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ON QUESTIONS OF CIRCOLOGY AND STUNTOGRAPHY IN THE CONTEMPORARY CIRCUS SPACE: SCIENTIFIC ANALYSIS AND APPLIED COMPONENT

The article outlines and analyzes the scientific basis and definition of circology and stuntography. The terms today are quite well-known in the everyday life of the world and domestic circus space, both practitioners and theorists, but have not been clarified and have not received a clear assessment in scientific research circles among artistic criticism.

The purpose of the article is to define the definition, conceptual foundations and specifics of circology, as an art science and stuntography, as an important component of contemporary circus directing.

Circology is considered in the scientific paradigm as an art science about the theory, history and practice of circus art in all its varieties, varieties, genres and personalities. Also, the ways of circology research are determined: details and features of the diversity of contemporary circus genres; history of circus art; the uniqueness of its semiotics of a circus trick; artistic imagery of a circus act in a specific genre; performative component – outstanding directorial productions; unique devices and details; outstanding personalities of circus art in genres: acrobatics, aerial gymnastics, tightrope balancing, juggling, pantomime, illusion and manipulation, clowning, as well as animal training.

The development of the trick is carried out in stages that are analogous to growth. Planting grain in the ground is an idea. Then the seed-idea germinates and develops, turns into a trick event, it is a “prank”, reaches its best state, and then this trick does not win in the future, but withers. But it is remembered as an event in memory. Mastery shows how to learn and see the most striking tricks and explain them in mixed trick diagrams.

Stuntography, is a demonstration to the viewer by drawing a circus trick. This is the communication of a circus performer with a spectator who is watching a circus act or program in the stunt language of a specific circus genre – acrobatics, aerial gymnastics, tightrope balancing, juggling, illusion, clowning. The trick in this case acts as a basis that helps to clearly demonstrate the individuality of the performer, reveal his emotions and feelings in the performance, and also demonstrate the uniqueness of the construction of trick combinations and their semiotic meaning.

The tools for such influence are tricks and trickgrams (trick combinations), which have a wide range of means of transmitting information. Later they are integrated into a full-fledged performance. The priority is not to demonstrate exclusively dexterity, courage and impeccable mastery of a certain genre, but to create on their basis a full-fledged figurative conversation between the performer and the audience in the language of genre skill.

Key words: *circology, contemporary circus genres, circus directing, circus trick, stuntography.*

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ДО ПИТАНЬ ЦИРКОЛОГІЇ І ТРЮКОГРАФІЇ У СУЧАСНОМУ ЦИРКОВОМУ ПРОСТОРІ: НАУКОВИЙ АНАЛІЗ І ПРИКЛАДНА СКЛАДОВА

У статті викладено та проаналізовано наукові засади та визначення циркології та трюкографії. Ці поняття сьогодні досить відомі в побуті світового та вітчизняного циркового простору як у практиків, так і теоретиків, але не уточнені і не отримали чіткого визначення в науково-дослідних колах серед мистецтвознавчої критики.

Метою статті є визначити дефініцію, концептуальні засади та специфіку циркології, як арт науки про циркове мистецтво культуру та трюкографії, як важливу складову сучасної циркової режисури.

Циркологія розглядається в науковій парадигмі, як – арт наука про теорію, історію та практику циркового мистецтва і культури у всіх його розмаїттях, різновидах, жанрах та персоналіях. Також визначаються шляхи досліджень циркології: деталі та особливості різноманітності сучасних циркових жанрів; історія циркового мистецтва; унікальності її семіотики циркового трюку; художню образність циркового номера у конкретному

жанрі; перформативну складову – видатні режисерські постановки; унікальні апарати та реквізити; видатні персоналії циркового мистецтва за жанрами: акробатикою, повітряною гімнастикою, еквілібристикою, жонглюванням, пантомімою, ілюзією та маніпуляцією, клоунадою, а також дресурою з тваринами.

Розвиток трюку здійснюється поетапно, аналогічно до росту рослин. Посадити зерно у землю – це ідея. Тоді зародок-ідея проростає і розвивається, перетворюється на трюкову подію, це «витівка», досягає свого найкращого стану, і тоді цей трюк надалі цвіте, а потім засихає. Але воно запам'ятовується як подія у пам'яті. Майстерність показує, як вивчити та побачити найяскравіші трюки, а також пояснити їх у змішаних схемах трюків.

