

VARIETY SHOW

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Abstract: *it is difficult to overestimate the importance of the variety spectacle in the life of modern society as the beginning of a multi-component, mass one, contributing in its best examples to the formation of personality, the spiritual development of a person. Accumulating in itself, to a large extent, everything valuable that has been accumulated in the process of historical evolution, it serves as a powerful tool for influencing the aesthetic consciousness of people.*

Keywords: *art, actor, director, stage, genre, form, type, creativity, experience.*

ЭСТРАДНОЕ ПРЕДСТАВЛЕНИЕ

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Аннотация: *значение в жизни современного общества эстрадного зрелища как начала многосоставного, массового, способствующего в лучших своих образцах формированию личности, духовному развитию человека, трудно переоценить. Аккумулируя в себе в значительной степени все ценное, что накоплено в процессе исторической эволюции, оно служит мощным инструментом воздействия на эстетическое сознание людей.*

Ключевые слова: *искусство, актер, режиссер, сцена, жанр, форма, вид, творчество, опыт.*

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What is a "presentation"? In Russian, it is ambiguous and has several meanings. The most common epistemological and artistic (from lat. ars , artis - art, science, craft) understanding of this term.

Italian researcher A.Banfi in the article "The nature of the spectacle" identifies two main features of medieval ideas (effectiveness and collectivity) and divides them into three main types.

These are spectacles "social in themselves" (festivities, street events), in which there is no role division into actors and spectators; these are isolated spectacular phenomena that have their performers and spectators with a clearly expressed participation of the latter in the performance (ceremonies, rituals, ceremonies); these are spectacles as independent phenomena that have an artistically organized form (theater in the broadest sense).

In almost all scientific studies, the history of performance is considered, as a rule, in the aspect of ideology and organization of mass festivities, which are divided into sacred ritual games and festive fun or, in the figurative expression of M. Eliade, into "sacred and mundane".

The origins of theatrical mass spectacles, probably, should be sought in the ancient ritual traditions of different peoples associated with the onset of spring, sowing, harvesting; with games, dances and songs, ancient beliefs and deities representing the forces of nature. These holidays laid the foundation for many types of art that developed within the framework of theatrical performances, and then gained independence.

Folk festivals, ritual performances, including a rite of honoring the spirits of ancestors with elements of theatricalization, according to which a person close in kinship with the deceased person (son or brother) put on a mask and copied the manners and speech of his ancestor, also played a role in the emergence of variety performances in Uzbekistan, emphasizing that the connection with him is not interrupted, that he lives with them, in them and around them.

Sometimes they held the mask in their hands, talking to it, answering for it, entering into a kind of dialogue. This form of coexistence of a living and imaginary face eventually found a place in the Uzbek traditional theater "Maskhara" and, perhaps, formed the basis of future variety forms.

As a result of a long evolution, formation and selection of specific means of expression, pop performances today embody the unity and diversity of genre -species forms, united by a holistic concept of a cross-cutting or numbered meaning. Associated with the socio-cultural processes of modern society, they build a bridge between reality and art, artistically shaping, comprehending, generalizing this or that real event.

National holidays in honor of major historical dates significant for the whole country, occupying an increasing place in public life and performing the most important social and humanizing , spiritually transforming functions, cannot do today without a variety block, which is given a special position in concert programs.

Being a bright, spectacular, mass, accessible art, the stage today requires figurative richness, originality, bold searches and decisions, without which it risks falling behind life. In order to better organize, prepare, create variety

works of all types and genres, deep professional knowledge is required not only in the field of the history and theory of variety art, but also in directing, scenography, performing arts and audience perception.

The question of the nature, content and significance of variety performances is both relevant and complex, being due to the prevalence of the phenomenon itself and the variety of its functions: from social and moral to hedonistic, entertaining, etc.

Overestimate the significance in the life of modern society of such a spectacle as the beginning of a multi-component, mass one, contributing in its best examples to the formation of personality, the spiritual development of a person. Accumulating in itself, to a large extent, everything valuable that has been accumulated in the process of historical evolution, it serves as a powerful tool for influencing the aesthetic consciousness of people.

The relevance of the problem of synthesis of arts in art as one of the most striking artistic manifestations that require scientific and theoretical understanding is increasing, acquiring, especially over the past decades, a wide universal significance. This is one of the "eternal" mysteries of the creative process, the essence of which is expressed in the desire of artists to create a complex, integral structure that can more deeply, more fully and multifacetedly express the generalizing image of the era, the image of a person with his moral, spiritual, worldview values as the main object of art.

Synthesis of arts, understood as voluntary connection, combination, organic union of equal, finally formed, independent types of art, is the result of the interaction of various principles that overcome the "conflict" and form a new artistic and synthetic reality. The universal regularity of the synthesis of arts is contradiction and its overcoming.

The following types of synthesis are distinguished: as an opportunity to combine various arts in order to enhance figurative expressiveness; as artistic creativity in the form of a group of synthetic arts, characterized by fusion and indivisibility individual components. In it, those heterogeneous elements interact and combine, with the help of which a new phenomenon in art arises.

The theory of interaction and synthesis of the arts has a broad and universal meaning. It provides the key to understanding the viability of complex social structures and serves to preserve their organic nature.

The synthesis of the arts, in turn, contributed to the birth of "synthetic" performances, in which the word, music, plasticity, action are equivalent components.

"Synthetic arts are those types of artistic creativity that represent an organic fusion or a relatively free combination of different types of arts that form a qualitatively new and unified aesthetic whole" [1. 119 p.].

This is, first of all, a dramatic theater that combines literature, acting, music, scenography; musical theater, including ballet, which combines dance, music, painting, action; opera and operetta based on music, singing, plastique, elements of ballet, stage movement; this is pop art, representing the most diverse set of art numbers soldered to each other with the participation of an entertainer in the form of songs, dances, recitations, illusionism, acrobatics, theatrical shows, clownery, with a predominance of a comic element, and most importantly, that "they are involved in a spectacular series spectators" [2. 120 p.].

The synthesis of color, sound, dance, words, elements of the theater creates a modern variety show . Shifts, mergers of styles, genres are the result of searches in all directions, examples of renewal inherent in creativity and dictated by time.

The interpenetration of different types of art also has its own boundaries, which are historically determined, changeable, but carried out within the specifics of a particular genre, the specifics that is its identifying feature.

That is, synthesis as a formative principle in art implements the idea of consolidating, accumulating artistic and aesthetic searches, means of expression with the aim of revealing the essence of the image as fully as possible, enriching, deepening its philosophical , aesthetic, ethical, humanitarian content.

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