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DIRECTOR'S ACTIVITIES WITH ACTORS IN A CONTEMPORARY THEATER

The author reviews an actor's working with a director on the future scenic manner in a professional theater, the observance of any genre and type of literature by an actor in a professional theater, the daily commitment to fulfill all the prerequisites of techniques and technology in the modern profession of an actor contemporarily. The challenges of «director - actor» relationship and their cooperation as likeminded people are solved.

Key words: theater, director, actor, modernity.

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РОБОТА РЕЖИСЕРА З АКТОРОМ У СУЧАСНОМУ ТЕАТРИ

Розглянуто роботу актора з режисером над майбутнім сценічним образом у професійному театрі, дотримання будь-якого жанру і виду літератури актором у професійному театрі, обов'язковість щоденного виконання всіх попередніх вимог техніки й технології професії актора в сучасному вимірі існування. Вирішуються проблеми взаємовідносин режисера й актора та їх співпраці як однодумців.

Ключові слова: театр, режисер, актор, сучасність

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РАБОТА РЕЖИСЕРА С АКТЕРОМ В СОВРЕМЕННОМ ТЕАТРЕ

Рассмотрены работа актера с режиссером над будущим сценическим образом в профессиональном театре, соблюдение любого жанра и вида литературы актером в профессиональном театре, обязательность ежедневного выполнения всех предварительных требований техники и технологии профессии актера в современном измерении существования. Решаются проблемы взаимоотношений режиссера и актера и их сотрудничества как единомышленников.

Ключевые слова: театр, режиссер, актер, современность.

The work of an actor with a stage director on the creation of a stage image of any genre and type of literature in professional theater must fit all the necessary requirements of techniques and technologies of actor's profession, that can be understood by grasping all the different parts of the actor's skills craft. By the term «professional theater» we mean the actor's skills and the ability of using the elements of techniques and technologies of actor's work, that's why the rehearsal process in professional theater must

not be separated from the casual process of improving of all the elements of techniques and technologies of actor's profession.

The beginning of acquisition of the elements of techniques and technologies of the profession starts by understanding actor's own «Self», only after that the transition to each new step of comprehension of actor's profession begins. This transition from actor's own "Self" («Self» as a part of nature) to the basics of the system of story improvisations with the using of «Flora and Fauna» training, requires precision and clarity of passing the each and every element of techniques and technologies of actor's profession. On this phase any actor, when working with a stage director, must not miss any element of his professional skills.

While training on the purification of consciousness, actor understands his own body, his advantages and disadvantages, hears his own voice and its quality, it allows him to understand all the existing elements of techniques and technologies. This process is very important, difficult, and long-termed.

Any actor must spread his skills like that:

1. He must learn how to listen and hear all the things that his surrounding contain.

This exercises are created from many of trainings:

- stones fall down (how many stones, where from do it fall, who is throwing them, how did stones appeared here?)
- the water flows (the volume of the water, from where does it flows, who flows it?)
- conversations (how many people speak, whose voices are they have, who can speak?)
- the concept of the duality of sound: while being in the street one can hear a few sounds at the same time (birds singing, cars, dogs barking etc.)

2. Look and see.

By this we mean the vision of actor.

Elements: the color of surroundings, living and nonliving beings of surrounding, people, their different characters, moving and move-less things and other.

The aim of this exercises on the elements of techniques and technologies of actor's profession is to watch and see from the actor's own way of thinking, to perceive the world, to improve his own imagination, fantasy and do some kind of selection.

So there is the same time combination of all the elements of techniques and technologies starting from vision and hearing to imagination and fantasy. The next phase of actor's work contains the deep research in tandem with a stage director of the wide spectrum of the fictitious character before and after its appearance in the storyline. There is another difficult period

between psychological and physical action, filled with invincible thoughts of the problem which needs solution. After the creation of a written form and pronouncing his hidden thoughts, actor, while working over his future stage image in professional theater starts searching of the physical body of the character in the space of upcoming performance. At first the thought appears, this thought becomes some sort of hidden thoughts that aren't speak out. The hidden thoughts are specific termed can not be an illustration of storyline of fiction's composition and exist as a problem which must be solved at the same time with the storyline progress. Having worked out the cycle of all the elements of hidden thoughts with a director, actor starts a new phase in his own physical body with the text of the fictitious character. An actor and a director together using the easy and difficult improvisations are searching for the assimilation of inside motivators and external indicators during future implementation of stage or film character. This process is necessary and mandatory for the studying of the realistic-psychological method of actor's and director's work up to the transition phase of getting into the system of emotional and energetic improvisations on the way to the actor's «Self» and to the character's «Self» in the environment of invisible parallel world of actor's existence in the performance (The parallel world of actor's existence is usually called «PASVIS»).