Трюкографія – демонстрація глядачеві шляхом показу циркових трюків. Це спілкування виконавця – артиста цирку з глядачем, який дивиться цирковий номер чи програму трюковою мовою конкретного циркового жанру – акробатики, повітряної гімнастики, еквілібристики, жонглювання, ілюзії, клоунади. Трюк у цьому випадку виступає як основа, яка допомагає чітко проявити індивідуальність виконавця, розкрити його емоції та почуття у виступі, а також продемонструвати унікальність побудови трюкових комбінацій та їх семіотичне значення.

Інструментарієм такого впливу є трюки та трюкограми (трюкові комбінації), які мають широкий діапазон засобів передачі інформації. Надалі вони інтегруються у повноцінний виступ. Пріоритетом стає не демонстрація винятково спритності, відваги та бездоганного володіння певним жанром, а створення на їх основі повноцінної образної розмови виконавця з глядачем мовою жанрового вміння.

Ключові слова: *циркологія, сучасні циркові жанри, циркова режисура, цирковий трюк, трюкографія.*

Formulation of the problem. The problem of the article is to clarify and define the principles of circology, as an art science about circus art, as well as stuntography, as an integral part of circus directing.

Research analysis. It is important to note that circological studies in contemporary Art Criticism on the theory and history of circus genres are represented by the following works: (Ernest Albrecht, 2006), (Inessa Lvova, 2021), (Dmytro Orel, 2018), (Yulia Romanenkova, 2018), (Denys Sharykov, 2023), (Lyudmila Shevchenko, 2023). However, in these studies of circus art and culture, the features, specificity and clear definition of professional terminology, conceptual and categorical apparatus were not specified, and the characteristics and conceptual factors of “Circology” and “Stuntography”.

Purpose of the article – is to define the definition, conceptual foundations and specifics of circology, as an art science and stuntography, as an important component of contemporary circus directing.

Narration of the main material. And so, let's conduct an ontological analysis of “Circology” and “Trickography”. Let's define their essence, give them specific characteristics based on their specificity and subject area of purpose. Let us clarify the differentiation of these concepts. We will give characteristics of types and types in these areas of circus art and culture. The lack of clarity in the conceptual apparatus of “Circology” and “Stuntography” creates natural problems and a lack of accuracy of understanding for both practitioners and theorists in the contemporary circus world today (Albrecht, 2006).

Circology is a branch of art science that studies circus art in the complex of its species, genre and style manifestations, the patterns of circus creativity, its relationship with other types and genres of art – theater, performative types, choreography and ballet, as well

as the humanities: culturology, philosophy, psychology (interdisciplinary aspect) (Sharykov, 2023).

In the areas of artistic research, circology addresses the following:

1. Circus art as an integrity and place in world artistic culture and modern scientific discourse.

2. Methodological foundations of circology as a theory of circus genres, development of their conceptual and categorical apparatus and a specific professional terminology system.

3. Updating the source base for circus art research.

4. Current aspects and problems of the history of domestic and world circus art (world and domestic circus schools and dynasties).

5. Classification of styles, types, types and genres of circus art during evolutionary processes and aesthetic modifications from classical tardaic to modern conceptual and innovative.

6. Semiotics of circus speech (stunts by genre) and principles of constructing spatial-plastic forms of stuntography in circus directing.

7. Innovative methods for training pedagogical personnel in circus education in Ukraine, problems of the integrity of circus schools and the formation of a repertoire in a circus group (Romanenkova, 2018).

As already mentioned, one of the areas of circology – the semiotics of circus speech (stunts by genre) and the principles of constructing spatial-plastic forms of stuntography in circus directing, is a little-studied, but very important object of research today in the field of circus and its genres. Precisely because the circus language or its vocabulary, namely “Trick”, is the fundamental part of both a separate circus act and a specific circus show or performance (Shevchenko, 2023).

And so, now we can focus on one of the areas of circology research, namely on *“The Semiotics of cir-*

cus speech (stunts by genre) and the principles of constructing spatial-plastic forms of stuntography in circus directing”.

Semiotics in circus vocabulary or speech, these are specifically tricks that make up their part.

For example:

In ***circus acrobatics*** – run-up, valset, roundabout, 3 somersault blanche, somersault-double pirouette (Orel, 2018).

In ***aerial gymnastics with belts*** – wrapping on two hands, going into a handstand, leaning on 2 belts, moving to a corner (Orel, 2019).

In balance ***balancing on rolls*** – a gradual approach and two outstretched legs standing on 4 rolls (reels) (Albrecht, 2006).

