



PROMISING TRADITIONS OF MODERN POP ART IN UZBEKISTAN

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Аннотация. В статье раскрыты традиции эстрадного искусства, направленные на национальное воспитание подрастающего поколения.

Ключевые слова: традиция, история, эстрада, цирк, наставник, музыкальное искусство, молодёжь, актёрское искусство, танец, музыка.

Annotation. The article reveals the traditions of pop art aimed at the national education of the younger generation.

Key words: tradition, history, stage, circus, mentor, musical art, youth, acting, dance, music.

Modern pop art has undergone significant changes during the development of education not only in the Republic of Uzbekistan, but also in other leading countries of the world, which contributed to the expansion of the "geographical zones" of coverage of students. This is due to the period of globalization of the world community. The intensive development of musical art, in general, has a positive effect on the harmonious development of the younger generation. Because without music, a growing person today cannot imagine his life. That is why, in our opinion, it is very important today, when teaching music and dance to students and students, to draw their attention to some important points from the history of music.

The famous Persian poet of the XIII century Saadi in his works enthusiastically described the skill of the Persian dancers "bazigers". From these sources, we learn that the distinctive feature and feature of the art of Persian dance was the organic combination of dance with juggling. One of the favorite props for juggling Persian beauties were vessels filled with liquid. During the dance, they balanced them on their heads, held them in their arms or pinched them with their knees. Less often, other props were used, for example, one of the dancers juggled eggs and then easily strung them on the sharp ends of a star made of wire.

"Bazigers" were very popular among the ancient Persians, they certainly took part in performances organized by famous people in honor of notable guests and were part of traveling theaters and circus troupes.

In addition, we know that paintings of acrobats, jugglers, dancing men, and horse riders have been preserved on ancient Egyptian vases.

In the 90s of the last century, the Maryamkhon troupe was created on the territory of Uzbekistan, the head of this group was Latifa Sarimsakova, a Tatar by nationality, who danced Uzbek dances superbly. The demonstration of tricks with Aziz alternated with the performance of Uzbek dances. Maryamkhon sang and danced folk dances beautifully, becoming popular among the people, she had imitators even among Russian female dancers.

In the 1920s, the prerequisites for the emergence of professional Uzbek pop music were created. In 1923, the famous singer and dancer Mukhitdin Kari-Yakubov created a concert group, and in 1926 – a mobile state ethnographic ensemble. It consists of famous masters of art, among whom comedian, dancer and musician Yusupjan Shakardjanov, who conducted the program as an entertainer, should be noted. It is also necessary to recall that for many years Shakarjan Yusupov worked together with the People's Artist of the Republic, Hero of Labor and founder of the Uzbek professional circus Karim Zaripov. Despite the

difficulties associated with touring cities and individual villages, the ensemble has done a great job in promoting Uzbek national, dance and musical arts.

Songs and dances performed by Tamara Khanum enjoyed particular success among the people. Being an Armenian by nationality, she was fluent in the Uzbek language and performing folk dances.

In addition, one of the important genres of lapar music was mastered by our brilliant compatriot Tamara Khanum. It is also gratifying to note that Tamara Khanum was one of the first creators of this trend and the first performer of female Uzbek dance accompanied by a song.

In 1936, a new song and dance ensemble was created by the musical and ethnographic ensemble on the initiative of art worker Tukhtasin Jalilov and choreographer Ali Ardobus, which included already famous masters of the stage - People's Artists of Uzbekistan: kizikchi Shakarjan Yusupov, doyryst Usta Alim Kamilov, Tamara Khanum, Isakhar Akilov and other equally famous artists of that time. In 1956, this ensemble was named "Shodlik" ("Joy"), which made a great contribution to the development of Uzbek and classical music development in our republic.

