



The Distinctive Features of Variety Acting

Feruza Suratovna Jalilova

Associate Professor, Uzbekistan State Institute of Arts and Culture, Uzbekistan

<http://dx.doi.org/10.18415/ijmmu.v10i6.4917>

Abstract

This article provides information about the distinctive features of the variety acting, its differences from theater acting, issues of aesthetic taste required of the variety actors, development of the fantasy of the variety actors.

Keywords: *Actor; Play; Script; Theater; Stage; Performance; Word; Story; Anecdote; Music; Song, Dance; Partner*

Introduction

From time immemorial, along with theater, the art form called “Variety art” in the modern language has been the most popular means of entertainment among people. This art is called differently in different countries: music hall in England, variete, cabaret in France, show, revue in the USA. In Uzbekistan, it has been a part of the cultural life of the people under the name of performance, which has a broad meaning. “The concept of “performance” has a very broad meaning: dance, song, performance, even wrestling and other traditional sports have attracted the public’s attention with the name “performance”, and through them, people have had fun and written their hearts” [1].

“Variety art” in a broad sense is a general expression of entertainment popular artistic, literary, musical, dance performances and other genres and forms, in a narrow sense—a stage professional, versatile, multi–genre art form.

If we compare theater and variety art, we can see that both are performing arts. If the theater expresses the reality of life through a literary work (play, script) in the medium of character, variety performance tells a story about life through art forms such as words, music, song, and dance. There are differences between a variety actor and a theater actor. A theater actor works with scenery, costumes, music, and other components of a performance. If he is a variety actor, he doesn’t even need decorations. Because in variety art, the aesthetic impression shown to the theater audience is mainly realized through the actor.

A variety actor expresses his thoughts and ideas in 10–15 minutes using his talent—song, dance, plastic, pantomime, story, monologue, curiosity.

A variety actor is seen as an artistic narrator who brings scenes of life to life through acting. This score indicates that a variety actor is versatile and has high professional skills. A variety actor acting in front of thousands of viewers must be able to show his skills as a creator and as a spiritually perfect person. It goes without saying that this variety actor is very talented and well-trained.

Literature Review

The teaching manual “Acting skills (the art of variety acting)” created by professors and teachers of the Department of Variety and Public Performance Arts says: The ease of perception, popularity, and audience characteristics of variety art do not affect its content. The variety art, like other arts, reflects the perception of the times with its means and contributes to the development of culture.

According to Gershuni, “Estrada is about personality, it demands personality from the actor. Only those who can develop their personal characteristics, have their own number and program, and creativity can attract the audience and be successful on the stage for many years”.

“Stage personality is, first of all, a mental image”, writes K.S. Stanislavsky, “it is the artist’s view of his creation, it is an artistic look with which the artist looks at the world, people, and creation” [2].

M. Umarov’s textbook “History of Estrada and Public Shows” defines it as follows: the Latin concept of variety art is specially raised for showing a show, meaning a place, that is, a stage. By the end of the 19th century, this concept began to mean individual, small-scale creation. A dramatist creates a play, a director creates a play, and an actor creates an image. All three processes are embodied in one person, who creates a small form of spectacle—called a numberer. Spectacle—the art of creating numbers has been called variety music since the 20th century. The person who created the number and performed it at the level of art began to be praised as a variety actor.

And in the stage called variety art, there will be no curtain, “horizon” behind the stage, next to it—a stage, a machine that rotates the stage. It differs from a specially equipped theater stage [3].

Research Methodology

The variety art requires direct communication between the actor and the audience. A variety theater actor assumes that the viewer has a sense of humor, and that he must understand the character of a comedy. The process of laughing at flaws requires the actor to communicate directly with the audience in order to prompt action. Laughing at flaws is a sign that a person is getting morally healthy. When using exaggeration, a variety actor has to be extremely sensitive to the norm. Charlie Chaplin said about it: “I’m afraid of exaggerating too much or touching someone’s sensitive spot, exaggeration can only be smoothed out with a good laugh” [4]. The uniqueness of the variety actor is seen in the combination of drama and comedy, tragedy and eccentricity. An example of this is the work of Charlie Chaplin, the great actor of the 20th century.