While working on the literary source on the first step of its mastery the director must write down in a separate notebook the emotional impressions from its reading. If the director doesn't do this, then it feels like only rational perception, or just emotional. At this stage of work on a plan of a performance the director compares his first impressions he had recorded: the emotional and rational ones.

In the triangle of the author, the director and the actor is a huge process of research and comparison of problems. All the heroes of literary art sources of author outlook, the motives of their behavior, their emotions and feelings depending on the unique individual character and their expression through verbal palette of spoken and hidden thoughts in the plot progress of events in a literature-art source, the entrance into the own "Self" of actor with help of the own "Self" of the director, all the difference of analyses of authors literature-art source. Having got by the own "Self" of the actor the consistent structure committed by the own "Self" of the director the whole complete analysis of the literature-art source, there comes a new period of implementation together with the actor in the upcoming stage image in the director work on the show. It is important to consider for the stage directors that the actors after they got a role start their autonomous way of working on the implementation of the character in theaters or in movie. While reading the play, script or the other type of literature-art source, actors, as directors, also have their

emotional and rational impression from reading. By the same method actors are required to work on the character, only the frames in which they explore their character are fixed between the author's literature-art source and the director's ideas. Before the first meeting with the director on the rehearsal, in a professional theater actors already have the baggage of their own individual work on character, with the emotional and rational analysis and many options of their own reasoning.

The most difficult in the directors work with the actor - not just be able to convince the actor that he must accept the director's interpretation of the character option, but also prove to him that the actor should be one of the creative associates on the creation of the upcoming performance. In the actor's work with the director on the creation of the upcoming performance, there is the stage during which the actor with the director lives the life of his character before its appearance in the plot. The actor due to the techniques and technologies creates the life of his character and trying to live it, ranging from three to five years of his life to the age when a character appears in the plot of the literature-art source. The actor while working with the director at this phase, trying to understand the way of thinking, logic of the behavior and the nature of his character's feelings. Director is required to follow the actors work on the character and the upcoming stage image, based on a living human nature. Actors and directors work on the creation of the character and nature of future scenic image contains work on character's biography, profession, social status, age, specific features of distinctiveness, thinking, habits, behavior, feelings, emotions, personal hobbies, etc.

During the next step of the work the director tests the actor on his understanding of the character.

In the characteristic of the character the manner of internal and external existing in the play is concealed.

The actor can not just go to the scene and go backstage. He can come from another life. The course of life of the character the actor performs before entering the plot, during the plot and after its end should be continuous, otherwise there comes the destruction. So, having found all the equivalents in simple and complex realistic psychological storyline improvisations of the scenic image from the birth to the appearance of the character in the plot, in accordance with the cycle of biography, the actor by working by the method of realistic and psychological theater, begins the assimilation of habitat for the upcoming performance. The plot of the literature-art source is the manifestation of the result of the author's work. Author puts into the plot different information according to the evolution of relations between living people or other creatures. The source of information for the authors is the reflection of the real environment or the

environment created by his imagination and fantasy. The analysis of the plot of the literature-art source is in fact the continuation of the biography of the original character of the literature-art source before appearance in the plot. In the plot focused events which are reflected in a certain period of time. The director in tandem with the actor works by the method of realistic and psychological theater, looking for the answer to the question: why the character is done just that way, what is the cause of character's behavior, what problems he worries about, his hidden thought as the crucial forces of the character's nature that result of the relationship with the other characters in the plot of the literature-art source, etc. The actor that works in the system of realistic and psychological theater is required to reproduce the truth of realistic and community life in a selected manner suggested by the author of the literature-art source. The actor who performs the hero or heroine created by the author must necessarily know the terminology of their profession.

The role is the text of a hero or heroine written by the author of the literature-art source.

Acting person is drawn by the author of the literature-art source hero or heroine in the evolution of events in the plot.

