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საქართველოს შოთა რუსთაველის თეატრისა და  
კინოს სახელმწიფო უნივერსიტეტი

Shota Rustaveli Theatre and Film

Georgian State University

სახელოვნებო მეცნიერებათა  
კიებანი

№ 1 (78), 2019

**ART SCIENCE STUDIES**



გამომცემლობა „კენტავრი“  
თბილისი – 2019

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სახელმწიფო უნივერსიტეტი

სახელოვნებო მეცნიერებათა ძიებანი № 1 (78), 2019

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ხელმძღვანელი  
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აპარატით. თან უნდა ახლდეს  
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კვალიფიკაციის შესახებ ქართულ  
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ეგზავნება სხვადასხვა  
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Georgian State University

Art Science Studies № 1 (78), 2019

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**Maia Kiknadze,**

The doctor of Arts, An Associate Professor at  
Shota Rustaveli Theatre and Film Georgia State University

## **GIORGI TUMANISHVILI'S THEATRICAL ACTIVITY**

### Summary

Giorgi Tumanishvili (1854-1920) played significant role in the development of cultural and educational activity in the 80s of the 19th century. His many-sided activity included all spheres of culture: literature, journalism and theatre. He used to write verses and stories and translate. He translated Moliere's "George Dandin". He used to publish letters on the issues of literary criticism and theatre studies.

Giorgi Tumanishvili's theatrical activity included some aspects: Tumanishvili was one of the founders of theatre, director, member of theatrical committee, chairman of drama society and theatre historian.

During his study at gymnasium he was fond of theatre, he used to stage family performances and even himself participated in them.

In the 60s of the 19th century was established permanent theatre in Georgia (1879) and he is one of the founders of such theatre. He played significant role in the formation of actors' company. In order to have established the theatre he submitted request at manorial bank for financing and was struggling till the end, until bank did not provide 3000 rubles.

From August 20, 187, based on theatrical partnership's request, he was appointed as a director of newly established actors' company. As he mentioned he was employed as a director for 6 months. During his stage direction he staged 27 performances.

Many problems were solved during Giorgi Tumanishvili's employment as stage director. First of all it was repertoire's indigence, illiteracy of play by actors and laziness. Also he faced financial problems. He had dispute with some actors and soon leaved the theatre.

At the same time he was a member of theatrical partnership. At that time the activities of Georgian theatre were managed by theatrical partnership. When theatrical partnership was reorganized into drama society, he left this organization (1881).

Till 1886 he had no any relations with theatre. In 1886 he was appointed

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as a chairman of theatre company and he was occupied on this position for 9 years.

G. Tumanishvili wrote 2 pamphlets about Georgian theatre. “Georgian Theatre’s Business” (1879) and “How Was Developed Georgian Theatre” (1880).

He died in January 26, 1920.

**Tamar Tsagareli,**

Theater critic, Doctor of Arts;

Associate professor of the Art Sciences, Media and Management Faculty  
of the Shota Rustaveli Theatre and Film Georgia State University

### **BUNRAKU’S NINGYO**

(The structure of the marionette theater on the example  
of the Bunraku’s marionettes)

#### Summary

In sociology, anthropology, and linguistics, structuralism is the methodology that implies elements of human culture must be understood by way of their relationship to a broader, overarching system or structure. It works to uncover the structures that underlie all the things that humans do, think, perceive, and feel. In drama and theatre theory, structuralism criticism relates performance to a larger structure, which may be a particular genre, a range of intersexual connections, a model of a universal narrative structure, or a system of recurrent patterns or motifs. Structuralism argues that there must be a structure in every text, which explains why it is easier for experienced readers than for non-experienced readers to interpret a text. In this article we study structuralism in the marionette theatre, on example of the Japanese Ningyo Johruri Bunraku marionette/ puppet theatre.

