
საქართველოს შოთა რუსთაველის თეატრისა და
კინოს სახელმწიფო უნივერსიტეტი

Shota Rustaveli Theatre and Film

Georgian State University

**სახელოვნებო მეცნიერებათა
კიებანი**

№ 3-4 (76,77), 2018

ART SCIENCE STUDIES



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სახელმწიფო უნივერსიტეტი

სახელოვნებო მეცნიერებათა ძიებანი № 3-4 (76,77), 2018

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მანანა ლეპორაშვილი
მანა ლეჟანიძე
ნინო ლიპარტიანი
ეკატერინე კიკნაძე
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რედაქტორი
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Maka (Marine) Vasadze,
The doctor of Arts, An Associate Professor at
Shota Rustaveli Theatre and Film Georgia State University

**MODERN INTERPRETATIONS OF BEING AND
EXISTENCE IN THE ABSURD WORK OF BASA
JANIKASHVILI AND ZURAB GETSADZE**

Summary

The so-called “Theatre of the Absurd” has become active in Georgia since the 90’s of the XX century. Playwrights of the new generation try to keep step with the world art processes. Among them is Basa Janikashvili, a very productive playwright, many of whose plays have been performed on Georgian or foreign stages. Her plays have received awards here, as well as abroad. The playwright wrote “Before our acquaintance” with the techniques of Theatre of the Absurd.

The play is of intimate character - two lonely people, alienated from each other, decide to restore the lost unity, to become “one soul and one flesh” again. To renew their feelings, they hire a hotel room and start to play. The conditions of the game are as follows: a casually acquainted woman and man liked each other and they go to the hotel. Basa Janikashvili built the play by development of minimal actions and dialogues characteristic to absurd dramaturgy. The same story is repeated several times in different versions. The purpose of an alienated couple is to get to know each other again, to discover each other again. All kinds of options of marriage, or relationships of a man and a woman living together, are played out in their “fantasies”.

According to Zurab Getsadze’s conception, 22 spectators become participators of tragicomic coexistence of two lonely, alienated woman and man in room #2208 of “Ambassador-Tbilisi”. The story developed in one night covers the whole life of these two people. Conditional character characteristic for theatrical art has become even more significant for the theater of the absurd. Conditional character, conditional playing method is embedded in this very realistic, moreover, naturalistic plot from the very beginning. By this method of play, the absurdist playwrights build not only the structure of the play, but also offer the spectators to involve in the play. And in this case, the director and the actors (Nino Burduli, Goga Pipinashvili), combined a

realistic, sensitive, transformation and alienation stylistics in the play built up on absurd stylistics.

Zurab Getsadze used video clips on a TV screen during the transition from episode to episode. These video insertions: TV ads, excerpts from news programs, etc., at one glance, as if fill the pauses... The director made a conceptually different finale of the performance. In the absurd theater, in drama, nothing ever ends. After a point in a play or a performance, everything starts over again ... The same is the end of Basa Janikashvili's play. But Zurab Getsadze made the finale of performance like this: The spectators see on the TV screen that the characters are killing the author ... The director, as if intensified the irony of the "absurd-realistic" story conveyed in action.

Maia Kiknadze,

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

**ACTORS OF PERMANENT THEATRE AT OPERETTAS
AND MUSICAL EVENINGS**
(60-70s of the 19th century)

Summary

Tradition of staging operas and operettas in Georgia was established at Tbilisi Manege Theatre. In 1845-1846 here were staged Ukrainian musical performances. Theater had an orchestra and conductors. Later after construction of Karvasla Theater and when was established Italian Opera Theater (1851) the performances were systematically staged. Here were staged Verdi, Bellini, Rossini, Donizetti and others.

In 1879, when permanent theater was established the actors of Drama Theater were delivering performances at opera and drama evenings. Staging mixed genre performances was usual theater practice at this period. In one evening was performed episode from opera, comedy and drama.

Actors of Drama Theater also participated in operettas. At that time operetta was popular genre, at the same time actors had a desire to try their potentials in new genre.

In November 24, 1882 drama company offered operetta premiere to its spectators. Offenbach's operetta "Ball with Italian Singers" It was the first musical performance in the Georgian language.

