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**CHARACTERISTIC FEATURES AND NATURE OF THE EMERGENCE
AND DEVELOPMENT OF THE ARTISTIC EXPRESSION OF PLASTIC
DIRECTION**

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The nature of the emergence and development of the artistic expression of plastic direction and its characteristic features are considered. The nature of the appearance of the emotional gesture and its influence on the formation of the plastic score of the performance is investigated. In the course of our research, we realized that movement is a manifestation of our life. Moreover, it is life itself. So, moving, dancing for every person is natural. Movement is a means of self-knowledge, movement returns us to ourselves, to our inner self, and on the other hand, it leads us beyond the limits of the bodily shell.

All this is combined into new search processes and the constant formation of the artistic expression of plastic direction. It is realized that plastic direction is the primary principle for plastic theater. This is to some extent an independent art, which has its own special imagery.

Keywords: directing, plastic, movement, dance, gesture, plastic performance, rhythm, body.

Никоненко Р. М. Характерні особливості та природа виникнення і становлення художньої виразності пластичної режисури / Київська муніципальна академія естрадного та циркового мистецтва, Україна, Київ

Розглянуто природа виникнення і становлення художньої виразності пластичної режисури та її характерні особливості.

Досліджено природу виникнення емоційного жесту та його вплив на формування пластичної партитури вистави. В процесі нашого дослідження ми зрозуміли, що рух це прояв нашого життя. Більше того він є самим життям.

Таким чином, рухатись, танцювати для кожної людини це природно. Рух є засобом самопізнання, рух повертає нас до самих себе, до свого внутрішнього я, а з іншого – виводить за межі тілесної оболонки. Все це поєднується у нові пошукові процеси та постійне формування художньої виразності пластичної режисури.

Усвідомлено, що пластична режисура є першоосновою для пластичного театру. Це певною мірою самостійне мистецтво, якій притаманна своя особлива образність.

Ключові слова: режисура, пластика, рух, танець, жест, пластична вистава, ритм, тіло.

Никоненко Р. Н. Характерные особенности и природа возникновения и становления художественной выразительности пластической режиссуры / Киевская муниципальная академия эстрадного и циркового искусств, Украина, Киев

Рассмотрены природа возникновения и становления художественной выразительности пластической режиссуры и ее характерные особенности. Исследована природа возникновения эмоционального жеста и его влияние на формирование пластической партитуры спектакля. В процессе нашего исследования мы поняли, что движение это проявление нашей жизни. Более того, оно является самой жизнью.

Таким образом, двигаться, танцевать для каждого человека это естественно. Движение является средством самопознания, движение возвращает нас к самим себе, к своему внутреннему я, а с другой - выводит за пределы телесной оболочки. Все это

сочетается в новые поисковые процессы и постоянное формирование художественной выразительности пластической режиссуры. Осознано, что пластическая режиссура является первоосновой для пластического театра. Это в определенной степени самостоятельное искусство, которому присуща своя особая образность.

Ключевые слова: режиссура, пластика, движение, танец, жест, пластический спектакль, ритм, тело.

Introduction. The traditional and the main bearer of information is the word itself. However, today we are talking about how to get rid of the words and replace it with a no less unique match. Speaking about the theater, the purpose of which is not only to entertain, but also to convey feelings, emotions and life experiences, inextricably linked with the word.

However, all of the above can be easily transmitted using a gesture. Gestures, plastic motions of the actor, etc., are the exact matches that can exist without words, and clearly convey the essence of the viewer.

The sign language tries to expose the invisible. Moreover, this language finds its origins beyond what we call knowledge. However, the significance and influence of the movement of the human body is much stronger than any real events, since it captures the most significant and makes us focus our attention on this. [10, p. 48]

Search in the direction of the formation of plastic directing has lasted more than a century. Gordon Kregge, Vsevolod Meyerhold, Les Kurbas, Peter Brook, Jerzy Grotowski, Eugenio Barbe and many other theatrical artists at certain creative stages tried to determine the artistic means and the characteristic features of plastic directing.

