



## KAPITEL 9 / CHAPTER 9<sup>9</sup> SHOW AS A VISUAL EVENT

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### Introduction

The formation of the theory of each new cultural phenomenon always develops according to certain laws. It (theory) arises as a result of immersion in the basic laws of its (phenomenon) existence.

Show theory, as a significant part of spectacle theory, is formed according to the same algorithm. Initially, there is an accumulation of empirical material. In addition to the development of the phenomenon itself, there are texts written by practitioners. Such texts contain a very valuable description of experience, spontaneously systematized by them. The next step naturally is the generalization of the accumulated and its structuring by experienced experts. In the future, methods and directions for studying various aspects and qualities of the phenomenon are formed. Apparently, now we are just at the conditional second stage of the formation of the theory of spectacles and, in particular, the theory of the show.

### 9.1. Category "spectacle" in the system of show theory.

Forming the theory of the show, we rely on the designation of the basic concept. And this concept is a spectacle. In different sources, including educational, scientific, different definitions are given. Taking into account the individual features of the spectacle, each time one or another feature is emphasized, but we have not been able to find a holistic, comprehensive definition of the concept. Therefore, we offer our own author's version of the universal, as it seems to us, definition of the concept of "spectacle".

*The spectacle is an organized (self-organized) artistic (non-artistic), large-scale (local) action (event, phenomenon), which forms vivid emotional, mainly visual impressions, which, as a rule, remain in the viewer's memory for a long time, and sometimes not for a lifetime.* Consider the named typological features of the spectacle, highlight basic. Among them:

1. Artistic and non-artistic performances/shows.

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2. The presence of a viewer.
3. Visual unforgettable.
4. Preparedness / long-awaitedness + surprise / trick nature.
5. Straightness/simplicity, evidence of content.
6. Distance viewer - performer, source.
7. Mass and local spectacles/shows.

Can we call events of the non-fiction series spectacles? Let's say grandiose natural phenomena, such as thunderstorms, hurricanes, volcanic eruption, heavy rains or fires, catastrophic manifestations of the elements? If a person becomes a witness of this, such a phenomenon automatically becomes a spectacle. It usually refers to self-organized, because a person does not participate in its formation. But it is the presence of a contemplative person that is the basic sign of a spectacle and distinguishes it from a natural phenomenon. Let it refer to the non-artistic, in particular, to the natural.

However, to non-artistic, but quite organized forms spectacle can be attributed to, say, public political speeches, debates, election campaigning. They also include cruel anti-artistic spectacles - public executions or torture. Sports competitions are classified as non-artistic organized spectacles. All types of parades, including military and any other professional parades, aimed at publicly demonstrating the advantages of the participants of the spectacle over others, albeit imaginary as it happens during, say, military ceremonies, are also spectacles. Whether a mass or local spectacle, we consider, it always differs from any other everyday event by a strong unforgettable impression that it makes on a casual or long-awaited viewer. Otherwise, such a visual event can hardly be called a spectacle, especially an art show. Therefore, the next basic sign of the spectacle is its unforgettability for the viewer. The effect of unforgettability, in particular, is achieved by at least two opposite methodological psychological methods. Let's simulate a spectacle (art show) that is long-awaited, one about which the viewer is warned in advance when he buys a ticket to visit it six months in advance. Then the psychological state of the viewer for a certain time is "warmed up" and is characterized by constantly growing attention to upcoming events. Another situation is characterized by the effect of total surprise. For example, when a viewer becomes a witness to a street show. Or part of a big show is built on the effect of surprise, with a large share of trick numbers. This is how, for example, big shows of illusions with the "disappearance" of large objects are arranged. Sometimes both methods are combined. In both cases, the psychological reaction of



the audience to the spectacle is important. Either the viewer, in growing nervous tension, expects a future event, or it takes him by surprise, and “hits”, instantly exciting emotionally and psychologically, captivates with an unexpected set of micro-events that occur in a cascade during live broadcast.