Character — is the unity of actors own «Self» with the own «Self» of acting person, character, hero or heroine of the literature-art source. Getting the role in theater, working on the upcoming performance, professional actor begins assimilation of his character step by step, the assimilation of the actors own «Self» and the own «Self» of acting person, hero or heroine till the creation of the future stage image.

Stage image is the result of actor's working process on his character and its creation in order to the director's ideas and design, the performing the show for the viewers.

The director himself creates and propose for the actors the atmosphere of the performance. The director passes the actors through their characters to the result named «the atmosphere of performance».

What kind of rehearsals must be held in professional theater while working by the method of emotional-energy improvisations?

The directors and the actors who work by this method are required to create the atmosphere of rehearsal which consists of three phases:

- 1) Pre-rehearsal phase
- 2) Rehearsal phase
- 3) Post-rehersal (conclusion) phase.

The director and actors in pre-rehearsal phase in casual life saves their own "Self" from the destruction of the real world they live in. Coming to the rehearsal in this state of immunity saves actors own «Self» from the destruction by casual life is the first key for the rehearsal process to be a

development to the rehearsal phase. Arriving at the rehearsal, the actors are required to make one more ritual purification of the destruction of the outside world, which was brought by them regardless of the means of destruction of real life. The cleaning process takes place in complete peace and understanding the actors own «Self», all thoughts, actions, feelings and emotions, received by the actor in past do not have to enter to the rehearsal phase of work on stage image. The replacement of the destruction of all thoughts, behavior, feelings derived from the real life of the actor is needed for the entrance into the thoughts, behavior, feelings and emotions of the own "Self" of future stage image. The director like an actor has to live and go the character's way. Knowing where the upcoming performances will be held before meeting the actors director may personally go through their own "Selves" each character's life story through the development of upcoming performances without witnesses. This is the first phase of mastering the atmosphere by the director. The second stage begins when the director with their creative associates stage designer, composer, choreographer, establishes the principle of building habitats for the upcoming performance.

Director repeatedly in particular space of theater hall sets a clear cycle of the existence of the performance.

The third phase of the director's work takes place with the participation of actors. Sometimes another options are possible: after going through all of the stage work with actors, living in habitats of upcoming performances, directed doubt, then he already knew the whole course of events of upcoming performance, he personally checks his doubts that have arisen during the work with the actors. During the general rehearsals of upcoming performance director must look for the preservation of the created atmosphere. The lost atmosphere of the internal existence of actors in the play is a destruction. The outer atmosphere of the play is also important, but it is more flexible and clearer. This includes a specific sound, music, light, noise, plastic, decor. The external atmosphere in fact doesn't change, it just have influence on the inner atmosphere. While creating the external atmosphere director is based on the future internal atmosphere of the performance. The realistic psychological method of director's work on creation of upcoming performance incorporates the concept of artistic reflection of reality with the selection of components, created by the director's own «Self» and creative associates: actor, stage designer, composer, choreographer and others. The realistic psychological method of directors work on upcoming performance and its result - the performance as a product of creativity, basically absorbs selected and art-processed elements of the real life, taken from the contents of the fiction. It is clear that any performance created by the director of realistic and psychological theater has a rational and emotional content of the atmosphere of habitat.

This realistic and psychological product of creativity reaches a certain result, the impact on the consciousness and subconsciousness of spectators and allows to reveal professional excellence of director, actor, set designer, composer, choreographer, and so on.

However, the ability to give the meaningful invisible line of life, not reflected in its art form, doesn't reach the result, as is basically consists the foundation for selection of visible elements of realistic psychological life but not the secret of its existence.

Receiving the role, text of the literature-art source and seeing his name in the order in the appointment of the theater in the play implement future stage image. The actor starts a personal and collective work in the upcoming performance.

The text of the role is the information embedded in the literature-art source of the upcoming stage image in writing.

Actor should not be waiting until meeting the director after getting the text of role, he must fix (in the separate copybook) all that have a touch with his future scenic image. First of all it is a text of literature art source. The actor alone without the director attentively works at the text of literature-art source. By reading the text, actor in written form notes his impression of reading, searches for other material sources.

Emotional impression have two aspects: rational and irrational.

Rational — is a logical, deliberate, aimed at finding answer on the question «what is my future stage image?».