Regardless of what role the actor plays on stage, he educates the audience spiritually and aesthetically. Before educating the audience, the level of the actor must be sufficient in terms of culture. If the audience feels that the actor performing a role on the stage is insufficient in terms of level and culture, that’s all, then he will not recognize the artist himself or his art. Because the audience feels the actor until his every breath, the actor leads the audience behind him through the events, even when he moves from one scene to another, he follows every step of the actor whether he passes without losing his position or not, therefore, the audience can never be deceived.

In addition to our opinion, we add the words of the State Prize laureate, Associate Professor Makhmud Rashidov about this profession:

“Smaktunovsky has a saying: You can’t play a role, in fact, an actor should become that person while playing a role on the stage, live on the stage as the character from the inside, from the heart. An actor makes a mistake if he hides the music, lights or costumes on stage and thinks that the audience will not notice, see or know my mistake. The audience feels and knows the actor from every step to his breath” [5].

One of the differences between a variety actor and a theater actor is that he communicates directly with the audience. In the theater, the actor acts as an ensemble with the actors playing a role in the performance, and his communication with the audience is realized through this image. Such is the nature of theater art. A variety actor does not need to appear in the necessary means of expression for the role, such as make-up and wigs. Therefore, the audience sees the variety actor as he is and evaluates him based on his artistic ability, education, skills, and professional level.

The actor is entrusted with very responsible tasks. According to his profession and nature, he is a person who gives spiritual food to the people and therefore, he is always in front of people’s eyes both on the stage and in life. That is, an actor has no right to speak about a beautiful idea and goodness on stage and act contrary to it in life. In other words, in life, he should be an example to people with his moral beauty, culture and spiritual perfection.

Estrada acting is a creation based on specific aesthetic requirements. An actor should be able to show his talent in different genres in this theater.

The variety show is presented as a combination of works of different genres. Words, stories, anecdotes, music, songs, dances—the actor should be able to create a natural scene and a natural transition from one to the other depending on the situation.

One of the most important aspects that differentiates a variety actor from a theater actor is a matter of taste. A variety actor writes for himself, because only he knows what he wants, chooses imported music, becomes his own world.

A variety actor works without decorations. After all, he can use stage lights regardless of whether the role he is playing is in the dark or, on the contrary, in a bright place. To a variety actor, stage lights act as both a partner and a specific location. A variety actor uses some small details to further reveal his image.

For example: if an actor were to parody Michael Jackson, he would only need one detailed hat. We can witness Khusan Sharipov portraying the image of a wise man with only one pair of glasses in the film comedy “Vodillik kelin” filmed by Ali Khamroev, an honored artist of Uzbekistan.

A variety actor experiences the development of events together with the audience. He conveys to the audience where, how, and under what conditions the event is taking place through his behavior, plasticity, facial expressions, stage speech techniques and his skills. At the basis of all the above-mentioned features of a variety actor is the matter of taste.

As mentioned above, when choosing each image, costume, music, stage lights, and details, the actor should work with taste first of all. Because every audience has a different nature. Among them there is a sensitive audience, some may like the role played by the actor and some may not like it. With this in mind, a variety actor should surprise the audience with his performance by showing a show that will be liked by everyone. For this, he should pay great attention to what time, where, in what situation, and what will happen in the role he plays, and a number of similar questions.

A variety actor must literally be an advocate for his role. Why is it not happening? What is missing from my performance? What should I do? Where should I improve my performance skills and with a series of similar questions, he should educate himself in order to improve his creative skills. He should always strive for excellence, try to rid himself of his shortcomings and defects.

A variety actor's favorite dish (in the creative sense) has to be "tracking". After all, every character he plays is based on observations. If we describe it in the image of a tree, it is like watering a tree, taking care of it from time to time, cutting off unnecessary branches, and then it sprouts, grows, enlarges, and reaches the level of bearing fruit.

A variety actor must constantly follow people and animals on the streets, among people, in nature and at every step. It is the observation that keeps the actor strong at the base of every image he creates. Every year, the quality level of an actor who has been watching him grows, and he becomes a brilliant artist.

