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THE ROLE AND SIGNIFICANCE OF VARIETY ART IN THE DEVELOPMENT OF ACTING

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Abstract: This article provides a scientific and theoretical examination of the role and significance of variety art in the development of acting. It analyses the distinctive features of variety art, its close relationship with acting skills, and its creative potential. It also explores the stage activities of variety performers, the art of character creation, the integration of speech and physical expression, and the use of musical and rhythmic means of expression. Particular attention is paid to the development and refinement of a variety actor's creative potential and to the importance of establishing direct artistic communication with the audience. The article also considers the place and prospects of variety art today.
Keywords: variety art, acting skills, stage culture, performing arts, character creation, stage expression, actor, musical and rhythmic expression, audience.

Аннотация: В данной статье проводится научно-теоретический анализ роли и значения эстрадного искусства в развитии актерского мастерства. Анализируются специфические особенности эстрадного искусства, его неразрывная связь с актерским мастерством и творческие возможности. Также раскрываются сценическая деятельность эстрадного актера, мастерство создания образа, гармония речи и пластики, а также возможности использования музыкально-ритмических средств выразительности. В статье особое внимание уделяется формированию и совершенствованию творческого потенциала эстрадного актера, а также важности установления непосредственного художественного общения со зрителем.
Ключевые слова: эстрадное искусство, актерское мастерство, сценическая культура, исполнительское искусство, создание образа, сценическое выражение, музыкально-ритмическая выразительность, зритель.

When discussing theatre, it is appropriate to recall the views on theatre expressed by the great educator Mahmudkhoja Behbudi: "Theatre is a lesson in moral instruction… it speaks the truth without favouring anyone and reveals the truth… The consequences arising from the benefits and harms of common habits are shown vividly in the theatre, so that everyone may be moved by what they see, abandon bad habits and be encouraged to do more good… Theatre halls should not be places of buffoonery, but schools of instruction; actors are teachers of morality." Indeed, theatre is an integral part of the cultural and spiritual development of a nation. By passing national values, customs, holidays and ceremonies from generation to generation, theatre serves as a school of example that deepens people's thinking. Theatre is one of the brightest and most influential manifestations of spirituality, as it has a direct impact on the audience. A sincere connection and dialogue emerge between the stage and the audience, spiritually and emotionally enriching both performers and spectators. In other words, a two-way influence takes place. Within an hour and a half or two hours, a theatrical performance can tell a story about contemporary or historical events, change the thoughts of those sitting in the auditorium,

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and leave an indelible mark on their hearts. Therefore, the importance and responsibility of theatre are exceptionally great today: its principal task is to educate citizens, especially the younger generation, as well-rounded individuals with strong will and convictions. Theatre refines the human soul, enriches and beautifies the spiritual world, and inspires people to pursue goodness. Theatre is a complex, collective art that influences the human psyche through its own expressive means. The actor is one of the central figures of theatrical art; without an actor, there is no theatre. The actor is the undisputed king of the stage.

Art is an important means of enriching the human spiritual world, artistically understanding events and phenomena in society, and expressing them through images. Performing arts are particularly significant because they create direct communication between the performer and the audience. In this process, the actor is not merely a person who performs a particular text or musical composition, but an artist who embodies an artistic idea and influences the audience's emotions. Contemporary stage practice requires actors to work in various genres and forms, consciously control their voice, body, facial expressions and movements, and attract the audience's attention. These features are especially evident in variety art, which brings together different forms of performance—including speech, music, singing, dance, humour, satire, parody and short theatrical sketches—on a single stage. UNESCO also describes the performing arts as a broad field encompassing music, dance, theatre, pantomime and other forms of expression.

Characteristics of the art of the variety performer. Throughout the history of world art, alongside theatre, the art now commonly known as "variety art" has been one of the most popular forms of entertainment. It is known by different names in different countries: music hall in Great Britain, variety and cabaret in France, and show and revue in the United States. In Uzbekistan, it has traditionally formed an integral part of people's cultural life under the broad concept of public spectacle. The concept of spectacle has a very wide meaning: dance and song are forms of spectacle, while wrestling and other traditional sports have also attracted public attention as spectacles, providing people with recreation and entertainment.

In its broadest sense, the term "variety" refers to different forms of public entertainment and stage performance. Its main feature is the ability to combine various genres and expressive means in a concise, impactful form that is accessible to the audience. In variety performances, the performer's individuality, distinctive stage presence and ability to establish contact with the audience play an important role. In his textbook devoted to the history of variety and mass spectacles, Ma'mur Umarov studies the historical development and forms of performance in this field as a distinct area.

Variety art is not limited to singing or musical performances alone. It includes vocal performance, dance, the art of speech, monologues, comic sketches, parody, pantomime, clowning, presenting, and various forms of public entertainment. Although each genre requires its own performance techniques, they are united by the performer's stage expressiveness and live interaction with the audience. The artistic value of a variety performance is determined not only by outward appeal or technical ability. The relevance of the chosen subject, clarity of artistic interpretation, credibility of the character and culture of performance are also important criteria. Therefore, it is incorrect to regard variety art as something trivial or merely entertaining. At its best, it can combine aesthetic pleasure with spiritual, educational and social meaning.

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Variety art broadens an actor's professional capabilities. In traditional drama, an actor often creates a character within the framework of a full-length production and a dramatic situation. In variety performance, however, the actor must attract the audience's attention within a short time, communicate the situation quickly and express an artistic idea concisely. This process requires concentration, a clearly defined stage objective, a sense of internal rhythm and economical use of performance techniques.

