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საქართველოს შოთა რუსთაველის თეატრისა და  
კინოს სახელმწიფო უნივერსიტეტი

Shota Rustaveli Theatre and Film

Georgian State University

სახელოვნებო მეცნიერებათა  
ჰიბანო

№3 (68), 2016

**ART SCIENCE STUDIES**



გამომცემლობა „კენტავრი“  
თბილისი – 2016

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Georgian State University

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## ***THEATRE STUDIES***

**Maia Kiknadze,**

Shota Rustaveli Theatre and Film Georgia State University,  
The doctor of Art studies, Professor

### **GIORGI AVALISHVILI'S THEATRICAL WORK**

#### **Summary**

Well-known public figure, diplomat, translator, researcher of Rustaveli and copyist of manuscript had worked at the end of 18th century, in the beginning of 19th century. He did his bit for the literary and theatrical field. He helped to enrich the Georgian Literature through his translations. He made a great contribution to the translation of Sumarokov's plays , the popular Russian write-classicism that time and those plays were carried out in his own theatre (1791-1795).

Prior to the performance (introduction) Giorgi Avalishvili addressed to society with his poem where the talk is about the theatre purpose and the role of comedy in public life.

Except for translated plays by Sumarokov he also appears to be the author of original play. The only a small excerpt of his play "The King Teimuraz"(1791) has been remained what gives a vague impression about the play's plot.

Giorgi Avalishvili made a great contribution for the development of old Georgian Literature and theatre.

Created theatre by him existed until 1795. Holding up the performances were being temporarily canceled after the invasion of Agha Mahmad Khan.

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**Ara Khzmalyan,**  
Candidate of Arts, President of the National Theatre-Art  
Association, teaches a course of the Seminar on theatre  
criticism at the Yerevan State Institute of Theatre and  
Cinematography, Scientific Researcher at the Institute of  
Arts of NAS RA, Adviser to the Director on Relations with  
the CIS Member States and Museum Management of the  
Institute of Ancient Manuscripts after Mesrop Mashtots  
“Matenadaran”

**«DEHUMANIZATION» OF THEATRE AND  
«RETURN OF THE BODY»**

**Summary**

What is theater in its origin and in its essence? Whether it is a specific continuation of literature, a certain logocentric sphere or a place where transformation of word into a different semantic reality occurs, a reality which is rather a domain of choreographic element and a form of bodily communication? In other words, where is the semantic center of the theater? Whether it lies within the linguistic or the extra-linguistic sphere?

Return to the body-centrism became the axis of the artistic research of the XIX-XX centuries (from the art of Isadora Duncan and the pedagogy of musical concept through movement of Emile Jaques-Dalcroze, the concept of Eurhythm, the scenic innovations of Adolphe Appia and George Fuchs, reaching the most significant figures of the avant-garde theater such as Robert Wilson and Romeo Castellucci). It affected the nature of the actor's art, its role and place in the scenic action and space. In the center of discussions, in fact, was the problem of dehumanization of the dramatic action. And the dehumanization is the minimal psychological involvement of the perceiver in the scenic action. Consequently, everything is dehumanizing if it separates the performance from the truth of life and psychological truthfulness, thus creating a certain conditional symbolic environment and instead of purely

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linguistic meanings or the subtexts so typical to the scenic art it puts forward the semantics of the body. This allows spectator to perceive the meaning of the scenic events without involving the rational thinking process, basing the perception solely on extrarational and suggestive potential of the body.

Key words: dehumanization, body, body-centrism, Über-marionette.

## **MANAGEMENT**

**George Pkhakadze,**  
Head of the Training Centre of Shota Rustaveli Theatre  
and Film Georgia State University,  
Invited lecturer

### **MAJOR STRUCTURAL PECULIARITIES AND TOOLS OF FUNDRAISING**

#### **Summary**

Successful fundraising is vastly determined by well-trained employees in particular organization, who do their best to deliver to the specific groups of society particular offer. They analyze and develop creative ideas, which provoke “army” of supporters beyond the borders of specific organization. Years of experience in the given field let us demonstrate and share our skills and methods with target groups and help them significantly increase their awareness of fundraising. On top of that, we will show difference between fundraising and development. In order to become a successful fundraiser each member of the organization should be able to distinguish abovementioned difference. One should never try to use “fast goal accomplishment strategy”, which may lead team and campaign to dire consequences. Strategies and methods described below, will help us avoid common mistakes and will warrant becoming a successful fundraiser.

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Paper deals with several fundraising tips and skills, which inevitably ensure conducting a successful campaign:

- Diagram of donations
- Range of successful fundraising campaign
- Hierarchy of fundraising
- Matrix of relationships

Computer based modeling, diagram and schedule of donations, hierarchy of fundraising and matrix of relationships all are significant tools for leading a fundraising. These tools should be implemented for motivating employees and volunteers, which will result in positive fundraising environment in which we all exist.

## **UNIVERSITY PH.D PROGRAM**

**Magda Anikashvili,**

PhD student of Shota Rustaveli Theatre and Film Georgia  
State University,

Humanitarian, Social Sciences, Business and Management  
Faculty

Supervisor, prof. Lela Ochiauri

### **TRADITION OF NONCONFORMISM IN THE FILMS OF SIXTIES (REPRESENTATIVES OF THE SIXTIES) AND NEW “REBELS”**

#### **Summary**

The history of art, to a certain extent, is the history of protest. Dramaturgy of the work of art is always developing around conflict. Although conflict can be diverse, in all epochs artists were always focusing on confrontation between an individual and the society/system.

