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SPECIFICITY OF ARCHITECTONICS AND ARTISTIC IMAGE IN CIRCUS REPRESENTATION

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The article analyzes the specific features of the construction of the circus composition and its stage representation. The constituent factors and characteristics of architectonics are determined: theme, idea, style, genre, set of stunt parts, aesthetics, musical accompaniment, decoration – light, costumes. The artistic means are clarified: the creation of a circus composition, its entire process, from ideas and themes, to practicing tricks, musicality, dance, plastic and acting, as well as to a dress rehearsal and stage performance.

Key words: Circus direction, composition, architectonics, trick, circus art, circus genres.

Problem statement.

In the article we made an attempt to study the artistic structure and the main methodological principles of creating circus numbers, and we also set up an experiment that allows us to draw certain conclusions regarding the general laws of structure and methodology, regardless of the genre originality of the numbers, which in turn is confirmed by an analysis of the numerous examples.

The analysis of sources and recent researches.

Domestic circus art robots are represented – Mikhail Rybakov, Vladimir Kashevarov, Yuri Kashuba, Anatoly Stetsenko, Svetlana

Dobrovolskaya, Kapitolina Dementieva, Marina Malykhina, Denys Sharykov, Julia Romanenkova, Maxim Golovchenko.

The scientific novelty

The idea of the theory of circus art as a whole can be neither systemic, nor in principle scientifically sound.

The publication's purpose.

The purpose of the study is to identify patterns of structural organization of the circus show, its typology, as well as to analyze the process of creating a circus show as a work of circus art.

The objective of the study is to create scientifically substantiated provisions in the theory of directing circus numbers, based on the methodology for its creation as a whole, namely: analysis of the genre structure, typology, features of dramaturgy, the nature of the conflict, as well as the search and scientific substantiation of the specifics of directing in individual genre varieties – circus number.

Statement of the basic material.

Analysis of the structural patterns of circus genre numbers allows us to distinguish two of their varieties, the methodological principles of which are different, namely:

- plot number,
- plotless number.

Sometimes the plot number is called theatrical, where the dramatization in turn enhances the expressiveness of the number, the appeal to it is in the traditions of the circus.

But in the storyline, performers are required to be able to act in the specified circumstances, to create the character of a character, to manifest the entire complex of mastery of elements of acting, is not always possible.

At the same time, the plot construction of the circus number is not the only possible one. As you know, the main goal of any kind of art is to create

an artistic image. The specificity of the structure of the artistic image in circus genres lies precisely in the fact that it may not be based on the plot construction of the number.

Therefore, we consider other techniques and expressive means that are outside the plot structure, which the director resorts to create an artistic image in the circus number.

As we have already noted, in circus genres the trick often has self-sufficient value. The problems of directing is precisely that it does not become an end in itself, but at the same time it is a means of creating an artistic image. This is the most difficult: to imagine a trick in such a way that it demonstrates a person's victory over the world of things, space, gravity, over his own physical abilities, over a representative of the fauna (including a predator) - this is the basis of the theme of the plotless issue.

The famous Ukrainian acrobat artist Petro Kolisnichenko (1959–2019) described how two acrobat artists of the Directorate of Traveling Circus Collectives of Ukraine rehearsed for a long time a difficult trick – kopfstein (head-to-head stand, when the top performs a stand on the head without the help of hands, relying on lower head). Traditionally, to perform this technique, a special “donut” device is used – a roller in the form of a hoop, which the lower one puts on the head, allowing the upper to hold the rack.

However, the artists decided to perform this rather complex acrobatic element without a donut. Practicing the stunt took a huge amount of time. The day of the premiere came, and the artists expected a resounding success. But the audience didn't even see that the kopfstein was performed without a “donut” – it was imperceptible from the audience, and, accordingly, the viewer did not react in any way to the unique trick. An example shows that it is not enough to do a rare trick - it is necessary to show this complexity, emphasize it, and make it understandable to the public.

There is an excellent pattern in the methodology for creating a circus number: a moment is specially defined and built up when the artist seems to stop the number and concentrates on the future trick for several seconds.

This pause can be saturated with various preparatory actions: four people carry a heavy barbell (although they could have brought two), props and shells are checked before performing the stunt, the artist removes the lounge, adjusts the swing bridge for a future jump, sets partners who should catch it after a somersault (although they themselves know very well where they need to be).

Once again, we must emphasize: these actions may not be required, but they are specially built by the director for a more effective perception of the trick.

For the same purpose, another trick is used – the deliberate “disruption” of a stunt. An example: an artist with a flip board through a somersault comes into the column fourth (it turns out to be the floor of the column of three people). The first time he misses, but it is a specially built failure. As a rule, such “failures” are built up one or two, and the third time – the trick is already performed cleanly. This technique clearly demonstrates to the viewer, without any explanation, the uniqueness of the performed trick (Благов Ю. 1984, с. 34).

