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A.V. Tsoy¹

¹T. K. Zhurgenov Kazakh National Academy of Arts,
Almaty, Kazakhstan

PHILOSOPHICAL AND AESTHETIC DISCOURSE OF MALLEABLE LANGUAGE IN DRAMA THEATER PERFORMANCES

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Abstract. The searching of new means of expressing dramatic action in the theatrical art of the 20th-21st century, directors are increasingly resorting to experiments of synthesizing and developing forms of actor's existence in performances. The use of malleable language, which opens up a new area of expression, is becoming an increasingly relevant means of solving this issue. The expressive feature of malleable language is a peculiar way of communicating without words at the level of perception of feelings and thoughts. It forms the basis of malleable art in the art of the actor, as a person primarily acting, not speaking. In addition, this is another way of transmitting information on a subtle level in the disclosure and understanding of aesthetic categories of the philosophy of choreographic art in the modern theatre space. The dramatic action of the 21st century, where the main outline is the existence of a malleable language that obeys the clear drama of the entire performance, develops and is enriched by the bold experiences of creative associates – the director and choreographer.

In this paper, the author attempts to cover the main aspects of the interpretation of malleable language from the point of view of philosophical and aesthetic reflection on the example of some dramatic performances that arose in the 20th-21st centuries in the repertoire at the State Academic Korean theatre.

Keywords: philosophical and aesthetic discourse, dramatic performance, malleable language, choreography, Korean theatre

Introduction

In the modern world, in the last quarter of the XX century, independent theaters of pantomime, dance, and even malleable drama are increasingly appearing in parallel with the drama theater. We can say that abroad and in Kazakhstan it is becoming fashionable to use malleable, movement, and dance on stage as a special way of existence. Thus, trends in the development of World Theater indicate an ever-growing interest in other forms of expression than was previously accepted in the tradition of dramatic European theater. The problem of integrating malleable scenes into the overall structure of the performance has always been and remains relevant. Recently, more and more people in the drama theater use the technique of expressing text, situations, events through a malleable metaphors, using the conversion process of malleable, words, scenographic means, music, etc.

In the form of reflections, critical approaches and philosophical reflections, the human-creator seeks to express his attitude to society, especially within the framework of culture and art. Servants of the high art of choreography through their practical and theoretical experience, through their understanding and attitude to reality, become real philosophers-thinkers, a driving force in the discovery and development of new directions. The concept of dance, «as an expression of the eternal idea of beauty» in the understanding of the German philosopher G. V. F. Hegel, is identified with the concept of the «ideal» art of sculpture. In fact, stone copies of ancient gods, heroes, and sages-philosophers represent the ideal of a beautiful and sublime manifestation in the aesthetic aspect. Some of the compositions represent movement, or tell about some action, attitude, so quite often

dance, as well as sculpture, is attributed to the malleable arts. It is quite possible to imagine that dance is a sculpture in motion, and malleable is in dynamics. Discussions about the art of dance in German philosophy reached their peak in F. V. Nietzsche, who was the first of noting that in dance the body becomes a work of art, which means that it also expresses an idea and thought.

In the book «The Birth of tragedy from the spirit of music», the philosopher says a lot about the metaphor of thought in dance: «... a person ... is ready to fly into the air in a dance. His body movements speak sorcery. ...He feels like a God» [1, p. 2]. Thus, dance is a conductor not only of the choreographer's ideas and ideas, but also of the performer's own thoughts, with the help of which it is possible to learn the surrounding world aesthetically. It is rightly noted that the sphere of «... choreographic imagery dictates its own laws of displaying reality, based not on the literal correspondence of life and artistic material, but on the degree of fidelity to the metaphorical, poetic reflection of life»[2, p. 19]. An important human property of a person is the ability to treat all phenomena aesthetically. Aesthetic categories, which include the understanding of the beautiful, the ugly, the low, the sublime, the comic, and the tragic, are designed to structure our aesthetic experiences, giving them clarity in analysis and self-observation. Despite the fact that we do not get knowledge with the help of aesthetic value, however, it promotes knowledge, activates it, and serves as our orientation in the world around us.

