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MODERN COMEDY SHOWS ON THE UKRAINIAN STAGE: THE CONCEPT OF IDEA AND OPERATIVE SIGNS

The purpose of the article is to highlight the conceptual requirements for the creative idea of the director of modern comedy show programs; to characterize the operative features of comedy acts; to justify the principles of the genre layout of these forms; to systematize the main components of the professional competencies of the director and performer. **The research methodology** consisted in the application of art-historical, functional, analytical and systematic methods of research into modern comedy shows on the Ukrainian stage, their professional creation according to the laws of theatrical art; the analysis of the main requirements for the concept of the data regarding the productions and acts as part of a holistic performance; structuring professional competencies of the director and performer. **The scientific novelty of the work** lies in the first attempt to systematize the main components of professional competencies of stage directors and actors, identify the operative features of a comedy act, and develop conceptual requirements for the creation of comedy shows. **Conclusions.** As a result of the study, it can be concluded that the authors, producers and performers of modern comedy show programs need to adhere to professional competencies and be sure to fulfill the main tasks of acting in their artistic activity onstage, taking into account the operative signs of the genre layout of the act and performance in general.

Key words: satirical comedy; comedy show program; director; performer; act; directorial device; professional competencies; operative features; concept of idea.

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Сучасні гумористичні шоу-програми на естраді України: концепція задуму та дійові ознаки

Мета роботи. Висвітлити концептуальні вимоги до творчого задуму режисера-постановника сучасних гумористичних шоу-програм, надати характеристику дійовим ознакам комедійних номерів, обґрунтувати принципи жанрового плану даних форм та систематизувати основні складові професійних компетенцій режисера і артиста естради. **Методологія дослідження** полягає у застосуванні мистецтвознавчого, функціонального, аналітичного, системного методів дослідження сучасних гумористичних шоу-програм на естраді України, їх професійного створення за законами сценічного мистецтва, здійснення аналізу головних вимог щодо концепції даних вистав та номеру як складової цілісного дійства, та структуризації професійних компетенцій режисера і артиста. **Наукова новизна.** Вперше систематизовані основні складові професійних компетенцій режисера і артиста

естради, визначені дійові ознаки комедійного номеру, розроблені концептуальні вимоги щодо створення гумористичних шоу-програм. У результаті здійсненого дослідження можна зробити **висновок**, що авторам, постановникам, виконавцям сучасних гумористичних шоу-програм необхідно дотримуватися професійних компетенцій, обов'язково виконувати у своїй художній діяльності на сценічних підмостках естради головні завдання творчої майстерності, враховуючи дійові ознаки жанрового плану номеру та вистави загалом.

Ключові слова: сатирична комедія; гумористична шоу-програма; режисер; артист; номер; режисерський прийом; професійні компетенції; дійові ознаки; концепція задуму.

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Современные юмористические шоу-программы на эстраде Украины: концепция замысла и действенные признаки

Цель работы. Осветить концептуальные требования к творческому замыслу режиссера-постановщика современных юмористических шоу-программ, дать характеристику действенным признакам комедийных номеров, обосновать принципы жанрового плана данных форм и систематизировать основные составляющие профессиональных компетенций режиссера и артиста. **Методология исследования** состоит в применении искусствоведческого, функционального, аналитического, системного методов исследования современных юмористических шоу-программ на эстраде Украины, их профессионального создания по законам сценического искусства, осуществление анализа главных требований к концепции данных представлений и номера как составляющей целостного спектакля и структуризации профессиональной компетенции режиссера и артиста. **Научная новизна.** Впервые систематизированы основные составляющие профессиональных компетенций режиссера и артиста эстрады, определены действенные признаки комедийного номера, разработаны концептуальные требования к созданию юмористических шоу-программ. В результате проведенного исследования можно сделать **вывод**, что авторам, постановщикам, исполнителям современных юмористических шоу-программ необходимо придерживаться профессиональных компетенций, обязательно выполнять в своей художественной деятельности на сценических подмостках эстрады главные задачи творческого мастерства, учитывая действенные признаки жанрового плана номера и представления в целом.

