

ИСКУССТВОВЕДЧЕСКИЕ И ГУМАНИТАРНЫЕ НАУКИ

STAGE INTERPRETATION OF THE DRAMA “I DON’T WANT TO SAY GOODBYE” BY A.VOLODIN

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Annotation. In this article the theoretical analysis has been done on a stage play based on the drama “I don’t want to say goodbye” by A.Volodin. The author’s style in writing the play, social problems which alarmed him and his idea have been determined. Also, director A. Maemirov’s methods on directing the play and actor’s play, set design, combination of the play and the author’s idea, general artistry level have been selected and different literary works and scientists’ research were used. Additionally, deep critical analysis has been done on the actor’s play of the main characters A.Otepbergen and Zh.Makazhan, flaws in acting of the young actors have been revealed and recommendations were made on how to improve it. We can see the importance of the new direction of the staged play on today’s Kazakhstani theatre art and culture.

Keywords: directing, theatre, A.Volodin, acting, A.Maemirov.

Introduction: Theatre theorist, practitioner Vladimir Nemirovich – Danchenko once said “If there is only classic performance in the theatre, then the theatre is dead”. [1. p.145] Any artist needs to know the life in order to create a character of a modern man. Modern things come to life only if there is a foresight of the news that comes from the inner laws of life. These canons can even be found in the dramaturgy at the turn of the century. At the end of the 20th century and in the 21st century lots of news came to the dramaturgy, it made an impact on the style and actor’s play of the theatre staged performances, as well as filmmaking. New dramaturgical genres and large and small styles appeared in Russia, Ukraine, Belarus, Poland, Germany and other countries, it started to show the human nature and its inner world from a true point of view. How these features and cultural-psychological phenomenon have been observed on the Kazakh stage, whether these styles have been mastered or it has made an impact on the development of actor’s play, we will analyse widely on the drama “I don’t want to say goodbye” by A.Volodin.

Assigned tasks: Comprehend the directing methods which were used in the staging the play; analyse the level of acting ensemble; determine the success and shortcomings of the performance.

Analysing methods: Research has been made on the play “I don’t want to say goodbye” based on theoretical and semantic analysis, determining the historical and structural basis, methods of evaluation. Author’s idea, director’s thought, role players’ elastic movements, production designer’s creative search have been scientifically analysed.

Conclusion: Time changes, old goes and new comes, but love and joy, meeting and farewell are eternal just like a gravity. They may change their shape and appearance, but adhere to their nature and laws.

The artistic scene of these laws was found in the play “I don’t want to say goodbye” which was staged on academic drama theatre named after M.Auezov and directed by A.Maemirov. The play was based on the work “Don’t part with your loved ones” by Russian writer A.Volodin.

A. Volodin is a writer who has come to the Russian dramaturgy in 1960-70s with his distinctive voice, his own writing and his worldview. He worked not with a photo camera that only captures a beautiful single moment or single background, but with a movie camera that captures constant movements and changes of this world in motion. It means he showed not a momentary effect, but the dispute and success, assonance and dissonance, misery and joy, and the unity of settlement of life.

He focused a lot on the human soul’s inner drama, its inner struggle. He worked hard by soaking up the problems of the modern world he lived in and being in organic relationships with the spirit of the time. It’s well known that each writer has his own style of writing that he likes. The sentences of A. Volodin’s works are usually short rather than compound. The dramaturg tries to put a lot of thought and meaning into few words. The language of plays is mostly understandable to ordinary people, informative and sharp. He is a master of describing the patterns of real life, everyday life and ordinary events. The simplicity in his language, the sincerity of characters he creates are his abilities to master the folk language and to use it as much as he can in his works.

The problems raised in the play befit the Kazakh proverb which says “It’s easy to get married, it’s hard to be a family”. In this context, the theme that raised in A.Volodin’s play a half-century ago, unfortunately, still has not lost its relevance until today. Contrariwise, it has been growing year by year. The clear evidence to

that is according to recent statistics, Kazakhstan is the tenth in the world in terms of divorce.