Among the most significant trends in theatrical art that determine the development of mass culture in the 20th century, we can note the rapid growth of malleable performances. In turn,

choreographic art began to be modified according to the emerging demand, placing a strong emphasis not on «how people dance, but on what drives them» [3]. Technique has faded into the background, and sometimes it does not matter at all in the dance. As a result, drama in dance has become very important. For the choreographer, the creative union with the director is an opportunity to unfold within the framework of a huge canvas with its main characters, the interweaving of dramatic lines, in their unity and the struggle of opposites. In creating images and roles of characters, the malleable director will have to choose a dance-malleable language for each image, emphasizing its bright and dark sides, exposing its thoughts and hidden subtext, using artistic principles and methods and adapting them in accordance with the context of the future performance. Adapting choreographic language to theatrical action helps in achieving both visual and auditory perception. Malleable language in dramatic action, which is aimed at revealing the director's idea, helps to highlight the main aesthetic concepts of the beautiful, ugly, comic, tragic, sublime and lowly in stage art. The relevance of the use of malleable as a decoding and «retelling» of images and mise en scenes is of great interest, both from researchers and creators.

Methods

The solution of the tasks set in the work was solved on the basis of the use of general scientific research methods in the framework of comparative, logical analysis. The study of various sources of information on the emergence of the concept of «malleable»: from the dialectical reasoning of philosophers, the emergence of the first experiments on the use of malleable

movements in the course of merging such terms as «theatricality» and «choreography» to modern implementations of malleable language in a complex dramatic fabric. The comparative method revealed the attitude of directors-researchers of the 20th century to the malleable nature of the actor as a new way of expression. For the first time, Russian theater theorists, directors and actors K. S. Stanislavsky, V. E. Meyerhold, A. Ya. Tairov, E. B. Vakhtangov, M. A. Chekhov, and A. Efros began to develop theoretical issues of malleable art. Foreign authors include G. Krag and M. Reinhardt, A. Artaud, E. Decroux, B. Brecht, J.-L. Barro, J.-P. Sartre, P. Brook, and E. Grotowski. In their works, they developed ideas about stage malleability. Thus, K. S. Stanislavsky considered it necessary to achieve a harmonious, psychophysical state of the body, the organics of internal life and external expression. V. E. Meyerhold developed a system of «biomechanics», ignorance of which he considered the main drawback of the modern actor. G. Krag justified malleability as subordination of the body to the will of the actor, the manifestation of feelings through a «symbolic gesture». For A. Ya. Tairov, the defining basis of the malleable art of the drama actor is pantomime and ballet. A. Artaud, in turn, highlighted the «metaphysics of gesture», the creation of a «physical language» based not on words, but on signs. Thus, malleability was understood, first of all, as a means of organizing the actor, as an opportunity to expand the space of the role, image, and performance.

The description, as an empirical method of research, helped in understanding and fixing the signs of aesthetic categories of the studied malleable language in some performances of the Korean theater. The method of interviewing the author with the

directors indicated the importance of the choreographer-director creative union and focused to the correct interpretation of the malleable symbols used in the work on the performance.

Results

The author analyzes the appearance and evolution of malleable language in the drama theater and the attitude of prominent figures of theatrical art to this as the main way of broadcasting ideas of the play. Malleable language is becoming a favorite means of expression in the modern theater space, a new stage in the creative experiments of directors. The most common uses of dance in performances are indicated:

- choreography, which is used in the course of the action according to the development of the dramatic action;
- choreography, which is aimed at revealing the character and inner state of the characters;

The chronicle of the development of trends, preferences, in the course of which the creative views of directors of the Korean theater were developed and considered by O. S. Lee, E. V. Kim, R. P. Kim. Based on this, the features of these stages in the repertoire of the Korean theater from the beginning of the 20th century and at the present stage were identified. The main role of using malleable language in the formation of metaphorical images in Korean theater performances was determined. The main categories of aesthetics in the interpretation of malleable images from the point of view of understanding the beautiful, ugly, comic and tragic, low and sublime in some works of the Korean theater of the 20th century are revealed.

