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## POPULAR NUMBER FEATURES

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## **POPULAR NUMBER FEATURES**

### **Annotation:**

This article provides information about the peculiarities and methods of creating a number in the art of pop acting, and analyzes the research work on this topic.

**Keywords:** Art, theater, variety, number, genre, actor, form, style, dramaturgy, miniature.

The word “**number**” - is derived from the Russian language and means “number”. The concept of number refers to exactly how many numbers an actor is in a concert program. The term first appeared in the circus and later in the pop art.

In the program behind the circus curtains, the numbers of the performers participating tonight are listed in order. Hence the phrase “How old am I ?” [7, 54]. So far, in some French cabaret, instead of starters on the stage, they take out plaques with the performer's performance number on the concert.

“**Number**” - is the basis of pop art. “Variety, - says A. Anastasev, - differs in the fact that it reflects the essence of artistic life and the presence of form, if in the theater it is a play, in pop - it is a number” [1,8]. It should be noted that the concept of “number” is interpreted in different versions, and each of them has its own essence. Below we take a more serious approach to the concept of “number”, which appeared first in the circus, and then in pop.

Historically, the number was formed as a short work of pop art. Each number has a preface, a course of events, a culmination and a solution, i.e. the miniature must be constructed according to all the laws of dramaturgy. At the same time, pop drama has its own characteristics due to the brevity of the number. The author of this study analyzes the different aspects of pop play dramaturgy from theatrical works. These differences are as follows:

- text, different attitudes to dramaturgy (actor's individuality plays a leading role in variety, it also serves as a starting point in the creation of miniatures, in dramatic theater the text of the poem is always the basis);
- various aesthetic options. Due to the diversity of pop art, not only the pop playwright (in the speaking genre), but also the artist-public creative tandem (the dramatic basis of the number is created in the process of its development), the performer himself it is created in the process of its development), creative association, composer-poet (in the vocal genre), director-playwright (in plotless numbers), as well as director-choreographer (in the choreographic genre) can also be the author of pop miniatures. In theatrical art, the playwright is a permanent author.
- various artistic tasks, because a pop work is created only for pop performance, the importance of such "material" as a literary work is not high. In practice, it seems that reading such "literature" is extremely boring, except for works created in the genre of pop music, because monologues, sketches, scenes, etc. are created not for reading, but for pronunciation from pop. They are created to embody the word in the eyes of the audience, because there is a "story advantage" in pop music "[4, 48-49] (the performer" tells "the emotional life of the protagonist using the

expressive means of this genre). In other genres of pop, the dramatic structure of the number may consist of the actor's actions and behaviors and the intended audience's involvement in the process of creating the miniature, which is irrelevant in terms of artistic rhetoric.

The play "lives a two-sided life. Although it is considered a literary work, it is also intended for the stage, it can be called the literature of theatrical possibilities, it can be "staged" or read The play is also a complete work of art and stage material" [3, 12 ].

The author distinguishes and studies two types of pop numbers, with a plot with a literary source and without a plot with such a source.

Plot numbers - are a kind of fable or a kind of mini-performance that is definitely present in a series of events. When working on a play, such numbers can be drawn into a dramatic analysis, as in practice in a dramatic theater, i.e., the initial event is found, the intended situation, the main event, and so on determined. They have their own characteristics, as I.R. Stockbant points out: "The plot structure has its advantages, but also its shortcomings. The artistic scope of the plot, on the one hand, makes the pop number "theatrical", "actor-like", artistic, on the other hand, when it comes to original, pop-circus artists, the performer's tricks are limited. No trick fits into the plot" [6, 73]. It follows from this definition that plot drama, unlike dramatic theater, cannot be used in a number of genres, as it prevents the artist from performing complex dance elements, tricks, and so on.

Numbers without a plot - is a demonstration of the actor's skill with the help of special means of expression, which is what is the subject of art in pop. In such numbers, dramaturgy becomes secondary, it has a conditional, practical character, "serves" the genre, helps to reveal the individuality and skill of the variety performer. It is important to find an

artistic and stylistic unity in the plots without a plot, because the audience will not be able to follow the story, thus drawing the audience's attention to the technical skills of the artist.