Ключевые слова: сатирическая комедия; юмористическая шоу-програма; режиссер; артист; номер; режиссерский прием; профессиональные компетенции; действенные признаки; концепция замысла.

Introduction. During times of great change, wars, troubles, there is an urgent problem of discharging and solving negative events, preserving human spiritual values, avoiding indifference and helplessness. And here humor comes to the aid of society – a great force of human stability and invincibility. A person with a joke has always solved their problems easier. And today we are witnessing the help of our state in preserving the country's sustainability, and there are many different formats of humorous show programs. Creative activity of modern comedy shows definitely requires artistic and aesthetic analysis. Unfortunately, the tempo-rhythm of birth dynamics for the last year of these forms raises the topical issue of creative perfection and professional skill of the authors and performers of these variety formats. Therefore, in our study, we will take an excursion to the creative workshop of professional directing and acting.

Analysis of recent researches and publications. Ukrainian directors-teachers, practices of stage art: Zaitsev V.P., Danchuk L.I., Donchenko N.P., Melnyk M.M., Stanislavskaya K. I., Moiseenko V.O., Sovryga T.I. and others, in their research examined the diversity of variety forms on the Ukrainian stage, analyzed their origins, evolutionary process and creative achievements, provided a certain characteristic of artistic and aesthetic significance, values and mission data of variety art forms.

The aim of the work is to highlight the conceptual requirements for the creative idea of the director of the contemporary comedy show programs, to give a description of the effective features of the comedy acts, to substantiate the principles of the genre plan of these forms and to systematize the main components of the professional competences of the director and pop artist.

The main section. The stage art on the stage has a huge legacy in the creation of various comedy forms. Modern humorous show programs originate from the suburbs of the theater, comedy genres of which are balagan, burlesque, buffoon, parody, satire, farce, and others like that. Theaters of miniatures that arose in the beginning of the twentieth century, taking for example the creative practice of the cabaret, are direct forefathers of the humorous programs of the present.

The origins of its existence are humorous show programs on the stage drawn from sources of laughter culture of mankind, elements of which are satire, irony, grotesque, humor. Humor as a component of the psychological phenomenon of laughing culture gives human properties to a comic and ironic assessment of world perception. "Humor is a special kind of comedy, which combines capture and compassion, external comic interpretation and internal involvement with what seems ridiculous" (Khoruzhenko, 1997, p. 577).

The main feature of the humorous pop show is that it is a related spectacle theater performs in small form, in which any act is structured by a scriptwriter, director according to the general theme of the program and, directly, to the main overhead of the play.

The task of directing a contemporary humorous show program on the stage of Ukraine is to highlight modern processes and phenomena of social life, to find solutions to the persistent problems that cause the general indignation of most of ordinary citizens. Therefore, satirical comedy is today the most popular genre of variety shows, because the feature of this genre is contained in the critique of social problems that threaten the existing society.

The satirical comedy has the character of a sharply uncompromising critic and the identifiable feature of the character of this genre is the exaggeration of the negative personality traits. The satirical image is an exception to the absolute majority of ordinary citizens of society; it is created from the negative qualities of the individual, which is openly but veiled, exhibits as beautiful, unique qualities of a person. Usually, there are no positive actors in the satirical comedy. "Comedy satirical – comedy, in which the caricature image of society is presented; in the broadest sense, a kind of comedy that ridicules harmful socio-political practices or a dangerous human deficiency" (Klekovkin, 2012, p. 292).

The satirical comedy always aims to make the viewer look at himself, relate to temporary social problems with optimism, with laughter to forget about the hardships. The source of the comic situation in the satirical stage work is a dramatic event-barrier, which involuntarily seek the collision of actors. "This barrier, always familiar to society, interferes with the immediate realization of the character's plans, acting as an instrument of evil or power" (Pavi, 2003, p.189).

The organizers of humorous show programs do not use satirical comedies of classical drama in their performances, they only borrow the main features of the genre plan of this dramatic work and a joke, as a model of satirical, topical sarcasm of humor, is the main component of comedy shows on the stage.

