



DIRECTING OF ORGANIZATION THEATRICAL PERFORMANCES

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Abstract

The article reveals the peculiarities of mass events and peculiarities of their organization. Discusses the work of the Director on the organization of very theatrical performances. Reveals the quality of the Director, necessary for the organization of events. The article pays attention to the consideration of the Director's thinking, which is necessary for the production and organization of mass theatrical event.

Keywords: theatrical performance, Director, events production, performance, Opera, event Manager, rehearsal, actor, audience, script.

Introduction

Any celebration seems to us as a bright exciting event. In addition, we do not think entirely about how much time and effort it takes to create it. In fact, many different specialists are working on the embodiment of the holiday: scriptwriters, costume designers, sound and light camera operators, property-masters, make-up artists, stage workers, artists, choreographers, accompanists, actors and others. We need a competent organizer to bring all of them together, to infect with the idea of a holiday, to explain to everyone

“what, when and where”. This is the Director.

Nowadays, event companies often recruit such organizers; they are also called event managers. This profession is similar to the director, but it requires less creative skills. And the director is first and foremost a creator of the idea of celebration. It is he who exactly comes up with how to arrange the artists at each moment of the performance, what and who to wear, what will be the scenery and lighting, what music should play, how the artists communicate with the audience and much, much more

[1 p. 52].

The director conducts rehearsals, corrects and modifies the event. And all this he builds on the basis of the interests and needs of his audience. The Director should be aware of what people want for whom he creates his own presentation. And this is the real work of a psychologist. However, one thing is to identify the needs of the viewer, and the other is to present everything beautifully and softly.

To make such an interesting show that the viewer did not run away after the first 10 minutes, but got involved, became an active participant and wanted to tell friends about it. Here the Director is already acting as a teacher for the audience. After all, the most important thing in any holiday is to convey to the public not just an idea, but a certain pedagogical goal, and motivate it for some important actions. Especially remarkable, pedagogy manifests itself in children's programs.

We all remember such thematic holidays from childhood as "Health Day", "Lessons of kindness", "Safety on the road" and others. What we were not only taught there ... That is really where all the actors are really teachers for children (and usually both literally and figuratively!). In addition, the main teacher, including for leading actors, is the director of a children's holiday. All this I tell to the fact that the work of the Director is complex and multifaceted, profession can be trained, but it is not suitable for everyone.

In my opinion, the work of the Director determines the manifestation of many qualities. Each of them is important and interrelated with the other. But the actual work of the Opera Director lies in his "composing". This is the driving force of his art, and it depends on the innate ability to create sensually meaningful stage images. The basis for them in the opera is the

musical-dramatic material of the proposed production, as well as life experience and personal, human qualities of the Director - his moral and ideological wealth, understanding of the essence of social relations and as a crown of everything - worldview. The mental need to re-melt all of the above in a scenic image marked by the birthright and independence, which is a kind of discovery - an essential feature of the artist [2, p. 63].

Methods

Therefore, imagination ... Creating a new image ... A vision of what is not, but what could be ... The ability to see even what cannot be, i.e. the creation of images related not so much to the field of fantasy as to fiction.

In our life, we often meet with unproductive imagination, unorganized thought and will. Director's creative imagination is professionally directed and organized - it is organized by dramatic material and ideology.

An effective imagination, coupled with special sensitivity to the identification of thoughts and feelings in music - the essential quality to become the Opera Director. A person whose psyche is unable to transform a dramatic, verbal-musical image into a visible, effective and theatrical image, to discover a new sensual and semantic essence, cannot be the Opera Director (if, of course, this profession means an artist, and not an artisan-compiler of others images). [3, p. 52].]. A similar phenomenon is described by the scenography researcher Khalykov K. and applies the term "intentionality" to effective imagination, "which for the first time implementation as an operational tool for disclosure of psychological perception of cultural codes. This fact allows us to understand the process of the state of

consciousness of the audience where scenographic elements and the director's design of a play come together as a powerful phenomenon." [4, p. 86]

Similar imagination is the main instrument of the Director's creativity. By the way, we note that, like all creativity, it necessarily implies the discovery of the new thing and that is why it is impossible the appearance of the new thing without any imagination. But how often, alas, we observe opera performances those were clearly carried out without its participation: the directorial creativity in them is completely absent, although the poster's name is the name of the director. What do the authors of such "production" rely on?

Such activity can only be called a formal organization of the play, because it lacks the main thing - the creative process, the crown of which is the director's concept, which is appeared based on an artistically convincing comparison of the visual and sound images of the play.

