 44



core requirements of stage speech pedagogy. Thus, the boundary between the two fields is largely conventional in practice.

Relevance of the topic. Institutes of arts and culture today teach «The Art of Oratory», «Stage Speech» and «Directing Variety and Mass Performances» as separate courses. However, an integrated theoretical model that unites this knowledge for the host of a mass event has not yet been sufficiently developed. In practice, shortcomings in a host's speech – formalism, lack of expressiveness, poor audibility in open spaces – reduce the overall impact of the event.

The aim of the study is to provide a theoretical basis for the synthesis of oratory and stage speech in mass events and theatrical shows, and to propose a model of speech competencies for the mass event speaker.

Research objectives:

1. To identify the common and distinctive features of oratory and stage speech.
2. To show the specific conditions under which speech is used in a mass performance.
3. To analyse the main forms in which the synthesis appears (host, compère, orator-actor).
4. To systematise the competencies of the mass event speaker.

Scientific novelty. The article offers a comparative analysis of sources on the Uzbek school of oratory, stage speech pedagogy and the direction of mass performances from a single perspective of synthesis, and on this basis develops a practical competency model.

Research Methodology

The following methods were used:

- Comparative-analytical method – theoretical views on oratory and stage speech were compared.
- Source analysis – definitions and quotations from Uzbek textbooks, study guides and scholarly collections were checked against the original texts and page numbers.
- Historical-typological method – the evolution of speech functions was traced from the ancient chorus leader to the modern compère.
- Systematisation and modelling – the results were summarised in a table of competencies for the mass event speaker.



The theoretical basis of the study comprises K. S. Stanislavsky's teaching on the expressiveness of the word, the views of the Uzbek school of oratory on the qualities of speech, and the compositional principles of directing mass performances.

Literature Review

The sources on the topic fall into three groups: oratory and speech culture, stage speech pedagogy, and the direction of mass performances.

Sources on oratory. One of the main sources of Uzbek oratorical theory is S. Inomkhodjayev's book «Notiqlik san'ati asoslari» [Fundamentals of the Art of Oratory]. It classifies the types of oratory and, alongside political, academic, judicial and religious oratory, distinguishes social-ceremonial oratory. The festive and congratulatory speeches delivered at mass festivals belong precisely to this type.

The study guide by R. Rasulov and Q. Mo'ydinov describes in detail the communicative qualities of speech: correctness, accuracy, purity, logic, expressiveness and appropriateness.³ The authors cite S. I. Ozhegov: «A high level of speech, a high culture of speech, is the ability to express one's thoughts correctly, precisely and expressively by means of language». The guide also explains the notion of *sukhandon* (master of the word, master of ceremonies), which is directly relevant to mass events: «He is active at various festivals, before the broad public, at ceremonies and events, at assemblies and evening gatherings».

Sources on stage speech. Stage speech is studied as an integral part of acting. D. Yuldasheva defines it as follows: «Stage speech is a professional means of the actor's expressiveness that includes clear pronunciation, emotional expressiveness, correct breathing technique and control of the voice, in order to convey the image of a character or an idea convincingly to the spectator».⁴

Notably, the part of this definition about conveying «an idea convincingly to the spectator» fully coincides with the goal of oratory. A. Sayfiddinov, who made a major contribution to the development of Uzbek stage speech pedagogy, defined the actor's task as follows: «The dramatic actor faces the task of turning the written speech created by the author into oral speech»⁵. The host of a mass event likewise turns the written text of the script into living oral speech.

³ R. Rasulov, Q. Mo'ydinov. Nutq madaniyati va notiqlik san'ati: study guide. – Tashkent: TSPU, 2015. – P. 20–28

⁴ Dinara Yuldasheva. Osobennosti stsenicheskoy rechi v teatre kukol (Problemy i ikh reshenie) article // Sahna nutqi masalalari: muammo va yechimlar: proceedings of the national scientific-practical conference. – Tashkent: Zamon poligraf, 2025. – P. 64

⁵ A. Sayfiddinov. Adabiy asar va ijrochilik mahorati. – Tashkent: Fan, 1980. – P. 5



Sources on directing mass performances. F. Ahmedov's textbook reveals the specific conditions of a mass festival and the tasks of the director and the scriptwriter. F. T. Egamberdiyev's study guide covers the direction of variety and mass performances in connection with the history of theatre. P. Tashkenbayev's article is devoted to the word on the variety stage. He writes about the spoken genre: «The spoken genre, in all its diversity, is precisely the genre that defines the artistic specificity of variety art».⁶

The analysis shows that the three groups of sources approach one issue – the impact of the word on the audience – from different sides. Yet studies that unite them into a single system are few.

Main Part

1. Common and Distinctive Features of Oratory and Stage Speech

Oratory and stage speech serve one goal: influencing the audience through the word. The orator's task is clearly defined in the literature: «An orator is a person who influences other people through the word in order to affect their behaviour and activity».⁷

In oratorical theory, expressiveness is regarded as the main quality of oral speech: «The expressiveness of speech mainly refers to the process of oral speech». Drawing on B. N. Golovin, the authors define expressive speech as «speech that takes into account the attention and interest of the listener and the reader». For the orator, therefore, the listener stands at the centre.