Discussion

Throughout the dramatic action, the main means of visual expression are malleable and dance. However, unlike choreographic and malleable performances, which are limited to two main texts – music and dance, the word plays a significant role in the dramatic action. The synthesis of music, malleable and words, which «hits» on all fronts, should contribute to the main idea of the performance. When working on a performance, the choreographer faces a number of tasks, which includes the concept of how much the actor knows how to control his own body. The study of elementary dance choreographic skills is necessary for structuring the physical material for further stage work. This is what V. E. Meyerhold's biomechanics says: «the actor's creativity is expressed in movements that give brightness, color and the ability to infect the audience through emotion» [4, p. 46]. It is worth emphasizing that only choreography can prepare the actor's body for malleable transmission – a kind of translation of the Director's idea and idea, the emotional state of the characters in their close interaction.

One of the main postulates in the work on malleable in the drama theater is the choreographer's thinking, his versatile development in all areas of dance, the ability to combine, compose a simple malleable-dance vocabulary that can be mastered by an actor, but not a professional dancer. Taking into account the personal-oriented approach to each actor of the play, malleable should be so suitable that later, learned and acquiring the ease of automatism, it is included in its organic structure, serves its nature and contributes to the most accurate disclosure of its internal experiences.

If we talk about the highest form of choreographic art - ballet, then comparing it with the dramatic art of the theater, we can note that in a dramatic performance there are no inserted fragments where the actor, suddenly stopping in the middle of the storyline, would make a couple of pirouettes to show his abilities, and then, as if nothing had happened, continued the action. Thus, a malleably organized action for an actor should be harmoniously combined with a dramatic storyline. L. N. Stolovich definitely spoke about the inner background of the aesthetic value of choreographic art: «whatever concept of aesthetic value we take, we will find in it an indication of the two-dimensional or two-layered nature of this value. The first plan is a sensory reality as an object or image, the second – what is behind this reality, what is manifested in it» [5, p. 93].

The repertoire of the state Republican Academic Korean theater, which celebrated its 90th anniversary in 2019, has undergone many changes, crossing the threshold of the 20th century. Theater directors O. S. Lee, Kim, E. V. Kim, R. P. Kim, following modern theatrical trends and innovations, experimented and reformed the dramatic art in Korean theater, bringing their own vision and interesting solutions to it. The uniqueness of this theater is that it is the only Korean theater in the world that is located on the territory of the post-Soviet space and has preserved its traditional character, language and culture. Examining and analyzing the materials of Korean theater performances, carefully considering the appeal of directors to bodily expression and their use of various malleable and choreographic techniques, it can be noted that the attitude has transformed and acquired new forms. At the beginning of the 20th century, such a form of performance as a musical, which is

unthinkable without choreographic scenes, was popular on the stage of the Korean theater. «The musical was born in which different genres and traditional means of expression of acting and directing practice are mixed in a special way», – so says the legendary artist of the Soviet circus, R. M. Nemchinskaya [6, p. 29]. This genre of performance was born, experienced its heyday and fell in love with the audience of the theater, because, as in the Kazakh culture of the Korean nation, there is a special musicality and dance. Examples include the comedy «Bear» directed by D. A. Skirta, the musical «Prince of the three kingdoms» (Figure 1), the musical-drama «Sim Chen Den», «Fairy's path in the garden», «Hynbu and Nolbu» directed by O. S. Lee. However, this in turn limited the flow of new viewers who required a modern and new approach to solving the dramatic action. Here, the choreography was entertaining, helped to unfold the storyline, and served as a side component for the development of dramatic action.

At the beginning of the 20th century, an attempt was made to update human sensitivity. The appeal to avant-gardism helped «to turn a person to his own nature, to understand and feel both the presence and the possibilities of the body in a new way» [7, p. 106]. With the introduction into the repertoire of the Korean theater of such original readings as «Love of a woman» (2014) by Zh. K. Soltieva and director E. V. Kim, in creative union with choreographer A.V. Tsoy, the problem of compliance with the malleable content of the production becomes paramount. The main character is Zlikha, a faithful companion of the outstanding poet M. Zhumabaev, constantly lives in fear and worries about the fate of her husband. Not trusting even the neighbors, she selflessly tries to protect and convey to the younger

generation the works of the master, copying poems by hand and distributing them to the masses. In parallel to it, the

role of the second «I am» of Zlihi, is the actress N. Li, who does not say a word for the entire action, works malleably (Figure 2).