In February 3, 1883 at Aleksandre Kazbegi's benefit performance was

staged the second operetta Lecocq's "Truthful Knight and Fearless Knight".

In December 19, 1891 was staged the third operetta, Diuro and Shilo's "Talisman". All of these three operettas were staged in the Georgian language that was quite important.

Actors of Drama Theater were greatly interested in musical art. Actress of this theater Mako Sapharova took Russian opera company in Tbilisi, who was successfully staging performances.

So, in 60-80s of the 19th century musical performances, concerts and musical evenings were component parts of Tbilisi's cultural life. Actors of Drama Theater also used to benefit in popularization of musical art.

Lasha Chkhartishvili,

Founder and chairmen of the Modern Georgian Theatre research centre. Theatre historian, researcher, Doctor of Art Studies; Member of the Theatre Critics International Assistant Professor at Shota Rustaveli Theatre and Film Georgia State University in Theatre History direction.

GEORGIAN THEATRE TODAY

Part II

Summary

Map of the Georgian theatres:

There are 46 theatres in Georgia including 38 state funded and 8 private. Out of these 20 theatres are functioning in the capital city and 26 state owned and private theatres are operating in the regions.

Out of 20 theatres in the capital 12 are drama theatres (Rustaveli Theater, Tumanishvili Film Actors Theatre, Akhmeteli Theatre, Royal District Theater, Armenian Theatre of Tbilisi, Tbilisi Azeri Theater, Theatre "Rustaveli 19"), including 4 private (Theatre Atoneli, Free Theatre, Iron Theatre, Iliani Theatre).

Two State Theatres in Tbilisi, Armenian and Azeri theatres, serve national minorities, two state theatres are working for children and senior classes (youth theatre and puppet theatre), music and drama theatre, Opera and Ballet House, Pantomime, puppets, motion and shadows theatres are also situated in Tbilisi. Out of these only Motion Theatre is private and independent, ILIAUNI Theatre is mixed type which is financed by the LEPL "Ilia State

University”. Theatre works on grants and searches for the financial resources from government and private sector. Without any state funding is operating 4 private theatres in Tbilisi, which collect funds for staging performances for government and private sector funds.

In the capital are operating the theatres which have been developed on the occupied regions of Georgia (Abkhazia and South Ossetia, same as Samachablo). They are refugee theatres in their own country. They are financed by the state but do not have a stationary building for performances and they are performing on the stage of various theatres. These theatres are: Sokhumi Drama Theatre, Tskhinvali Drama Theatre and Sokhumi Teens’ Theatre “White Wave”.

in review also more themes:

Theatre Festivals in Georgia (Features, audience, program);

Organizations interested in theatre, donors, Organizations working in theatre sphere;

Media about the Georgian Theatre, modern Georgian theatrical criticism;

Extraordinary, unique and performances;

Possible cooperation of the Georgian Theater with the Polish Theater;

Strength and weaknesses of the Georgian theatre:

Strength:

- Permanent strive for novelty; Inner, natural strive towards European theatrical family;

- Artistic resources (directors, actors, scenography);

- Traditions and southern temperament; Carnival and rituality;

- Expression; mythology and mysticism;

- Archaic cultural layers synthesis with the modern trends;

- Special sense of humor. Iron, contrasting principles, interchange between comic and tragic and tragicomic;

- Non-compromise

Weakness:

- Nonexistence of culture politics;

- Problems of Financial Systems; nonexistence rule for finances;

- Unhealthy competitive environment;

- Nonexistence of state and public monitoring systems;

- Lack of free alternative spaces;

- Theatre composers and choreographers shortage;

- Art lighting in theaters; shortage of qualified and professional lighting designer;

- Shortage in resources to install technological developments;

- Locked, bounded, intellectual thinking;

-
-
- Low authoritarian criticism, passivity;
 - Low quality self-evaluation;

“How we should critic the existing creative crisis in the modern Georgian theatre, process that theatre always tries to refresh itself is always felt. Theatrical process is as colorful as our public. In such mixed colors the healthy part on which each and every single of us is betting is visible. Sometimes we are lucky, sometimes not”.