Ranking with No and Kabuki as one of Japan’s foremost stage arts, the Ningyo Johruri Bunraku marionette/ puppet theatre is a blend of sung narrative, instrumental accompaniment and puppet drama. This theatrical form emerged during the early 1600 years, when puppetry was coupled with Johruri, a popular fifteenth-century narrative genre. The plots related in this

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new form of puppet theatre derived from two principal sources: historical plays set in feudal times and contemporary dramas exploring the conflict between affairs of the heart and social obligation. Ningyo Johruri had adopted its characteristic staging style by the mid eighteenth century. Three puppeteers, visible to the audience, manipulate large articulated puppets on the stage behind a waist high screen. From a projecting elevated platform (yuka), the narrator (tayu) recounts the action while a musician provides musical accompaniment on the three-stringed spike lute (shamisen). The tayu plays all the characters, both male and female, and uses different voices and intonations to suit each role and situation. The three puppeteers must carefully co-ordinate their movements to ensure that the puppet's gestures and attitudes appear realistic. The puppets, replete with elaborate costumes and individualized facial expressions, are handcrafted by master puppet makers. The genre acquired its present full name Ningyo Johruri Bunraku – in the late nineteenth century, a period in which the Bunrakuza was a leading theatre.

**Ketevan Akhobadze,**  
Art critic, Doctor of Social Sciences (PhD)

**THE MYSTERIOUS WORLD OF PAINTINGS  
BY TEMUR SAMADASHVILI**

Summary

The article introduces about the creativity artist Temur Samadashvili which after graduating from the Tbilisi State Academy of Arts initially he worked a decorative genre compositions, executed in various materials (chamotte, clay, porcelain, glass...). Later on the artist took an interest in painting and from the end of the 1980s he has created dozens of interesting works.

Thoughts, feelings, emotions...the variety of which is characteristic of the paintings of Temur Samadashvili clearly reflect the painter's world of imagination, in which he is sincere and therefore you, a viewer, also feel his sincerity and together with the painter get lost in the wonderful, lyrical, mysterious world...

T.Samadashvili's paintings provide us significant information on the specific characteristics of the painter's creative process, where it is clear how the creator's spiritual effort with his experiences, impressions, various feelings and emotions, etc. is mobilized. In this complex of information we can explain: in one or another period of the painter's life and work which factors affected him to a greater extent, which defined the direction of his work, solution of various problems, creation, searching for new images and new motifs. All this derives from his individual traits, characteristics, skills. As noted above, T.Samadashvili initially worked in the field of decorative applied art and later on was interested in painting. Merging of his experience in ceramics with work in painting adds a different, new colouring to his works. He combines his mastery in both fields and arrives at entirely new, "his own" creative characteristics. Along with this, on the basis of the accumulated creative experiences he is varying the mechanisms and methods of expression and is searching which means is more acceptable and productive for him. And all this is a mirror of his personal peculiarities.

In T.Samadashvili's work, as noted above, artistic forms undergo step-by-step alterations, however, the main line of his work is uninterrupted and continuous.

**Lela Gvarishvili,**

Head: Prof. Giorgi Margvelashvili, Prof. Marina Kharatishvili

## **ENSEMBLE IN OPERA THEATER**

### Summary

The Concept “Ensemble Performance” has been introduced in theater art in the second half of the 19<sup>th</sup> century, when the director became leader in the performance preparation process. If before the playwright and actor put the sole to the theater art, now it is impossible to imagine the stage without active participation of director. Exactly from this period the director becomes the single manager and leader. From the second half of the 19<sup>th</sup> century the theater began new development phase, where the new type director is a generator of ideas, play interpreter, performance concept creator and the artists as well as stage-management group gather around director and move together toward the goals set by him/her. The “Ensemble of Artists – this is a new type of directorial achievement, in which is coded the essence of stage art itself – existence of collective co-creativity process” – writes Marina Kharatishvili.<sup>1</sup>

At resent it is impossible to imagine theater without ensemble type system; this refers to the Opera Theater too. In this respect, the drama and opera theater has much in common. The difference is the fact that if the drama theater the director is the sole manager, the opera performance has two managers – director and conductor; i.e. the theatrical, spectacular issues are fully imposed to the director and the music issues to the conductor. The co-creative work, agreed between director and conductor is an integral part of the ensemble work principles.

However the word “ensemble” has more importance and significance in opera art.

