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**THE DEVELOPMENT OF CIRCUS
GENRES IN VARIETY ART AT THE
PRESENT STAGE**

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The purpose of the research is to determine the specifics of the development of circus genres in the variety art of the twenty-first century and to identify tendentious features of the integration of entertainment forms of art at the present stage. The research methods. Scientific provisions of the research are based on the totality of general scientific methods of knowledge (analytical, historiographic, historical) and art criticism approaches: a typological and evolutionary method, as well as a method of system analysis. The scientific novelty. The specifics of circus and variety art as a complex multidimensional phenomenon were considered; it was determined that the tendencies of the development of circus genres of variety art is the search for various forms and means of expressiveness to enhance the semantic and informative meaning, as well as the visual effect and entertainment of the turns. Conclusions. Typical for the world space of social art of the twenty-first century, the trends of artistic experimentation require the creation of new forms of art integration. Creative experiments of interspecific and intergenre integration, contributed to the intensification of the process of synthesizing circus and variety art as the most spectacular forms. The genesis of new aesthetics of variety art with a focus on a trick base and attraction promotes the development of circus genres in the stage space.

Keywords: circus and variety art; circus genres; spectacle; tricks; synthesis of arts.

Introduction

The circus and variety art, combining the achievements of foreign and domestic spectacular culture and focusing on the national circus traditions, was extremely developed in the late twentieth and early twenty-first century, and is now one of the most popular forms of art, as a spectacle in which bright original decisions of circus and variety turns in the conditions of the stage space are sublimated. The relevance of the study is due to the rapid development of circus and variety art at the present stage, the search for various forms and means of expressiveness, as well as the semantic and informative meaning of turns.

The circus and variety art is a multidimensional synthetic phenomenon that attracts much attention of modern researchers. The conducted historiographical analysis shows that, for the most part, domestic and foreign scientists consider its individual aspects and make an attempt to carry out a generalized analysis. For example, I. Bogdanov ("The artistic structure of the variety turn and the main methodological principles of its creation", 2005) reveals the patterns of the structural organization and typology of the variety turn, and also analyzes the process of its creation; Yu. Nikolaeva ("Circus and variety art as a socio-cultural phenomenon", 2014 and "Ways of formation and development of circus and variety clownery", 2016) explores the specifics of the synthesis of circus and variety art in historical retrospective, and also defines the characteristic differences between variety and circus clownery; T. Hrinie ("New buffoonery as a component of modern trends in the development of circus art", 2018) identifies current trends in the development of buffoonery, exploring the spectacular essence of the genre of the late XX – early XXI century.

However, the specifics of the development of circus genres of variety art at the present stage and still remains an insufficiently developed topic that requires new scientific research.

The purpose of the article

The purpose of the research is to determine the specifics of the development of circus genres in the variety art of the twenty-first century and to identify the tendentious features of the interspecific and intergenre integration of spectacular art forms at the present stage.

Presentation of the main material

It should be noted that since the second half of the twentieth century, the concept of “variety art” was considered by researchers as one of the types of art, combining small forms of drama, vocal and dramatic art, music, choreography, narrator’s comments, circus and amateur forms of creativity. Defining the ease of perception, entertainment and spectacularity performance, emphasizing the festivity and diversity of genres as characteristic features of this art form, modern researchers note that this unique combination contributed to the formation of an extremely bright stage spectacle, the structural unit of which is a turn (Barinov, 2009, p. 7).

Conversely, the concept of “circus and variety art” in the scientific plane was formed only at the end of the twentieth century thanks to research in which sociocultural and artistic processes contributing to the unification of circus and variety, were analyzed and theorized in historical retrospect.

Yu. Nikolaeva notes that the circus and variety art at the present stage is one of the main forms of human cultural interaction with the world, and due to entertainment, accessibility and international nature it is one of the priorities of popular entertainment culture. The researcher, among the dominant characteristics of the present stage of development of this art form, focuses on the emergence of new genres for which the symbiosis of variety and circus is distinctive (for example, Cirque du Soleil and clown-mime-theater), that is, trick, image and symbol in a single spectacle (Nikolaeva, 2014, p. 490).