FILM STUDIES

Zviad Dolidze,

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

INFLUENCE OF FOREIGN FILM CULTURE ON GEORGIAN FILM (NEOREALISM AND GEORGIAN FILM)

Summary

Once Federico Fellini said in the private conversation to Georgian colleagues that cinema belongs to the Italians and Georgians. Maybe it is true because these two nations are almost similar by Southern European disposition and temperament, rich cultural and historical traditions, artistic talents, spiritual depths, etc. All of these had found the conformable transformation in literature and art and especially in one of the popular fields of art – in cinema.

Italian neorealist films were first screened publicly in the Soviet Union in the early 1950s. The ability of these films to engage a Soviet audience, including viewers in Georgia, can be attributed to aesthetic affinity of neorealism with the populist tenets of socialist realism. These films put the idiosyncratic psychological world of the common man into historical perspective and served as a social-political canvas of contemporary Italy, depicting universal post-war experiences like the search for truth or the struggle between hope and doubt. Neorealists eschewed sound stages [pavilions] and elaborate scenery, taking their cameras instead to the streets where they sought naturalistic images of impoverished Italians enduring their daily problems, escaping into fantasies, and confronting harsh realities.

Italian neorealism represented life in a democratic idiom of documentary authenticity and sincere spontaneity, creating an illusion of living truth on the screen. The Soviet government willingly distributed Italian neorealist films to popular audiences.

A significant example of the Italian neorealism impact on Georgian cinema may be found in the film of Revaz (Rezo) Chkheidze and Tengiz Abuladze *Magdana's Donkey* (1955). These directors were representatives of the generation that most admired neorealism. They decided to adapt Ekaterine Gabashvili's novel *Magdana's Donkey* (1890) for the screen. The emotive impression created by this work of nineteenth-century Georgian literature struck them as compatible with cinematic neorealism. This film expresses a sympathy and deep regard for the ideas of the neorealist filmmakers.

When comparing *Magdana's Donkey* to neorealist films, many characteristic parallels and general details immediately draw one's attention. For example, the donkey holds the same meaning for *Magdana* as the bicycle does for Antonio Ricci in Vittorio De Sica's film *The Bicycle Thief*. Both the donkey and the bicycle are the meaning of survival and represent hope for the future well-being of the family in each film. The loss of the bicycle or the donkey, however, spells certain tragedy for each family.

The film directors employed various techniques to underscore the extreme conditions and deprivations of human rights endured by peasants and others members of Georgian society during the period of Russian colonization. This theme reflected the tradition of socially engaged art depicting the struggle of the unfortunate against their exploiters. For this reason *Magdana's Donkey* pleased Soviet censors as it confirmed a paramount ideological maxim of the regime: in pre-Revolutionary Russia (including imperial colonies like Georgia) the people experienced all manner of oppression until the Bolsheviks implemented new socialist conditions of life following the October Revolution of 1917. *Magdana's Donkey* confirmed this Soviet ideological premise.

In *Magdana's Donkey* Chkheidze and Abuladze pay special attention to the subtle details of daily life in a Georgian village and a neighboring town. It should be mentioned that the directors did not purposely shoot an art film centering on poetic devices and symbols. Their method consisted of concentrating on the plot and thereby examining the human character more profoundly. This method is responsible in part for the expressiveness rather than sentimentality in *Magdana's Donkey* and can be credited with generating popular interest and critical approval for the film...

Certainly, the Italian neorealist film exerted an influence on other Georgian films of the 1950s and beyond. In their public speeches, media interviews,

and writings, Rezo Chkheidze and Tengiz Abuladze often made mention of the profound impression on their outlook that neorealism had made.

Italian neorealism is particular phenomenon which did not lock in its home but went out to other countries and did one's bit in the development of their film industries. The Georgian cinema masters did not lag behind of epoch pulsation, used the main distinctive aesthetic principles of neorealism, adjusted them to Georgian reality, soul, and character and impressed their active civilian and creative conviction by this. Probably Maestro Fellini meant it when he had put Italian and Georgian films at one level.

Giorgi Ugrelidze,
Ph.D. (audio-visual art)
Filmmaker

POST SOVIET REALITY - INSPIRATION IN GEORGIAN AUDIO-VISUAL ART

Summary

In the post soviet period, in the past century 90-ies, difficult social – political process s was going, this appeared from the beginning in the interest of Georgian artists. Changes of values of social originalities became creative impulses.