“Ensemble” – is a French word and means “together”. It is agreed, coherent, co-sound performance during collective singing or playing.<sup>2</sup> – We read in “vocal encyclopedia”. The ensemble is the most characteristic, remarkable and beautiful feature for the opera. This is a unique act, where unlike the dramatic performance several people can speak simultaneously (i.e. to sing), in harmonious, combined, emotional, melodic and what is most important with excellent manner.

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<sup>1</sup> Kharatishvili M., “Directing Explication Forms” publ. Global Print 2000; p.7

<sup>2</sup> Korneva I., Iakovleva A., “Vocal Dictionary”, Leningrad, publ. “Music” 1988; p.5

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**THE ESSENCE OF THE TRAGEDY IS ARISTOTLE'S  
"POETICS" AND SOPHOCLES "OEDIPUS THE KING"**

Summary

The complete number of antiquarian literature remains an unconventional theme for the modern world, but it is only a minor part of the great inheritance that can then be created.

In the antique world is created all the major genres of literature, such as: lyric, drama, epic, comedy, tragedy and romance.

Greece is considered to be the homeland of the tragedy, the document confirming to the world this is enough. What was the main mission of antique dramatic art? It was the spiritual cleansing of the human and the general public, the so-called "catharsis". The most important place in today's achievement of ancient times is Aristotle's "Poetics" - the theory of drama. It is impossible to deal with the literature of this period or dramaturgy and did not touch Aristotle or mythology, which not only in the theatrical space, He went into daily and political life, and it seems that even a kind of ideology has come from that time ... When you read the work (not only antiquity) and if it is worth it (I mean the artistic value), or if you are on the modern-day effect of emotionally and even more creative work, if you move it, you should not have written a long time ago to be created, time and geography can not do anything. The main thing is, how much can we care about it in the process of questioning and how much will we have to deal with so-called mini-infectious events? I mean that the primary impulse should be in the literature, the initial push that motivates the creative process. If you remember well, I did not see almost any play created in the antiquity, which was not the primary creative push. "Oedipus the King" is especially full of such burdens. Perhaps not only in the correct structural point of view, this play was also interesting for Aristotle's and in her "Poetics" this tragedy is the main model.

I do not seem to be incredibly excited about the "religion" of the antiquity of the gods with all its brilliant gods and churches and greetings in the temples built for them, which are probably not greatly disliked by the cult of the personality, and the Oedipus (excluding his personality) is already a "cult," because he is a king. Gods, society, personality ... These three divisions have their own demands and needs, and therefore individual rituals must also be characterized, and my search is related to all this and I have tried to review these issues in a given article ...

**AUGUSTO BOAL'S FORUM THEATRE**

Summary

The subject of our study is “Augusto Boal’s Forum Theatre”. In Forum Theatre the plays are staged on currently central social topics. It is the most democratic form of theater, because everybody who presents at performance can participate in it and express his or her opinion. The function of the spectator is widened. Being passive, spectator becomes “spec-actor”. He or she can not only change the life story, fate of a certain personage, but can change the plot of the whole play. At Forum Theatre the performance is played twice in front of the audience. For the first time the “ready-made form” is performed. For the second time it is played by involving spectators and by taking into consideration their remarks. Usually, conflict of the performance takes place between oppressed and oppressor. Oppressed often can not support himself or herself and makes mistakes. In such cases, the spectator stops the performance, offers his version, and then begins to participate in the play. The plot of a play is composed according to a certain structure. The play starts ordinarily. Actors represent a certain model of the universe. The play shows us and represents current social issue but does not offer decision. The protagonist faces difficulties of life. He is a victim, who can not free himself from oppression. When the play is finished, spectators discuss the performed issue, what is the reason and if the issue is typical one for the society. After this, the audience is asked if they accept protagonist’s decision. Supposedly, the audience does not agree. After interaction and analyzing scenario, joker invites spectator and offers his own strategy.

The important personage of the Forum Theatre is joker, who leads the play. He should explain the rules of the play, correct mistakes, encourage both sides, support for continuing the play. His aim is to activate the audience, involve them into discussion and kindle the desire to act. When the performance ends, he puts provocative questions to the audience: does it happen in the life? Is it true? and etc. He stops the play on its climax (if the spectator does not do this) and encourages audience to present his variant of solving the problem, gives an advice to actors, plays their role in the performance. It is preferable that the actor who plays joker had pedagogical, psychological education or of director. He should know when to stop play, to whom give which role and bring the performance to the end delicately. Besides, he is to be unnoticed. The audience should think he is a presenter and by no means is a director or leader as everybody is equal in the Forum. Often Boal himself was in this role.