The complexity of the trick is emphasized not only by the preparatory pause, but also by the pause after performing the trick or a series of them, which is called a compliment. Traditionally, during this pause, the artist thanks the audience for applause. Sometimes this is expressed in bows, sometimes with welcoming hand gestures.

Often, a compliment in circus genre numbers is the only manifestation of the artist’s direct communication with the audience, and is treated by the director, just as the director in the drama theater bows after the performance. Places of compliments are pre-determined in the script

development of the number, they are never given to improvise artists. Thus, a compliment becomes one of the expressive means of the number.

The number of circus genres without compliments significantly loses in its expressiveness, since the compliment accentuates the viewer's attention on only the performed trick.

In the creation of a plot-free number, the leading role is gained by expressive means, which, along with the main expressive means of such a number - a trick, are in the plane outside the acting, namely:

- costume;
- shell and props;
- musical and noise design;
- light.

All these expressive means play an important role in creating the numbers of any genre, and not just the plotless circus variety. However, if in other genres they constitute an equal synthesis with the acting skills of the performer, then in the plotless circus number they are usually more important than the means of creating an artistic image. This factor stipulates methodological differences in the creation of the plot and plotless circus act (Баринов В, 2018, с. 12)..

This list does not include decoration, and this is not a mistake. The stage and circus are very stingy on the scenery. If a set design is present in a room, it is always expressed in details. In the graphic series of the plotless number, the leading role belongs to the costume of the performer.

The primary problem that a costume designer faces is to make it functional; it should not interfere with performing tricks. If the clothes are uncomfortable, if it restricts or impedes the artist's movement, this may lead to him even having to refuse to perform some tricks, usually spectacular ones, which require that the artist does not interfere. In addition, an uncomfortable suit, fetters movement, can cause injury, especially when

performing acrobatic and gymnastic tricks. That is why such a suit, in the full sense of the word, is being constructed (Рыбаков М.А, 2006, с. 12).

The process of developing a costume begins with the formation of an artistic concept, then the stage for creating a sketch begins, followed by the actual production. And at all stages, the director and artist-artist work together with the artist – this is the only way to make a truly functional costume.

Note that if the performer takes the form of some famous folklore or literary character, the costume as if begins to play this hero himself. In this case, the plotless number can enter the outline of the plot presentation, working on its end-to-end action. As an example, a number in the genre of aerial gymnastics is performed by a couple, usually in suits neutral in terms of their imagery.

No less important is the rhythm. If in a musical work the rhythmic organization of sounds is complex, it is difficult for the public to hear (especially when a variable musical size is used). After all, most circus genres are designed for ease of perception.

The musical accompaniment of the circus number is usually based on a pronounced, clear, intelligible rhythmic structure. Complex rhythms make perception difficult. The rhythmically organized accompaniment makes the audience focus on the music, distracting from what is happening on the stage. The music of the assistant artist begins to turn into a factor that impedes the complete immersion of the public in what is happening in the room itself.

In addition, most of the stunt work in circus genres is based on a clear rhythmic organization of movements. For example, a cascade of acrobatic jumps is always a very accurate rhythm without this rhythmic organization of the trick loses its appeal. Outside a hard rhythm, the work of an acrobat, juggler, gymnast, and much more is impossible. Thus, the bright and clear

rhythmic accompaniment has a functional, sometimes even decisive character for these genres.

Conclusions.

Summing up our scientific work, we consider it necessary to focus on the following aspects.

An essential and specific methodological principle in creating an original and circus number is as follows, namely: the theme of the number is determined by the interconnection of ideological and technological components, fundamentally distinguishes this process from that in the drama theater.

The style of stunt work determines the overall stylistic orientation of the number, which in a single artistic spirit is supported by all other expressive means.

The numbers of circus genres should be divided into plotless and plot ones, which, in turn, determines the director's choice of expressive means for creating an artistic image along with the main expressive means of genres – a trick.

The dialectic of one of the methodological laws of creating a circus number is that its game beginning as rarely as possible serves as a kind of cover for the stunt weakness of the performer, and vice versa – the trick is interwoven with the action and serves to reveal the theme of the number.

Determination of the composite factors and characteristics of architectonics: theme, idea, style, genre, set of stunt parts, aesthetics, musical accompaniment, decoration – light, costumes. Disclosure of artistic means: the creation of a circus composition, its entire process, from ideas and themes to practicing tricks, musicality, dance, plastic and acting, as well as to a dress rehearsal and stage performance.

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