It takes a long time to interpret and change of opinion of historical cataclysms. After restoration of the state independence it has gone more than twenty years. Georgian art was accumulated by heave inspiration of 90-ies creative works.

The first year of independent state-economic crisis, civil contrast, lost territories, disorder in the state institutions-these all often reflect in the modern TV and cinema productions.

Artistic reflection of the process of democracy by the Georgian artists rouse interest for not only the local audience, but for foreign audience too. This fact stipulates successes of Georgian Films on the international Film festivals.

Development of the modern computer technologies had an influence upon the methods of the works of audio-visual artists. It helped greatly to simplify the process of film and TV productions.

Lali Osepashvili,

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

**THE SOME COMPOSITIONS FROM CHUGHURETI
ST. NIKOLOZI'S CHURCH PAINTINGS**

Summary

The goal of this paper is to present Gigo Zaziashvili as a monumentalist painter. There are a lack of facts about this painter in special scientist literature.

He was naïve artist. The Chughureti St. Nikolozi's Church was painted by Gigo Zaziashvili on 1914. There are two scenes on the west part of Church, which are dedicated to previous weeks of Lents. There are: "Return on Prodigal Son" and "Publican and Pharisee" as well as scene of New Testament which is related to Lent – "Entrance into Jerusalem our Lord".

The iconographical scheme I have comprised too Tbilisi Holy Trinity Church which is painted by Ludvig Longo. There is in portal similar scenes - "Return on Prodigal Son" and "Publican and Pharisee. The third scene "Merciful Samaritan" is different. I used a method comparative analysis for this study.

According to results of this study, colors of these paintings are darkening. In my opinion they need restoration.

Gamze Tanrivermis,
Head: Prof. Tamar Bokuchava

SAMUEL BECKETT'S ART AND HAPPY DAYS
"Feminine Rebellion for Silver Lining"

Summary

This article hereby tells about Beckett's art and his efforts to overcome the darkness of his era and his life by writing and *Happy Days* as an example of these efforts. The roots of Beckett's art (both the vision of the world and the avant-garde poetics) stretch back to a now almost vanished era: the great fertile phase of modernism in the twenties, accelerated by the First World War. The modernist heritage embraces: a total commitment to writing as an art (which in Beckett is later accompanied by a total skepticism about the possibilities of communication and expression), and the imperative of 'making it new' so that each new work is a venture into the unknown. From this perspective, *Happy Days* is a radical play. *Happy Days* is nearly-monologue of a woman buried up to her waist in ground and accompanied by her husband who lives at the backside of the mound and talks with her very rarely. His choice of a female protagonist for such a play was not a coincidence indeed. He witnessed the Second World War and the women struggling during and after the war. In war struck countries, the use of men in the war and accordingly, the lack of men in domestic and work life caused the women to be active at work as well as at home. The women had to do several jobs and at the same time, to look after their families. The women gained a new identity out of the domestic life and this raised their awareness on their rights in comparison with men. Beckett must have made a reference to the adaptability of women in extreme situations. He must have been influenced by the gender roles that had changed after the war. Influenced by the resistance and durability of the postwar-women, in this play, he challenged against the passion for living to show that even in the most degraded position, the passion for living exists like a light.

**SPORTS CINEMA IN THE SERVICE OF TOTALITARIANISM
LENI RIEFENSTAHL**

Summary

The article is devoted to the theme of sports in the cinema of the era of totalitarianism. The author considers the features of totalitarian art as a mass culture, which is strictly controlled by the state and corresponds to the policy of the state in the field of art.

Special attention is paid to the totalitarian aesthetics, formed under the influence of avant-garde artistic movements of the 1920s-1930s, such as futurism, expressionism and constructivism. Totalitarian aesthetics is characterized by adherence to monumental forms, rigid standardization of forms and techniques of artistic representation, geometric forms. Almost completely there is no individualization, people are portrayed as a collective image or as a homogeneous mass; Used mass choreography, choral singing, demonstrations of athletes, etc; Emphasized physical strength, manual labor, athleticism. It is also characteristic to refer to the images of ancient history, using them to emphasize the connection with the great ancestors.

