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Abstract form: Director (if possible) should alone have all the properties that we require of the actor. The director must be able to "play" all the roles - both male and female, is very good "psychologist" to authority in all areas, especially in terms of taste. The director must infect the actor with his interpretation of the role and show a hint of his "show" what you should be looking for the image to be able to convince the actor to light for the job, whatever - big or small, because small but well and carefully role can be so loved, and sometimes more than the so-called "central" role.

Meanwhile the director must aggressively seek to achieve the required pattern and expression of that idea of the show, which previously has identified with participants.

Actor material to create a scenic image. Unlike other arts actor (in the creative process) is both a creative artist and the material from which the artist creates an image.

Actor as a major vehicle of director

Many directors believe that the profession of director is yelling and screaming at hapless actors and everyone in the theater, but the truth is that if the director does not know how to create his „army“ of supporters would be a spectacle to say the least "anorexic".

Nikita Mikhalkov said at a meeting with students at the NAFTA, the director has to pave a red carpet in front of the actor in order for it to pass over it. Because ultimately the actor is the main vehicle of the director.

Faced with the so-called director's display when director to remind, to explain what the actor is true, which is closer to the needed interpretation of the image must be able with a few strokes if the words are not sufficient to show actor what he lacks for acquiring images or, conversely, what prevents him.

Therefore the director (if possible) should alone have all the properties that we require of the actor. The director must be able to "play" all the roles - both male and female, is very good "psychologist" to authority in all areas, especially in terms of taste, to have as much knowledge to raise the cultural level of the whole team, which works to teach him while he learns. The director must love the actor, not to intrude intonations, not to impose against the will of the actor their colors, but prompts the actor to guide him so that he seemed finds the necessary form of action. The director must infect the actor with his interpretation of the role and show a hint of his "show" what you should be looking for the image to be able to convince the actor to light for the job, whatever - big or small, because small but well and carefully role can be so loved, and sometimes more than the so-called "central" role.

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The actor has to play with the help of his material (myself) image conceived by him along with the director. For this we need as detailed a manner to justify, to draw in his fantasy image you have to play to find his inner peace to know based on what actually under the influence of what causes this his inner peace, its spiritual qualities arose and developed, and finally "see" the outside, to find a dick form of expression that most full and expressive will match created by us an idea of the given image. As arrange and find the image so to speak explain it in words: we want it to be as thick, clumsy, good-natured, silly, Eddie of what age, deals with what Eddie work, etc. Further, we strive to approach, to live with the image, we invent his past: how to Russell, what was his childhood, how he loved a girl he wanted to marry her, and she marries another, how goes to another city, how his parents died and he was left alone, etc.

Such a vibrant picture of the image it in communion with the actor makes it more understandable and closer, it used to have in mind the actor rehearsals to live with it organically. Conceived image must somehow survive him.

The process of work on display for the exercises, as if a process of penetration of the actor "in the skin of the actor." Until he felt that his skin fits, until then it will be awkward and work on an image cannot be considered as completed.

Therefore, during the rehearsals (after debriefing and justifying internal features of the image) occur relevant requirements to the actor.

How I have not experienced teachers of theater school to train young actors and directors. But always never been able to reach the experience and skills that accumulate with practice.

The methods by which we teach future actors and directors are based primarily on our heritage left by Stanislavsky. This system is perfect for today's theater, but it seems to be geared more towards the actor and director, who should be the main provocateur seemed to miss.

Turning his attention to the training director will see that it is quite „formal“. In the training process, they practically do not work with real and basic material of their work. In most cases, they work with their fellow students from acting classes. In such circumstances, we should not talk about educating the qualities of leaders, we cannot talk about building authority, cannot gain experience in working with many different people.

Ideally students are graduating director behind one or more good passages and even a performance on the stage of educational theater and not a real spectacle. And from there on being in a real situation in a professional theater, he finds himself helpless. Students who have completed acting roles in several made by teachers, directors ideally - graduation show.

