

CURRENT PROBLEMS OF MODERN VARIETY ART

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Abstract: *the author, an experienced director, teacher and critic, makes an attempt to holistically consider variety art as a special sphere of performing arts, analyzes its specific patterns and genre nature. The study is based on extensive historical and methodological material.*

Keywords: *art, culture, stage, theory, technique, methodology, genre, specificity.*

АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОВРЕМЕННОГО ЭСТРАДНОГО ИСКУССТВА

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Аннотация: *автор, опытный актер, режиссер и педагог, делает попытку целостного рассмотрения эстрады как особой сферы исполнительского искусства, анализирует ее специфические закономерности. Исследование базируется на обширном историческом и методологическом материале.*

Ключевые слова: *искусство, культура, эстрада, теория, методика, методология, жанр, специфика.*

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*“Everyone knows that each sovereign state has its own unique history and culture, the true creator and creator of which is rightfully the people ...”
Sh.M. Mirziyoyev*

Today in Uzbekistan, there is an acute task of forming among young people those values that are associated with the choice of personal priorities, determining their place in the renovation processes, in real and hypothetical reality. And in this regard, art as an integral part of modern cultural and transformational processes is given special importance.

This is confirmed by the Decrees of the President of the Republic of Uzbekistan Sh.M. Mirziyoyev “On measures to further develop and improve the sphere of culture and art”, “On measures to further improve the management system in the field of culture and sports”, “On further improvement of the system of postgraduate education”, Resolution of the Cabinet Ministers of the Republic "On the further development of variety and song art", indicating the interest of the state in creative processes aimed at supporting various forms of creativity, on the spiritual and moral perfection of the individual.

In the conditions of world globalization, art serves not only as an identifying feature, but also provides visual examples of socio-behavioral, moral and ethical culture and spiritual and moral ideal, to which the great thinkers and philosophers of the East have always called for in spirit and accomplishments. Fulfilling its aesthetic, educational, entertaining functions, it answers many questions of being, what young people ask when they face one or another moral choice.

And in such cases, the paths often lead to the stage: it is understandable, accessible, attracts the attention of almost all segments of the population with its democracy, lightness, dynamism, colorfulness, originality, humor, critical attitude to the philistine environment and human shortcomings.

Clarity, simplicity and conciseness, mobility, rhythm of action, grotesque provisions and minimalism of the attributive part, as well as “mask” - closed, “mask” - ajar, naked, pointed “truth” are attracted.

Variety wins doubly by combining elements of different arts - theater, music, choreography, cinema, circus, painting, design and, consequently, directing, scenography, sound engineering, acting, dancing, vocal, plastic, pantomime skills, being in a more advantageous position compared to other synthetic compounds.

Having received wide distribution throughout its centuries-old existence, having won a mass audience, the stage preserves in general those forms that gave it a start; takes on a guise that ties it to local customs and traditions.

With the advent of television, the popularity of the stage is growing exponentially. It not only overcomes geographical, linguistic, racial, religious boundaries, unites people on the basis of love for variety art, but also enters every home, becoming an integral part of every person's life.

By the middle of the 20th century, pop music had firmly established itself in the Central Asian region, representing a kind of fusion of Eastern European and Central Asian culture, with a preponderance of modern generalized themes, modern composer music and not without imitation of experienced variety artists - singers, instrumentalists, dancers, artists of speech and original genres.

In the second half of the last century in the republics of Central Asia (Uzbekistan, Kazakhstan, Turkmenistan, Tajikistan, Kyrgyzstan) the national variety repertoire was noticeably enriched. Built on local original themes and national melody, visual solutions and traditions of performing culture (acting, singing, dancing), it is marked by the search for its own language with elements of stylization.

Professional creative forces are being attracted to variety art: playwrights, composers, stage directors, instrumentalists, artists, choreographers and performers, emphasizing the "young" nature of variety art as an art and as a field of activity for young talents. This circumstance affected the nature of the variety work, which, in addition to talent, required enormous spiritual, mental and physical energy, as well as a keen sense of time, which is manifested in the external and internal appearance, the well-being of the characters.

Each national stage puts forward its own ideological and artistic concept, its own local version, in which universal genre features are combined with local ones.

What is remarkable about the Central Asian stage, if we consider it as an integrity, due to territorial, historical and cultural characteristics, common language traditions, customs, religion, as well as poetic and musical forms?

Is it possible to talk about the existence of a national stage with its own internal definitions, the uniqueness of lexical, expressive resources, which is a part of art that knows no geographical boundaries, diverse, polysyllabic in forms and genres of art?