Of the total arsenal of propaganda weapons of the totalitarian regime, the strongest is the cinema, which affects the masses. And in the movie special importance is given to sports movie, since it (especially the documentary) shows the victory of one person (or team) over the other, and gives the opportunity to show that it is a victory of one nation over another (a fascist interpretation of this victory regarded as a winning “higher” race over the other “inferior”).

The author gives examples of the propaganda use of the theme of sport in the Italian and Soviet films of the 1930s and 1940s.

Special attention is paid to the phenomenon of German film Director Leni Riefenstahl and her film Olympia (1938) - documentary sports film, documenting the 1936 Summer Olympics, held in the Olympic Stadium in Berlin. It was the first documentary feature film of the Olympic Games ever made. Olympia set the precedent for future films documenting and glorifying the Olympic Games. Many advanced motion picture techniques, which later became industry standards but which were groundbreaking at the time, were employed - including unusual camera angles, smash cuts, extreme close-ups, placing tracking shot rails within the bleachers, and the like. The techniques

employed are almost universally admired, but the film is controversial due to its political context. Nevertheless, the film appears on many lists of the greatest films of all time.

Lela Gvarishvili,

Head: Prof. Giorgi Margvelashvili, Prof. Marina Kharatishvili

THE OPERA AND HIS SPECTATOR

Summary

This work is dedicated to one of the parts of theatrical art – to audience. Every artistic work or creature is intended for the audience. For the spectator, who watch, listen, see, feel, and suffer. The formation of the artistic form takes place in his or her feelings and minds, thus, the audience is a co-creator of art.

Spectacular of the drama art are exceptional, because theater is a type of ephemeral art. The stage art needs an audience and an appreciator during the moment of the performance, the spectator, who is at the same time and in the same space where the performance begins and ends, is born and dying. The scene and the hall of the audience are the one integrity, it is the two components of the theater.

In the theater live impacts on live - actor on the audience, and the audience on the actress.

The opera, as a specific genre, the audience has a different. It needs to be trained, concentrated, erudite and distinguished audience, because the opera has two types of audiences: one is going to listen to the opera and others to see the opera. During the perfection of opera performances becomes visual and hearing synthesis which, like theatrical arts, can be explained by the unique features of opera art.

**SEMANTIC AND ETYMOLOGICAL ASPECTS
OF THE TERM “KHORUMI”**

Summary

As it is known the root of the term “khorumi” comes from Greek “choro”. In Turkish language it was introduced as “horon”. In modern Turkish language present tense is formed by four suffixes, depending on which vowel the verb ends. In this case the suffix forming present tense “yor” should have been added to the root of the verb followed by the suffix for person. E.g. “Ben turkche oireniorum” – I am earning Turkish. But the present-tense suffix “yor” was not added to the dialectal form of the term, but person-suffix “um” was added directly, finally shaping the term as “khor-um” meaning “I am dance” or “I am performing a round dance”. In South-West Georgia “khorumi” was used as a dialectal synonym of the term “perkhuli”/round dance. Also interesting is conversion of Turkish “h” into “kh” in Georgian. Vardo Chokharadze’s dissertation “Turkisms in the Southern Dialect of Georgian Language” writes: “In Acharan dialect, particularly Kobuletian, alternation H/Kh is observed; e.g. Hazir/Khazir, Halva’Khalva. H/Kh alternation is also observed in Laz language. Turkish (h) produces sound “kh” in Laz language. This very factor determined conversion of Turkish “horoni” into Georgian “khoroni”. However this occurrence does not only concern the relation of “h” and “kh” in Georgian language, Turkish “k” pronounced as “K” in Georgia has developed into sound “q”, e.g. kara – black, in Georgian “qara” – “qarachokheli” meaning a man dressed in black chokha.

AUGUSTO BOAL AND HIS INTERACTIVE THEATRE

Summary

The author of the article investigates interactive theatre of Brazilian director, writer, public figure Augusto Boal, the founder of the Forum Theatre and the Theatre of the Oppressed.

In her article the author highlights those specific aspects which distinguish Boal's works from other interactive performances. Boal had never been pleased by the existing state of things. He used to remake books he did not like, used to re-write stories which were not convincing for him. In fact, the principle: "if you do not agree, offer another variant" became the foundation of his theatrical method.