The purpose of this article, based on the rich experience of theatrical researchers, to explore the specific features and nature of the emergence and development of artistic expressiveness of plastic directing.

Presenting main material. The nature of man is such that by will or by captivity, consciously or subconsciously, a person shows or expresses something with gestures. To express means to exist for others, to represent oneself to others and at the same time to draw others to the orbit of their presentation. On this characteristic of all the properties of people express, expand their limits through expressions, proceed from themselves and be understood by others - and based on plastic movement.

To a greater or lesser extent, but all kinds of art related to the body, find their implementation through movement and with the help of metaphorical dance. It is the body, as the material of life and its mobile essence, are the basis of all creative processes. Therefore, dance is often said as a matter of all arts.

The nature of man has so formed her body, which can easily be said about the aesthetics, plasticity of the human movement. For example, dance, as the most direct form of expression, is easier and easier than other types of arts to be able to reveal a higher degree of self-esteem. [11, p. 42]

According to researcher S. Langer we can say that the types of art differ from each other material from which creates a virtual image, expressive form - each art creates its image of external reality. "As painting consists of exclusively spatial objects, and not from real surrounding things, from virtual volumes created exclusively for the eye; music consists of passages of time movements, created in tone; so dance creates a world of forces that become visible through the continuous matter of gesture. It distinguishes between dance and art associated with the plasticity of the human body from all other arts "[8, p. 81].

All kinds of art are based on motion. However, only what is moving is different. After all, in one the object of perception moves, that is, the theater, ballet or music, while in others the viewer is dynamic, from which the activity of translating the static image into a dynamic one is required.

Here the embodiment of the dialectic of movement and peculiar calm comes brightly and easily. Shows their close and inextricable connection. "The human microcosmic experience in the continuity of change has revealed a mysterious center of tranquility - a movement that is in silence, and silence is a heart and a mystery of motion." In order to distinguish the movement, it is necessary to surround it with the opposite - calm.

In the process of our study, we realized that movement is a manifestation of our lives. Moreover, it is life itself. So, move, dance for every person is natural. With the help of movement, man connects to the source of eternal life. The movement has a significant impact on the person. But the effect of movement on a person. On the one hand, the movement is a means of self-knowledge, the movement returns us to ourselves, to our inner self, and on the other - it extracts beyond the limits of the bodily shell.

The body, which is the shade for the human soul, is closely related to the problems of our emotional life, and is the ideal tool for self-expression. There is nothing closer to us than we do, and the creative spark erupts in man from an unsolved internal conflict. Any emotional state, if necessary, finds out in a spontaneously arising movement. Of course, not every manifestation of the body can be considered, for example, dance. Dance expresses poetry of the body, it is deliberately structured movements that have an aesthetic purpose.

Of course, you need to take into account the fact that the plastic movement of man is not just an emotional self-expression of man. Between this same manifestation and art is a huge gap. An explanation for this is that the purpose of art is to add to the highest values and values that can be

realized in motion, in the plastic, inspired by the human body. The nature of dance is not only expressive, it is a metaphorical one; the meaning of dance is always related to higher matter.

Choosing a genre is the beginning of one or another creative process. With this, the selection of the work is specified. Choosing a genre simultaneously determines the choice of form. And the choice of the shape of a plastic work is laid in general terms and its content.

The creative process of creating a plastic performance begins with imaginative movement, giving it life through imagination. It should be noted that plastic plays are born due to the ability to create images in the body.

It is also worth noting that the concept of "plasticity", which we actually operate, belongs to the sphere of fine arts. Plasticity is a peculiar quality, a feature that is inherent in sculpture. It is characterized by the artistic expressiveness of volumetric forms, internal infinity, and the dynamism of form. [6, p. 58]

In a broader sense, ductility is sculpture, bulge, clarity and clarity of bulk form in all plastic arts - architecture, painting, graphics. For example, in a sculpture, as remarked by researcher N. Dmitriev: "all ideas, whatever they were implemented as plastic ideas, that is, to the extent that they can be expressed in the language of plastic movements of the body."

