

STAGE EMBODIMENT OF VARIETY WORKS

Rashidov M.R.

*Rashidov Mahmud Rasulovich – Professor,
DEPARTMENT OF VARIETY ART AND MASS PERFORMANCES,
STATE INSTITUTE OF ARTS AND CULTURE OF UZBEKISTAN,
TASHKENT, REPUBLIC OF UZBEKISTAN*

Abstract: *this article deals with the complex and diverse nature of variety works. Paramount importance are the generic, specific and genre features of performances, which necessarily find expression in the specific expressive means used by the artist. The variety of variety genres, sometimes the most unexpected combination of them, present a serious difficulty for the director of variety programs.*

Keywords: *art, theatre, stage, performance, genre, form, style, number, artist.*

СЦЕНИЧЕСКОЕ ВОПЛОЩЕНИЕ ЭСТРАДНЫХ ПРОИЗВЕДЕНИЙ

Рашидов М. Р.

*Рашидов Махмуд Расулович – профессор,
кафедра искусства эстрады и массовых представлений,
Государственный институт искусств и культуры Узбекистана,
г. Ташкент, Республика Узбекистан*

Аннотация: *в настоящей статье речь идет о сложной и разнообразной природе эстрады. Важнейшее значение имеют родовые, видовые и жанровые особенности эстрадных произведений, которые обязательно находят выражение в специфических выразительных средствах, используемых артистом. Многообразие эстрадных жанров, порой самое неожиданное их сочетание, представляют серьезную трудность для постановщика эстрадных программ.*

Ключевые слова: *искусство, театр, эстрада, спектакль, жанр, форма, стиль, номер, артист.*

T. Terevskova's dissertation research notes that "on the stage, the concept of "genre" (as it happened historically) means, first of all, the main expressive means that create an artistic image in the performance (colloquial genre, vocal genre, instrumental genre, original circus genres, etc.). And in this sense, the stage is probably the most multi-genre form of spectacle. In theater, the genre is understood as a general aesthetic category. If you pay attention to this difference between the terms "genre" and "variety genre", then you can avoid terminological discordance in the future [1].

"Genre," writes M. Kagan, "is a general category of the morphology of art, and its ambiguity and diversity are deeply natural, as they are generated by the versatility of the structure of art. At the same time, in each art form, the general laws of genre differentiation operate in a special way, depending on which facet of the structure of artistic activity is of primary importance in this art form, and which is of secondary importance. Therefore, each type of art has its own "set" of genres, in which, next to the genres common to the whole family of arts, there are genres specific only to one or another type [2].

The artistic structure of variety works is complex and varied. The most important are the generic, specific and genre features of the works, which necessarily find expression in the specific expressive means used by the artist. The variety of variety genres, sometimes the most unexpected combination of them, present a serious difficulty in the typology of variety genres.

The most unresolved theoretical problems of variety studies are terminological discrepancies in the typology of varieties of variety genres, which are due not only to personal preferences or conceptual beliefs of researchers, but reflect the objective complexity of this kind of task.

Probably, in the first place in the classification it is necessary to put the specific difference. Musical art is the basis of vocal and instrumental performances, circus - original and sports circus, choreographic - classical and variety dance, synthetic art of the dramatic play of a theater actor - speech varieties of numbers.

The species originality of various arts makes it possible to determine the generic affiliation of variety numbers, which accumulates their varieties into certain groups (speech, music, circus, choreographic genus). In turn, the generic specificity of these groups is subdivided into separate variety genres, and in some cases into subgenres.

As you know, in art history in general, the genre generalizes related features that are characteristic of certain groups of works of art. It is difficult not to agree with the figurative expression of G. Tovstonogov: "Every work in one way or another reflects life. The way of reflection, the author's point of view on reality, refracted in an artistic image, is the genre [3].

Each art form has its own system of genres. With regard to the stage, it must be added: it has many faces, as, probably, in no other form of art. I. Sharov extremely accurately named one of his books "Many Faces of the Stage" [4], since the latter really has a lot of facets, forms, varieties. Sometimes it seems that she has no rules, but only exceptions - her manifestations are so different.

In the analysis of the general patterns of the methodology for creating a variety act, the complexity is not only the natural multi-genre nature of variety art. The point is also that in variety studies the term "genre" has two meanings, determined both by the genre of literary dramaturgy of a variety work, and by the expressive means through which the artistic image is embodied.

Despite the apparent differences, both meanings are inextricably linked with each other, since they constitute the harmonious unity of a work of art.

Variety is no exception here, since this situation is not alien to other types of art. In musicology, too, "the concept of a genre acquires two semantic shades: with an orientation toward internal features, that is, a direct characteristic of the musical content, and toward external features [5]. "In painting, this is a characteristic of the genre in terms of expressiveness (easel, watercolor, pastel), as well as in terms of its inner essence (portrait, landscape, still life), etc. Pantomime, for example, is considered a variety genre. But at the same time, such a number can be solved both as a drama, and as a farce or a tragicomedy.

Thus, in variety studies, the meaning of the term "genre" means:

- combining numbers according to expressive means, with the help of which an artistic image is created (word, singing, dance, gymnastics, tricks, etc.);

- combination of numbers according to the nature of dramaturgy and emotional and semantic impact on the viewer: comedy, drama, lyric, etc.

In creative practice, "variety genre" means, first of all, the unification of numbers on the basis of the commonality of expressive means, which are, as it were, the hallmark of a particular number. But in each individual genre, one can also find its varieties, which depends not only on the historically established canons, but also on the creative individuality of the performer, who is able to push the established traditions.

"Variety art," wrote E.Kuznetsov, "combines a variety of genre varieties, the commonality of which lies in easy adaptability to various conditions of public demonstration, in the short duration of the action, in the concentration of its artistic means of expression" [6].

That is, the systematics of variety genres gives only a general idea of their structural patterns, without limiting the possibilities of traditional expressive means.

Main variety genres (*colloquial, vocal, original and variety-circus, instrumental-musical, dance*) have their own subgenres. Often they use a wide expressive complex, which makes it possible to note the presence of a more complex synthesis of arts. For example, in a musical feuilleton, an actor can talk, sing, play musical instruments, use plastic tricks and elements of pantomime. The original genre can be combined with speech, music; vocal - with dance, etc.

In these complexes, the main, defining expressive means is always singled out. Therefore, the main methodological principle of creating a variety act is impossible without a clear genre dominant.

No matter how well popular singers dance, they belong to the vocal, not the dance genre. No matter how much the master of words dilutes his numbers with elements of the original genre, he remains an artist of the speech genre.

The study of the morphology of variety genres is associated not only with the structural classification of works, but also with the methodology for creating a particular number.

References / Список литературы

1. *Teterevkova T.I.* Problemy vzaimodeystviya sovremennogo dramaticheskogo teatra i estrady: Diss. ... kand. iskusstv. SPb., 2002. S. 11.
2. *Kagan M.S.* Morfologiya iskusstva. L.: Iskusstvo, 1972. 440 s.
3. *Tovstonogov G.A.* Zerkalo stseny. T. 1. T. 2. L.: Iskusstvo, 1980. S. 173.
4. *Sharoyev I.G.* Mnogolikaya estrada. M.: Vagrius, 1995. S. 122.
5. *Tyulin YU.N.* Muzykal'naya forma. M.: Muzyka, 1974. 177 s.
6. *Kuznetsov Ye.* Iz proshlogo russkoy estrady. M.: Iskusstvo, 1958. S. 19.
7. *Qodirov M.X.* Temuriylar davri tomosha san'atlari. T.: San'at, 2007. 216 b.