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საქართველოს შოთა რუსთაველის თეატრისა და  
კინოს სახელმწიფო უნივერსიტეტი

Shota Rustaveli Theatre and Film

Georgian State University

სახელოვნებო მეცნიერებათა  
კიბანო

№2 (71), 2017

**ART SCIENCE STUDIES**



გამომცემლობა „კენტავრი“  
თბილისი – 2017

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## სარჩევი

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## **THEATRE STUDIES**

**Marina (Maka) Vasadze,**

The Doctor of Arts,

The head of Publishing House “Kentavri” at Shota Rustaveli

Theatre and Film Georgia State University

Member of the International Association of the Theatre

Critics of Georgian Section (IATC)

### **AMERICAN COMEDY AND DRAMA FILMS IN THE MODERN GEORGIAN THEATRE**

Two interesting plays were created on the stages of Kutaisi and Tbilisi theatre in 2015. It should be noted, that both plays present the theatrical adaptation of American films. One is a light, entertaining, comedy genre, the second one is reflecting the dramatic intense life of human. Billy Wilder’s “Some like It Hot” (1959) is recognized as the best comedy of all time. This film has always had the audience and even today it causes the great interest and admire. Perhaps it was the main motive of director Giorgi Sikharulidze, when he aimed to stage “Some like It Hot” In Kutaisi’s Drama Theatre named after Lado Meskhishvili. The audience demands from theatre not only reflection of the painful problems existing in society and talk about it from the stage but the creation of comedy entertaining so called relieving plays. Making the stage performance of well-known film classics is fearless decision but director reached his goal and created entertaining, light play of having comedic nature by moving accents in the staging and sharing the roles correctly. Sidney Polak made a film according to novel “They shoot horses, do not they?” by McCoy Horace. Avtandil Varsimashvili staged a play by his dramatization in “Liberty Theatre”. Polak’s film arises the feeling of sacrifice, inhumanity and brutality in viewer. People of tired with unemployment, lack of money, desperate and having loss of faith are doing everything to earn money for existence. Others are making a new kind of cynical entertaining such as the dance-marathon

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for gaining more income. Several pairs are standing in the ring, they have to dance without rest until everyone fall and then one of them will become the winner. The main say remains unchanged in the Georgian variant of Avtandil Varsimashvili. Director added the elements of Georgian reality in the play, changed the names of characters and place of action, he made the nature of heroes and modern situation.

**Marina Lomidze,**  
The Doctor of Journalism  
**Marina Kharatishvili,**  
The doctor of Arts,  
Shota Rustaveli Theatre and Film Georgia State University

#### VARIATION ABOUT THE THEME OF SHOWMAN

In the article there is one aspect of Nika Tsulukidze's work - as the host of the program and more the screen face of showman

Characteristic features of Nika Tsulukidze (TV presenter and Showman) are that he is educated, confident, charismatic, intellectual, kind of psychologist and eloquent and his smileful conversation that can include a bit of irony according to the context; Pleasant timbre and the manner of dynamic speech which is followed by the audience so that neither is getting sick nor irritated; Using the artistic professional skills demonstrates himself what seems and completely naturally perceived. Distinguished goodwill towards the guest, mixing the humor and information, erudition, tactics; the proper reaction, sharp-wittedness, warm-heartedness; "healthy Outrageous" and less aspiration towards scandals what is defined by the format of programs taken by him; Good Georgian speech, less noticeable grammatical and stylistic gaps.

I think, Nika Tsulukidze's work as showman really deserves attention in general and especially due to current quality condition of media space.

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**MEDIA STUDIES**

**Vaja Zubashvili,**  
Associated Professor,  
PhD in Audio-Visual Arts,  
The head of the documentary film department.

**TECHNOLOGIES IN TV BROADCASTING**

Digital technologies have moved cinematograph, a predecessor of contemporary audio-visual culture, into an ancient, mythological world. It is obvious that the new technologies have caused the dramatic changes and provoked the need to rethink the function of cinema, TV and media, generally. By the time when TV was tightly connected to film and film technologies, the appearance of satellite systems of TV broadcasting and of the video-recording technologies was exactly such a breakthrough for it. The film was used in TV all around the world as before the World War II, so after it. Georgia was not an exception either, film was used in Georgian TV until the end of the 20th century (In the archives of Georgian Broadcaster's film funds, the last material recorded on 16mm film for different TV shows and news programs dates back to 1991-1992).