In this type of pop miniatures, the artistic image is created by means of music, clothes, props, lamps. Such a number is performed by the actor in real situations of the concert, not in the recommended situations that require the plot of the pop work.

Numbers without plots differ in structure:

- thematic structure of the number;
- causal structure of the number;
- the logical structure of the number.

Due to the lack of a literary source, the thematic structure of the number activates the ideological and spiritual tone of the pop work with the help of a well-known theme, echoes many important events of modern society through artistic means, opens the way to the use of tricks, dance elements or other expressive means.

The causal structure of the number does not imply plot development in the number and involves the use of a well-known cause in the spectacular quality of the miniature (e.g., the old circus cause). In a number of genres in general, such a structure of the number does not limit the artist to a strict scope of the plot, but directs him to discipline in the choice of means of expression, protects from excessive tricks and provides the necessary methodological unity.

The logical structure of the number is reflected in the variety miniatures. In it, the director, who also acts as a playwright, deals with the expediency of such a replacement of the constituent elements of the number, which allows the artist to show his skills. The director-playwright must find an internal connection between the tricks or the constituent elements of the number, take care of its tempo-rhythmic

development, make the audience understand the main trick, organize a more useful and effective ending of the variety work. In such numbers, the artistic image is created by performing tricks, but in this case they are not the main goal, but should become the goal of the director, to reveal the theme, idea, task, etc. Each trick must be dramatically grounded and remain a means of emotional and artistic impact on the audience.

Based on the research, the author believes that the means of expression of number actors meet the modern principles of pop development only when they create the dramaturgy of a pop work. Today, the role of a staging director in the pop scene has become more important than ever. In some genres (especially in the staging of dance numbers, as in the case of the director-choreographer, the same applies to the original and pop-circus genres), he is also the creator of pop miniature drama. Such a combination of the roles of director and playwright in a pop number is radically different from the work of a director who staged a dramatic performance.

It should be noted that the conciseness of the number is a convenient form of demonstration of a concert or thematic program. The principle of composing a variety concert can be compared to the principle of organizing an art gallery where different paintings are displayed, and each of them is an independent, complete work of art. In a concert program, numbers can be replaced, some removed, some replaced. It is possible to repeat a miniature in a pop show or concert to "bis", and in the theater it is impossible to imagine the repetition of any performance or combined acts from different performances. The long-standing debate among theater theorists and practitioners about the importance of acting, whether it is the "art of experience" (internal technique) or the "art of imitation," has been resolved. It was KS Stanislavsky who analyzed both currents during the development of his system in the first half of the

twentieth century. formed the notion that it could not. The creative state consists of a series of interconnected "links" or, as Stanislavsky puts it, "elements". These elements were named differently by different theater schools. But their essence remained the same. They consist of elements of the actor's inner technique, elements of the inner scene feeling, elements of psychotechnics, elements of the actor's skill and technique, elements of the stage movement, and so on. During Stanislavsky's lifetime, debates over these concepts began. However, Konstantin Sergeevich stressed that it is not necessary to choose any of them, saying: "Call it as you wish, but understand its essence without controversy" [5, 91]. In modern pedagogical practice, the terms "elements of the actor's internal technique" or "actor's internal technique" are used more often.

Stage emotions combine the actor's internal and external techniques. However, in pedagogical practice, the actor distinguishes two types of techniques, external and internal. But of these, the actor's inner technique is the leader because it is the foundation of the art of acting.

Variety history and modern practice emphasize two main features that distinguish pop from theater. At the same time, a separate system of interaction between the performer and the audience and the internal technique of the actor of the dramatic theater "all-round loneliness" influenced the formation of a special, unique nature of the internal technique of a pop actor. From this it can be concluded that if in theatrical art there is "reality" on the stage, there is no real reality on the stage, real reality is not art [5, 113]. But in each case, the actor is between "two worlds", that is, between the real world (the special composition and movement of the auditorium) and the stage world (variety). In this case, the pop actor's internal technique, that is, the fact that he passes from one "world" to another immediately and many times in a short time given to him. The changing composition of the historically formed elements of

“communication” in pop art has influenced the change in acting skills and laws inherent in other portable elements of “communication”, as well as in other elements of psycho-technique. Because the inner technique of the actor is only conditionally divided into structural "links", which do not exist separately in the work.

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