Figure 1. The musical «The prince of three kingdoms», 2012

By this it is already marked out from all others by its unreality of existence. Her malleable being on the stage is justified by the inner restless state of the main character, it insistently echoes the troubles that her marriage with the poet brought her, laughs at her fears, comforts and mourns with her, causes pain and gives hope. The image of a young girl who is a mental prototype of a real heroine is ideal in the physical embodiment (white dress, loose hair). In the categorical struggle of opposites, the antipode is its chaotic, disordered malleable existence, built by the choreographer. Jerky, ugly movements, body kinks, sharp drops of arms and legs, rotations, deliberately framed by illogical, inorganic approaches, collected in one image, they serve to build a dialectic of the beautiful and the ugly.



Figure 2. The part «The love of woman», 2014

The first appearance of the young Zlikha from under the bed evokes horror: first there are "talking" hands that express uncertainty and fear, then the head and eyes that constantly peer into the soul of the heroine. The language of malleability of the mystical presence of the young Zlikha on the stage is accompanied by a low-frequency sound that continuously acts on the nerves throughout the

performance. The scene is divided into two spaces a transparent material, the director as it immediately separates our reality from the world of dreams and reality. Especially interesting is the scene of Zlikha's farewell to Magzhan Zhumabayev, where he, fascinated by the idea of believing in the young strength of the people, seeing in it the bright future of the nation, enthusiastically dedicates poems to it. The sublime, in this example, as a category of aesthetics, characterizes the poet's attitude to faith in youth and is of a contemplative nature. As a result of the perception of M. Zhumabaev (is an actor A. Mahpirov) experiences a complex sense of admiration, delight, awe, fear and horror, a sacred awe at the possibility of such a stage in life, exceeding the possibilities of its understanding and perception. At the same time, he feels that there is no threat of real danger to himself. The poet, moved by the spiritual freedom that the young Zlikha expresses, behind the fabric, in a rapid run and turns towards a new life, malleably expressing freedom from the shackles and old foundations,

swinging the harnesses that hang from the ceiling, exults and laughs. The main sources of the sublime are the spiritualized activity of the main character at crucial moments of social development, exposing the precariousness of the social structure, the system in which the characters live. The poet shouts that it is high time for them to stop silently existing; he tries to overcome negative aesthetic emotions and assert the strength and power of a person, even if imaginary. And if only one line was choreographed in this work, then the experimental work in the next play «General Ko Song Di» directed by E. V. Kim was already saturated with a fairly large number of dance fragments performed by both actors and ballet dancers

(Figure 3).

The choreographic language here was subordinated to the stylization of Korean dance, which, in the main, was still an accompanying element of artistic expression. Malleable did not play a major role here, although its use became fundamental in the repertory policy of the Korean theater in the future..



Figure 3. The part «General Ko Son Di», 2015

Further performances of the Korean theater were aimed at revealing the acting abilities of ballet dancers who, in collaboration with the drama troupe, participated in the creation of such musical works as «Hey, Trufaldino!» based on the play by K. Galdoni, «Actress» based on the novel by D. Isabekov, «All over again» based on the play by A. Ro.

Unfortunately, the flow of actors to the drama troupe of the Korean theater is very poor, as it directly depends on the knowledge of the Korean language. According to the artistic director of the theater and chief director E. V. Kim, a modern artist of the Korean theater should be able to do everything: have acting skills, perform choreographic elements, sing and play Korean drums. Based on this, thanks to the creative initiative of E. V. Kim, a system of choreographic, vocal and acting

classes was created for all theater artists, which were supported by regular trainings and rehearsals. The new mode of work, which develops the physical and malleable culture of actors, soon brought artistic results.