Circus or original genres of variety art are different from other genres (conversational, musical and choreographic genres) due to the presence of a trick – the main expressive instrument distinctive for any turn.

According to I. Bogdanov, the trick in circus and variety art is positioned not as an end in itself, but as the main means of creating an image and an original interpretation of reality (Bogdanov, 2005, p. 11).

The researchers also note the importance of a harmonious combination of virtuoso technique of mastering tricks with other performer’s expressive means – a word, plasticity, mimicry, singing, and dancing. Therefore, based on originality, bright personality of the artist and a complex trick, the turns of circus genres sublimating sensationalism with entertainment and spectacularity are among the most popular on the variety show (Makarov, 2004, p. 722).

Acrobatic, jongleur, equilibristic, gymnastic, athletic, musical and eccentric, illusionary and clown turns, as well as turns based on non-basic genres and circus forms, such as ventriculoquism, imitation, mnemonics, pantomime, etc., belong to circus genres of variety art. However, we note that some circus and variety-circus turns, despite the large number of common characteristics (for example, the entertainment nature of the performances, the use of interactive acting techniques, etc.), due to common origins and common functionality, have their own specifics, and, accordingly, development trends. According to researchers, in addition to various means of actor’s expressiveness, formed in accordance with the characteristics of the stage (circus arena or variety show. – *Author*), between some of the above mentioned genres there are differences inherent in the essential-semantic plane, which are reflected in their genesis.

For example, Yu. Nikolaeva, analyzing the ways of forming and developing clownery, notes that the variety and circus genres of clownery have common roots, but different ways of formation and development. The researcher places emphasis that the origins of variety clownery are ancient, traditional and professional English pantomime, and its development was significantly influenced by various theatrical directions and interludes, respectively, clown-musical eccentric, clown-mime or variety clown “lyrical and psychological, does not use language, expressing the smallest shades of feeling with facial expressions and plasticity” (Nikolaeva, 2016, p. 343). Characteristic of variety clowns when creating a turn is to build a conflict on comic tricks, which are determined by unexpected plot twists.

T. Hrinie, exploring the specifics of modern musical buffoonery, among the main features mentions: the use of the classic White and Red Clown masks and their various modifications (halftone masks) in the turns; accentuations of performers on plasticity, preambled actor reactions and cascades; attraction to group turns and means of figurative expressiveness aimed at strengthening the dramatic structure of the turn; the use of synchro-buffoonish and interactive techniques (Hrinie, 2018, p. 288).

The development of the circus genres of variety art of the twenty-first century is characterized by the increase in spectacularity of the turns. At the present stage, clown turns in the genre of animation, mime-clownery and musical eccentric are characterized by emphasis on comic tricks and associations, as well as a pronounced story line.

Particular attention is drawn to the evolutionary trends of acrobatic, gymnastic, athletic, equilibristic, jongleur, illusionary and pantomimic turns, the visual perception aspect of which is the main. Performers focus on a variety of visual expressive means, the use of many tricks and techniques, getting rid of well-established stamps, as well as developed plastic culture.

One of the main and promising trends in the development of circus genres of variety art is the creation of qualitatively new variety-circus programs and performances using modern technologies (lighting and music composition, special effects) – complex shows based on circus turns of different genres, built with a single composition, stylistics and sense-descriptive meaning.

The possibilities of searching for new spectacular forms on the verge of circus, variety and theater art are opened up by variety-circus theatrical performances, which are now at the peak of the genre's development. If at the beginning of their existence, it was distinctive for them a combination in a single program of individual elements of circus and variety art with a focus on the conversational clownery and game program, which is based on tricks, and then the appearance of the literary basis, which greatly strengthened the dramaturgy of productions and their dramatization, so far in the variety-circus theatrical performances all the main components of the three types of art are organically synthesized.