Not bad, N. Dmitriev uses the word "body movements", speaking of static static sculptures. Staticity is also a way to reveal the content of body movements, make them clear, accessible plastic ideas that are present in the movements of the body.

It is worth noting that the mind and body are inseparable: the actor thinks only about what does, more precisely, that the movement is his thoughts. The best definition of the phenomenon of indivisibility of the body and mind gave, in our opinion, researcher M. Shits-Johnston, calling him "thinking in motion," emphasizing the continuity of thinking and action.

During the movement you have to think, because the movement can not be spontaneous or thoughtless. Each hand swoop, etc., must convey a specific emotion. The moves of an actor or a dancer are a manifestation of the work of their mind, of the will, of intuition and of imagination, they are not automatic and not accidental. It is through the movements of the actor or the dancer trying to convey to the audience the theme. [9, c. 25]

Expressiveness during the movement does not depend only on the views of the actor. This mostly shows how he lives his body in motion. At the same time, the true actor attracts attention not only to his body, he defines a space in all directions.

No single recording of the plastic text of the play will be able to predict all the expressive nuances of the human body, and performances can destroy the artistic image conceived by the author. That is why the director of plastic performance must take part in every production of his play, whereas the performer of a musical work often deals only with the score. This explains the short-lived life of plastic performance, all attempts to revive a lost play, in fact, is the creation of a new performance.

From this it follows that plastic directing transforms the gesture. Based on the dramatic foundation, the plastic performance not only creates its plot with the help of familiar everyday understandable gestures, but generates and forms expressively sharpened gestures and movements.

The leading element of the plasticity of the human body is precisely the gesture. Often a gesture is understood simply as a physical sign. For example, according to the Dalkroza or Rudolph von Laban system, each emotional state of a person has a specific sign expression, and therefore the exact reproduction of the gesture guarantees absolute reproduction of the content.

Often, we lose awareness of the importance of the body in the plastic movement, we draw attention to what depicts the body, and not the body itself.

In the history of dance, the first in his work emphasized the aesthetics of the body and his own outstanding drama, the reformer of dance J. Balanchine, it was he who offered a clean look on the body as an inner expressive side of the dance.

The content of the stage movement, above all, is generated from the significance of the human body and human ability to poetic movement.

Thus, the concept of stage movement is something much more than just a movement. Physical movements by themselves are simply rough material, until they are designed to express something. Although the plastic movement does not consist of words, it has the ability to express, speak, discover the unique truth of being.

The product of plastic stage art in general is an image that arises from the combination of various motions and figures. Each figure brings diversity into a whole, although it does not have a definite definite meaning, but contributes to the expressiveness and meaning of this whole.

The plastic stage movement carries some metaphoricalness. This is a kind of poetry of the human body.

The content of plastic motion in no other way (for example, in words) can not be expressed. This is the property of a natural language: "the language that it possesses is so arranged that it lives in it, that is, what they want to report" know "not otherwise than in a language form." It is immediately necessary to note that the possibilities of physical expression are limited, as well as the possibilities of any linguistic form of expression, because "deep within the language there is a hidden content, which can only manifest itself as the underlying basis of the content and immediately disappear. Only him is given some form of expression. "

Thus, the content, expressiveness of the plastic movement consists of two points: the significance of expressive body movements (gestures) and the universal content of the human body, which does not change by a separate performer. Dance generates its own meaning, which has no verbal equivalent.

The reality of plastic movement is fundamentally different from everyday reality. Content, meaning, idea of dance always refers to higher entities and content; the dance brings metaphysical, infernal. Dance is the easiest way to see and feel unreal, super real, a miracle. Dreams, poetry, and dance live in one sphere of vague, they exist only in memory.