If you take a look at the play “Don’t part with your loved ones”, you can see author’s own life with its artistic quality, sincerity of description the nature of the era, the depth of picture the psychological feelings. Each character in the play is an individual and has own personality. The playwright’s aim is to raise a common problem through these individuals and show their image in the society, then director A.Maemirov staged a rational picture of that in asceticism style. Previously N.Zhakypbay, Y.Nursultan and other directors have successfully staged plays in this direction. There weren’t any scenery decorations on the stage, just an iron bed, old jugs, a video projector and chairs. During the divorce process, the multimedia screen helped substantively to show the characters’ inner psychological state at that moment, the pictures were coming up as in a photobook one after another which was impressive, but it distracted the audience and prevented from seeing what was happening on the stage. The pictures on the screen was a repetition of the general content of the stage performance which was a little bit over linking. Also, it has to be noted that using “Night Serenade” by Shubert in the performance was advantageous. The moment where the actors sing in chorus this composition was outrageous and lead to understand the tragedy of the play.

It is known that no matter what time bed is a place of passion and loneliness. This element which has a deep philosophical importance in art was a common attribute of the paintings from T.Emin’s “My bed” to Rembrandt’s “Lovers” and Munk’s “Sick child”. In the performance the iron bed is a centre of the play. In one of the interviews the director of the play said, “I will show this play in a conventional theatre direction”. Even though there is a very small number of the plays in this direction in Kazakh modern theatre, A.Maemirov is one of the directors who is working hard on it. Theatre theorist and practitioner, the founder of the “Biomechanics” system, director E.Meerhallt spoke of his conventional theatre “Here it shows conventional, not a natural life. If the natural life is clear to the audience, here it comes with questions and secrets. The viewer finds the key to the secret”. [2. p.17] The scene where Mitya destroys the bed means that their marriage life has been ruined. In this conventional stage it comes in a harmony with other events. As mentioned above it is a main difference of this direction from the natural one. The secret must not be revealed. Whether it’s the courtroom or Mitya and Katya’s home, the iron bed stays in the centre of the stage. All the actions, the chain of events happen around this iron bed. The director shows, in the context of symbolism, that the bed is an important element of married couple.

During the translation of the play A.Maemirov adapted the plot to modern Kazakh society, because A.Volodin’s play line is known to be in the socialist society in Russia. He didn’t make any mistakes while translating even though each character spoke in his own language. It is an artistic translation of the artistic work.

Characters who confuse a stage and a real life in the play are especially typically described. People who behaves the same in the courtroom as on a stage, like actress Kozlova, or a conductor Mironov who discriminates his wife in front of the judge by saying “she wouldn’t reach my cultural level”. Their monologues were very successful, they had equal of satire and tragedy.

Theatre actors were able to demonstrate the united organic temper and conflict. Since the performance was played in the small theatre, actors and spectators were combined in a unique ambient atmosphere, each character and every spectator became a common participant and witness of these events. It is noticeable that the director has successfully used a method from B.Brecht’s system. Although this method is not widely used in theatre art, it gives a great opportunity to truly evaluate an actor’s play and fully understand the character’s temper. It was a right decision to use the small theatre to stage the play for the director who fully understands all those aspects.

At the beginning of the play, like Fedotik in “Three sisters” by P.Chekhov, the photographer from the auditorium captures happy and cheerful couples, then it was determined that eight families are getting divorced for various reasons. But the main characters are Mitya and Katya Lavrovs. If we put on a side the relationship between people, there is a great deal of contradictions and conflicts just in one person. The human soul must consist of opposite charges rather than the same which silently comprehends and understands one another. In such case, a struggle in someone’s life is a struggle in own soul. It means that whatever takes up the fight between the good and the evil that is happening in someone’s life and soul is the winner. When there is a hope, there is a doubt. But what will take up? This question is the main reason for the troubles of the main characters of the play. Each character lives through love and betrayal, haughtiness and jealousy, love and hatred. After coming to the court one after another some couples make up, some separate. But they are still lacking their own thinking. Sometimes people can be selfish, and they become irresponsible to their families and to their problems. The director urges us to overcome such conflicts and to avoid heart breaking of our beloved ones.