**WITHOUT A DOWRY**

Dmitry Krymov Laboratory, School of Dramatic Art

Summary

Dimitry Krymov offers the text, which analyzes contemporary Russian life. “More Ostrovsky, more careful attention to the source text, and the attempt to shake dust off of the text which everybody has read at school” –says the director, implying experience of the modern epoch, as well as of the author’s, whose steady psychology leads to a kind of a carnival, to the grotesque and comic condition of our current being, causing a sudden paradox: the foundation of the modern aggressive dramaturgy with its extraordinary spirit, playfulness and secrets.

Peering into the old play, Krymov impetuously draws his very own storyline. Unlike Ostrovsky, no one knows what to grab hold of here – no property, no substance. Both the poor and those who have a bit more money go to that local shebeen for entertainment, to listen to this weak-of-voice singer – there is no alternative. Nor does Larisa have an alternative. Whether this charming teenage girl marries the boring clerk or leaves with the loutish Paratov, nothing much will change in her life.

In ‘Director’s note’ Krymov emphasizes Alexander Pushkin’s notable phrase from his poem “Eugene Onegin” as an epigraph: “To me, unsmiling lips bring terror, however scarlet; free from error of grammar, Russian language too» proving to be driven by the genuine and pure spirit of his nation, rather than elaborate languages that hide the truth. This should be essential for any artist while passing the audience the highest message of the show. But at the same time Dmitry Krymov, as the artistic director of Moscow’s most mischievous theatre, has deliberately emphasized the spelling mistake in the title of his new production [in Russian it should be the small “s” instead of the capital letter “Z”], by which Krymov-led actors demonstrate yet again their brilliant flair for a loose interpretation of classical texts - Georgian International Festival Of Arts In Honor Of Michael Tumanishvili 2018.

**PEDAGOGICAL-PSYCHOLOGICAL ASPECTS OF ADOLESCENT  
PARTICIPATION IN  
ARTISTIC-CREATIVE PROCESS**

Summary

The present work represents the dramatized educational-creative method of so-called project-classes created by collaboration of artistic components from Young Children's Studio program.

On one hand this method aims to combine the aesthetically enhanced activity of the theatrical arts and on the other hand, to interact with the activities aimed at searching for knowledge and skills, to integrate the modern and effective model for the creative development of adolescents.

While working on the so-called project-classes, it is important to establish a bilateral relationship, to develop positive mood and attitudes, to encourage curiosity among adolescents, which will help in the formation of high motivation in the audience.

The creative process in such an atmosphere is the nature of the teenager's feelings. It is one of the best ways of expressing emotions when it comes to exposure to negative emotions, which in turn contributes to the positive attitude of the process. The teenager opens up in this situation and is formed as a proper recipient of creative teaching. This circumstance also promotes the development of positive qualities in them.

The work also discusses what kind of verbal material is used, especially when working with this method, which helps us to be a learning-creative process to fit the child's age, so that he can overcome it and get familiar with it. It is of great importance, since the world for the child is created in an interesting and multilateral sense of the minds of his consciousness and transforms it into a factor of creative inspiration. The creative process in such an atmosphere is the nature of the teenager's feelings.

The creative inspiration and the collaboration with their true intuition and open emotion on the stage method help the child to act correctly.

Our task in this process is:

- Developing creative interest in the child and maintaining it for a long time;
- Proper and efficient use of creative process for its cognitive development;

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- Inspiring creative skills in child through cognitive development;
  - Social Strengthening of Creative Behavior and Ethics, cognitive, mental values and labor competences;
  - Forming general and personal competences to the perfection among adults.

In the process of working on a creative project, adolescents are directly involved in the work and are familiar with the aspects and mechanisms necessary for organizing cooperative work, its democratic management principles, which are implemented in the form of collaborative creative activities.

The context of creative work by the project coordination method is also a guide to teenagers in the context of the formation of the competences of values and promotes the development of motivation and the dominant attitude of success.