The appearance of the next work in the Korean theater was a confirmation of this «Legend of love» (2017), directed by D. K. Zhumabayeva, and marked the birth of a malleable-drama performance in the Korean theater, in which the choreography served as a deep psychoanalysis of each character (Figure 4). The prologue part, which tells about the murder of a sacred Goat and the birth of a goat – Korpesh and Bayan-Sulu, plunges into the atmosphere of mystery of what is happening. Here, dance fragments become part of the action, often replacing the mise en scene with malleable.



Figure 4. The part «The legend of love», 2017

Along with auditory perception, the text of which is performed by the actor A. K. Mahpirov, in the role of Kodar, the physical existence given to him in constant falls, rotations and interaction with corpuscles, gives a strong visual perception that enhances the effect of what he heard. This idea was emphasized at the time by another well-known researcher in the field of choreographic art, L. D. Mendeleev-Block, who argued that «the perception of dance penetrates deeper into the mind than visual and auditory impressions alone; motor impressions are mixed with them – the most firmly remembered and assimilated» [8, p. 255]. S. Tatubaev argues well about this, emphasizing: «all sign systems associated with the visual channel of perception have a greater spatial characteristic than systems associated with auditory perception. The exception is malleable, which has both variable and spatial characteristics» [9, p. 29]. In the categorical sense of the aesthetic, the hero Kodar has, inherent in his image, such desires as the wish to be with Bayan Sulu, self-assertion in the status of a winner in life, and a number of other lowly qualities. The sphere of Kodar's lack of freedom, his dependence on circumstances, suffering, social and psychological dependence is marked by the director's signs of alienation, loneliness, and is reinforced by his frequent presence on the stage, standing far away from everyone. The close connection of the lowly with the ugly and evil in the play is reflected in the image of Kodar

In this work, the actors, without the additional «design» function of ballet dancers, grew up malleably, performing themselves duet, solo choreographic inserts, fragments. Theater director of the «Artishok» theater G. Pyanova states that

«the original malleability is already inherent in the nature of Korean theater artists - this is an amazing ability to feel the music and atmosphere of the performance. They look on the stage like a good European theater, in which the concept of a synthetic actor has long existed» [10]. The Kazakh epic about love in the Korean interpretation sounded particularly interesting. The play successfully participated in national theater festivals, and also won the Grand Prix in the festival of ethnic theaters in 2019 in the city of Kostanay, where the director's work and the growing potential of actors of the Korean theater were noted.

The appearance of the play in the repertoire of the Korean theater «the Legend of the girl Chun Hyang: remake» directed by E. V. Kim had the character of a malleable-drama musical. In a new interpretation of an ancient Korean legend, the main characters, who are in «boxes like inanimate dolls telling their stories» [11], existed in parallel with the ballet dancers of the Korean theater (Figure 5, 6).





Figure 5, 6. The part «Chun Hyan: remake», 2018

They malleably transmitted the states of the characters, their interactions, and they were assigned the task of acting. Ballet dancers and actors interacted non-verbally, non-contact, however, harmoniously coexisting together, both groups of artists complemented each other, which contributed to the development of the storyline of the performance. The main character Chun Hyang is a girl who is faced with a series of life's tragic circumstances. The drama of this role is that she has to pay for her external beauty with her life. As a result, all the destinies connected, one way or another, with its collapse. Brought up in the best traditions of the nobility, she meets her beloved Ben Hak To and the son of sato is E Mon Nen. The love that every character in the play aspires to is unattainable. Chun Hyang realizes this, comprehends that she is going to die, but continues to go to the end. This ability in Greek tragedy was revealed in the work «Philosophy of art» by the German philosopher F. V. Y. Schelling, which consists in the struggle of freedom in the subject and the necessity of the

objective», with both sides «simultaneously represented as winners and losers – in perfect in distinguishability» [12, p. 400].

If it continues in this direction, the next major work on the novel «Farewell, Gulsary!» Ch. T. Aitmatov was entrusted again to the young director D. K. Zhumabayeva. This performance was a revelation and discovery in the theater space of Almaty. The strong philosophical subtext of the play, the internal restraint of the actors and their stage existence «on the verge of despair» together created an indelible impression, which was long talked about by critics and theatrical figures. The smell of the earth, the sound of Korean drum «PUK», symbolizing the sun, a noose hanging from the ceiling, mirror, bald actors, together with V. Tsoy's song «The group of blood» delivered in the Korean language - all contributed to the metaphorical atmosphere of the play (*Figure 7*).