Later Boal developed this idea and wrote a textbook for those who do not want to be only a spectator. This means training in movement, concentration training, development of body speed and the reaction of the word.

These exercises are gathered in the book *Games for Actors and Non – Actors* by Boal. The author of the article believes that Boal's indisputable achievement is that he finally destroyed so called "fourth wall". The author also studies the original process of the formation of the Boal's theatre (image-theatre, invisible theatre, forum theatre), the process of searching and experimenting which brought Boal to the final inclusion of the spectators in the process of performance. Boal invented a special term spect-actor which means "a spectator who plays".

Boal described the concept of his theatre in the book *Theatre of the Oppressed* where he outlines two main ideas: 1. Initially theatre was born as a social institution, which was accessible to everybody, but gradually people were deprived of this right. 2. Theatre always had an important political role.

Boal's theatre delimitates itself from catharsis of Aristotle and follows the principles of the Brecht's "alienation theatre". Much the more, in Boal's theatre spectator can change the behavior of protagonist and even the plot of the play according to his will.

**SEVERAL ASPECTS OF CREATIVE PEDAGOGY IN
TEENAGERS' ESTHETICAL EDUCATION**

Summary

In this paper the acting art is described as one of the most effective ways of developing creative skills and analytical thinking in teenagers.

This matter has not been scientifically studied in Georgia until today. This is the first attempt I'm taking in carrying out to research teaching methodology with the elements of acting skills in the context of developing children's and teenagers' creativity with taking into account modern principals of educational policy and relying on modern methodology.

Invariability of common essence of creative development, analytical thinking and acting art makes it possible to combine and systematize scientific and art subjects in creating one useful, flexible and cognitive subject that will assist modern teenager to integrate in social life and activities.

In our methodology we think it is important to share and adopt those principles of modern pedagogy that prioritize use of philosophy, psychology and other subjects and sciences to create school programs.

It is important to make learning process oriented on education, make models of creative activities for children, create healthy competition and challenges that they will face during working process. We are adopting the general thesis of cognition as one of the regulations of our research. On the basis of our researched methodology we should implement effective and balanced learning process, by means of precise intellectual training arise cognitive interest in them, develop their mental and logical thinking.

It is during these processes when they accumulate knowledge and abilities for creative development and analytical thinking and defined child's involvement in social activities as an individual.

OPERATIC PRODUCTION OF GIORGIO STREHLER

Summary

“The main point for me is to create character and the mood and it does not matter whether it is drama or opera performance.” These words of Giorgio Strehler clearly reflect his creative work in the field of opera as a director. The director’s individual style, his perfect ability to create an atmosphere of incredible characters and outline the nature of the characters are the main objectives of Strehler.

Music is the starting point for the director. The language of music is a determining factor in the specific stages or circumstances. His directing repertoire covers Italian opera as well as German, French, Russian ones. He has staged both, classical and up to date works.

In Strehler’s work opera is as important as the dramatic theatre. Since the beginning of his career he is known as a drama and opera director. In fact, he started work in this field from the very beginning of this career. It is worthwhile to mention his career at La Scala theatre, where he staged most of the opera performances, although his plays were performed in other theatres too, including: “La Traviata”, “Simon Boccanegra” and “Falstaff” (La Scala) by G. Verdi, “The Secret Marriage” by D. Cimarosa (La Scala), “Abduction from the Seraglio” “Don Giovanni” (La Scala), “Marriage of Figaro” (Salzburg Festival) by W. A. Mozart and others.

Performing the operas of Mozart is noteworthy. It takes an essential part in Strehler’s works. The director’s distinctive attitude toward the Austrian composer is well perceived in the performing the plays too.

The review of Mozart’s “Don Giovanni” demonstrates that here also the director has not betrayed his principles and although in drama he follows the playwright plot and shares it, in this case the music becomes his guide and this is the way to identify Mozart’s music and beyond so called slightly given deep tones tragedy is shown.

My work covers review of several operas staged by Giorgio Strehler, the value of these works is remarkable from the point of view of art and holds an important place in the field of opera.