**Inga Meskhoridze,**

Head: Prof. David Kobakhidze, Prof. Maka Vasadze

## **BODY LANGUAGE - THE MEANS OF EXCHANGING MOOD**

(The work is presented in two parts)

### Summary

In this work, we are talking about the mechanism of non-verbal impulses in parallel with verbal communication. It is based on the example of the individual and is aimed at transforming new possibilities. This is the language of the body, which is the average exchanging of sentiments. «The mood is the specific condition that results in the objective situation of satisfying the need for the subject.

Body language - non-verbal communication involves the movements accompanied by verbal alerts and a few seconds ahead of them. Therefore, non-verbal action is also subjected to intelligence, informative action, transmitted with sentiment and transformed into an additional enhancement of content.

The character of the body language is that the momentum of the movement comes from human unconsciousness and the replacement of these impulses without training is unimaginable, its control is much more difficult. Consequently, the more natural nature is the strictly determinant of the

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reliability of the emotions as a practically visible volume and the theoretical study material.

The scene is a minimized world, its main feature - the advent of aesthetics and creativity - to achieve the catharsis. As well as the transformation of internal impulses, the non-verbal cluster as the perfection of instruments. The novelty is in the Georgian artistic space and serves to showcase the possibility of expression of the Creator. The present work is an attempt to research these tools and methods.

**Tamar Mukeria,**

Head: Prof. Tamar Bokuchava, Prof. Maka Vasadze

## **GIORGIO STREHLER'S TEMPESTS**

### Summary

Giorgio Strehler was the first to perform William Shakespeare's comedy "The Tempest" on the Italian stage. Therefore, the play immediately attracted much attention of critics and became special in that it was presented at the prestigious Theatre Festival of "Maggio Fiorentino Musicale" (The Boboli Gardens, in 1948.). It is noteworthy that Strehler restaged the comedy several years later on Piccolo's stage. The first staging was completely different from the second one both from the point of visual and directional conception. It is also worth mentioning that the first staging received universal replies whereas the second one became the landmark play. The interval between the two performances was thirty years. Over the thirty years the director acquired more knowledge and experience. In his letters he referred to the Shakespeare's text as absolutely modern and completely relevant to nowadays. For Strehler the birth of "The Tempest" was the moment when the director noticed some signs of apocalypse. The moment when everything went to the very bottom and sort of disappeared. When the people lost humanity, the ability to live together and the problems of existence became deeper. The director attached more importance to what was happening inside the person, in his consciousness where a constant struggle between a desire of restoration of justice and forgiveness is being held. Restoration of justice should not have been filled with the feeling of revenge. The main and important fact was that Strehler as a director was founder of Shakespeare's plays in the Italian theaters. His name is connected with integration of English dramaturgy with Italian theater which has drawn to modern theatrical trends. He introduced absolutely new

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performances to the audience. It was a new slant on Shakespeare's plays and its new conceptual understanding. Wide and deep philosophical narrate of his dramaturgy at the same time. Strehler made Shakespeare popular in his country and in the context of Shakespeare he was considering attempts to overcome mankind's viciousness.

**Tamar Jokhadze,**

Head: Prof. Temur Chkheidze, Prof. Marina Kharatishvili

## **WORD THE MEAN OF IMPACT**

### Summary

The word is a powerful means of influence. The relationship is base on the action and word in real as well as on stage art. Only an emotionally full word – speech has an influence on the society. Therefore, like an ancient Greece in Georgia the word was refined, had been conducted special work on it and the speech had was formed. In this point of view even in ancient Greece the word was given a great importance. In Georgia the relevant attitude had been formed toward the feature, artistic and diplomatic word a long time ago, that is still refining and it is on the scientific level, which takes up new and new levels.

In the rhetoric schools established in Ikalto, Gelati and Phazisi together with Georgians studied foreigners. Later such schools where established in Telavi and Tbilisi, the graduates of which used studied rhetoric and eloquence in jurisprudence and which later was so widely spread in stage art.

Nowadays the correct speech, rhetoric, artistic speech became a subject of scientific study and was established as a separate discipline. Since ancient time up-to-date the evolutional development of such discipline and care of it does not lose its importance and now it is given a proper attention to this area.