Figure 7. The part «Farewell, Gulsary!», 2018

The prologue is striking in its symbolism. From the earth, life is born, and at the head of everything is a man who beats the passage of time. The foremother earth – Umai raises above all its presence «outside» time: with unhurried steps along the proscenium, it steps, telling about the white camel. The super idea of the play depicts the image of Umai, which is the ideal, the understanding of the sublime, God, the totality of all greatness, «incommensurability with human contemplation and imagination», to which every hero aspires [13].

The malleable language of the heroes was already acting as an organically flowing substance of the internal state. D. Zhumabaeva uses the image of a pacing horse and a faithful friend of

Tanabai Gulsary in the narrative, which is not declared in the play, only a lasso hanging from the ceiling, the director hints at it, rather as an elusive, invisible and philosophical energy. A sad leitmotif of the play, emphasizing the manifestation of true feelings, in the form of loyalty, honesty, mutual assistance, loyalty to friendship, unbroken in difficult life situations. Here, each character suffers in his own way. Having shouldered a heavy burden in the form of a drum, the collective farmer-communist is Tanabay (is an actor A. Makhpirov) goes his way, trying to fight with the foundations of society, goes against the system that kills him. His lover Byubyuzhan (is an actress N. Li), tired of loneliness and hard life, aware of all the pain of feelings for Tanabay, also experiences the break

and death of a person inside herself. Tanabai's wife (is an actress M. Lee), with disheveled hair, moves around the stage with heavy, tired steps, clutching tightly to her chest the boots that represent the spirit of her daughters. In the scene where she learns about her husband's infidelities, her pain reaches its climax in the silent crying of the heroine. «Every hero is, in fact, terribly lonely and is looking for happiness» [14]. The most acute life contradictions (conflicts), situations and circumstances that unfold in the process of interaction between freedom and necessity and are accompanied by human suffering, death and destruction of important values for life – this is what forms the basis of this work and determines the understanding of the tragic.

In the Korean reading of CH. T. Aitmatov, the actors had a difficult task to combine malleable existence with text. «Filled with the depth of thought and action, physics should make it easier for the actor to find the most accurate hit in the psychophysical state of the hero at the moment. Malleable helps in expressing the necessary nature of the semantic subtext of the main action. At first it is inconvenient, then it becomes so harmonious that the actor begins to

exist in it for real, complementing it with his colors and shades» [14].

The experiment on the introduction of malleable scenes in the performance goes into an active search for more subtle, imaginative models of dance art. An example of this is the premiere of the new play «Step into the abyss» directed by E. Kim based on the play by N. A. Ostrovsky «The girl without dowry». The musical material was based on the works of A. G. Schnittke, the rest of the musical arrangement was written specifically in the spirit of the Soviet composer, in whose works «the fight against evil, the moral catastrophe of human betrayal, and the appeal to the good inherent in the human person» [15] sound so sharply. This definition is true to the main idea of the play. The author of the modern stage version tried to solve key points outside of everyday reality with the help of a malleable equivalent. A well-known beauty in society, Larisa, who survived the strongest infatuation with the «brilliant master» Paratov, is represented by a weak-willed doll, for which a price is set. Hence, the physics of the actress N. Lee emphasized the inability of the heroine to control her fate (Figure 8).