Distinctive features of the variety-circus theatrical performances are:

- literary basis for the creation of a thematically comprehensive stage action;
- through-composed plot;
- the use of eccentricity as an acting technique;
- musical accompaniment, enhancing drama and imagery;
- the attraction of artistic and decorative design in the process of expressing the general idea of performance;
- the use of innovative technical tools to enhance the audiovisual impact on the viewer;
- conventionality traditional for variety art in solving the acting areas;
- concert system (the presence of complete independent turns, which are created with the appropriate means of expressiveness, semantic and artistic certainty);
- the predominance of the turns of variety and circus, original, dancing and vocal genres;
- emphasis on trick turns;
- the widespread use of clownery elements, etc.

Note that the above-mentioned distinctive features of the variety-circus theatrical performance were formed at the end of the twentieth century (Yashkin, 1986, p. 13), and now they are evolving in accordance with leading world trends.

For example, traditional for the 2010s is the absence of a pronounced specificity of genres and boundaries of the transition from circus to variety elements; the use of modern components, hardware and computer graphics to create the appropriate stage design; staging scenes solved on the principle of circus trick imagery; productions of eccentric variety entertainments with interactive elements. However, orientation on the spectacular nature of variety and circus art as well as the active influence of musical setting on the development of the storyline of the production, its assembly structure, tempo-rhythmic features, style and manner of performance, the specific nature of the plastic elements to create an artistic image remain dominant.

We also note that significant changes have affected the specific nature of acting skills – a peculiar innovation trend is the affirmation of the synthetic character of a variety-circus performer, the professionalization of trick, plastic, choreographic, vocal skills, the development of means of figurative expressiveness, and, as a result, increased emotional impact and dynamic contact with the audience.

Among the innovative approaches to the productions of variety-circus theater performances is the use of clownery as a means of solving design and stage-setting tasks, in order to provide emotional richness and the formation of an artistic sequence of stage action. Structural compositions of clownery often become a peculiar decoration for each episode, enhancing the expressiveness and meaningful aspect of plastic monologues.

According to researchers, the trends in artistic experimentation characteristic of world art have increased the desire to create new forms of art integration (Muratov, 2005, p. 8). Of course, creative experiments on interspecific and intergenre integration influenced the synthetic processes in spectacular art forms, among which the most popular are circus and variety.

The genesis of new aesthetics of variety art with a focus on trick and attraction at the beginning of the XXI century contributed to the development of circus genres in the stage space of variety theaters. Now traditional circus and variety turns in their productions are:

- circus and variety turns adapted to the stage platform;
- circus turns, the attraction of which is staged due to the plot of a variety act;
- variety turns in which circus elements are an integral part.

The basis of circus variety turns, adapted to the stage platform, is natural circus tricks, which have additional symbolic meanings aimed at creating metaphorical images and increasing the variability of

individual interpretation by the viewer. The ideological and meaningful aspects of these turns, according to the producers' idea, are expressed by means of the disclosure of the artistic image.

A characteristic difference in circus performances, the attraction of which in the production is due to the plot of variety act, is the lack of clearly defined boundaries, the organic combination with the idea of the play and the presence of synthetic skills in the field of variety and circus art of the performing cast. Most often acrobatic, gymnastic, athletic, jongleur, equilibristic trick elements and pantomime are one of the means of revealing the nature of the character, the plot node of the stage action, and also contribute to activating the viewer and enhance interactive techniques.

Variety turns in which circus elements are an integral part (for example, the visual design of figure skating on a bicycle, singing a song with an acrobatic or an illusion turn. – *Author*), the correspondence of the musical-song material to the circus components is characteristic not only by character, but also by rhythm. Their composition involves a combination of climax moments and interaction of performers.

It is worth noting that the acting aspects of interactive communication or interaction with the audience, remain a characteristic feature of circus and variety shows.