What makes it possible to understand the plastic bodily image of other people? How is his perception going? The lively sense of movement relates the artist to the audience not with words, his understanding is based on the kinetic sense of a living body, inherent in every person. Kinetic perception of the body - the first and the main. The expressive movement is created and comprehended, above all, intuitively, and not through analysis.

The values in the stage movement are the movements themselves, and not what they could mean. Nothing needs to be translated into a verbal level, it is not a sign that needs interpretation, we are present in the movement through our body, and it understands everything.

It is plastic action, like any stage performance, not limited to only one performers, it also involves the participation of viewers, that is, those for whom the veil is raised. The viewers - "not casual witnesses of someone else's game, they are not passive, they are attracted to the game from the very beginning, it gives them the opportunity to understand something, draws its enchantment into the net" [1, p. 34].

The expressive plastic movement of the actor on the line influences the audience psychologically, stimulating the same feelings and emotions that the artist feels. Being a spectator in itself means a strong emotional

affiliation to the action, moreover, the activity of the viewer largely depends on the success of the spectacle, so it can be considered as a coauthor without exaggeration.

The content of the artwork is not limited to the fact that it directly offers a plastic text. It is necessary to leave the spectator freedom to perceive and interpret.

Throughout their long history scenic arts have been able to find and learn to actively use those expressive means and artistic techniques that make the author's concept more comprehensible and accessible to the viewer. First of all, the rhythmic basis of dance is universal and understandable, the rhythm is generated from the internal and external processes of life. We always listen to the rhythm, tune in, feel and reproduce it, the source of the rhythm is mysterious for us.

Communication and mutual understanding in dance exists not only at the dancer-spectator level, but also between the performers themselves. Deepening into a role, the artist meets in a virtual world of dance with his partner, who is also immersed in this imaginary space, and engages in dialogue with him, so researcher P. Karp observes, "all non-verbal forms of understanding are aimed at an understanding that can only be achieved by Dialogue "[5, p. 35].

With all its unevenness, meeting on stage, performers have to create something in common, their only two-shaped world, unique and unique. But for this they have to become something one, to merge into a single whole. Combined for this common artistic purpose, the partners are able to create something that each of them alone is unknown and inaccessible.

An important role in the process of reflection of motion plays dance. The dance itself is dialogic. M.Vigman, one of the founders of modern dance, drew attention to this feature. She believes that even solo dance is always a dialogue for the viewer: the artist's dialogue with himself and the

invisible partner. There is some kind of power with which the performer conducts a dialogue, it forces him to move, deduces from static and poses. When a partner appears, a duo appears, a plot is born.

Plastic motion can be seen as plastic visual deployment and disclosure. Plastic motion - is such a phenomenon that can best embody imaginary and is the most perfect stage translation of the immensity and transcendence. The task of the director and the actor is to awaken a poetic sense of reality in us, to open the stratum of ideal existence that lives in us. The art of plastic motion should not be realistic, more often it is like dreams, sleep: the infinite fluidity of movements means unrealistic. [11, p. 20]

According to Z. Freud, the plastic language has a logic and content of higher order, despite the fact that from the standpoint of the real world it appears abstract and alogical. It is because of this that the gesture language can reflect deep psychic processes and, being a product of the natural qualities of the human person, is accepted in all its multifaceted nature.

Conclusions. The main means of expressiveness of the plastics of the human body is directing. Plastic directing tends to get rid of words, turn to idioply expressiveness. The feature of the director, who puts a plastic performance, should be the ability to translate his thoughts and feelings into forms that are subjected to bodily plastic incarnation.

Proceeding from the above it can be said that plastic directing is the basis for the plastic theater. It is to a certain extent an independent art, which is characterized by its own special imagery. This imagery is concentrated in the plastic expressiveness of the actor's body, his gestures, facial expressions, eyes, posture, course, manner, and all this in productions acquires a special content and emotionality.

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