What is the difference between each individual national stage within the region, if there are common features? What is the stage on a global scale? What distinguishes the world stage from the continental or regional stage? Are there regional and universal specifics in variety art?

The answers to these questions are embedded in the practice itself and require a deep study in terms of the patterns of development and functioning, the identification of global, regional and local- ethnic features of the variety art of Central Asia.

In the process of mutual influence of cultures of different peoples, united in a regional cultural community, two interests collide - globalization and integration.

If globalization, together with the technologization of all aspects of the life of a modern person, with the universalization of production, social functions, leads, as a rule, to the blurring of linguistic, confessional, ethnic boundaries and the expansion of Western mass culture, then integration contributes to the mutual enrichment and understanding of various national cultures, which are characterized by their own unique characteristics. It is one of the most important components of world civilization.

Within the framework of the Central Asian region, each individual national culture, having universal features, as well as common features with closely related cultures, happily preserves its ethnic identity. This is facilitated by the social policy of independent states that have proclaimed the revival of historical memory, respect for artistic traditions, and the preservation of continuity.

The stage, in turn, has, on the one hand, "local" properties, and on the other hand, it becomes part of the international show business. The region has its own specifics associated with the unity of the universal, regional and ethnic principles in creativity. But there are also development difficulties, as well as problems of self-determination - towards the East or the West, towards folk roots or world standards, towards variety "standards" or "stamps" in music, original genres, performances, or towards one's own discoveries, new forms and decisions.

And this can be understood. Variety is a serious cultural factor that has a huge power of influence on the youth audience; this is an indicator of many processes that signal the mood, the spiritual state of society and the demand for this or that variety genre, this or that collective, performer, creative group by various segments of the population.

Thanks to the entertainment, emotional involvement in the world of the holiday, ethical, aesthetic content, the stage is perceived not only as an art, but also as a social phenomenon that is sensitive to social changes, opening up the possibility of self-knowledge and self-improvement for the viewer. Within the framework of the region, it is also comprehended in the context of intercultural interaction - a process that is so interesting, having its own preferences, as difficult and ambiguous. Since we are talking about a hierarchy of complex communication links, about the problems of interaction and coexistence in the conditions of world globalization.

Mutually enriching itself at the regional level and taking its place in the global integrating space, the national stage forms a unity of national and regional, national and universal, universal, which is formed not by summing up individual cultures, but by selecting and synthesizing its best examples that have overcome narrow ethnic boundaries. Such is the dialectic of this creative process, which ensures the constant movement, enrichment and renewal of art as an eternal process of searching for its place in a changing world. All of the above in the complex is a huge area of special research and actualizes the topic of this article.

It is no coincidence that in recent decades, the interest of scientists in this type of creativity. M. Kagan wrote about the synthesis of the arts, about the stage as a whole and its genre-species features T.Shah -Azizova, A.Zis, V. Vanslov, S. Tsimbal, Y. Barboy, D. Zolotnitsky, Y. Smimov- Nesvitsky, E. Markova, J.-L. barro, A. Rumnev, A. Anastasiev, V. Frolov. A notable contribution to "variety studies" are the works of S. Klitin "Variety as a kind of art", "Director on a concert stage", "Variety - problems of theory, history and methodology", where the author shares his own practical experience and theoretical knowledge in this area, coming to interesting theoretical generalizations.

M. Zakharov, M.Rozovsky write about the nature of entertainment, which also concerns the stage. About the skill of the director and actor of the dramatic and musical scene, about many aspects of professional stage art that formed the basis of variety art - the fundamental works of K. Stanislavsky, V. Nemirovich- Danchenko, V. Meyerhold, A. Tairov, M. Chekhov, M. Knebel, B. Zakhava, G. Christie, G. Tovstonogov. Theatrical pedagogy, closely related to the process

of preparing stage actors, is devoted to the works of S.Gippius, M.Sulimov, Z.Korogodsky.

In view of the variety of forms of variety art, many questions arise related to the definition of genre features, typological and specific features of individual variety performances and numbers.

Answers to questions about what a variety mask expresses: the inner world and appearance of a character, characterization, reincarnation, concealment or exposure of the essence, the presence or fixation of dominant features, one or another idea, thought behind the mask can be found in the works of Yu.Borev "On the comic", V. Propp "Problems of comedy and laughter", where a comparison of stage and drama theater as art forms is also carried out, positive and negative aspects of interaction are analyzed.

S. Yutkevich writes about the difficulties associated with staging a variety performance or number. "Making a good performance, even if it only takes a few minutes, is very difficult. And it seems to me, the author notes, that these difficulties are underestimated. Maybe that's why I respect and appreciate the art of those who are sometimes somewhat disparagingly called entertainers, giving them a not very honorable place in the unwritten scale of professions"

The foregoing speaks in favor of the scientific problem raised in this dissertation, where special attention is paid to the methodological and technological tasks of creating a variety act in creative practice.

