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THE ROLE OF WORKING WITH WORDS IN THE VAUDEVILLE GENRE

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Annotasiya. Mazkur maqola estradada soʻz san'atining tutgan oʻrni va ahamiyati, tomoshabin bilan muloqot, aktyorning soʻz san'ati ustida ishlash jarayoni muammolari va ularning yechimi haqida soʻz boradi.

Kalit soʻzlar. Estrada, soʻz, janr, aktyor, rejissyor, nutq, nomer, askiya, konferans'e, boshlovchi, qiziqchi.

Аннотации. В статье рассматриваются роль и значение искусства речи в эстрадной музыке, общение со зрителем, проблемы творчества актера над искусством речи и пути их решения.

Ключевые слова. Разнообразие, слово, жанр, актер, режиссер, выступление, номер, аския, конференция, новичок, конференсье.

Abstract. This article discusses the role and importance of the art of speech in vaudeville genre such as: communication with the audience, the problems of the process of working on the art of speech of the actor and their solutions.

Key words. vaudeville, a word, genre, actor, director, speech, spot, wheeze, conferencier, moderator, entertainer.

Introduction. What is a vaudeville? What kind of meaning does it have? In the beginning of our speech we will try partially to concentrate on the art of vaudeville. Nowadays we can observe not only vaudeville performances on the world stages but also the other stage performances from different types and genres. So, without discriminating other types of art, it enriches art of vaudeville in cooperation with other genres of performing arts with its breadth and diversity of directions. Because, any kind of art performed on a vaudeville performance stage (If the spot level is skillfully crafted) it can take its place as a complete composition of the show.

Literature review. The importance and the role of word art was deeply analyzed in F. Akhmedov's manual "Fundamentals of directing public holidays" (2008). In general, the art of vaudeville and mass performances and its genres are analyzed by the examples given in F.Ahmedov's "Fundamentals of directing public holidays" and J.Mahmudov and H.Mahmudova's "Fundamentals of directing" manuals.

Among the ancient forms of Uzbek traditional art, there are many related to the art of speech. We need to get acquainted with every of them, such as howl, jesting remark, yok telling, verbiage. Because the later life of this Uzbek folk art made a great contribution to the development of Uzbek art of vaudeville.

Research and Methodology. Before talking about jesting remark it is necessary to make a brief comment on its essence. If creation is considered as a complex process the griping a meaning of jest remarks is also as complicated as creation. Because jesting remarker uses a subtle word game when they make a jest remarks. Understanding a word game is as difficult as figuring it out. In a word game, you have to use the way

of thinking of the person who invented it. That's why during laughter someone laughs, someone can't understand what's going on. The main goal of this genre, its essence, is to create laughter through word game.

Jesting remark is a genre based on word game, word formation, full use of word polish, which is rarely found in the folklore of the other nations. "Jesting remark ("Askiya" in Uzbeks), which is a folk art of speech, is also close to the theater performances of clowns and amateurs with a number of qualities, but it is not its type." says Muhsin Kadyrov in his book "The Clown, the Art of Enthusiasts".

It goes without saying that, sometimes interesting monologues and anecdotes can encounter situations similar to jesting remark, but not as a separate genre with certain characteristics. The word "Askiya"(jesting remark) is derived from the Arabic word "zakiy", which means pure-minded, sharp-minded, intelligent - thinking with a delicate nature.

Analysis and Results. Rasul Muhammadiev, the first researcher of this genre, writes: "Responsiveness is the most important requirement of jesting remark (askiya), because if one side does not respond in time, there is a strong, strong response (if there is a pause), laughter subsides, which means that the opponent's mind is weak." The scholar notes that the Uzbek utilization of jesting remarks (askiya) dates back to ancient times. In particular, the poet Zayniddin Wasifi, who lived in the XV century, mentioned in his memoirs that in Herat there were such masters of sharp words as Mirsarbarahna, Burhani Gung, Hasan Voiz, Said Ghiyosiddin, Sharfi, Halil Sahhab, Muhammad Badakhshi. As handicrafts developed, jesting remarks became more popular. Especially the gray and satin weavers, whose arms and legs were in constant motion, either sang, sang, or rubbed their hearts with jesting remarks (askiya). In this respect, the population of the Fergana Valley stood out. Famous masters of words such as Yusufjon Qiziq Shakarjanov, Mamayunus Tillaboev, Erka qori Karimov, Amin buva, Ganijon Toshmatov, Tursun buva Aminov, Abdulhay Makhsum made a worth contribution to the development of Askiya art. Singers of nation Jurahon Sultanov, Rasulqori Mamadaliev, Shoqosim, Shoolim, Shoakbar Shojalilov, Orif Kasimov, Orif Alimaxsumov and dozens of other singers were also known as brilliant performers at weddings with jesting remarks. It is no secret that jesting remark (askiya) has its important role in national holidays such as Independence Day, Navruz, public gatherings and performances held in our country today. There are small species of Askiya, the most popular one is "Payrov" (jesting remark on special topic). The rest are "Are you a flower, basil or thyme", simile, rhyme, fable, will you, rabbi, myth, claptrap. In the competition "Payrov" (jesting remark on special topic), the participants choose a topic based on the characteristics of the audience, profession, region, local conditions. Topics can convey themes on agriculture, handicrafts, teaching, works of art, proverbs, cotton, building, medicine and other areas. Once the theme is chosen on the specific topic it must continue consistently from beginning to end. It can be clearly seen that the vaudeville genre is a logical continuation of the genres of word games based on the national traditional theater, such as jesting remarks, muqallid, imitation, joking, as well as clowning, puppetry, rope-walker, etc. together with retaining the features of a national spectacle.