In stage speech, the image stands at the centre. K. S. Stanislavsky said about the nature of the word on stage: «For the actor, the word is not just a sound but a means of bringing images to life. Therefore, in stage communication one must speak not only to the ear but also to the eye».⁸ The requirement to «speak to the eye» is equally relevant for the mass event speaker: in a large open space, the listener perceives the word through a visible image.

The table below compares the two fields.

Criterion	Oratory	Stage speech	Synthesis at a mass event
Main goal	To persuade the listener and move them to action	To bring an image to life and convey an idea	Persuasion and image-making together
Speaker	The orator speaks in their	The actor speaks in the	The host speaks in their own

⁶ Pulat Tashkenbayev. Magiya estradnogo slova: article // Sahna nutqi masalalari: muammo va yechimlar. – Tashkent: Zamon poligraf, 2025. – P. 37

⁷ R. Rasulov, Q. Mo'ydinov. Nutq madaniyati va notqlik san'ati: study guide. – Tashkent: TSPU, 2015. – P. 54–55

⁸ cited after Farhod Ahmedov. Ommaviy bayramlar rejissurasi asoslari: textbook. – Tashkent: Aloqachi, 2008. – P. 32



	own name	name of a character	name, but within a stage image
Source of text	The orator's own text, often improvised	The author's text	A blend of script and improvisation
Contact with audience	Direct address	Usually through the «fourth wall»	Direct address, interactivity
Main technical means	Logic, argument, composition	Breath, voice, diction, intonation	Both systems in full

2. Specific Conditions of Speech in a Mass Performance

A mass performance differs fundamentally from the theatre stage. According to F. Ahmedov, the traditional components of theatre – dialogue, monologue, cue, stage direction – are not central at a mass festival. Moreover: «In addition, the actor is not required to enter deeply into the image».⁹ This shows that at a mass event, purely theatrical speech gives way to an oratorical speech based on open address.

The second important condition is non-repeatability. The author writes: «Unlike a theatre performance, a festival show is presented only once». The host, therefore, cannot correct a mistake at the next performance; their speech must be perfect at the first and only attempt.

The third condition is the scale of the audience. The requirement placed on the director fully applies to the host as well: «The director of mass festivals must always be able to find a way into the hearts of thousands of people and to engage them in the common cause». Before thousands of people, being heard and understood becomes the first condition: «If the spectator does not understand the main event taking place on stage, or if in the crowd the participants cannot be seen or heard, can one speak of the expressiveness of the mise-en-scènes? Certainly not».

The fourth condition is direct communication with the spectator. This tendency is growing in contemporary theatre as well: «Today, influencing spectators is becoming the norm in theatre. The convention of the fourth wall is no longer accepted as universal».¹⁰ The disappearance of the fourth wall brings the actor closer to the position of the orator.

3. Main Forms of Synthesis

⁹ Farhod Ahmedov. Ommaviy bayramlar rejissurasi asoslari [Fundamentals of Directing Mass Festivals]: textbook. – Tashkent: Aloqachi, 2008. – P. 4

¹⁰ Farrukh To'khtayevich Egamberdiyev. Estrada va ommaviy tomoshalar rejissurasi– Tashkent: Uzbekistan State Institute of Arts and Culture, 2017. – P. 22



3.1. Historical roots: from the chorus leader to the orator-actor. The synthesis is not a new phenomenon. F. T. Egamberdiyev writes about ancient theatre: «That is, the activity of the crowd, song, dance and the operation of various technical means were directed by the chorus leader». The chorus leader is the historical predecessor of today's host.

At the beginning of the twentieth century, V. E. Meyerhold combined the rally and the performance. When E. Verhaeren's «The Dawn» was staged: «The Dawn was staged in the form of a rally-performance. Orator-actors addressed the spectators directly from the stage». The very term «orator-actor» is a precise expression of the synthesis under study.

3.2. The compère as the professional embodiment of synthesis.

The host of a variety concert combines the qualities of the orator and the actor. P. Tashkenbayev writes: «The art of compèring demands wit, a talent for improvisation and the ability to talk with the audience».¹¹ The author especially emphasises improvisation: «The art of improvisation is the most important gift in the work of a compère».

The Uzbek school of compèring rests on national oratorical traditions. According to P. Tashkenbayev, the first Uzbek compères – Yusufjon Qiziq Shakarjonov, Mirshohid Miroqilov and Khoji Siddiq Islomov – widely used the artistic techniques of the *maskharaboz* and *qiziqchi* folk theatre (folk comedians) and of *askiya* performers (masters of witty verbal duels). *Askiya* is a distinctive form of national oratory: «An askiya performer must be quick-witted and speak with many meanings, humorously, impressively and with allusions» Thus, in the Uzbek variety word, the oratorical heritage and stage performance have merged naturally.

3.3. The stage as a rostrum. The similarity between the theatre and the oratorical rostrum is also noted in the literature: «The stage is such a rostrum that from it you can freely speak of your pain, your joys and other feelings».¹² This idea shows that the stage and the rostrum complement each other.

