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ZH. KAZYBEKOVA ¹,
A. TOLEPBERGEN ²

^{1,2}T. K. Zhurgenov Kazakh National Academy of Arts
(Almaty, Kazakhstan)

DRAMATURGY OF MASS SCENES (ON THE EXAMPLE OF THE MUSICAL "HOUSE OF YOUR DREAMS" S. YERKIMBEKOV)

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Abstract

В последние At the origins of the musical there were wonderful people, striving for constant search. In this series, S. Yerkimbekov is the one who united many names and wrote the musical "House of Your Dreams". His composition turned out to be a unique work of its kind. The article uses a systematic approach to the study of the dramaturgy of mass scenes. The system approach is a direction of methodology that includes the following parameters: the content of the processes of organizing mass scenes in the drama of a musical, their features and implementation technologies.

Key words: musical, mass scenes, dramaturgy, "House of Your Dreams", director S. Yerkimbekov.

Introduction

The blossoming of the musical in the art of the twentieth century, and in Kazakhstan in the twenty-first century has a deep social conditionality. The musical is closely connected with socio-historical processes, reflecting reality.

The musical is the most democratic musical and theatrical genre, associated in its origins with folk art.

The development of the musical in Kazakhstan at the turn of the century combines diverse phenomena in direction and creative scale. The most striking works

were born according to the scenario of the modern course of time.

Methods

Researchers repeatedly considered the general principles of the structure of various operas, indicated favorite developmental methods, which were most clearly identified through the method of system approach analysis: the formation of an “arch” through thematic, semantic, etc. rapprochement of the beginning and end of operas, the presence of diverse thematic links. “The house of your dreams” is a musical characterized by a very concentrated and purposeful action, focusing on the main conflict, which also results in a small number of actors. The straightforward development of the main line leads to nodal moments in the development of the action. The musical begins with the mass embodying the basic idea of the entire work - this is the idea of patriotism and a happy future, the idea of a bright start. Already the first mass scenes expose this idea through the images of the people of the 70s and the heroes who are its carriers.

Results

In musicals, as well as in the dramaturgy of any movie, opera, and others, there are basically two layers – heroes and mass scenes. If everything is quite clear with the characterization and role of the heroes - it’s either good, which has a bright start, or evil, on the contrary, that has dark power, then mass scenes have different functional loads. From simple action support to deep semantic transmission of scenes. [1; 2; 3; 4; 5; 6]

So, the leading principles - realism and “nationality” in the musical “The House of Your Dreams” - acquire especially deep power and universality of artistic influence thanks to the method of musical thinking peculiar to S. Yerkimbekov ¹⁰. [7] The musical material has a peculiar flavor - juicy and expressive, brilliant, to some extent perky and peculiar to the theme of Soviet songs. The words of A. Pushkin about realism come to mind: “The truth of passions, the likelihood of feelings in the proposed circumstances - this is what our mind requires ...” [8, p.125]. This musical is widely recognized for the achievements in the field of the correct expressive melodic line. This implies a structure of the melody that is fully consistent with the time described in this action.

Discussion

The opening of the play “The House of Your Dreams” with a mass scene and the song of the same name is a well-established practice of the Broadway musical. And this scene is already programmed as a collective “acting character” involved in the story.

The final picture is an epilogue that affirms the central idea of the musical, which is enriched as a result of the entire development of the musical. The central idea is expressed by the main themes of mass scenes. Conventionally, you can designate them as the theme of “home”.

The principle of development is closer to rondosity, due to the alternation of mass scenes and individual lines. Rondosity is based on the periodic reappearance of the same musical bright thought. And this thought is always accompanied by text.

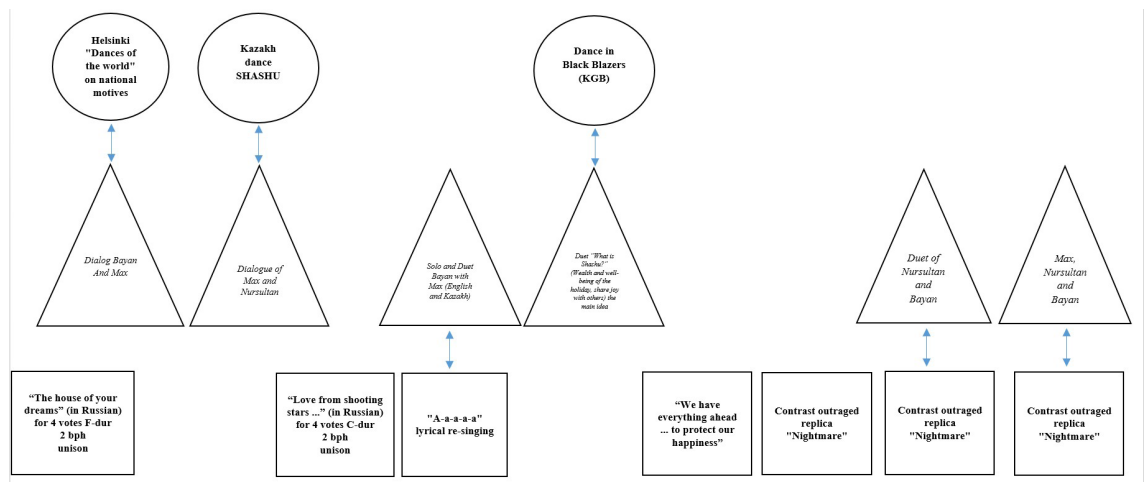
¹ Serik Zheksembekovich Yerkimbekov (trek. Serik Zheksembeks Yerkimbekov; born April 3, 1958, Alma-Ata) - Soviet and Kazakhstan composer, Honored Artist of Kazakhstan (1996), professor of the Kazakh National University of Arts, Advisor to the General Director of GKO “Qazaqconcert” and t. d. [Erkimbekov S.Zh., 2005. - T. II., p.248]