It is no coincidence that Uzbek national jesting remark which was formed in our country on the basis of such word genres as national jesting remark, payrov, minstrel, muqallid, is developing with the times. We often watch the performances of Uzbek pop singers and comedian on European stages, and we see that they amaze even foreign audiences.

The term "latifa" is derived from the Arabic word "lutf", which means to think tenderly, to do good, to show mercy, to honor. Also in dictionaries it gives meaning such as, anecdote conveys subtle, concise, small, deep, and broad.

Anecdotes belong to the epic genre of the literature. But in the performance, the style of the variety, that is, the acting, is important.

1. Anecdotes are created in the form of prose.
2. Limited in size.
3. Dialogues are widely used in event expression.
4. An unexpected solution to an emergency is ridiculous.

According to the scientific literature, the formation and development of anecdotes dates back to the IX-XI centuries.

Anecdotes that cover ideology of Nasriddin Efendi is marked by the end of the XIX century and the beginning of the XX century. In the anecdotes of Nasriddin main character is described as a very quick-witted, very intelligent, wise and enterprising person. It is impossible to put him in a situation where there is no solution in life, in words and deeds. Because in the image of the wise, thinker Nasriddin Efendi, the eloquence of the whole nation, the quality of delicate thinking of people is reflected. In the text of each anecdote, the mind, mood, and intelligence of the author are revealed. An interesting aspect of anecdotes that appeals to the listener is that answering and questioning parties try to put each other in a situation where there is absolutely no solution. In particular, the fate of Mr. Nasriddin is portrayed in a very difficult and desperate situation until the final part of the anecdote. One of the arts used in fiction is called "exaggeration". Derived from the Arabic language, this word means reinforcement, exaggeration, hyperbole. Hyperbole is a popular genre of folk oral art, such as anecdotes and askiya (jesting remark). Basically, the art used in the genre is a kind of eloquence and hyperbola of expression. Although the essence of this genre is that rhetoric takes the lead, it differs in the purpose of applying this art in fiction. Лофлар бадий адабиётнинг эпик тури (жинси)га мансуб жанр. Its size is limited: two-three, three-four sentences. Basically, it will be in the form of a transcript of a conversation between two phrase-mongers involved in a dialogue. They compete with those who are considered to be skilled, experienced loafers in the fabrication of exaggerated lies. In anecdotes, phrase monger, punster use a sentence that causes laughter which can be evaluated at the level of discovery.

Conclusion. The genre of the word game is formed as a result of the combination of literary material with the art of acting. The variety of word genres is endless: it happens with the narration and performance of a story, fairy tale, lyrical monologue, feuilleton, interlude, lyrical poem, parable, epigram, and anecdote. It can also be in the form of a whole staged performance. Thus the word genre is also divided into its sub-genres. For example, the story being performed can be in romantic, patriotic, domestic dramatic, humorous, lyrical-poetic, and publicist forms.



"Conferencier" is derived from the French word "conferrer", which means "speaker". The conference genre is one of the youngest among the vaudaville.

The role of the conference in a holiday show or concert is important.

Байрам томошаси ёки концертда конферансьенинг роли муҳим аҳамият касб этади. The conferencier is an artist who connects numbers belonging to different genres in the show, has a high level of improvisation and is a pop actor who maintains the internal and external dissonance of the celebration. He tries to fill the gap between the numbers, to raise the mood of the audience and, if necessary, the participants of the holiday, to share their pleasure. Not only does he tell the sequence of numbers during the concert, but he also feels and maintains his tempo-rhythm, the harmony of behavior. Conferencing requires a creative person to have a keen mind, a quick wit, and a strong sense of humor. He is an artist who combines all types and directions of art.

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