Irrational is a subconscious, emotional, sensual, in which the writing describes sensual impressions of the future stage image. Such individual work is recommended to be conduct in two directions including to the premiere.

What is included in a logical, rational description of the future scenic image? First of all this is all that lies in the dramatic works, what people says about "my character"; what "I'm talking about himself"; what people don't say about "my character" and why "I am" in this story. Additional information about "my character" is the research of logic and rational thinking life of the scenic image.

Irrational research is emotional, sensitive, unconscious impressions arising from the realization that "my brain" fixes without control over it. What is included in this work of the subconscious? This means any expression - sound and color, plastic, texture, music, lighting, etc. The second aspect is the occurrence of my own "Self" in consciousness of the scenic image «Self».

There "I see" movements, body gestures, as if reflected in a mirror, "I can" expose or dress myself, "I see" fold wrinkles on hand or face. Thus the actor looks for the certain relationship of his own "Self" and characters own «Self» as a drama, and a habitat for the upcoming performance. During the

independent work the actor creates his own individual method of training, depending on the content and genre of literary and artistic sources. The meeting of the actor with the director at first reading of the dramatic work requires a third actor perspective, consider the plan of the director and find out the possibility of its implementation through its own «Self». Communication with partners from the first reading of the dramatic work creates the fourth stage of work - the collective work. Thus, the actual "Self" of actor tries to understand another own "Self" of partner during rehearsals.

The work of the director and actor on the character and future stage image, since communion with the text of the plot of the literature-art source, beginning with simple. The director with the actor, having gone through the first phase of the preparatory work of all the information until the beginning of events of the plot of literary and artistic sources, eventually, begin to work on the plot. It is needed to get a brief understanding of the system and the method of the work in realistic-psychological process of creating a future stage image. First it is important for the director and the actor not to lose the interval between the start of events in the plot and entrance into the structure of the plot of literary and artistic sources. When the actors and the director realized that the span of research and understanding of the interval of time before the events of the story start and the plot itself has fixed and worked out basis in the work on stage image, then with quality and balance you can start the analysis and study of the life of the character in the literary and artistic sources. The most important thing at this stage of the director and actor cooperation is to understand that in the analysis of development of the storyline of literary and artistic sources there exists the actual amount of space of the existence of character in every episode. Of course, in this sequence of the director's work with actor at the analyze of literary and artistic sources, all future work on stage image must be of techniques and technologies recorded and used by the laws of the time period of realistic and psychological theater. Depending on the amount of material of literary and artistic sources, the amount of time spent on the process of rehearsals is from 10-15 days to 4-5 weeks.

It is very important to analyze all the events in the storyline of literature-art source after director's work with actor, to make certain accent on the existence of character in the several hours before the start of the story of literature-art source time period of the life and habitat. It is important for actor to clearly describe this time in writing.

The essence of the description of this period of characters life is the availability of location, external behavior, internal problem that requires solving or search for solutions and the communication and rapport with the environment, where the character exists. All the aforementioned actor

must clearly describe and be sure to create simple and complex story of improvisation in the time period prior to the events of the plot. When all the work above scheme is done by the actor here finally comes the meeting with the text of the literary and artistic sources. At this stage director with actor should without interrupting the way of character's existence between the character's life before entering the plot and him entering the plot, continue to analyze the life of the character.

During this period the work on future stage image the director and the actor should explore not only the existence of the character in the story of literature-art source, but also beyond. During the character gets beyond the events of the plot of literary and artistic sources that is necessary to be in another space and time environment. The plot of literary and artistic sources is the life of character in the continuity of all existing events of literature-art source. It is, in fact, the ways and paths of character's life, visible through the texts of the author, and hidden, invisible, due to the absence of specific character in the story of literary and artistic sources .

Actors that work on realistic-psychological method really need to study the behavior of living people, know their way of thinking, the behavior of the external form of the body and the nature of their feelings, emotions in particular situations of a particular real life.

All the work on the understanding of the life of the character in the story of literary and artistic sources is the search for the answers to recurring questions about motivation of thoughts, behavior and feelings of the character together with the director. It is also important to make simple and complex improvisation, where in their own words actor with the director look for the specific features of thinking, motivations and feelings of the character.

Such method of actor's and director's work is, in fact, the basis of technique and technology of the realistic-psychological process of creating an upcoming scenic or film image.

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