Result

The search for such a comparison is perhaps the most important part of the Director's work on revealing the essence of the opera image and establishing ultrafine interrelation between the musical and theatrical means of its stage impersonation. In order to imagine all the complexity and labor intensity of this process, let us try to trace it on our own, solving a rather simple task at first glance.

Let us take, for example, the first bars of the second performance of "Eugene Onegin" by P. Tchaikovsky, where Tatiana's whirl of feelings, rise of her hopes and delights are replaced by serene, and restraint - by a new flush. What specific stage comparison will we find this sound embodiment of youthful emotions? Let's dream for a while about the possible

selection of different "combinations". Imagine, for example, the wide open, not blinking eyes of a young girl. They delight, and fear; then hope shines, and then a veil of tears appears.

Discussion

What is it? Is there any possible solution? I doubt it. As an initial creative impulse, these girlish eyes that have arisen in our imagination may still disturb the director, but as a stage comparison they do not stand up to criticism. First, it is "literature", and not a dramatic image — a description of the girl's mental state, and not a visual manifestation of it in actions and deeds. Secondly, this is not a theatrical image: even an inexperienced director will soon realize that it's difficult, almost impossible, to cause tears to the actress, arousing a change of experiences in her that are adequate to the music.

An experienced director knows that even if a miracle happened, i.e. such a state of mind would really be born in an actress and reflected in her eyes, and then no one in the hall would have noticed it. Well, and if someone had noticed, then the complete coincidence of the stage sense of the actress with the feelings expressed by the music would leave an unpleasant impression of mutually illustrating the states. That, as we know, does not involve the viewer's imagination in the orbit of co-creation during the performance. We note, by the way, that it is difficult for an artist in such a state to extract a singing sound. In short, the option is untenable. [5, p. 25]

Let us give another example - musical intermissions (i.e. orchestral music between actions) in "Carmen": being an important link in opera's musical dramaturgy, they, however, do not relate to the feelings of these characters, but represent a kind of lyrical (in other operas

— dramatic, humorous, etc.) deviation from the course of the plot. We also note that this question cannot be solved depending on a temporary or emotional factor; for the director, the main thing is that this music belongs to a specific actor, its connection with the event, the “through action” of the opera. [6, p. 6]

Here his imagination should not be indulgent and hide behind formal remarks, which, by the way, do not always belong to the author of the opera. They are not always independent of concerns about the technology of the performance (intermissions for rearrangements of scenery, dressing up artists, etc.).

We will also share our observation of the modern democratic public of opera houses: the orchestral episodes, which run with the curtain closed, are not always attentively obeyed by it. Many at this time allow themselves to talk quietly, to rustle wrappers from sweets, to turn around, looking for acquaintances. When such viewers are pulled back, you hear the naive: “It hasn’t yet begun.” As soon as the curtain opens, everything becomes silent, everyone's attention is paid to the actors (“It has begun!”).

If we proceed from the wise, centuries-tested thesis “the public is always right”, the director should think about what the modern viewer considers to be the real asset of the opera performance, and what he sees as an “illegal concert”, which enjoys a relatively small group of his perception of the opera performance on individual elements (orchestral music, vocals, scenery, stage settings, etc.).

I believe that professional directorial imagination should contribute to the emergence in the audience not only of direct interest in the play, but the need for complicity in the dramatic process.

What kind of visual image in

combination with the music of this episode will be the most impressive, fascinating, “directing” the public's imagination? How to stay on this or that decision? How in search of a visual image (in comparison with the given music) to find the necessary “focus”, which ensures the accuracy of the hit? Recipes are impossible and harmful.

The decisive role is played by artistic flair, experience and talent of the director. I emphasize that this is a delicate and responsible creative process, since the corresponding “selection of visual images” also influences the public perception of opera music.

The richness and accessibility of artistic associations, the active connection of auditory and visual representations - this is the basis of the creative relationship of the director with the auditorium during the opera performance.

Indeed, for directing mass performances, it is extremely important that all the details be taken into account and thought out. If we talk about pitfalls, then it is an amateurish approach, poor-quality organization and complete lack of understanding of the public that becomes the rubble about which all the plans and ideas of the director are broken. Even if the idea in its idea was almost brilliant, it was distinguished by its creative and unique approach; an incorrect statement would destroy all plans.

What pitfalls exist in the direction of mass performances?

Mass performances include a large number of artists, a variety of acts and their ideas. If we talk about theatrical or circus performances, then for the success of the spectacle with the public, it is worth focusing on the dynamics of the action.