The TV shows, as well as the live broadcastings of theatre plays or other events recorded using this technology, represent an important material in terms of the content, artistic value and aesthetics for understanding the development of Georgian TV shows of that period. This technology is a significant illustration of coexistence of chemical (film) and electronic (TV) technologies and a unique source for the researchers of art, media, etc.



**Jana Toidze,**

The Doctor of Arts, The Professor

**BASIC METHODOICAL ISSUES OF LEARNING A  
RECITATIVE**

It is known that learning a recitative is different for vocalist student. Recitative has got a great importance in vocal art, because it trains internally in order to fulfill for aria – especially for the artistic face to open the role.

Recitative must organically move in the aria performance. It must be merged as a true vocal-technical and also in performing point of view.

Composers themselves were mastering the art of recitative in XVII and XIX centuries. Their operas were reloaded by declamation. During the working on recitative, the specifics of the language phonetics should be taken into account by the teacher and student on which there is performing this operas in original.

Learning stages:

1. Introducing the musical text of aria and recitative, determination of the style (Comic, lyrical, lyrical-dramatic and etc.)
2. Determination of tessitura of musical work ( considering the voice range of singer);
3. Learning and understanding the melody of recitative, considering so called “Speaking Pause” (Mikh. Chekhov – Speaking Pause) especially on permato;
4. Introducing the words of aria and recitative and eliminating the articulating drawbacks;
5. Listening to the aria and recitative and the whole party-role with observing on clavier by the performance of the famous singers;
6. Learning process should be going on with using the methods of acting skills;

(It should be noted: Free and healthy articulating machine,

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- right pronunciation of vowels and consonants, right management of diaphragmatic breathing during the singing and recitative)
7. Working process on recitative of modern opera music is differ from the old vocal school. Voice output process requires the special strength of acoustic-resonator machine, rich sound palette with overtones (without force) lower-rib diaphragmatic breathing;
  8. Working out so called “Speaking words” and “Vocal phrase” on the basis of the methods of “Stage speech” and “Acting vocal phrase”;
  9. Lessons should be going on a creative joyful atmosphere and organism muscles of singers should not be tensioned.
- All these serves the creation of artistic face with high-professional level.

**Gvantsa Ghvinjilia,**  
An Associate Professor of V. Sarajishvili Tbilisi State  
Conservatoire,  
Invited Lecturer at Shota Rustaveli Theatre and Film Georgia  
State University,  
The Doctor of Arts

### **THE INFLUENCE OF MARTIN LUTER’S REFORMATION ON J. S. BACH’S MUSIC**

Martin Luter’s church reform has played a great role in the matters of formation of the German state, its economic advance and dynamic development of the process of artistic thinking in German art branches. Without the Reformation, it is inconceivable to assess objectively, in full value, the heritage of Johann Sebastian Bach, the greatest composer of all times. The fact that Bach is referred to as the ‘fifth evangelist,’ is connected exactly with the reforms of Luther.

Luther has set as his aim to introduce the possibility of the direct relation with the God as well as the principle of the internal faith, which has given him and his followers, including

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Bach, an inspiration for a novel reading of Christian dogmas. Luther's reform has initiated the tradition of transition of the Bible into one's own prism, which has been revealed in the original interpretation of theological emblematics in Bach's passions in music. Within his own reform, Luther practically determined the future perspectives of development of the German music. According to Luther's ideas, the global changes should find their reflections in the musical part of the divine service in the first turn, as he believed that the musical art is tightly connected with the religion.

Luther's reformatory activities have found their direct implications in the modification of the rules of divine service, including its musical part. In this respect, the introduction of the German choral and the emphasis of the factor of congregation should be considered as greatest reforms.

Actually, Luther has created a novel type of the German mass.

The music of J. S. Bach, directly connected with Protestantism, is a complex phenomenon that had a communion with those global changes that Luther implemented in the sphere of divine service. He has expressed in sounds of music the same phenomenon which Luther has implemented in the sphere of divine service.

