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INTERPRETATIONS OF THE "THEATER OF THE ABSURD" IN THE MODERN GEORGIAN THEATER

The term "theatre of the absurd" was first introduced to theatrical arts by Martin Esslin, who defined it in a book with the same name as a movement in dramaturgy and scenic arts. Esslin underlines that creators of the "theatre of the absurd" dramaturgy by no means should be considered as representatives of one particular trend or school. They are united by their perception of being, existence and history. According to Esslin, the absurdists have adopted and used all the genres, forms and tools that existed in the history of drama development since the antiquity and have created their own original movement. The works of Eugene Ionesco, Samuel Beckett, Arthur Adamov, Jean Genet, and other playwrights have been considered as the theatre of the absurd, theatre of paradox and antidrama. The diversity of these epithets underlines the global rethinking of the new form of drama. A play has been stripped of the customary, traditional definition of the genre, plot, psychological development of action and characters and so on. And still, representatives of the "theatre of the absurd" had borrowed the main concepts of their plays from the existentialists: the isolation of a person from the outside world, individualism and "lockdown", lack of communication, inability of relations between persons, lack of sense in activities, undefeated evil, inability of humans to achieve the set goals.

Today, in the era of modern post-drama theater since 1990's, different trends are being created. For example, "new textualities", "in-yer-face theatre" and the like. Authors write texts without remarks or indications. In Georgia, interest in so-called "theatre of the absurd" started after the dissolution of the Soviet Union, after the 1990's, in parallel with the search for different theatrical spaces. Young directors and playwrights were heading this search. However, it is worth mentioning that in Georgia, in particular, in Tbilisi, different theatrical spaces were created back

in 1974, when Sandro Mrevlishvili and his graduate class founded "Metekhi Theatre". In 1995, it was Sandro Mrevlishvili who opened the first private theatre – "The Old house". Alternative space was also the "Theatre in the Cellar", founded by the end of the 1990's by young theatre directors. Today, the number of private theatres located in alternative, extraordinary spaces has increased. As mentioned before, Georgian "theatre of the absurd" becomes relevant since the 90's of the last century. New generation playwrights are trying to follow the artistic processes of the world. One such playwright is Basa Janikashvili, quite a productive playwright, whose many plays have been staged and have received prizes in Georgia and abroad. The play "Before we met each other" is written using the "theatre of the absurd" techniques.

It is an intimate play – two lonely souls, estranged spouses, decide to restore the lost unity – in flesh and in soul. To refresh their feelings they book a hotel room and start to play. The rules of the play are as follows: accidental acquaintances like each other and go to a hotel. The play is constructed by using plot development, dialogues, minimal action characteristic of the theatre of the absurd. Different variations of same story are played several times. Every possible version of a relationship between a married or a cohabitating couple is played out in their fantasies.

Director Zurab Getsadze rightly determined that this type of a play should have been staged in an intimate environment. The audience not only observes the story being enacted, but participates in it. The direction team started to look for a hotel. (in European theatre, the tradition of enacting highly intimate stories in hotel rooms has been present for a number of years already).

In our reality, in Georgia, art sponsorship and patronage are underdeveloped. The reasons are a subject of a different discussion. The owners of the hotel chain "Ambassadori-Tbilisi" understood the director's idea and agreed to sponsor the play. This is sponsorship since they were not entitled to any profits.

Zurab Getsadze put together an artistic team comprised of high-level professionals. The director made minimal changes to the text, reduced or extended dialogues at times, changed the final, exaggerated the characteristic humor and grotesque of the Theatre of the Absurd. In short, he restructured the original text and created a stage version.

According to Zurab Getsadze's concept, 22 spectators participate in the tragicomically coexistence of the estranged woman and man. The story played out in one night covers the entire life of these persons. The conventionality of the theatre art becomes even more relevant for the theatre of the absurd. In the given, probably very realistic, even naturalistic plot, there exists from the beginning the conditional method of play. By using this method, absurdist playwrights not only construct the play but also engage the audience in the play. In this case as well, the director and the actors, combined the realistic, emotional, transformational and estranged acting styles in the play structured in the absurd style. In the story-play of two persons, the playwright, the director and the actors, included and generalized the problem of estrangement, isolation, spiritual loneliness among people that started at the verge

of the twentieth century with the technological progress and became more acute in the twenty first century. To switch from the episode to episode, the director used video clips used on television. These TV ads, excerpts from news programmes and the like seem to be filling the pauses.

Zurab Getsadze chose a conceptually different ending to the play. Nothing ever ends in the theatre of absurd, in the dramaturgy, after the last point is made in a play, everything starts again. This is how it happens with Basa Janikashvili's play. In the case of the director, he offered a different final scene: the audience sees on the television screen that the characters assassinate the author, this way, making the irony of the "absurd-realistic" story even more palpable.

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THE THEATRICALITY AND EXISTENCE ISSUES IN THE PUPPET THEATRE

Among the XX century's theatrical searches several new previously unreleased versions widely found an extension. First of all, these versions, which came as a result of the culturological approach, treated the human being as a game-inclining creature. In the book "Homo Ludens" by the famous culturologist and historian Johan Huizinga (1938), the essence of the games concept is examined from the point of view of its impact on human civilization. In the work, the idea has put forward that culture as a whole is a playful one.

But, a while ago than J. Huizinga, still at the beginning of the century, N. Evreinov had already voiced the idea of theatricalization of life in Russia. Evreinov was interested in this case purely from the theatrical aspect. The mass spectacle "The Storming of the Winter Palace" (1920), directed by N. Evreinov, is one of the most spectacular events for the realization of this idea. More than 8,000 people were involved in the performance and the number of orchestra members reached 500. What was it that forced so many non-children people to play performance on the occasion of the anniversary of such an important revolution as the October Revolution? Evreinov finds only one explanation to this: instinct of being different. He says in his article «Theatricalization of Life»: "Human beings have such