Even if we are talking about the theater, for a professional director it does not cost anything to interest and intrigue the

audience, to attract its attention.

Statement

The directing of mass performances is completely focused on the viewer, which means that they should be interesting, understandable. The public is becoming more fastidious, and therefore needs a high-quality spectacle that will constantly keep it in suspense. The monotonous performance will kill the interest of the viewer and make him bored. To prevent this from happening, the numbers and principles of presentation must constantly change. Energetic acts or scenes should be replaced by calm and even pacified. In this case, there should be no monotony and constancy even in dynamic acts and scenes, since the long-lasting heat of passion loses its sharpness. [4, p. 57]

The pickiness of the public is also manifested in scaring it, making it happy and surprising with unexpected turns of events, spectacular exits and appearances of characters or participants of performances. Artists or actors who constantly leave on the same principle tire the public. They are not interested in waiting for the appearance of a new "star". But if every time, the artist will appear in a new way, unexpectedly and interestingly, the audience will freeze in anticipation of a beautiful and exciting spectacle.

Another reef can be the artists themselves, their appearance. It is necessary to consider that the costumes, age and appearance of the artists must strictly comply with the idea. If we are talking about Juliet, then the actress cannot be 40 years old, but the nurse should not play a young girl. A similar principle is maintained in all concert performances.

Bright costumes and makeup should

be in harmony with the roles that artists perform. If there is dissonance, only the viewer will be disappointed, and the mass production will fail.

Conclusion

High-quality direction of theatrical performances and festivals is the key to success during mass events. Many theorists and practitioners draw an analogy between the direction of theatrical performances and the symphony. As for the symphony, the mental and sensual depth, life contradictions and complex problems are characteristic, and the theatrical mass-scale festival expresses the most important events and stages in the life of a huge number of people.

For these types of expressive art is characterized by scale and ideological richness. The initial part of the symphony (exposition) involves the development of contrast themes. Further, they support the main composition of the work.

Also, the direction of mass events involves carrying out the main idea of the festive action through a number of events.

Such a bright form of music as the theme with variations echoes with the direction of the theatrical concert. In directing the holiday the main theme also varies in all forms. Of course, this is due to a certain extent the very specifics of folk festivals. After all, if, for example, the viewer can perceive a literary and musical composition as a whole, then the feature of directing a mass holiday is its purposeful division into components. At the same time, the viewer perceives the action in parts, choosing the most interesting moments for himself. For example, a concert requires focusing the audience's attention on a particular stage. A good mass holiday, on the contrary, is characterized by a large number of

entertainment centers dispersed in the space. [3, p. 85]

Thus, theatrical performances and mass celebrations are a kind of reflection of the life of the people, their problems and concerns. Our life is constantly changing;

there are more and more new technical capabilities, which the director must use, revealing his creative idea. The more a new director can use the more new viewers he can attract.

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ТЕАТРАНДЫРЫЛҒАН КӨРІНІСТЕРДІ ҰЙЫМДАСТЫРУДАҒЫ РЕЖИССЕРЛЫҚ ЖҰМЫС

Аңдатпа

Мақаласында ерекшеліктері ашылады бұқаралық іс-шаралар ерекшеліктері мен оларды ұйымдастыру. Қаралады жұмыс режиссер ұйымдастыру бойынша бұқаралық театрлық қойылымдар. Ашылады сапасын режиссер ұйымдастыру үшін қажетті бұқаралық іс-шаралар. Мақаласында көңіл бөлінеді және қарау туралы мәселені режиссер ойлау, ол үшін қажетті болып табылады қою және ұйымдастыру жаппай театр іс-шаралар.

Түйін сөздер: театрландырылған қойылым, режиссер, көпшілік іс-шаралар, қойылым, спектакль, опера, event-менеджер, дайындық әртісі, көрермендер қою.

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РЕЖИССЕРСКАЯ РАБОТА ПО ОРГАНИЗАЦИИ ТЕАТРАЛЬНЫХ ПРЕДСТАВЛЕНИЙ

Аннотация

В статье раскрываются особенности массовых мероприятий и инструменты их организации. Рассматривается работа режиссера по организации массовых театральных представлений. Раскрываются качества режиссера, необходимые для организации массовых мероприятий. В статье уделяется внимание и рассмотрению вопроса о режиссерском мышлении, которое является необходимым для постановки и организации массового театрального мероприятия.

Ключевые слова: театральное представление, режиссер, массовое мероприятие, постановка, спектакль, опера, event-менеджер, репетиция, артист, зрители, постановка.

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