Then in 1957, a new format of musical art was created – the ensemble "Bahor" ("Spring"), the head of which was appointed People's Artist of the Republic Mukkarama Turgunbayeva. The ensemble's repertoire is based on traditional, narrative, solo, mass, national dances of different peoples of the world. Developing the traditions of the national dance art, M.Turgunbayeva enriched them with the achievements of modern choreography. 40 beautiful girls danced in the ensemble, who were always the decoration of any concert, not only in Uzbekistan, but also in all republics of the post-Soviet space.

In 1958, the "Clangs" ensemble was created, whose repertoire included Khorezm national dances, productions of which were based on events related to animals, cotton picking, grapes, etc. The head of the ensemble was the People's Artist of Uzbekistan Gavkhar Rakhimova.

When we study the works of musical figures of the republic, we always associate this type of art with the development of circus art, since this direction in our country is very developed thanks to the tremendous work of the founder of circus art Karim Zaripov, who, first of all, engaged in training personnel for the development of this type of art in our republic.

Speaking about the origins of circus, variety and theatrical art dating back to ancient times, it should be noted that peculiar variety performances, including songs, dances, pantomime, comic scenes existed in many countries of the Ancient East, Greece, and Ancient Rome. They were performed on the days of calendar and religious holidays, during religious ceremonies, as well as at folk festivals.

In the Middle Ages, histrionic actors played a significant role in the development of pop art (as an integral part of theatrical and entertainment art). In different countries they were called differently: for example, in Russia - buffoons, in Italy – mimes, in France – jugglers, in Germany – shpilmans, in England – minstrels, in Poland – dandies, in Bulgaria – cooks, in Central Asia – maskharaboz and kizikchi. Histrions were versatile artists, they mastered several genres, played musical instruments, sang, danced, showed pantomime sketches, acted out comic scenes and performed various circus acts.

Elements of the pop genre were widely used in the Renaissance in medieval theater, for example, in farcical skits, as well as in performances of the Italian comedy of masks "Del Arte", which became widespread in the XV-XVI centuries. However, modern pop music originated and formed relatively recently – at the turn of the IX and XX centuries.

As the performances were successful, the stage areas became more sophisticated, the halls were adapted in order to provide the viewer with maximum comfort. Halls also appeared at inns and hotels and were called "Music Hall", that is, a music hall and were a fundamentally new form of entertainment in England. Travelers and businessmen staying in hotels received entertainment along with dinner, of course, for an increased fee.

For a long time, the music hall program consisted of performances by comic singers and circus acts, the performance was led by the presenter, who alone had the right to use the chair. In the English music hall, such a presenter existed for a very long time, sitting in the corner of the stage, he introduced the artists to the public and commented on the performance, playing the role of an entertainer in some way (translated from French – lecturer, speaker). The art of the entertainer was formed in France in the 1970s and 80s, when literary evenings were also a great success.

The corps de ballet "Friedrichstättpalast" and "Moulin Rouge", which appeared in the middle of the

XX century, French chansonniers Maurice Chevalier, Edith Piaf, Charles Aznavour, Mireille Mathieu, Joe Dassin, etc. enjoyed great success.

In the early 1950s of the XX century, a new style of popular jazz music appeared, called rock and roll, which means "swing", "spin". A significant event in the cultural life of Uzbekistan was the creation of the Tashkent Music Hall in 1973 on the basis of a variety orchestra. People's Artist of the Republic Batyr Zakirov was appointed its head. A significant role in the creation of a new creative team was played by its artistic director, Honored Artist of the Republic Yunus Turaev.

The theatrical program of the music hall, called "The Seventh Journey of Sinbad", was staged on the basis of the Arabian fairy tales "One Thousand and One Nights". The production was performed by famous directors Mark Zakharov and Jungvald Khilkevich together with Batyr Zakirov. The colorful show organically combines musical, vocal, dance and circus performances. Honored Artists of Uzbekistan, soloists Luisa and Naufal Zakirov, Yunus Turaev, Eson Kandov, doyryst Professor Adil Kamalkhodjaev, circus artist Yuri Makhharashvili, artist of the original genre Andrey Petrovets and others were invited to the team. The variety performance was successfully shown in many cities of the country and abroad.

