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**FEATURES GENRE CLOWNADY.
SPECIFIC WORK OF THE DIRECTOR**

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Determine the characteristics and specifics of the circus genre of clowning. Clarify the specific features of forms, techniques, expressive features and the creation of an artistic image, as well as emphasize the work of the director in creating a stage representation. Based on the results of the study and analysis of historical materials, articles, books, methodological developments, consider clownery as the original genre of pop and circus art, trace the origins of the formation, formation and development of the genre, identify the differences between pop and circus clowns, determine the specifics of directing the genre, the main provisions of the director's work with a comedic actor.

Key words: circus art, circus genres, aerial gymnastics, circus trick,

Problem statement.

Clarify the specifics of the circus clowning today with its characteristics and specific features.

The analysis of sources and recent researches.

Formal-technical, as well as historical aspects and features and specifics of circus genres are analyzed in scientific works – Mikhail Bakhtin, Walter Zapashny, Alexander Kiss. In these works, the historical aspects of circus genres were described and determined – acrobatics, gymnastics, juggling, trainers, clowning. The historical periods, personalities, as well as

the uniqueness of work in specific genres of circus art in the XX-th century were covered.

Scientific and practical works of circus mystery clownery (Makarova S. M., Gurevich Z., Dmitriyova Yu. A., Kuznetsova E. M. Drigo A. 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

As a result of scientific, historical and practical analysis of the material, an attempt was made to find out the specifics of the director's work with the artist of the comedy genre in selecting the mask and grain of the image, starting from the artist's personality. The work of the director with the actor in the given proposed circumstances of the issue.

The publication's purpose.

Based on the results of the study and analysis of historical materials, articles, books, methodological developments, consider clownery as the original genre of pop and circus art, trace the origins of the formation, formation and development of the genre, identify the differences between pop and circus clowns, determine the specifics of directing the genre, the main provisions of the director's work with a comedic actor.

The goal determines the following tasks:

- trace the formation and formation of the genre, find the differences between pop and circus clowning;
- determine the specifics of the dramaturgy of the genre, determine the role of the director in the genre;
- determine the main provisions of the director's work with an actor in the clowning genre.

Statement of the basic material.

Nowadays, clown art has gained worldwide recognition. It proved its right to exist through addressing complex and pressing problems, through the prism of its dissimilar, time of wonder, look at simple things. Overcoming all kinds of barriers, this art is actively involved in the development of the culture of our country and the whole world as a whole. Unfortunately, there is no such manual as becoming a clown. This is a very individual and diverse path for each artist who has chosen this profession. The creative achievements of clowns are becoming more significant, more significant in our time. But how and where did it all begin? Clown art has its roots in the 16th century, it has gone through a very thorny path of formation as a circus genre, nowadays it is gaining popularity and demand among the people.

The comedians of the arena have a long pedigree. Their ancestors should be sought in ancient Greece. Revealing the national essence of clowning will help us deepening into history. The clown first appeared at a carnival in ancient Greece. The central figure of the carnival was Bomolokh - a cunning peasant. He acted in the form of Ayrton - an ironic simpleton who interacted with other participants in the carnival, joking and ridiculing their behavior. Spectators enthusiastically greeted Bomolokh, since it was this character who shared their opposition mood, and also acted as a destroyer of moral and social foundations, he laughed not only at the environment, but also at himself, and this was the starting point of the popularity of such artists.

Also in ancient Rome, the Italian comedy – atellan used the comedic character "Hillbilly", "uncouth log", which was the protagonist of the comedy, he acted in the form of the evil Mack, who is considered the father of circus clowns, he was a loser, he often joined Conflict with other characters. His actions seemed to refute the everyday norms of behavior inherent in that era.

The comedy character receives his further "circus" development from the Italian comedy Del Arte, in which such actors as Brigella and Harlequin appear. Historically, it can be seen that Brigella and Harlequin became the progenitors of all the famous masks of Pierrot and Augustus and the White and Red Clowns. Before comedians Del Arte Brigell and Arlequin faced many difficult tasks.

The performers believed that Brigella should cause excitement and admiration among the audience for his dexterity, and Harlequin - to cause sympathy for his amusing troubles and failures. It is also important to note the relationship between the masks of the comedy del Arte and the masks of the modern circus clown - the actor in the comedy of masks and the clown in the circus arena chose once and for all the role that most suited him and corresponded to his personality, and performed in this mask all his life.

Also, the concept of "*clown*" was used on the English stage of the theater. A character called the "clown" appeared on the scene in the 16th century. He played in the plays of a simpleton or a servant. Usually played the role of a funny and clumsy person. He had his own interludes, which had nothing to do with the plot of the play. English clowns who switched from theater stages to circus arenas, performing their interludes, sought to make their roles understandable to ordinary spectators, in contrast to comedy actors Del Arte, who underwent aristocratization.

The word "clown" comes from the Latin "colonus" - a man from the common people. And clowning is a circus genre based on the performance of atristists in a comic image, a mask with numbers built on the techniques of a buffoonery, eccentric, grotesque and parody.

Each genre of circus art has its own special means of expressiveness, especially the figurative embodiment of the theme underlying the issue. In general terms, expressive means are a variety of artistic techniques by

which an artist truthfully and visually recreates a complex set of human feelings. In the art of clowning, such artistic techniques as an eccentric, grotesque exaggeration, aggravation, contrast, parody, use of a trick occupy the main places. A clown mainly combines a satirical word or just a funny joke with plastic expressiveness and tricks.

Now in the circus arena, several types of clowning are distinguished with their characteristic features:

1. buffoonery clowning;
2. Satirical clowning;
3. Clowning musical and musical eccentric;
4. Clown trainer;
5. Carpet clown;
6. Clown mime.