The Uzbek traditional theater with its repertoire, multipart performances, characteristic features of acting, certain genres of the circus art of Uzbekistan became the objects of study of M. Rakhmanov, M. Kadyrov, T. Abidov. M. Rakhmanov in the monograph "Uzbek theater from ancient times to 1917" traces the historical path of theatrical, dance and circus heritage. The traditions of the Uzbek theater of maskharaboz and kyzykchi, based on the synthesis of the arts, have been studied in detail by M. Kadyrov, T. Abidov and others.

Of particular value are information about the use of the oral tradition of the word and music, singing, dance and pantomime by the ancient theater; about the specifics of the performing culture, which is characterized by a free improvisational spirit, plastic expressiveness, sharpness of colors, a wide sound amplitude of speech, a clear rhythmic organization of stage movement. It should also be emphasized the simplicity of plot construction and composition, lightness, humor and entertainment. This is what laid the foundation for the variety art of Uzbekistan at the origins of its creative understanding.

Separate genres of modern pop music, in particular music, are covered in L. Yusupov's PhD "The Problem of Sound in Uzbek Variety Art of the 1990s". In the books of B.Saifullaev, J.Mamatkasymov, M.Umarov, in the scientific articles of the teachers of the USIAC, regularly published in the yearbook, the issues of education of actors and stage directors and mass performances are reflected.

There are no special studies, the subject of which would be the study of the theoretical and cognitive content and the main directions of the formation and development of modern variety art in Kazakhstan, Kyrgyzstan, Turkmenistan, Tajikistan. But there is a fairly extensive historical and not numerous historiographic literature that forms the prerequisites for conducting this kind of research.

Collections of articles devoted to topical issues of literary criticism, art history and folklore, musical, theatrical, variety, choreographic art of Kazakhstan in the context of the world artistic process, published by the Institute of Literature and Art named after M. Auezov, Kazakh National Academy of Arts and others.

Of particular importance for the present study are the works of Kazakh scientists - educators, ethnologists, ethnographers, historians, art critics, devoted to the study of the specific features of the traditional artistic culture of the Kazakh people, including the fundamental works of I. Altynsarin, H. Argyntaev, Ch. Valikhanov, U. Dzhanibekov, B. Erzakovich, A. Zataevich, A. Kazykhanov, T. Kishkashbaev, B. Kundakbaev, K. Murataev, L. Bogatenkova and others.

It should also be noted the works of O. Kaydalova "Traditions and Modernity", who established the general patterns and features of the development of theatrical art in the Central Asian republics, V.Yankovsky, who for the first time illuminated the process of formation and development of the main genres and forms of professional musical art of the Kyrgyz people, V. Berezkin, dedicated to Kyrgyz scenography, dissertation research by J. Imankulov "Creativity of Ch. Aitmatov and the stage" and etc.

The whole evolution of the theatrical culture of the Tajik people from its origins to the present is reflected in the fundamental research of the founder of the Tajik school of theater studies N. Nurjanov, such as the Tajik Folk Theater, Tajik Theater. Essay on history", "Traditional theater of Tajiks" (in 2 volumes), "Theatrical and musical life of the capital of the Samanid state (XI X - XX centuries)".

Some aspects of Tajik comedy are considered in M.Sharopov's monograph "Comedy on the Tajik Stage", which is the first experience of a holistic presentation of information about Tajik comedy, its genres, types, directions of development. The works of E. Ugrinovich, L. Khasanova, M. Dzhurabekova and others contain important information about the life and work of a number of masters of the Tajik stage, about the history of the formation and development of the national acting school.

The historiography of the art of Turkmenistan has a variety of literature from journal articles to fundamental monographic opuses. Among those worthy of attention is A.Mameliev's dissertation research "The relationship of national theatrical cultures and the development of acting art at the present stage (based on the Russian and Turkmen drama theater)".

For all the value of the available scientific literature, which to some extent concerns variety art as a form of art in general and, to a lesser extent, variety art in individual countries, one cannot but note the paucity of works on the history and theory of Central Asian variety art; lack of theoretical research devoted to identifying general regional

trends and national characteristics, universal and national-specific properties, methodology, technology, typology of variety art, both in the national and regional space, including the experience of preparing staging and performing resources, taking into account the traditions of acting, vocal , choreographic schools.

The study of these aspects is an urgent task of modern art history science and pedagogical practice, engaged in the education of creative personnel.

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