

III. THE SPIRITUAL, MORAL AND AESTHETIC ASPECTS OF CULTURE



STAGE ART: A MODEL OF REALITY AS A SEMIOTIC SYSTEM

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Summary. The article interprets the artistic essence of stage art, which predetermines a certain duality – modeling and sign, obeying the laws of semiotic systems. Stage art in this aspect is considered in connection with such concepts as "sign". The conclusion is formulated: the plan of content and the plan of expression in the sign system of a stage work against the background of a certain aesthetic expectation become a semantically saturated meaning-bearing construct, equal to a verbal expression that receives new, additional meanings.

Keywords: artistic essence of stage art; meaningful construct; sign; semiotic system; new, additional meanings.

The artist-creator, based on his knowledge, experience, artistic consciousness and reflections, intuitively builds a model of reality, which he correlates with the depicted. From this follows the special role of models of reality that are created by the artist. This is confirmed not only by the well-known fact that in the field of art truth is revealed as direct contemplation, but also by the special role of parallelism in the comprehension of artistic models.

The artistic essence of stage art predetermines a certain duality – modeling and symbolic, which obeys the laws of semiotic systems. Stage art in this aspect is considered in connection with such concepts as "sign", respectively, it would be rational to dwell on the principles of its interpretation.

The sign is recreated by artistic means in order to convey essential information, including non-communicative goals (phenomena of the objective world, reality). The symbolic sign, evading the ideographic reproduction of the appearance of the depicted object, only conditionally, conventionally denotes it. It follows from this that there are different relations between the planes of content and expression. The sign ideographic nature is pictorial in nature, therefore, between the plane of content and the plane of expression there is a direct connection, or rather, the non-alienation of these plans. The first step towards turning the object of reality into an ideographic sign is the expansion of its semantics, when it becomes with a much greater semantic content than the obvious one. The second step is accompanied by the alienation of certain properties and equating them to the whole object, in other words, the reproduction of the object, or rather, it's certain aspects, perceived as the whole object. Due to the direct connection between expression and content, sign semantics becomes reada-

ble. Thus, such a sign, on the one hand, is directly related to the content, on the other hand, it conveys individual information, which predetermines the construction of signs in a syntactic chain – a sign system. The sign behaves like a word, obeying all the laws common to units of the lexical level, without losing unconditional intelligibility in the structure of the "stage language" and acquiring the ability to convey complex information by combining it with other signs according to the laws of syntagmatics. The expression of certain content will be mediated by the very structure of the expression.

The artist-creator creates an idea of reality, imagining the surrounding reality as a structure (the nature of this idea is determined by his worldview). Signs will represent, from a structural point of view, the interpretation of a certain artistic message as a model of reality, which is directly materialized in the structure of expression, conventionally consistent with it. The sign denotes (reproduces) the content structure, in fact, acts as a direct substitute for the depicted thing. A characteristic of the nature of the sign, omitting some minor details, can be considered a meaningful interpretation of the signified. The sign and the signified are associated arbitrarily: any sign can be associated with any signified and any signified with any sign.

In the semiotic system, in the context of a stage work, signs (the unity of denoting and signified), combined according to the laws of syntagmatics with other signs, form a literary text. The signified (content) is conveyed by a symbolic modeling structure, made up of independent signs as independent meaning carriers.

Another thing is no less significant: a sign and its semantic element can be simultaneously projected onto several (or many) backgrounds, becoming in each case a carrier of different semantics, can generally merge with background information, ceasing to be a designation of content. Sign and background form a relevant pair. The sign acts at the same time as a model and an analogue of the object (objective reality, the subject of the image), no matter how abstract this model may be, which abolishes the arbitrariness of the relationship between the signifier and signified.

A significant conclusion follows from this: the plan of content and the plan of expression in the sign system of a stage work against the background of a certain aesthetic expectation become a semantically saturated meaning-bearing construct, equal to a verbal expression that receives new, additional meanings.