Manana Khelaia,
Head: Prof. Davit Kobakhidze

ACTOR AND A PUPPET THE WHOLE ENERGY IMPULSE

Summary

The Puppet Theater is often referred as the younger brother of the Drama Theater, although his birth history counts for centuries and millenniums. The Puppet is an integral part of the culture of humanity and has a different role and function on its way of development: From religious mystical to the art of art, from real folded totem to character.

On the modern Puppet Theatre is often played serious and difficult dramaturgy, mixed kinds of performances, where actors run different genres of technically sophisticated puppets and at the same time work in a live. This requires much more expression, mastery and energy. That is why, by moving it and then moving through this energy impulse in the puppet, the actor is able to “restore” the puppet, its own feelings and emotions through the puppet and create a scenic form.

Zurab Khutsishvili,
Heads: Prof. Tinatin Chabukiani, Ramaz Khotivari

THE AMERICAN MODEL OF THE FILM INDUSTRY STAGES OF THE HISTORICAL DEVELOPMENT

Summary

Among the variety of models of development of the world film industry, the researchers identify four development models for countries with traditionally well-developed film industry: private vertically integrated companies-the majors, with a minimum participation of the state (USA); primarily a vertically integrated company with a high proportion of direct governmental participation (France); horizontally integrated company with a high proportion of direct government (Federal and municipal) participation (Germany); mainly horizontally-integrated companies with indirect state participation (UK). Among the mentioned countries, it is in the United States that film production functions as an industry, not inferior, and often surpassing

fundamental directions of the American economy.

This article traces the formation and development of American film industry at different stages from the late nineteenth century to the present. The methodological basis of the study is a retrospective analysis based on the study of earlier literature and the latest research on this topic. The author focuses on features of the formation of film production, distribution and exhibition.

The development of the American film industry can be divided into three stages. The first stage began with the end of the XIX century and continued until 1915. Most important achievement was the arrival of cinema to a wide audience. Projection equipment has reached the level when it became possible to mass production. At the same time, enterprising immigrants saw the prospect of a new activity. The country began to open Nickelodeons - cinemas with an affordable ticket price. Later, the owners of Nickelodeons will create the first film studios. The second stage in the American film industry - Studio system period – was lasted from 1920 to 1950. At this time, vertically integrated holdings were formed, controlling the entire process - from the creation, promotion to the sale of films. The studios had significant resources, enjoyed state support, had their own production facilities. They almost completely controlled the film distribution and exhibition. The third stage started after the 1948 crisis. In the 1950s Hollywood faced three great challenges: The Paramount case ending the studio system, the new popularity of television, and post-WWII consumer spending providing its audience with many other leisure options. Trying to overcome the crisis, the American film industry has created a fundamentally new economic model, which is effective to the present. New Hollywood turned into more of a conglomerate Hollywood and quickly dominating the global entertainment industry.

Lili (Tamar) Jokhadze,

Head: Professor Temur Chkheidze, Associate Prof. Marina Kharatishvili

FROM ETUDE TO PASSAGE – BIRTH OF WORD

Summary

The present work deals to speak – birth of word. The birth of effective word in teaching an acting skills and stage speech is the major task of student. The word in the acting art is a crown, it is main and foremost. It is a powerful mean of influence, built on the action. If we take the action out from the word it wouldn't remain perfect, alive and becomes boring, uninteresting, and utopian. The word has a strong power in the people's relationship, but in the profession of actor it is considered as the main bridle – it makes an important focus in action and relationship.

The birth of the word from etude to passage, the word origin has to pass a long way. The problem, envisaged in our study lays in the fact that the student who learns to arrange speak apparatus and clear speech is limited in time – for him/her the work on the text and fundamental study of the speech technique lasts until graduation of four years course, with the involvement of some teachers, who teach the student the narrative, the monologue and the vocabulary reading techniques.

The above mentioned problem is resolved in the practice of European Acting Schools. As a rule they have different teachers for different subjects, such as breathing, clear speech, work on literary material, poem, and monologue. Unfortunately, Shota Rustaveli Theatre and Film Georgia State University does not have similar capabilities for speech course.

The speech teacher together with the acting skills teacher shall be actively involved and participate in the student's upbringing process, complex study from etude to passage, in the word birth process.