In the mid-70s of the last century, under the Tashkent association "Circus on Stage", the variety show "Express Revue" was created under the direction of Leon Petrosov. It should be noted that this was the first European variety show in Uzbekistan. His program was a synthesis of vocal, dance and circus performances. Getting acquainted with the songs and dances of the peoples of the world, the audience seemed to travel across countries and continents.

For many years, Express-Revue has shown its performances on the stage of the Zarafshan restaurant, completely updating its repertoire twice a year. Graduates of the Republican Variety and Circus College, which was founded in 1933 by the People's Artist of Uzbekistan, Hero of Labor Karim Zaripov, worked and danced in the collectives.

For the purposeful and comprehensive development of modern musical art, our college has five departments in nine areas of study:

1. The department of circus art, which contains three directions: sports, original genre and folk games.
2. The Department of Acting, which trains students in two directions: He is a pop artist and a puppet theater artist.
3. Pop vocal department.
4. Department of pop dance.
5. Department of performance on pop musical instruments.

In each of these areas, they teach not only circus tricks, but also subjects such as: acting, stage speech, rhythm, dance, vocals, piano, the basis of makeup, stage movement, the history of world theater, circus, variety, etc.

One of the priorities of the state policy of our republic at the present stage of the development of musical art is the upbringing of harmoniously developed youth, the formation of such qualities in the younger generation as devotion to the ideas of national independence, love for the Motherland, for their profession, involvement in the fate of the people, dedication, patriotism, generosity and tolerance.

National traditions and national art play a huge role in the realization of these good aspirations. Therefore, all conditions have been created in our country for talented young people in all spheres of artistic activity, the manifestation of their creative potential, and their comprehensive support.

During the years of independence of the republic, pop art, thanks to state support, has acquired a completely different perspective, which contributed to the fact that the Uzbek pop took its rightful place on the world stage. The bright and original art of Uzbek artists is applauded by the audience in all countries of the world today. Leading masters and talented young circus and pop artists adequately represent our country at various International competitions and festivals. For example, Honored Artist of the Republic of Uzbekistan Ulugbek Zaripov with the number "Amazons of Uzbekistan" at the international festival of circus artists in China, took first place and entered the CHINNESS book of records, at the end of the number three girls on a galloping horse simultaneously performed three most difficult tricks that no one has performed before and to this day in world practice. In addition, in the final of the number, all participants performed the Country dance, graduates of the variety and circus college Kristina Vorobyova and Rustem Osmanov are four-time winners of the Golden Lion in France at the International Circus Competition, as well as college graduates

Sanjar Khasanov and Darina Matveeva won the Grand Prix and the Golden Lion prize in Girona and they are currently working at the Cirque Du Soleil, in the city of Jurmala at the New Wave competition, college graduate Svetlana Saidieva took eighth place and also entered the top ten pop song performers. There are many such examples in the contemporary art of our country, which pleases not only the talented and gifted students themselves, but, first of all, their parents, teachers and mentors.

We have huge plans ahead for the further purposeful development of talented youth, enriching the musical art with the latest numbers and performances. It is natural that the students of our college study in good faith and develop their abilities and inclinations, but in this process the role of teachers-mentors is very important, who have to treat them carefully and at the same time demanding, because the multipolar world requires a different approach to teaching and educating young people. This means that we must teach students the ability to cooperate with other people, to work tirelessly on their development.

We hope that in the future, graduates of our college will carefully preserve and develop the traditions of the national stage, enriching them with the achievements of world variety and circus art, and the teaching staff of the college will help young talents in revealing their creative abilities, trust their independence, ideas, productions more. This is an incomplete list of plans and tasks facing the figures of pop art of Uzbekistan today.

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