First, speech technique is an essential professional foundation for a variety actor. Clear pronunciation, diction, proper breath control, vocal range and intonational variety ensure that a performance is understandable and expressive. The actor should not simply recite the text, but reveal its meaning, underlying objective and emotional tone. Stress and pauses are particularly important in comic monologues, parodies and publicistic performances.

Second, physical expressiveness and movement are important components of an actor's characterisation. Posture, walking, gestures, facial expressions and the rhythm of movement help reveal a character's personality and psychological state. If movement is not connected to meaning, it appears artificial; in contrast, physical actions arising from an inner objective make the character more convincing. For this reason, variety actors should regularly practise physical exercises, rhythmic movement, dance and elements of pantomime.

Third, musicality and the ability to sense rhythm have a special place in variety performance. Music can determine the pace, mood and emotional direction of stage movement. An actor should not perceive music merely as background accompaniment, but understand its dramatic function and harmonise the performance with its melody and rhythm. The interaction of speech, music and performance creates the unified artistic form of a variety production.

Fourth, improvisation is one of the important indicators of a variety actor's skill. Unexpected situations, audience reactions or technical changes may occur during a live performance. In such circumstances, the actor must respond appropriately without losing the stage objective. However, improvisation does not mean lack of preparation: it relies on thorough professional training, observation, quick thinking and knowledge of the conventions of the genre.

THE HARMONY OF WORD, MUSIC AND MOVEMENT IN CHARACTER CREATION

The character created by a variety actor is often presented in a concise stage form. Therefore, it is important to select the character's defining features and express them clearly. By observing and analysing the character's age, social status, personality, habits and attitude towards events, the actor identifies the details necessary for the performance. These details should not remain at the level of external imitation; they must be connected with the character's inner content.

While speech reveals the intellectual direction of a character, music and rhythm strengthen its emotional impact, and physical movement gives visible form to its meaning. The coordination of these means transforms a performance into a unified artistic phenomenon. For example, in a comic characterisation, the pace of speech, an unexpected pause, facial expression and precise movement can create a humorous effect. In a lyrical performance, vocal timbre, breathing, restrained physical expression and musical tone convey the character's subtle emotions.

Communication with the audience is also an integral part of the character-creation process for a variety actor. The performer must sense the audience's mood and response while maintaining performance discipline. Addressing the audience, responding to its reactions and naturally incorporating them into the stage situation make the performance more lively. In doing so, the actor should not

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sacrifice the content merely to win the audience's attention; every interaction should serve an artistic purpose.

THE DEVELOPMENT OF VARIETY ART IN UZBEKISTAN AND NATIONAL TRADITIONS

In the history of Uzbek stage performance, forms such as folk oral creativity, traditional music, dance, askiya (verbal improvisational wit), comic performance and clowning have played an important role. These traditions required performers to respond quickly, observe carefully, speak eloquently, express themselves physically and establish direct contact with the audience. As modern variety art developed, this national performance experience increasingly merged with new stage forms.

The creative experience of artists such as Tamarakhonim and Muhiddin Qori-Yoqubov, as well as their practice of bringing elements of national song and dance to the stage, had considerable historical significance for the development of Uzbek variety art. In later periods, the expansion of radio, television and concert activities contributed to the popularisation of variety performance. During the years of independence, interaction between national musical heritage, contemporary genres and new performance technologies became even more active. National identity in variety art is expressed not only through costumes, decorations or the use of traditional melodies. It is also reflected in the performer's worldview, speech culture, artistic taste, folk humour and musical thinking. Therefore, a contemporary variety actor should study the national performance heritage in depth and, while understanding its expressive methods, find creative solutions that meet the needs of today's audiences. In Uzbekistan's system of professional actor training, variety acting exists as a separate educational specialisation. The teaching of variety acting in relevant programmes at the Uzbekistan State Institute of Arts and Culture demonstrates the place of this field in professional training. Alongside acting skills, the educational process places importance on stage speech, vocals, dance, physical expression, rhythm and mastery of genre-specific features.

REQUIREMENTS FOR THE CONTEMPORARY VARIETY ACTOR

In today's information and media environment, variety performers work not only on stage but also on television, internet platforms and at various public events. This requires skills in performing in front of a camera, conveying meaning in short formats, using technical equipment correctly and communicating with different audiences. At the same time, technical capabilities cannot replace an actor's live performance skills.

Above all, a contemporary variety actor must have strong professional training. The actor should regularly work on voice and speech, maintain physical fitness, develop musical hearing and a sense of rhythm, and analyse works from different genres. Knowledge of literature, history, music and contemporary cultural processes also broadens the actor's worldview and enriches the possibilities for creating characters. The popularity of variety art places considerable responsibility on performers. A performance presented to the audience should be not only entertaining, but also substantial in content, aesthetically accomplished and consistent with ethical standards. Humour and satire can have positive social force only when they serve the artistic understanding of problems in life rather than humiliating human dignity.

In conclusion, variety art serves as an important creative school in the development of acting skills. Its diversity of genres requires actors to master speech, vocals, physical expression, rhythm, facial expression, improvisation and communication with the audience in an integrated manner. These skills

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broaden an actor's performance range and help them work freely and confidently in various stage situations.

The analysis shows that the artistic impact of variety art depends on the harmony between words, music, movement and the performer's individuality. If one of these elements is weak, the unity of stage expression is diminished. Therefore, in training variety actors, it is advisable to integrate theoretical knowledge with practical exercises, individual performance with ensemble experience, and national traditions with modern stage technologies.

The future development of Uzbek variety art is closely connected with in-depth study of the national performance heritage, the development of performance schools, the search for new dramatic and musical forms, and support for the professional potential of young artists. Thus, variety art is not only a field that expands an actor's creative capabilities, but also an important means of enriching national stage culture and establishing effective artistic communication with the audience.

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