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**UNIVERSITY PH.D PROGRAM**

**Nuri Nalbandoglu,**

Shota Rustaveli Theatre and Film  
Georgia State University  
The head: Prof. Tamar Bokuchava

**FEATURE OF TIME**

(Director's comments with regard to the Essence of Time in  
the Process of Play Working)

The article "Nature of time" represents the reflections of author and director on the essence and nature of time while he is commenting the Play. Vision of time is very important in Beckett's literary art and drama. The flow of time is one of the main factors shaping the action in "Endgame." Approaching the play director needs to realize what time is, what is its nature and how it was interpreted in the past and present. Time is one of the most accurate and at the same time most mysterious and ambiguous things we know. Most of philosophers tried to develop their vision of time from Aristotle to nowadays, to understand is it totality or has fragmented nature, is it objective physical phenomenon or subjective intuitive thing. In the article, as in the part of the qualification work is asked the questions we aim to answer in the whole dissertation. Besides, author tries to underline the specific features of director's work, which depends both on objective knowledge and subjective impressions, regular phenomena and accidental occasions. This part of dissertation presents the preliminary analytic work lead by the author to understand the peculiarities of time "scheme" and its sensual nature in Beckett's "Endgame".

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**Shota Gegiadze,**  
PhD student at Shota Rustaveli Theatre and Film  
Georgia State University  
The head: Prof. David Kobakhidze

## **ATTENTION AND EMOTION ON STAGE MOVEMENT**

On the basis of the modern and scientific, pedagogic historical and psychological facts and based on their analysis becomes very clear for us that attention and emotion are being paid a great significance as in everyday life of human also on learning and creative process.

Many approaches exist towards the pedagogic processes in modern conditions. Among them more or less demanded are those processes on the ground of which are pedagogues' and students' joint creative processes. Special importance is given to the processes of pedagogic support such as revealing (the method of observation) a current psychic reaction in student's creative process and overcoming defects which is found on the basis of observation. Informative, motivation, operational, diagnostic and communicational and other components are involved in the model of learning process. The main strategy of stage movement's model of lesson is the development of such psychic features together with student's physical skills which will help the student to overcome all stages of professional mastering in stage movement. Also the common methods for solving the aimed tasks by the way of using pedagogic resources and methods is the specific task of learning process.

Performance is the final result of learning process of stage pedagogic. This result depends on those technological processes which consist the learning process. The students who are involved in these processes are able to master a special knowledge. Knowledge about the skills of own body at the same time control of psychical and emotional processes and hence it follows the students attempt in the process of learning movements and to reach the absolute harmony of physic and psychic by the help of pedagogue.

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**Khatuna Damchidze,**  
PhD student at  
Shota Rustaveli Theatre and Film Georgia State University  
Humanities, Social Sciences,  
Business and Management Faculty  
The head: Prof. Anano Samsonadze

### **GURIAN DANCE DIALECT**

Georgian folk choreography is not rich in Gurian dance patterns. Historical data about them is very scarce too. There is only one Gurian Perkhuli “Partsa-kuku” in the repertoire of the ensembles. However, some historical and ethnographic information enable us to assume that Guria had really rich dance creations. Like Imereti and Lechkhumi, the plain in western Georgia was unable to maintain this field of folk art, the same does not hold true for the rich and unique vocal samples.

The paper discusses the following choreographic works “Partsa-kuku”, “Perkhuli”, “Kalmakhuri”, “Pundruki”, “Killing - Resurrection”, “Dancing with leaves”, “Kajuri”, “Mimic Dance”, “Maskoba”.

Information about the Gurian dance dialect tells us about the existence of sightseeing culture of pre-Christian times, where the motive of content containing the cult of Easter-revival, fertility dominates. However, the majority of them is lost, while the part is transformed.

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**Mzia Manjavidze,**  
PhD student at  
Shota Rustaveli Theatre and Film Georgia State University  
The head: Prof. Elisabed Eristavi

**IOSELIANI'S "ZAMTRIS SIMGERA"  
("WINTER'S SONG") AND ITS SOUNDSCAPE**

The soundscape of O. Ioseliani's films represent one of the most notable original features within the Georgian cinema. In all of his films the director clearly hints towards the confrontation between the genuine life values and false and unhealthy phenomena. He mocks humorously and sarcastically the faulty and wicked habits of the humanity, which are to be perceived generically. Such is the case in "aprilshi" ("In April"), as well as in his last work "Zamtris simgera" ("winter's song") in which irony and sarcasm characterize the war scenes.

In his soundscapes Ioseliani actively deploys different types of sounds, exaggerating noise sounds from street, public transport, etc. He makes an interesting use of motifs from National Georgian music: from street-organ, and city folk songs to the folk song "Batonebo". His soundscapes are a good presentation of his world-views.

Interpretations of his ideas by film specialists are not uniform. According to the author of this article this results from a false conception of Ioseliani's soundscapes. This is firstly the case with the Georgians living in Paris, whose identity is only referred to with a Georgian song in the film "Zamtris simgera". A correct perception of this component is vital for understanding the film's dramaturgy and conception.