The genre of circus animation is actively developing in modern variety art – the process of providing inanimate objects with the ability to move or create the illusion of life for objects that over the centuries (derived from folk rituals and holidays. – *Author*) has significantly modified, acquiring signs of an outstanding spectacle. Modern independent animation turns, which are often used as episodes of large variety-circus theatrical performances, in order to enhance the visual effect, emotional perception and artistic enrichment of the production, are notable for eclectic and extremely informative nature in terms of time constraints. They are built on shocking the viewer with non-standard solutions of musical setting, costumes and special effects.

The specifics of circus and variety art as a complex multidimensional phenomenon were considered; it was determined that the tendencies of the development of circus genres of variety art is the search for various forms and means of expressiveness to enhance the semantic and informative meaning, as well as the visual effect and entertainment of the turns.

Conclusions

Typical for the world space of social art of the twenty-first century, the trends of artistic experimentation require the creation of new forms of art integration. Creative experiments of interspecific and intergenre integration, contributed to the intensification of the process of synthesizing circus and variety art as the most spectacular forms. The genesis of new aesthetics of variety art with a focus on a trick base and attraction promotes the development of circus genres in the stage space.

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РОЗВИТОК ЦИРКОВИХ ЖАНРІВ В ЕСТРАДНОМУ МИСТЕЦТВІ НА СУЧАСНОМУ ЕТАПІ

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Мета дослідження – визначити специфіку розвитку циркових жанрів в естрадному мистецтві ХХІ ст. та виявити тенденційні особливості інтегрування видовищних форм мистецтва на сучасному етапі. Методологія дослідження. Наукові положення дослідження аргументовані на рівні сукупності загальнонаукових методів пізнання (аналітичного, джерелознавчого, історичного) та мистецтвознавчих підходів: типологічний та еволюційний метод, а також метод системного аналізу. Наукова новизна. Виявлено специфіку естрадно-циркового мистецтва як складного багатоаспектного феномена; визначено, що тенденціями розвитку циркових жанрів естрадного мистецтва є пошук різноманітних форм та засобів виразності для посилення сенсорного й змістового навантаження, а також візуального ефекту та видовищності номерів. Висновки. Характерні для світового соціомистецького простору ХХІ ст. тенденції художньої експериментальності вимагають створення нових форм інтегрування мистецтв. Творчі експерименти міжвидового та міжжанрового інтегрування, посприяли активізації процесу синтезу циркового та естрадного мистецтва як найбільш видовищних форм. Генеза нової естетики естрадного мистецтва з фокусуванням на трюковій основі та атракційності сприяє розвитку циркових жанрів у сценічному просторі.

Ключові слова: естрадно-циркове мистецтво; циркові жанри; видовище; трюки; синтез мистецтв.

**РАЗВИТИЕ ЦИРКОВЫХ ЖАНРОВ
В ЭСТРАДНОМ ИСКУССТВЕ
НА СОВРЕМЕННОМ ЭТАПЕ**

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Цель исследования – определить специфику развития цирковых жанров в эстрадном искусстве XXI века и выявить тенденциозные особенности интегрирования зрелищных форм искусства на современном этапе. Методология исследования. Научные положения исследования аргументированы на уровне совокупности общенаучных методов познания (аналитического, источниковедческого, исторического) и искусствоведческих подходов: типологический и эволюционный метод, а также метод системного анализа. Научная новизна. Рассмотрена специфика эстрадно-циркового искусства как сложного многоаспектного феномена; определено, что тенденциями развития цирковых жанров эстрадного искусства является поиск различных форм и средств выразительности для усиления смысловой и содержательной нагрузки, а также визуального эффекта и зрелищности номеров. Выводы. Характерные для мирового пространства социального искусства XXI века тенденции художественной экспериментальности требуют создания новых форм интеграции искусств. Творческие эксперименты межвидового и межжанрового интегрирования, способствовали активизации процесса синтеза циркового и эстрадного искусства, как наиболее зрелищных форм. Генезис новой эстетики эстрадного искусства с фокусировкой на трюковой основе и аттракционности способствует развитию цирковых жанров в сценическом пространстве.

Ключевые слова: эстрадно-цирковое искусство; цирковые жанры; зрелище; трюки; синтез искусств.