In 1979 P. Arsenov has directed a film based on this play “Don’t part with your loved ones”. The main roles were played by talented theatre and film actors A.Abdulov and I.Alferova. In this film Mitya and Katya’s characters which were played by these actors were lyrical. Both were able to open the souls of the characters and show why they ended up divorcing, their sincerity and tragedy. If the reason for many couples to divorce is the loss of love over time, but it’s opposite for Mitya and Katya. They love each other very much, but because of the difference in their tempers there is a misunderstanding between them, they cannot reach a consensus, and gradually lose trust in each other. A.Abdulov’s Mitya is a self-willed, hot-tempered, brave young man. He lost his mind because of jealousy, he reassured himself that his wife had an affair with another man and in order to avoid to be dishonoured,

he decided to divorce, even though he loved his wife. He tried to forget Katya, but he realised that no woman could replace her, therefore he was struggling painfully. And I.Alferova's Katya is an unhappy woman, who couldn't forgive her husband mistrust, tired of life challenges, and had no one to lean on. While watching the film you witness the personal drama of people who are ruining their happy life because of their foolishness, you feel empathy and get saddened with them.

In the play even though Mitya (A.Otepbergen) and Katya (Z.Makazhan) love each other, they couldn't stand against jealousy, haughtiness and selfishness, therefore they decide to divorce. Expecting a happier life after the divorce, they face difficulties, and most importantly they can't stop missing each other. After parted ways when a young couple meet each other again they become mature enough to be able to say "I don't want to say goodbye..." When you read the play you understand how much these characters change after the divorce, in this case two actors were not able to show that change in their characters. They remained in their initial states, they couldn't develop their characters' tempers therefore there were many cases of shortcomings. Both actors' work was untruthful: they were unable to deeply feel for everything that was happening, not to be disturbed by the accidental stuff or feelings (the moment when Mitya destroys the bed), they couldn't recognise the most basic qualities of the characters and the overall scene. If we say that "Mitya's image was taken from Volodin's own life", the character should not have been vulnerable on the stage. The actor didn't understand the character's distress and inner struggle. There was an impression that Mitya is unskilful, thoughtless, light-hearted and irresponsible character. A.Otepbergen couldn't deliver to the audience Mitya's heartbreak and inner struggle. From his emotionless face and learnt verses it is clear that he needs a deep research. The same shortcomings are noticeable from Z.Makazhan's play who was playing Katya's role. Since Z.Makazhan is a lyrical actress, who developed in one direction, all her roles are similar, evolutionally growing process has stopped. It means she is not growing and remaining in the same place, therefore directors should give this performer a role with a tough character when casting for new plays. If she played Kerilashvili's mother in law or a woman commander we would have seen her in a new way. They were not new actors on a big stage, therefore there was a big doubt.

One of the top aims that young actors cannot reach nowadays is to distinguish between the differences and distinctions in character's temper. It is known that it's complicated to match the appearance, facial features, character's temper, feeling. That could be a reason why young actors were not able to overcome these challenges. The same could be said about getting out a message, disclosing of the idea and using language. There are young people who are not fluent in the language, and do not pay attention to the beauty, impressiveness and picturesque of each word. There were even moments where there was a shortcoming in the voice intonation because of misunderstanding the

meaning of certain words. Some may disagree with this idea, because they say that it's a mistake to search for word intonation. If you think of the right way of delivering your thoughts, then the voice will get a message out itself directly to the spectators' chest. If you really understand what you need to deliver to the audience and put all your effort in it during the two-three months preparation for the play, then there won't be any shortcomings. It's very important to keep in mind that if inexperienced young actors keep changing their voice and try to distinct themselves from others there the artificiality begins.

"The personality in life is not the same as the character in art. Artistic image is brighter, stronger and at the same time transparent rather than real person. Of course, in real life people are quite different, but the uniqueness is not distinctive at the first sight. Time is needed to know a person closer. In the work of art, especially in drama, an artist makes that work for us that needs time and straight away draws the characters with their personality", [3. p.347] as Russian writer A.A.Anikst said, when a writer creates a drama character, he describes a temper, actions, the description of that particular environment and the epoch, and also own distinction that can be differentiated.