Figure 8 The part «The step into the abyss, 2019

The scenes of the feast in the Ogudalovs' house, at the wedding party, the love of Larisa and Paratov on a transparent cube standing in the middle of the stage were solved by malleable *mise en scenes*, in which, with the help of gestures, symbols and physics, the relationship of the characters to each other was built. In fear of the «pathetic semi-Christian life», sycophancy, groveling and a sick love of money in Ogudalova, constantly appearing on the stage in heels, was expressed in sharp, aggressive attacks and kinks of the body, indicating perseverance and determination to achieve results at any cost, the ability to adapt parasitically to the conditions and rules of high society. Confidence and imperious attitude to people of low order in Paratov, Mokyri Parmenych, Vasiliy Danilych, who do not know what a «pity» is, who if they can find a profit, «they will sell everything, anything» was expressed in impudent, «boorish» movements on the stage. They could sit on the stage and have their conversations. A long-time admirer of Larisa Karandyshev is represented in the play in the malleable of a shy, insecure loser who, like Ogudalova, wants to become part of the high society in which they are trying to stay. It is no coincidence that more than all the other characters, he exists in the play, standing on his knees. The aesthetics of Karandyshev's free malleability did not involve beautiful movements, they were found to concretize the character and worked on expressing the idea. This was manifested in moving around the stage on legs bent at the knees, quickly mincing their feet. All the *mise en scenes* of the play were declared by the director, from the point of view of the comic category of aesthetics, which characterizes the funny, insignificant, ridiculous or ugly sides of reality and mental life through the

prism of ugly, exaggerated images of the characters. The mechanism of action of the comic is a game with meaning. Thus, the Russian thinker N. G. Chernyshevsky defines the comic through the ugly: «it is unpleasant for us to be ugly in the comic; it is pleasant that we are so perceptive that we comprehend that the ugly is ugly. Laughing at him, we become higher than him» [16, p. 191]. Here, through a comic understanding, comes the realization of the complex and contradictory state of Karandyshev, who is pushed by circumstances, makes a judgment on everyone in the final. Larisa's laughter and Karandyshev's indifference in the death scene have a twofold effect on the viewer: the resolution of the situation and its absurdity.

The directors of the Korean theater of the 20th century, forming a philosophical and aesthetic ideology, first on the intuitive level, then on the conscious and scientific level, worked on the subject of art in the key of forming a true idea. In his experiments, contrasting the theater of struggle with the theater of ideas, enriching the methodology created by him with new and new resources, increasingly using malleable as a new means of expression. The theatrical and philosophical search for modern theater coincides with the modern view of stage art.

Thus, the philosophical and aesthetic foundations of the theatrical concept of Korean theater contain:

- 1) combining a specific artistic and aesthetic form with everyday realistic truthfulness;
- 2) proclaiming directing around beauty as the highest independent value
- 3) creating a new philosophical metaphysical, malleable theater based on: continuous experiment in a creative laboratory, comprehensive aestheticism of

directing, conceptual analysis of dramatic material, and appeal to art as the center of the visible existence of truth.

Conclusion

Thus, it should be noted that the situation with the use of malleable language in dramatic performances today has increased relevance. Not only did the number of dance fragments and scenes in the play increase, but the attitude to choreographic art in the drama theater itself changed. Dance in the performance becomes multifunctional. «In some works, malleable interpretation exists on a par with dramatic action, deepening it, making it more imaginative, adding new meanings to it» [7, p.109]. Increased demands on the actors involved in the malleable and dramatic performances. The appeal of directors to the possibilities of choreographic art and its use in their productions is becoming one of the

vectors of the development of modern theater. Formed aesthetic categories in dramatic paintings through the prism of malleable language enrich the aesthetic experience and expand its scope. The distance between the real world and the ideal art is reduced, and this is expressed, first of all, in the interest of the viewer to be a participant in what is happening on the stage, who considers each image and action within the framework of an aesthetic relationship to the surrounding world. On the example of the performances of the State Republican Korean theater, it becomes obvious that the synthesis of dramatic action and dance significantly expands the possibilities of searching for new means of stage expression. With the help of malleable, the dramatic symphony of the performance, as a complex synthetic canvas, becomes more filled, bright and spectacular, which sounds in the spirit of modernity.

