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MASTER SCHOOL OF VARTA ART

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Annotation

This article will discuss the school of acting, the uniqueness of pop art, the individuality of the pop artist, and solutions to existing problems.

Keywords: Variety, actor, director, makeup, props, stunt, satirist, couplet, rhythmic and plastic images, character, personality

The school of acting skills has become a powerful and fundamental factor in the influence of theater on pop art.

The actor plays a key role in pop art. Armed with expressive means characteristic of dramatic theater, attracting the attention of the audience, often without stage decoration, lighting, makeup, props, tricks or using them to a lesser extent, he becomes the main participant in the number, the performance.

In pop art, acting skills are the basis of the foundations on which the entire concept of the role is based. The pop artist, his inner life, must be stage-based in any genre. Otherwise, the pop number will consist of pure tricks, a set of stereotyped gags, useless anecdotes, crudely interpreted reprises. All this turns into nonsense, meaningless talk.

The school of acting skills, thanks to psychological reliability and the truth of inner life, protects pop music from stereotypes, similar methods, the "interest" of public performances, artificial play, etc., allows for the comprehensive organization of the role and position of the actor within the conditional form of the genre, allowing him to fully reveal and enrich his talent with new, unexpected shades.

On the Uzbek stage, the theatrical performance of excellent examples of the synthesis of theater and pop music is visible in the satirical couplets of Yusuf Yusuf Shakarjonov, Zuhur Kobulov, and the duets of Muhiddin Koriyoqubov and Tamarakhonim. The rhythmic and plastic images of the dances staged by Usta Olim



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expressed the character and mood of the characters. When the legendary Soyib Khojayev appeared on stage, an image emerged that no one could repeat. Ergash Karimov's sharp exaggerated expression was amazing, etc.

Singing, dancing, and eloquence, which are characterized by the lightness, eccentricity, and precision of plastic expression, have become a find not only for pop music, but also for theater.

Pop music is extremely demanding on the form achieved through hard work and rehearsals. Inspiration comes with the first successes, and this becomes part of the process of endless research.

The foundation of the role is determined primarily by its internal psychological content, which is not opposed by external sharp forms.

Mastering the art of speech, movement, plasticity, vocal art becomes the main condition of the skill of a pop actor, his profession. Without external form, neither the bright internal character nor the soul wave of the image reaches the viewer, the external character explains, interprets and in this way conveys to the viewer the invisible internal spiritual flow of the role.

But, of course, as with every actor, in the art of a pop artist, in addition to mastering movement, rhythm, stage charm, and personal talent, the artistic value and quality of a literary or musical work also play a leading role. Even though in pop art the author (and director) "dies" in the performing actor, his meaning does not diminish from this. On the contrary, it becomes even more significant, because it is with his help that the individuality of the pop artist is revealed.

But, unfortunately, for some reason, every actor performing on the concert stage today can be considered a pop artist, even if his repertoire and performer have nothing to do with pop. Among many pop artists, one can also find those who are unable to reveal, deepen the essence of the work being performed, create a stage image. Such a performer becomes completely captive to the repertoire, he is looking for a work that will spontaneously cause laughter and applause. Such an artist sometimes rushes from reprise to reprise, not considering the essence of the number, blurts out parts of the text, confuses pronunciation, and does rude, vulgar actions to arouse laughter in the audience, which ultimately leads not only to linguistic but also



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to spiritual confusion. Of course, it is worth noting that even a good literary or musical work that falls into the hands of such a performer will become tasteless.

Regardless of the genre (spoken, musical, original), the artistic image that a pop artist creates seems easy for the performer because it is familiar. However, it is precisely this apparent ease and simplicity that creates difficulties for the pop artist. The creation of a stage image in pop has its own characteristics, which determine the “conditions of performance” as a stage art and the “conditions of performance” of a particular genre.

In pop, there is no periodic continuity of the character's fate, the gradual growth of conflicts and their smooth completion. There is also no detailed development of the plot. A pop actor must live the complex, psychologically diverse life of his character in a short time. At the same time, the viewer must immediately understand where, when and what the event of the number is happening.

In pop, the art of a pop artist, the life of a performer, is built on the laws of acting, discovered by many famous theater directors and actors, such as K.S. Stanislavsky, E.B. Vakhtangov, M.A. Chekhov. Unfortunately, pop is not mentioned here, or even if it is mentioned, it is rarely, and more often with irony. Although in the work of Raikin, Mironova, Zelyonaya and others, pop music is combined with the ability to live the life of stage characters, which confirms their loyalty to the Stanislavsky system and the Vakhtangov and Chekhov schools of acting.

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