The function of an extras or “commentator” has grown into a new quality: mass scenes have been assigned a ceremonial place, which is opening and closing of the show.

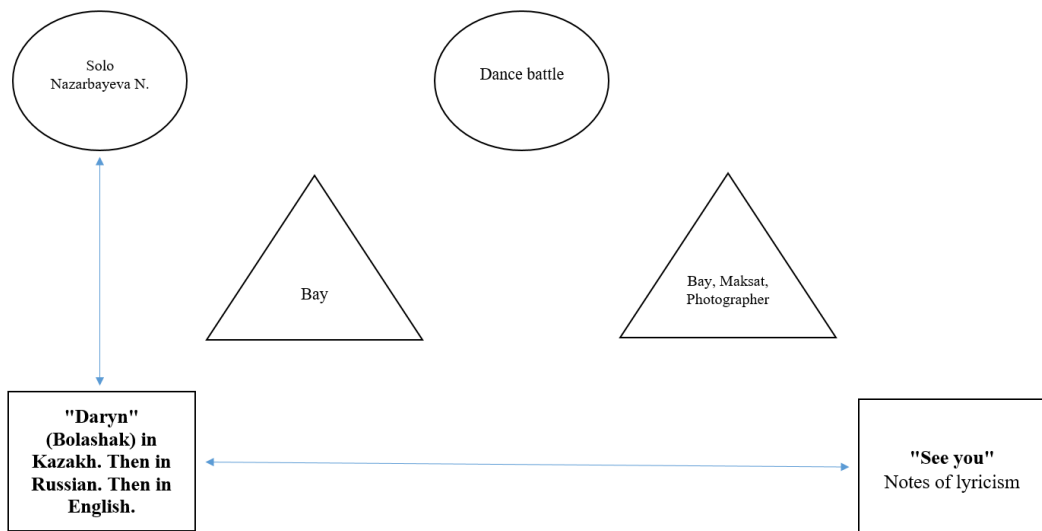
Where the mass scene sing along to the main characters on the syllable “A” is opposed to the general idea. That is, nameless replicas in the form of hype for “a” create a clear idea of the

attitude to this scene. The appearance of the topic, the nature of the sound in such moments changes significantly - it becomes “motionless”, sad and dreary. Thus, in such scenes, the mass scenes are widely used in the concept of “character-commentator”. All this can be traced from the Composition-plot plan-scheme:

1 PART Old Alma-Ata - Helsinki (1962)



2 PART Astana 2007 – Boston



The central part in the first part is occupied by three main mass scenes and the desire for a new life with a great force sounded in them. In the second part of the mass scenes, there is not much, but the

new that has entered the life of the young Bolashak generation is clearly revealed.

Results

The overall dramatic plan of the musical:



So, within the framework of the entire work, a wide mirror-image reprise is formed, that contributes to the isolation, completeness of the composition. Reprise on the musical, semantic, visual levels.

Ideological and the semantic conclusions. Despite the conflict between dramatic figurative spheres – lyrical and bureaucratic – the musical ends optimistically. The conflict of the Final is not in the conflict of mass and personal – It is an expression of the human spirit in which the will to a brighter life wins.

Figurative spheres: are two - optimism and sunshine are the main feature of the Soviet worldview: the Bolashak scholars. And on the other hand, the bureaucracy-employees of the KGB of the USSR, as a sign of anxiety and caution.

The ratio of figurative spheres according to the degree of development is individual and mass scenes. Individual – this is a

lyrical figurative sphere, the theme of love, does not develop so intensively, but it is significant in that, where the dissolution of other plot lines in it, it sets off the contrast between the light and dark principles.

Two time intervals – past and present.

Mass scenes belong to both figurative realms and time, combining them.

As a result of the cross-cutting development of mass scenes throughout the musical, there appears an intonational musical unity, creating an integral sphere of musical moods.

The realistic direction in the musical was also due to the composer's appeal to folk art – Shashu, which is understood as a living expression of modernity. Since folk rites and songs have always been a social organism, reflecting the internal processes of folk life. Through the display of this tradition, the events and feelings of that time accumulated by life are summarized.