Do I need to mention that even in the National Academy training scenes are not enough and future directors do not meet all technical services that still exist in the professional theater. To that end, the filmmakers even NATFA are impeccably prepared only in theory, but the practice they are not highly trained and evidenced awkward performances of the young.

Each of us has seen many interesting performances that have left a deep imprint on his mind. The reasons for this can be many. We're thinking' the idea of the play. Show a true and talented we think reading the work. It happened in a lovely combination of text and talented acting. Finally stenographic wonderful and brilliant directorial whims.

Quite often experience longer aesthetic satisfaction when we in the individual mind individual elements overlapping in artistic integrity of the show.

Impression of the show is such that we cannot think about the play or the actors or the work of the director or artist.

For me personally, these performances are "Midsummer Night's Dream" and "The Tempest" Alexander Morfov "Nirvana" Margarita Mladenov and the "Apocrypha" Margarita Ivan Mladenov Dobchev.

Spirit - this is the atmosphere of the show.

When the show is the result of the whole team, individual artists cease to interest us when these efforts are merged into a single, common symphony then stop distinguishes between work and devote their associations and our creative imagination, and it in turn to enrich events the scene.

Right here arises the most precious fusion of stage and audience hall, the audience works with actors. But this happens only when the viewer stop thinking about individual artists working on the show.

Even theater professionals can not see where and how emerging spirit, the atmosphere of this show. It was sometime between the first reading of the play and rehearsal.

If thoroughly describe some of the complimentary shows me probably my decisions passages setup and even images will be controversial for other colleagues and this is quite normal. Set before itself the modest task of directing and acting provoke creative thought and to draw on the work of the entire show.

The construction of the artistic integrity of the show is the most important for the director and the main expression of his art actor. This is a cumbersome process, which unfortunately is not always a successful conclusion. It's a long road that will try to consider.

If viewers are only interested in the final results of what is happening on stage, the classical dramatic material did not have a chance to fall on stage. But the audience continues to see „Hamlet“ is not only and not so much for the story and the text of Shakespeare , and because of the subjectivity of the processes that result in known results (like the corpses in the final). Viewers will continue to go to the theater to see Hamlet, and Laurence Olivier and Smoktunovski on Vysotsky and Stefan Danailov, someone Japanese, Nigerian or American actor precisely because of those "expectations for action" that justifies in and through individuality of the actor in the creative process as opposed to objectivity "engages in conduct" in the familiar dramatic material.

Certain theater cultures in the world use another plastic language other than the language of Europe, they are subject to a conditional, shortened deep encrypted text in which a figure, a situation, a gesture, etc. through traditional channels for communicating information between creator and consumer become a certain degree cross-cutting and understandable. But that

does not mean that these cultures ignore the essence of theater. For each theater, regardless of traditional or national circumstances, ultimately creates reality and reality itself, life or theater, e process. We could point out the extreme examples of some traditional theaters (Japanese theater „NO“) which for centuries nothing changes - no line on makeup or step setup or tone of intonation or centimeter of the gesture - but viewers are coming and watch because of procedural presence of the actor in the circumstances and his personal mastery of artistic improvement already achieved by previous generations of performers. Theatre is not so dynamic in the historical aspect, but for creating art connoisseurs names pending perfected details and actions that speak Meyerhold, not their implementation "under indigo". The viewer is not interested in the final result, but from that specificity of the process of revelation of character, theme and idea that only the artist's personality, that irrepressible need to transform itself, a demonic urge to sow yourself. Can give even the familiar story, even in a familiar concept, but never in the known devices in sick forms or banal images!

Living and theatrical behavior is devoid of variability - it is a constant improvisational flow, which is almost impossible moment to stop and repeat. Game behavior, however, gives a choice of options. If „wait, waited. ... the design in its entirety may belong to the director, but realized (or not) by the actor.

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