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А. В. Цой

*Казахская национальная академия искусств имени Т. К. Жургенова
(г. Алматы, Казахстан)*

ФИЛОСОФСКО-ЭСТЕТИЧЕСКИЙ ДИСКУРС ПЛАСТИЧЕСКОГО ЯЗЫКА В СПЕКТАКЛЯХ ДРАМАТИЧЕСКОГО ТЕАТРА

Аннотация. В поисках новых средств выражения драматического действия в театральном искусстве 20-21 века режиссеры все чаще прибегают к экспериментам по синтезированию и развитию форм актерского существования в спектаклях. Применение пластического языка, посредством которого открывается новая область выразительных средств, становится все более актуальным средством решения в данном вопросе. Выразительная особенность пластического языка является своеобразным способом общения без слов на уровне восприятия чувств и мыслей. Она составляет основу пластического искусства в искусстве актера, как человека в первую очередь действующего, а не говорящего. К тому же, это еще один способ передачи информации на тонком уровне в раскрытии и понимании эстетических категорий философии хореографического искусства в современном театральном пространстве. Драматическое действие XXI века, где основной канвой служит существование пластического языка, подчиняющееся четкой драматургии всего спектакля, развивается и обогащается смелыми опытами творческих единомышленников – режиссера и хореографа.

В настоящей работе автором предпринята попытка охватить основные грани интерпретации пластического языка с точки зрения философско-эстетической рефлексии на примере некоторых драматических спектаклей, возникших в XX–XXI веках в репертуаре Государственного Академического Корейского театра.

Ключевые слова: философско-эстетический дискурс, драматический спектакль, пластический язык, хореография, Корейский театр.

А. В. Цой

*Т. Қ. Жүргенов атындағы қазақ ұлттық өнер академиясы
(Алматы қ., Қазақстан)*

ДРАМАЛЫҚ ТЕАТР СПЕКТАКЛЬДЕРІНДЕГІ ПЛАСТИКАЛЫҚ ТІЛДІҢ ФИЛОСОФИЯЛЫҚ-ЭСТЕТИКАЛЫҚ ДИСКУРСІ

Андатпа

XX–XXI ғасырдың театр өнеріндегі драмалық әсерді білдірудің жаңа құралдарын іздеуде режиссерлер спектакльдерде актерлік өмір сүру формаларын синтездеу және дамыту жөніндегі эксперименттерге жиі жүгінеді. Мәнерлі құралдардың жаңа саласы ашылатын пластикалық тілді қолдану осы мәселеде шешудің неғұрлым өзекті құралы болып табылады. Пластикалық тілдің мәнерлі ерекшелігі сезім мен ойларды қабылдау деңгейінде сөзсіз қарым-қатынастың өзіндік тәсілі болып табылады. Ол актердің өнеріндегі пластикалық өнердің негізін құрайды, бірінші кезекте сөйлеуші емес, әрекет етуші адам ретінде. Сонымен қатар, бұл заманауи театр кеңістігіндегі хореографиялық өнер философиясының эстетикалық категорияларын ашу және түсінуде нәзік деңгейде ақпарат берудің тағы бір тәсілі. XXI ғасырдың драмалық әрекеті, мұнда барлық спектакльдің нақты драматургиясына бағынатын пластикалық тілдің бар болуы қызмет етеді, Шығармашылық пікірлестер – режиссер мен хореографтың батыл тәжірибелерімен дамытылады және байытады. Осы жұмыста автор мемлекеттік академиялық корей театрының репертуарында XX–XXI ғасырда пайда болған кейбір драмалық спектакльдердің мысалында философиялық-эстетикалық рефлексия тұрғысынан пластикалық тілді интерпретациялаудың негізгі қырларын қамтуға тырысты.

Түйінді сөздер: философиялық-эстетикалық дискурс, драмалық спектакль, пластикалық тіл, хореография, Корей театры.

Сведения об авторе:

Анна Вадимовна Цой, магистр искусств, докторант I курса Казахской Национальной академии искусств имени Т. К. Жургенова, специальности «Режиссура хореографии»
(г. Алматы, Казахстан)
e-mail: fannyannya@mail.ru

Автор туралы мәлімет:

Анна Вадимовна Цой, өнер магистрі, Т. К. Жүргенов атындағы Қазақ Ұлттық Өнер академиясының I курс докторанты, «Хореография режиссурасы» мамандығы
(Алматы қ., Қазақстан)
e-mail: fannyannya@mail.ru

Author's bio:

Anna V. Tsoy, Master of Arts, 1st year doctoral student of the T. K. Zhurgenov Kazakh National Academy of arts, specialty "Directing choreography" (Almaty, Kazakhstan)
e-mail: fannyannya@mail.ru