² Shashu - shedding. This beautiful ceremony is the part of many customs and rituals: weddings, matchmaking, etc. The "culprits" literally showers of celebration with rain of money and sweets (or other sweets).

There is a process of rethinking, re-intonation of the old and the awareness of the significance of such a tradition, again – as faith in a brighter future.

This scene with Shashu (although it does not have a character of mass scenes, but it implies exactly this, since among the Kazakhs the Shashu rite is aimed at multiplicity) becomes a means in the development of relatively tense conflicts, in the ups and downs of the persistent struggle for happiness and reflecting the whole complex contradictory reality of that time.

Conclusion

Music strictly corresponds to the meaning of the words and mood. The composer seeks, first of all, to recreate the

Soviet spirit, without adhering to various precise genre distinctions. Topics from the point of genre mass nature can be divided into 1) lyrical mass vocal scenes and 2) motor - dance, more related to instrumental music dances of different nations. Thus, the dance became a narrative element.

Each choreographic miniature, mass dance scene is inherently an element of action, providing a characteristic of the differences between the warring parties and becomes part of the story. Dance has the role of a mechanism that changes the tempo-rhythm of the stage action. Mass scenes, thus, in the dramaturgy of the musical “The House of Your Dreams” appears before the viewer “as a single animated, thinking substance” [9, p. 16].

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Ж. А. Қазыбекова

*Қазақская национальная академия искусств им. Т. К. Жургенова
(Алматы, Қазақстан)*

А. Толепберген

*Қазақская национальная академия искусств им. Т. К. Жургенова
(Алматы, Қазақстан)*

ДРАМАТУРГИЯ МАССОВЫХ СЦЕН**(НА ПРИМЕРЕ МЮЗИКЛА «ДОМ ТВОЕЙ МЕЧТЫ» С. ЕРКИМБЕКОВА)****Аннотация**

У истоков мюзикла стояли замечательные люди, стремящиеся к постоянным поискам. В этом ряду, объединяющем множество имен, находится С. Еркiмбеков, написавший мюзикл «Дом твоей мечты». Его композиция оказалась уникальной работой своего рода. В статье использован системный подход к изучению драматургии массовых сцен. Системный подход представляет собой направление методологии, включающее следующие параметры: содержание процессов организации массовых сцен в драматургии мюзикла, их особенностей и технологий реализации.

Ключевые слова: мюзикл, массовые сцены, драматургия.

Ж. А. Қазыбекова

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

А. Толепберген

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

БҰҚАРАЛЫҚ САХНА ДРАМАТУРГИЯСЫ (С. ЕРКИМБЕКОВТЫҢ "СЕНІҢ АРМАНЫҒНЫҢ ҮЙІ" МЮЗИКЛІНІҢ МЫСАЛЫНДА)**Аңдатпа.**

Мюзиклдің бастауында керемет ізденушілер, олар үнемі ізденуге ұмтылды. Бұл қатарда көптеген есімдерді біріктіретін - «Сіздің арманыңыздың үйі» мюзиклін жазған С.Еркiмбеков. Оның композициясы өзіндік ерекше туындыға айналды. Мақалада бұқаралық көріністердің драматургиясын зерттеуде жүйелі тәсіл қолданылады. Жүйелік тәсіл әдіснаманың бағыты болып табылады, ол мынадай параметрлерді қамтиды: мюзикл драматургиясындағы көпшілік сахналарды ұйымдастыру процестерінің мазмұны, олардың ерекшеліктері мен іске асыру технологиялары.

Түйінді сөздер: мюзикл, бұқаралық көріністер, драматургия.

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Қазыбекова Жайдаргүл Алмасқызы – Т. Қ. Жүргенов атындағы
Қазақ ұлттық өнер академиясының аға оқытушысы, өнертану кандидаты
(Алматы, Қазақстан)
email: jaidafer-80@mail.ru

Төлепберген Айқын – Т. Қ. Жүргенов атындағы Қазақ ұлттық өнер
академиясының 2 курс магистранты (Алматы, Қазақстан).
email: askarkzz@mail.ru

Сведения об авторах:

Казыбекова Жайдаргуль Алмасовна – кандидат искусствоведения,
старший преподаватель Казахской национальной академии искусств
имени Т. К. Жургенова (Алматы, Казахстан)
email: jaidafer-80@mail.ru

Төлепберген Айқын – магистрант 2-го года обучения Казахской
национальной академии искусств им. Т. К. Жургенова
(Алматы, Казахстан).
email: askarkzz@mail.ru

Author's bio:

Zhaidargul Kazybekova – PhD in Art History, Senior Lecturer at T. K.
Zhurgenov Kazakh National Academy of Arts (Almaty, Kazakhstan).
email: jaidafer-80@mail.ru

Aikyn Tolepbergen – 2nd year of Master's Student at T. K. Zhurgenov Kazakh
National Academy of Arts (Almaty, Kazakhstan)
email: askarkzz@mail.ru