A humorous show program as a stage work, as a comedic form on the stage, is structured by a scriptwriter into a holistic dramatic work on self-contained literary works: miniatures, sketches, monologues, pamphlets, casings And then the conceptual design of this format is embodied by the director.

Directed by this program requires a separate and painstaking work on each show's number, its design, incarnation and place in a humorous sight.

The comedic number on the stage is a stage composition, which has a dramatic structure – a composition, it can be of any genre (satire, burlesque, parody, farce, etc.); in his plan and embodiment, use means of ideological and emotional expressiveness of other types of arts (music, choreography, pantomime, circus, cinema, etc.), which are definitely subordinated to the general integrity of this form. The comedic number on the stage involves not only a single performance, but also an ensemble of actors. Characteristic effective features of comedy rooms are the use of artistic

techniques such as: grotesque, eccentric, trick, transformation in case of necessity to exacerbate the hyperbolization of humorous image of eccentric image-mask.

An important concept in the concept of humorous shows is the genre plan of a comedy spectacle, which has its principles of embodiment and which the director must adhere to – an exposition of the viewer on the reprise-anecdotal content of the artistic stage work with an unexpected comic-laugh effect on the positive-emotional state. The humorous laughter effect in comedy shows is achieved, first of all, by the deformation of phenomena, the modification of events, exaggeration, parody and traditions. Tempo-rhythm of the act in such forms is constantly changing and does not resemble the natural state of the event. The effectiveness of the humorous-laughing effect involves: unexpected comparisons, the appearance of contrasts, the affinity of the natural with the absurd, the combination of totally different phenomena, the use of anachronisms in the modern context, senselessness, maladaptitude, metamorphic literalization.

The main thing in constructing the concept of the concept of humorous show programs is the director's move, which the master designer determines by his own creative decision. To choose the necessary directorial progress of the show program helps the director's reception as a staging method of spatial decision, in a certain genre plan of the through effect of the performance, its ideological and thematic orientation.

Principles of selection of directing techniques according to the classification benchmark can be as follows: by types of arts; in the history of stage art; by functional and effective features. For example, in the history of stage art:

- antique theater – leading commentators, choir-commentator;
- theater of the Middle Ages – pantomime;
- Theater of the Renaissance – masks of various types, leading musicians, a combination of different kinds of dolls with live acting artist, inserted music numbers;
- the theater of classicism – divertising;
- agitation theater – zongs, verses-aparthy.

It is worth noting here that the creators of modern humorous show programs on the stage of Ukraine use in their productions several directorial moves with different techniques and accents, without taking into account their certain shaped structure and these innovative decisions of the stage work violate the laws of ideological and emotional integrity of the performance leading to the imperfection of their works of art.

What skills and abilities require a passport of professional activity of the director of variety forms? The professional category of competencies of the stage director includes:

- adequate psychological perception of the problem of the stage work;
- determination of the relevance of many events of reality and coverage of their script-director's conception of the future stage work;
- simulation of the interaction process of actors in the proposed circumstances;
- reconstruction of the storyline in accordance with the general theme or a specific episode of the performance;
- simulation of the communicative-spatial situation;
- creation of images by means of artistic typing;
- search for analogies;
- spatial visualization;
- construction of associative series in the created circumstances;
- interpretation and self-regulation.

A comedy show program requires a universal artist who has a masterly creativity, musical and plastic abilities. The director must not turn the artist into a doll; he is obliged to offer a variety of artistic techniques to the performer, so that he becomes a fan of the stage work and deliberately chose a certain stage behavior, took on responsibility for the game in a specific space and time, without violating the general drawing of the director's plan and the embodiment of a coherent

cross-sectional action of the program. The professional category of competencies of the entertainer of pop humorous shows includes:

- Performer as a representative of the theater, who directly communicates with the viewer;
- means of stage play of the artist – showing the character of the image is hyperbolized and hypertrophied, observing the priority of the emotional-volitional sphere, it is often a parody-mask;
- stage task – as a goal envisaged by the events of the stage work;
- the main guidelines in the organization of the creative process of performing the role as a perspective of role, super task, through effect, grain of the image, internal conflict, character, dynamics of character, a specific score of physical actions;
- partner and interaction – the dialogue is accelerated, shallow, the sign of which are jokes, puns, linguistic character.