There are mainly only two types on the stage:

1. Clown mime;
2. Clown musical eccentric.

So, judging by the varieties of pop and circus clowning, it can be noted that this genre has a huge number of expressive means, receptions and auxiliary genres that serve as a support for the artist to show his skills and, most importantly, help to amuse and delight the viewer.

The genre of clowning is by its nature quite specific. It is divided into several subspecies, which have their own characteristics and the main expressive means inherent only to certain types of clowns. And the director who takes on work in this genre must definitely know and understand the specifics of each of the subspecies. In order to understand the features of directing a clown's number, you need to understand the features of each subspecies (Коган М., 1963).

The specifics of the director's work with the satirical clown.

The leading expressive means in satirical clowning is actor's maistenist and word. The satirical clown, entering the arena in his image, through sarcasm or satire seeks to ridicule the actual and present themes or events that the viewer lives on, reinforcing his performance with auxiliary expressive means, based on the proposed circumstances, which the plot of the journalistic scenario dictates to him.

The director, working with clowns of this kind, turns his attention to the choice of a mask in which the artist will work, which is the main reason for choosing a certain journalistic text on the current topic of political or everyday life. The text should be natural for the artist and his role (mask) The satirical clowning must be true, sharp and deeply democratic (Дементьева К.,2017).

Clown mime. Features of directing the clown mime.

Clown pantomime is a separate subspecies of clowning, which has its own specifically figurative-symbolic language of movements. A kind of plastic is a component of the tricks pontomies. The main expressive means of mime clowns is the gesture, plastic and facial expressions of the artist. Pantomime is a conditional art, therefore, in the mime clownery, the proposed circumstances, the scene are transmitted by means of the artist's plastic.

When constructing a clown pantomime number, the director should take into account that pantomime is an art where the word is practically not used, therefore, when creating a number, the director should think about the plot and the proposed circumstances in which the artists will exist so that their silence is organic and not raised questions from the public about why the artists on the arena are silent. This also applies to the clarity of the action that the artist performs in order to achieve the ultimate goal of the performance. With all the conventions, the pantomime number should have its own logic, which should be clearly and consistently built, have a theme,

an idea and carry an idea that is the soul of a pantomime for the audience to easily perceive the number. The number should be based on plastic action with the addition of comic tricks, which are the basis of the expressiveness of the clown genre (Малихіна М. А., 2009).

Circus Clown Forms.

In the circus, clowns perform most often with a reprise, sideshow or entre. Each of these forms is complex in its own way, and has a huge amount of subtleties. Recall that the basis of circus art is etryuk. And the genre of clowning is no exception. Therefore, the creation of the number begins precisely with the stunt abilities of the clown artist.

Clown reprise. One of the most popular types of comic art in general. This is a short, thematically clear way to evoke laughter with a trick or word (utterance), or a combination of both. In circus conditions, and tricks must correspond to the situation: not all effective tricks (and especially verbal reprise) are usually well received on the stage, not the fact that they will be successfully received at the arena. In the circus, preference will always be given to an effective reprise, rather than verbal. But sometimes it is possible to combine action with the word. Reprise is an independent, stressed point of clown art, which should have its own theme, opinion and message. We must not forget that verbal reprisals, as a rule, are less spectacular, and for obvious reasons: in such an intense rhythm, in which a circus performance develops, turning off the effective moment naturally weakens the perception of the reprise from the audience. As for the stunt reprise, they are usually equipped with text, but in this case the text carries a purely game denouement (Рыбаков М.А.,2006).

Clown sideshow. This concept has recently appeared in the practice of our circus. And it is caused by the need to determine the kind of performances that have existed for a long time, are widely used today, but until recently did not have a clear name. What is clown sideshow? This is

something between a reprise and an entre. In clownish interludes there are exits to the arena, lasting up to five minutes. Five minutes is already a short entre. But entre is characterized by its independent significance in the program. And the interlude, which includes several comic nodes and verbal and gaming, still leaves the clown in the position of the face, fills in the pauses between the numbers in the play. If short interludes by genre signs are close to reprise, then interludes are deployed closer to the entre. Sideshow is distinguished first of all by its accurately expressed action plot. Performed by a solo clown with partners or a clown duet, trio, group of clowns. Sideshow requires a real storyline - this should happen on the arena. Otherwise, it is impossible to attract the attention of viewers for a long time.

If the reprise as a short joke has the right to some thoughtlessness and the audience does not bother, then the audience expects some sense from the sideshow. It is clear that its semantic (ideological) load is built taking into account the specifics of the genre and form. One cannot expect a particularly wide coverage of reality or philosophical depth from a 3-minute sideshow, but it must necessarily touch from a satirical point of view some modern phenomenon or some initial human properties.

Conclusions.

Clowning a complex, multifaceted genre, in our time, has won worldwide recognition. The genre of clowning applies to both circus art and variety art, including many features and expressive means. A distinctive feature of this genre is that, despite all the obstacles that stood in the way of formation, the clownery not only proved its right to exist as a separate art form, but also retained thanks to humor the ability to address burning topics and problems that excite the viewer. Clowning is considered one of the manifestations of the comic in the world, therefore, in the life of people, consciously or not, it occupies a large part of life. This is one of the artistic

forms of understanding reality, it has already been studied for several decades. There was no and no concrete guide on how to become a clown or how to work as a director in the genre, as this is a rather individual approach to work in every sense, from choosing a character mask to honed comic tricks. The director, having studied the specifics and problems of the clowning, can choose for himself his own way of working with the artist, helping him to bring this or that plan to life.

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