Estrada has a concept of norm. What does this mean? When working on the image of a variety actor, he should pay close attention to another important concept of standards. Whether it's a long monologue or a speech, the variety actor should immediately pick it up, read it, understand the main meaning or what the author wants to say, make it understandable to the audience and deliver it. As for the issue of time on stage, here too, every number should be in time. If the audience cheers up the actor, who is making him laugh with his performance, the actor laughs even worse, saying that the audience is laughing, but it may not be the same, and he may be dragged into a trance. In such cases, the actor has to be very careful not to overdo it.

The imagination of a variety actor must be strong. He must take the audience to his unnatural worlds and convince them through his skill. While performing a role on the stage, the variety actor should take the energy from the audience, improvise on the stage in order to enrich his performance, and connect the findings from the situation to the performance. An actor should burn like a big fire on stage.

The variety actor is considered one of the masters of mature and, most importantly, folk art. It can be specially recognized that he accepts every reality in his performance as his own and can convince the audience of it. Do not listen to any of his jokes, he tells each one as if he were experiencing it himself. There are many interesting events or people with surprising character in life.

The creator observes each of them in life and uses them wisely during his performance. Observance and thoroughness, constant reworking on himself ensure that his creations are unrepeatable and performed to their own unique rhythm. He feels that he owes it to the people to always share a laugh. This means that he must work with great responsibility.

The more difficult it is to shock the audience, the more difficult it is to make them laugh. To be tragic as well as to be comic requires life experience and great skill along with innate ability. Only then the artist will be in the language of the people, in the network of circles. A comic actor can please the people only if he perfectly masters the art of laughter. After all, there are many types of laughter: from a sweet smile to a hearty laugh, from a smile to a smile...

Improvisation, meaningful gesture and movement, sharp diction and rich sound apparatus are the main tools of artistic expression in his variety acting. How expressively the actor performs his role, how he can interpret human qualities that cannot be given by any dress, mask and make-up, amazes and gives pleasure. The fact that an artist can change his appearance is the most important miracle.

A variety actor should also fully master the art of playing without words. Acting without saying a word is a sign of great skill. It is necessary for an actor to reveal every movement and position of a person, multifaceted behavior through pantomime. The artist boldly penetrates into the essence of social

reality, creates human images, features, generalizes and creates the image of living persons, just like in life. If possible, the actor should tell a story about the period from birth to the end of a person's life with a three-minute act on stage without words. Art does not exactly repeat life, it reproduces it using its means [6].

The profession of a variety actor includes all aspects of pantomime, speech genres, singing, dancing, and circus skills. Thoughts, pains and actions expressed by the art of acting, tragicomedy and satire, publicism and lyrics are all powerful tools of the variety actor.

A variety actor tells a story, describes the story, and shows it to the public. The audience is ready to listen to the actor sincerely. The audience trusts the actor, believes in the truthfulness and justice of the actor's opinion, believes in every word that exalts and criticizes a person, proud and funny. What the actor says on the stage is his own, he can express his opinion as a person, an artist, his words are full of uplifting spirit, lyrics, satire, human experiences.

In general, variety music is both an ancient and a modern genre. It embodies the love of art of both young and old. Estrada art is especially suitable for young people, so there is full confidence in its future and further development.

Conclusion

In conclusion, it should be mentioned that a variety actor has the ability to create in various genres, and he should be assigned responsible tasks compared to a theater actor and require great skill from him. A variety actor must constantly live in harmony with life and be constantly informed about the current news. The variety actor of "People's Pain" can express the idea that he wants to express during the whole performance in a short time through his numbers.

References

1. Khamidova Sh.S. Variety theater and its genres // T.: 2008. p. 75.
2. Yusupova M.R. and others. Acting skills // Tashkent: UzRFA Main Library printing house, 2015. p. 128.
3. Umarov M. The history of variety and public performances // Tashkent: New age generation, 2009. p. 324.
4. Sayfullaev B.S., Mamatkasimov J.A. Acting skills // T.: Science and technology, 2012. p. 388.
5. Kadirov M.Kh. Scenes from the past of the performing arts // Tashkent: Fan, 1991. p. 203.
6. Rasulov Sh. Acting skill // Tashkent: Lesson press, 2020. p. 120.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).