The artist's plastic culture of the stage must be unique, individual, free from everyday traditional human behavior. Its task is to depict a holistic image of the image, the use of music, dance, and acrobatics – all that can give it other forms of art. Plastic artist of the comedy genre has the basic laws in creating a comedic effect, which is a sharp change in microplastics with a wide smear of hyperbole, a trick. "Theater, pop, show-performances are always conditional. In these forms of spectacular art, you can communicate and prose, and poetry, sing and dance, and play pantomime. The most important thing is to bring the artist information into the work of the author in one way or another. This is a question of the genre, a question of the conditions of the game, which jointly hosts artists and spectators" (Bogdanov, 2009, p. 296).

Unfortunately, the innovators-creators of modern humorous show programs on the stage do not have the appropriate special education and their qualification level is too low. If the concept of holistic humorous action is still capable of creating an amateur director, then when it comes to the number of the comedy genre there are problems in the director's design and embodiment. The same problem arises also to the artist, and here the performer relies on his natural talent, because he does not have professional skills and abilities. These remarks do not fully relate to the variety program "Diesel Show" that appeared in recent years on the stage of Ukraine. The creative team "Diesel Show" has a number of independent humorous performances, whose performances are cyclical in the format of the television variety. This is a sketch of "Three", a diesel comedy "Papanki", a Diesel Show Digest. And also this pop corpse conducts touring activities in the cities of Ukraine with the main humorous program "Diesel Show". The concept of director's explication of humorous programs Diesel show is based on a single framework scenario, which involves an appropriate number of independent episodes, subordinated to the general ideological and thematic plan of the action and the only script-director's turn-entertainer. As to the component of the plot construction of the line of action – it consists of social and household topics. Today, this program is gaining momentum in the field of success of Ukrainian viewers.

Here it is appropriate to analyze the acutely satirical comic shows of the studio "95th Quarter", which are among the old-timers on the Ukrainian stage. Mandatory paraphernalia of this program are permanent sections: "Greeting", "Discovery", "News", miniatures, sketches, parodies, musical numbers, performances of famous artists of the theater and stage. The main chip of this show is masks of domestic politicians. It should be noted here that the author's concept of parodies of well-known politicians does not involve masking. Performers openly act on behalf of real people, under their names, that is, with an open parachute, which gives even more sarcasm their satirical parody.

Unfortunately, we do not watch high performer professionalism while watching the comic shows of the studio "95th Quarter", and this is the result of the fact that the actor's ensemble has no special education and rely on its rich amateur experience.

The scientific novelty of the research is that for the first time the main components of the professional competencies of the director and pop artist have been systematized, the effective features of the comic number have been determined, the conceptual requirements for the creation of humorous show programs have been developed.

Conclusions. Summing up the above-mentioned, it is necessary to emphasize once again that the main purpose of the artist of humorous shows should always be the belief in the basic principle of stage art – the freedom to embody the artistic image and the all-round subordination to it. Kregovskaya “over the puppet”, the Kurbanovsky “clever Harlequin”, expressive outside the artist Kabuki, the biomechanics of the Meyerhold actor – all these achievements of the creative craft of the prominent rulers of the stage should include in his creative arsenal the modern singer of humor on the stage as a wide palette of one stage mastery and use these inheritance methods in accordance with a specific plan of a role.

Authors, producers, performers of contemporary humorous show programs need to adhere to professional competencies, necessarily perform in their artistic activities on stage stages of pop music the main tasks of creative skill, taking into account the effective features of the genre plan of the number and performance in general.

Acting of the Ukrainian stage of the 20th century wrote in its history a lot of outstanding names of masters of competition, comedy duets, humorous artists, but today, unfortunately, modern Ukrainian stage art is lacking professional performers, talented comedians, masters of the sharp word.

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