3.4. Working on the word. F. T. Egamberdiyev writes about the German director H. Laube: «In working on the word, the use of voice, pronunciation and stress increases expressiveness». This requirement confirms that stage speech technique serves the goal of oratory – expressiveness.

¹¹ Pulat Tashkenbayev. Magiya estradnogo slova article // Sahna nutqi masalalari: muammo va yechimlar [Issues of Stage Speech: Problems and Solutions]: proceedings of the national scientific-practical conference. – Tashkent: Zamon poligraf, 2025. – P. 38

¹² Farrukh To'khtayevich Egamberdiyev. Estrada va ommaviy tomoshalar rejissurasi: study guide. – Tashkent: UzSIAC, 2017. – P. 11

3.5. The synthesis of the script word.

At a mass event, the host's word is built on the script. F. Ahmedov defines the task of the scriptwriter and the director precisely through the notion of synthesis: «The organisers of a festival, especially the scriptwriter and the director, bear great responsibility for tasks such as the topicality of the materials used, the accuracy of documents and facts, and their synthesis by means of artistic styles».¹³ The accuracy of facts is a requirement of oratory; artistic style is a requirement of stage art.

Results and Discussion

The analysis revealed that the speech of a mass event speaker consists of three layers. The first layer is content and composition taken from oratory. The second is technique and performance taken from stage speech. The third is adaptation to the conditions of a mass performance: scale, one-time delivery and direct communication.

On the basis of these layers, a model of seven competencies for the mass event speaker is proposed.

№	Competency	Content	Main source
1	Logical-compositional	Speech plan, coherence of ideas, conciseness, time management	Oratory
2	Technical-vocal	Breath, vocal power and projection, diction, audibility in large spaces	Stage speech
3	Figurative-performative	Speaking in one's own name within the image of the script; «speaking to the eye»	Stage speech, acting
4	Interactive-communicative	Direct contact with the audience, managing attention	Oratory, variety compèring
5	Improvisation	Quick and apt response in unexpected situations	Compèring, <i>askiya</i> tradition
6	Stylistic adaptation	Register suited to the genre of the event: solemn, lyrical, humorous	Directing mass performances
7	National-cultural	Use of the traditions of <i>sukhandon</i> , <i>askiya</i> and folk comedy	Uzbek oratorical heritage

The improvisation competency in the model requires special comment. Among the requirements for the modern director of mass festivals, F. Ahmedov points out that «the ability for

¹³ Farhod Ahmedov. Ommaviy bayramlar rejissurasi asoslari: textbook. – Tashkent: Aloqachi, 2008. – P. 14



artistic improvisation must be very high». Since the host is the director's «voice» on stage during the event, this requirement applies to them directly.

The stylistic adaptation competency follows from the aesthetics of mass performance: «As for mass festivals and performances, this art must always be heroic and romantic, with poetic, figurative and epic content, and take a monumental form». A monumental form, in turn, demands elevated pathos, a wide intonational range and clear logical stress in speech.

The main problem related to the interactive-communicative competency is stage fright. F. T. Egamberdiyev writes about the actor's attention: «Whether the actor wants it or not, first of all the spectator draws their attention». ¹⁴ Before thousands of spectators, this effect is multiplied. For this reason, exercises in stage attention should accompany oratorical exercises in the training of hosts.

The discussion shows that the most delicate point of the synthesis is the balance between thought and feeling. One of Stanislavsky's precepts to actors expresses this balance precisely: «Let words not outrun thought, and let thought not outrun feeling». For the orator, thought comes first; for the actor, feeling. The mass event speaker must keep both in a single rhythm.

Conclusion

In mass events and theatrical shows, oratory and stage speech function not separately but as a single system. The study leads to the following conclusions.

1. Oratory and stage speech serve a common goal: influencing the audience through the word. They differ in the speaker and the source of the text: the orator speaks in their own name, the actor in the name of a character.
2. A mass performance does not require deep immersion in an image, is presented only once and addresses an audience of thousands. These conditions bring speech closer to open address, that is, to the oratorical form.
3. The historical roots of the synthesis go back to the ancient chorus leader. It developed further in Meyerhold's «orator-actors» and in the modern art of compèring.
4. The Uzbek variety word is closely linked with national oratorical traditions – *askiya*, folk comedy and the art of the *sukhandon*. These traditions can serve as a resource in training today's hosts.

¹⁴ Farrukh To'khtayevich Egamberdiyev. Estrada va ommaviy tomoshalar rejissurasi [: study guide. – Tashkent: UzSIAC, 2017. – P. 49



5. A model of seven competencies for the mass event speaker is proposed: logical-compositional, technical-vocal, figurative-performative, interactive-communicative, improvisation, stylistic adaptation and national-cultural.

Practical recommendations. Higher education institutions of arts and culture would benefit from introducing a special course, «The Speech of the Mass Event Host», for students of directing variety and mass performances. In this course, stage speech technique exercises should be combined with training in oratorical composition and improvisation. Hosts should also receive practical training in open-air acoustics and microphone work.

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