In ring ***juggling***, select and catch 6 rings at the usual pace.

In ***circus pantomime*** – step against the wind, stretching out conventional props, performing plastic waves with the body, head, arms, hands and legs.

In the ***illusion of manipulation*** – a combination with 4 small balls that gradually appear between the fingers and also disappear imperceptibly (Albrecht, 2006).

In ***circus clowning*** – reprise is interactive, working with the viewer to find a suitable viewer, teach him the necessary movements and words, and perform a circus element with him (The Three-ring Circus of Academia...).

The principle of constructing a stunt part in a circus act or program follows a specific principle (Lvova, 2021).

First, a beautiful, bright trick is made to surprise and impress the viewer, getting him interested in a genre or several genres. All this must be accompanied by bright music and lighting in the arena (Romanenkova, 2018).

Next comes the development from simple and light circus numbers or tricks, which alternate with plastic and dance transitions in the number or reprises of clowning in a circus show performance. Towards the end of the first act, a strong number or trick is launched to excite and capture the viewer's attention. And for the finale there remains a strong big number or attraction. It could be “Illusion” or “Training with Animals” (Pas Tait...).

It is also important to note circus directing in principle, which has its own clear tradition developed over many years. Rules for constructing a circus act: the performer's entrance, trick combinations, focusing the viewer's attention on the key (strong) trick of the act. Principles for increasing the complexity of tricks in constructing a circus act. The construction of a circus act depends on the physical, psycho-

logical, and stunt training of the performer. Stylistic unity of expressive means in circus acts by genre. Dance fragments and combinations, as well as plastic expressiveness as an additional means in a plotless circus act. Artistic charisma: the importance of demonstrating emotions and feelings (personal and excitement) when performing stunts (The Three-ring Circus of Academia...).

Now we can move on to stuntography and ***stuntographer*** – trick writing. This is the author and director of tricks and trick forms (trick diagrams) in performances. He creates a system of tricks in circus and stage spaces and subordinates them to the main idea that reveals characters, relationships and images (Shevchenko, 2023).

The principle is to create an individual stunt style, formed on the basis of a person's personal uniqueness, body composition and specific features that belong only to him, taking into account the requirements of his chosen genre of performance.

The result of a stunt artist's activity should be considered the creation of emotionally charged and imagery-filled tricks. He is also a stunt stylist, psychologist and marketer rolled into one. If necessary, he creates or invents unique props or unusually updates an existing one.

He embodies the director's idea, analyzes the target audience and adapts stunt solutions to previously made calculations. By developing a complete stunt image, which includes: the appearance of the trick, its content and manner of execution.

What's the difference between a circus director and a stunt artist?

Firstly, not all directors are stunt artists, just as not all stunt artists are full-fledged directors. This profession is confused with a director – stage director, choreographer, stuntman, coach or teacher of a specific genre in the circus (Pas Tait...).

Directors are good at coming up with global concepts and plots, but sometimes they fail to cope with some short and bright mise-en-scenes, in which certain tricks are needed to develop the idea. For such tasks they find a specially trained person. This person will most likely be a specialist in some related profession. So he undertakes to implement the director's task to the best of his knowledge and capabilities. If you are a director and the bulk of the tricks, for small or large forms, are created and personified by you yourself, then you are the most valuable and unique professional (Orel, 2018).

Interesting: In cinema and variety shows there has been such a profession as a stuntman for many years, but to this day there is no clear definition of the profession of a stunt artist. Gegmen creates elements

with a comedic base, while the stunt artist is not limited to one type of emotion or performance.

In cinema there is also the profession of stunt coordinator (coordinator). This is the leader of the stunt team. This profession is similar only in that it is associated with stunts, but still significantly different (Lvova, 2021).

Thus, we can state that stuntography, with the help of specific trickgraphic fragments of the “trickogram” that the stuntographer creates, builds a stuntographic composition, after which it is embodied in artistic images by the circus director. As already mentioned, the production director can be a stunt artist, or they can work together with him.

Conclusions. In this article, for the first time, we made an attempt to give a clear justification and define the definition of the terms “Circology” and “Stuntography”. Give an analysis and characteristics of their existence as objects of circus art in artistic culture. Circology is defined as an art science about the theory, history and practice of circus art by genre. *Stuntography* is defined as an important component of circus directing and the semiotics of circus language and tricks. Further study and research in this area is very important today for the qualitative development and understanding of the specific features, theoretical basis, conceptual apparatus and scientific component of circus art and culture by genre.

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