



**FEATURES OF DRAMATIC ART  
OF THE MASS DRAMATIZED REPRESENTATIONS**

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**Summary.** This article is devoted to definition of the factors which influenced development of theatre, and also to the analysis of similarities and distinctions in development of theatre. In article discussed that, the dramatic art plays the leading role in development of theater and given the basis of all types and genres of the dramatized representations and festivals. In article highlighted the issues of dramatic art, and its role in scene, also discussed the questions of the role of mass holidays, representations in social life of people.

**Keywords:** dramatic art; mass holidays; representation; play; theatre; success; dramatized representations; education; educational process.

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Both in ideological, and in the art relation the leading role in theater undoubtedly belongs to dramatic art. Accepting the play, the theater thereby declares the interest – to this subject, assumes the obligation means of the art to open the ideological content of work. Without hobby of all theatrical collective for ideological and art advantages of the play there can't be a success in theatrical work.

It is necessary that the play carried away collective, seized it, got into all time of consciousness of each participant of the general work, – only then in collective there can be that passionate desire to express idea, expensive to all, without which the full-fledged creative success is impossible. Dramatic art, arming theater with the ideological maintenance of future performance and the most important means of theatrical expressiveness – the art word, – thereby gains the leading ideological and art value in theater. It should be noted thus, as the dramatic art in turn is affected by theater in the development. The dramatic art influences theater, the theater influences dramatic art. Interaction in which the leading role nevertheless belongs to dramatic art is formed, thus [1].

Any drama work by all means belongs to this or that genre, has a certain style and

bears on itself the stamp of an individual manner of the author. And the work is more talented, the it is more peculiar and the more so difficult requirements are imposed by it to theater. To reveal the idea living in it, the theater has to understand style and a creative manner of the author, find appropriate means of theatrical expressiveness, a certain manner of actor's game, a certain scenic form. Therefore, dramaturgic material defines not only the ideological content of creative activity of this theater, but influences as well its art technology, promotes development of certain creative skills, forms its creative method. The leading role of dramatic art in ideological and creative formation of theater is confirmed by all course of historical development of theater.

So, the dramatic art plays the leading role in development of theater. Behind it only the directors of formalistic sense considering any play only as raw materials for the director's constructions refused to recognize this role. Directors of this kind quite often took in hand weak dramaturgic material in the ideological and art relation counting on that they will overcome its shortcomings «theatrical means». But, as a rule, such self-confidence considerable events in the field of theatrical arts weren't



rewarded by creative success, and, on the contrary [2].

Basis of all types and genres of the dramatized representations and festivals is the scenario having by unanimous recognition of theorists.

The dramatized representations and holidays give rise to the similar, festive mood creating a festive situation at people. The festive situation is in turn realized in a mass holiday which is part of cultural and educational work. The mass holiday is the phenomenon the unusual, synthesizing reality and the art which is artly making out this or that real vital event.

Art of a mass holiday, representation, show is an art of high ideas, focus and the civil pathos demanding at the same time bright figurativeness, associativity, an original, courageous creative plan. And in order that it is better to organize and develop the dramatized representations of all types and genres, it is absolutely necessary to understand the main regularities of this kind of art which really exist as during the millennia the national theatrical culture was created and developed.

As for the mass dramatized festival, it, certainly, having settled specific holidays and at the same time volume, synthesizing form of the dramatized representation. It is a wreath of creativity of the people for the people. Comprehension of intrinsic lines of dramatic art of such festival can be fruitful only after detailed studying of other types of the dramatized representations.

It is known that a basis of all types and genres of the dramatized representations and festivals is the scenario having by unanimous recognition of theorists, common features with dramaturgic works of theater, cinema, television and radio.

Conflictness as specific reflection of essential contradictions of reality in the scenario of propaganda and art representation, literaturno – musical composition, a thematic concert or the mass dramatized festival as well as in the drama, is the factor defining both subject, and ideological

sense, and a most important task, and even eventually a work form.

Artistic realization of certain thoughts, feelings, the facts and circumstances of the current and inconsistent reality is carried out in the scenario of the dramatized representation mainly by means of not a plot, but some other means.

If in the drama the composition is the moment defining structure of events is effective the developing plot, the moment extremely important, but caused by other essential elements of a form that in the scenario of the dramatized representation, in view of weakening of function of a plot, the composition assumes a role of the main organizer artly – documentary material, its function becomes defining. It is well-known that creation of an artistic image of any work of art depends, first of all, on a subject and idea of work, on the main thought of the artist. Practically all kinds of national festivals had and have the dramatized character or include elements of theatrical deystvovaniye. It is defined обрядово – by spectacular forms of festive culture, festive life of the people. As a result of evolution, specific formation the modern dramatized festival represents a complex of cultural and art actions.

The dramatic art represents the historical events and events of the present occurring in a certain social community. But the subject of the image of dramatic art is always concentrated. Work dramaturgic creates an image of the concrete social conflict.

At the heart of dramaturgic work and consequently the dramatized representation absolutely real human situation always lies. It is important because the person who will come to theater, has to empathize that occurs on a scene. And it is only possible to empathize recognizable, real. To empathize unreality in which the viewer doesn't find analogy to familiar situations of life, he won't become. Therefore recognition, so reality of the human relations represented in representation



is absolutely obligatory requirement of dramatic art. For the play the conflict based on a modern perspective is obligatory. It wasn't considered in due time by the so-called theory of absence of conflict claiming that in the Soviet dramatic art there can't be social conflicts. This theory became obsolete long ago, but its recurrence in practice of dramatic art meets in the form of a besproblemnost of some works [4].

Source of dramatic nature is life. From "real" contradictions of development of society the playwright takes the conflict for the image in the work. Subject it in specific heroes, it will organize it in space and in time, gives, in other words, the picture of development of the conflict, creates drama action.

Observance of unity of action – it in essence observance of a uniform picture of development of the main conflict [3]. It thus is a condition for creation of a complete image of a conflict event which in this work is represented. The unity of action – a picture of development of the continuous and not changed during the play main conflict – is criterion of art integrity of work. Violation of unity of action – undermines possibility of creation of a complete artistic image of a conflict event, inevitably seriously reduces the art level of dramaturgic work. As action in dramaturgic work it is necessary to consider only that occurs directly on a scene or on the screen.

Subject of the image in the drama not in general lives, and this or that concrete social conflict personified in heroes of this play. Action, therefore, not in general boiling of life, and this conflict in its concrete development. Special need of the conflict for dramatic art (the dramatized representation) also consists in it.

Drama is an imitation of an action. It is said to have originated from the Dio-

nysian festival in Greece. All ceremonies and funny actions are not drama even though they may contain some dramatic elements. An action becomes drama if and when there is an element of impersonation, re-enactment or re-representation of an action. Drama mirrors the society, so playwrights are influenced by their socio-cultural backgrounds. They draw their themes or subject matters from myths, legends, history or contemporary issues. From the days of Thepsis in Athens to the modern period, dramatists have tried to use their works to mirror their respective societies. During the early part of the development of drama, the dramatists tried to follow laid down rules of literary compositions. However, as time went on, the hard and fast rules of the theories of dramatic forms gave way to other techniques and forms. This is because each age tried to make its own innovations based on the socio-political or cultural peculiarities of their times. Some modern critics argue that playwrights should not be forced into accepting any rule on artistic creation

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