Lonely heroes fighting for justice or personal freedom appeared on screens from the very outset of cinematography. However, the most powerful wave of nonconformism is

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related to cultural revolution of the sixties. The American countercultural cinematography or new French wave is just saturated with protest against established values and creates icons of heroes, who are in conflict with traditional society.

Similarly, the films created in allegorical-poetical aesthetics of Georgian Soviet cinematography reflect the process of confrontation with unacceptable reality. Conflict between an individual and totalitarian system is expressed in a way of getting rid of the regime and tearing away from the reality. Asceticism of heroes and their “eccentricity” towards the system have turned into the most widespread form of protest.

Modern cinematography creates new traditions of an individual’s struggle with the system. Several important films of past year offer quite different variations of this issue. *Leviathan* by Andrey Zvyagintsev; *Two Days, One Night* by the Dardenne brothers; *Birdman* by Alejandro González Iñárritu – although these films reflect absolutely different realities in absolutely different forms, the key motivator of main heroes’ behavior is a conflict with external world, a feeling of protest towards the reality.

**Shota Gegiadze,**

Ph.D. Student

Shota Rustaveli Theatre and Film Georgia State University

Supervisor: Prof. Davit Kobakhidze

The teacher of stage movement,

The doctor of Actor’s Performing Art,

Supervisor, prof. Davit Kobakhidze

## **ATTENTION AND THE PROBLEMS OF EMOTION IN THE STAGE MOVEMENT**

### **Summary**

Purposeful use of management regulating technologies of students’ psychological mechanism in the educational process

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should provide students' active psycho-emotional involvement by the help of teacher in the learning process.

The constant impact of modern technologies and informational waves affects accordingly on everyday life of human and also on physical and emotional situation of student, in particular it reacts on their readiness for educational process.

The issues of attention and emotional relations are the most actual problem in the educational process of students in stage movement. The problem is explained by the fact that the mastering specifics of stage movement program is directly related to the capacity of students' attention and emotional management.

In educational process and especially in its initial stages, it is necessary to have been determined the specific emotions of students, the signs of their expression and their features of changes on the different stage of their lesson. The definition of optimal range of specific emotions at the beginning and during the learning process lead us to the necessity of putting diagnosis and having correction what depends on the analysis of emotional signs and expression of teacher.

**Khatuna Damchidze,**

Ph.D student

Shota Rustaveli Theatre and Film Georgia

State University

Supervisor. Prof. Anano Samsonadze

## **MEGRELIAN DANCING DIALECT**

(Part I)

### **Summary**

Megrelian dance folklore in the regions spread on the lowland of Western Georgia called Kolkheti valley, one might say, is more completely represented.

Samegrelo, as well as other parts of Georgia, is rich in

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worship - religious, folk, now turned into household rituals. Among the many rituals, our attention was drawn to the actions, which include choreography.

The first part of the works deals with the ritual action “Atlechoba“, which was unconditional constituent element in the organization of funerals of persons who died from Dance Fever and thunder; “Terdoba” – a ritual dedicated to the reproduction of horses, which preserved the plastic movement of the horse; “Dzidzava”- Rain farewell action, performed by the women; Theatre performance “Keenoba”; “Tughvinte “ - a game that should be a variety of Dato - Berikuli-cycle; “Chveniereba” - public holiday in village Bandza, which preserves a very significant information about Mingrelian folk dance.

Generally, Megrelian folk choreography that survived has character of humorous, lyrical, light : “Chaguna“, “Voisa”, “Arira”/,, Tsartmevia”, “Jansulo”, “ Dzabra”. “Chaguna“, “Jansulo” and “Dzabra” is characterized by the presence of the player inside the circle and is similar to some kind of choreographic performance. “Arira”/,, Tsartmevia” (Skhaphva, Abkhazian lekuri) is Megrelian version of dance “Kartuli”.

**Tamar Mukeria,**

PhD student of Shota Rustaveli Theatre and Film

Georgia State University

Supervisor: Tamar Bokuchava

## **SHAKESPEARE’S PLAYS BY STREHLER**

### **Summary**

In the works of Italian director Giorgio Strehler you can often meet performances staged on Shakespeare’s plays. Especially notable is the fact that the director’s creative stages is exactly in connection with the works of English playwright. Strehler paid a great attention to Shakespeare’s plays from the

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beginning of his career as a director and performed them on the stage.

Strehler believed that the translation of the foreign drama had the great importance. In his opinion, the translation with a great percentage was determining the farther quality of performances. He believed that translation should not be seen solely in terms of philology, especially when it is dealing with dramaturgy and certain plays are preparing to be staged. Author's pace-rhythm in translation, exact meanings of the words and phrases should not be neglected by translator. Therefore, Strehler was actively involved in translation with translator. Director in his theoretical work pays great attention to the translation as we mentioned before and to the modern performances of Shakespeare's plays. Strehler appeared to be a pioneer, who first performed the plays of Shakespeare on the Italian scene. Censors had banned a number of masterpieces, therefore Italian audience knew only a few Shakespeare's, plays. Giorgio Strehler filled this vacuum.

In my work is considered a few performances staged on Shakespeare's plays by Giorgio Strehler ("Macbeth," "Julius Caesar," "Coriolanus," "King Lear" and "The Tempest") which had a great influence on Italian theatre and become as stage performances.

Sophisticated directing solution appears in sharply expressed ideas. Strehler plays of Shakespeare still represent the great values, as for the directing and acting, as well as in the theater science studies.