The typical distinction of the artistic image is the necessity to reveal the essence and the nature of public life, as well as to see its individuality, personality traits, and actions in order to make a clear image to the audience. Therefore it's important to distinguish between the drama character who lives only on a stage and actor's real life and his nature.

In spite of that, the actors who played the roles of other family members brightened the play. For example, Y.Turys was outstanding, he played an elderly, and lonely Vitya who has been married for 20 years, but initially married because of compassion and now wants to divorce because he met his first love. He found it easy to play two different aged people and two different tempers. In a scene where the young people were arguing, Vitya's weak voice and crooked body convinced spectators when he called them to calm down. Also, in a divorce scene we could notice that he could improvise easily and confidently. By actor's mimic, by his speech and his cold answers, it was clear that he didn't love his wife. The actor was able to make people laugh through the cry and cry while laughing. In general, there is no doubt that the actor plays any roles distinctively and there are no shortcomings like in a sculpture.

In addition to that, initially living on one side of the room with a principle of "everyone needs a private life", later at old age there was no one to drink tea with, realising a value of a close one and a need of an apartment with a full room, the monologue of an unknown woman played by D. Temirsultanova takes to a deep thought. The speech about "life" of a single woman, who has never been married, and never was needed apart from her mother has a significance in today's society. We can see that she is calling young people to understand one another by actress' voice which one second was crying, the next was strict, and

next was calm. She reached the front of the stage with eyes full of pain and misery that touched every spectator. There are many such characters in today's life who became unnecessary at their old age. This scene is the centre idea of the play. The reason is that it leads to a thought that it's possible that those who parted with each other, and said goodbyes may end up alone and can suffer through their whole life.

"Role is like a number of different emotions. The player must know what he needs", [4. p.96] said Russian director and theatricologist B.Y.Zakhava, in this play apart from Y.Turys and D.Temirsultanova, there were other experienced actors like B.Kozha, Z.Tolganbay, Y.Daiyrov, D.Zhusip who played a role of Kozlova, S.Askarova, G.Tutova, A.Bakhytzhanova, they were able to fully understand their own characters and act on a high level in the play.

The accustomed L.Malevana's phrase "I missed you, Mitya!" has been taken from this play and the final was different. Russian director G.Yanovskaya's final of the performance based on this play is inevitable. Stage decoration consist of a yard, multi-storey house, a light in the windows of each house. Exactly at this moment Katya's loud voice "I missed you, Mitya!" was very impressive. V.Korvay's "Love spirit" violin's tune and different aged and with different social status women crying "I missed you" from the windows in the background lead to inevitable catharsis. The final note of "I don't want to say goodbye" wasn't so impressive, that's why it would be good if the director reviewed this moment.

Discussion: However, composition of the play is live. The director showed a great life and many destinies in a lyrical way short and thoughtful. Characters' tempers, sincerity of their feelings, deep thoughts were united as one. From actor's play you could see a dialectical unity of the beauty and harmony, craving and thought. Despite the fact that the director

who is constantly in the search added modern temp which is rap, Greek-style choir, Georgian national dance and other distinctive moments, it has to be noticed that time frame was breached. There were clear shortcomings of the director's work: suitcases and the iron bed from 1970s which were fashionable at the time, actors' retro clothes and Mitya's trainers from the latest this year's collection, modern songs and mistake the years. Thus, we need to evaluate distinctively the director's skill to look into the complex issues of different time, exceptional effort to reveal the contradictions. We have to admit that A.Maemirov's performances and directing readings are united and innovative.

Conclusion: "If there is an injury in the society, it's not theatre's duty to heal it or to reassure by saying "everything will be alright", the theatre should only point its left finger. Only then its duty in front of the society is executed", said German director M.Thalheimer, if the theatre can perform the problems raised in the society then it is doing its job. [5. p. 43-49] In this case the job of the play "I don't want to say goodbye" is difficult. The philosophical refinements are the most serious public diseases of today's society.

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