Both techniques are especially important when it comes to the show itself. The phenomenon of art operates with fundamentally different methods, focused on associative comprehension. The show, as a rule, does not give such an opportunity to the viewer. It is not provided by the type of spectacle. Moreover, it is precisely in strengthening the emotional, so to speak, affective component (the brightness of the costumes, the quirkiness of the scenery, the loud soundtrack, stage effects, such as pyrotechnics) and the muting of the intellectual component that the fundamental difference between the types of visual events is rooted. An equally essential feature of the spectacle (art show) is also a conscious "straightening" of the content. This hidden effect is also an immanent sign of the show as an artistic spectacle organized by a group of specialists - directors, screenwriters, masters of lighting, sound, stage effects, actors and "artists" - performers, etc. “Straightening”, some simplification of meanings, makes it possible to use such means of expression, which, like large strokes on the artist’s canvas, make the picture well perceived from afar and difficult – close up. It is no coincidence that we used the concepts of "actor" and "artist" as somewhat different from each other. A rather interesting explanation of this approach is given in the limited literature of practitioners of show creation. If the actor is the executor of the intention of the author, director, then the artist is a self-sufficient person. The artist - the soloist in the show, his character, image, image affects the features of the spectacle and often forms the idea of the directors. The commercial component in this case is fundamental in choosing the means of influencing the viewer.

The next important characteristic of both shows and spectacles that are shown "live" is the existence of a distance between performers and spectators. It is characteristic of all types of performing arts, and it is fundamental. The distance in the ancient forms of spectacle is formed automatically, as an opportunity to expand the audience and provide the performer with a place to perform. In modern auditoriums, the distance is shaped by the architecture of the building as necessary. From the point of view of psychology, the distance between the performer and the viewer is always necessary, as it forms a conditional three-dimensional space, which is called artistic. Moving in it, the performer can create endless geographical,



historical, psychological spaces, about which the hero is narrating and in which he is located. This distance, for example, is not required by screen arts, because the viewer can be close enough to the screen and this will not affect the quality of perception.

And finally, a purely quantitative indicator, which is important and also has a significant impact on the nature of the show. It is about the number of spectators and performers. Of course, the nature of the spectacle for a small hall of a hundred people is different from a show designed for a stadium with several tens of thousands of spectators.

## 9.2. Category "event" in the system of show theory.

Exploring the nature of the spectacle/show, we should not ignore the super-important concept, without which neither the spectacle nor the show becomes complete, full-fledged. This category is an event. At one time, the concept of "event" was studied in sufficient detail in connection with the formation of the theory of relativity. It follows from this outstanding theory that an event is a certain instantaneous local phenomenon that occurs at a certain unique moment in time and in a specific unique place (space-time). But the phenomenon must meet the following requirements. It should at least change the properties of the object in one of the following ways:

- through destruction;
- through the formation of a new ego form with the help of interaction between objects. [4,86 ]

## 9.3. The category "phenomenon" in the system of show theory.

Phenomenon is a philosophical category that reflects the external properties, processes, connections of an object, which are given to cognition directly in the forms of living contemplation. The phenomenon can change, develop in accordance with the general laws of development of the material world. The category "phenomenon" is inextricably linked with the category "essence". Western researchers distinguish between scientific and everyday phenomena. In a scientific context, a phenomenon is



something that is observed or exists. It is simply a fact or event that can be observed with the senses, either directly or with equipment such as microscopes or telescopes. This meaning of the phenomenon contradicts the commonly used understanding of the word. In the vernacular, a phenomenon is a person, thing, or event that is considered extraordinary or outstanding in some way, such as Elvis, Beatlemania, Pac-Man, or the Harry Potter books.

To understand show theory, it is important for us to take into account two "circumstances of action". The first is an obvious emphasis on the external properties of the event. The second is that the phenomenon is the result of live contemplation. That is, the presence of a human observer is decisive for the recognition of the phenomenon as an important structural element of the theory of the show.

#### 9.4. Natural phenomena of our planet - scientific or everyday?

Natural phenomena are a separate type of phenomenon. For show theory, they are a very distant prospect. Perhaps a person will eventually be able to join the heavenly and earthly shows, and perhaps be able to control them. Part of this is made possible by geoengineering. But there are still phenomena on the planet that people have not yet learned to understand. Here are some of them.

- Catatumbo lightning is a natural phenomenon that occurs over the confluence of the Catatumbo River with Lake Maracaibo (South America).

- Showers of animals or fish are a relatively rare meteorological phenomenon, although such cases have been recorded in many countries throughout human history.

- Goats of Morocco that graze on trees - due to lack of grass, goats climb up trees and graze there in whole herds, feasting on argania fruits.

- Red rains. From July 25 to September 23, 2001, a mysterious red rain fell from time to time in the southern Indian state of Kerala. Heavy downpours, during which the rain was dyed red, dyed the clothes pink. There were also reports of yellow, green and black rain. Colored rain was recorded in the state of Kerala back in 1896, since then it has been repeated several times. At first it was thought that the rains were colored by fallout from a hypothetical meteor explosion, but research commissioned by the Indian government concluded that the rains were colored by airborne spores from local terrestrial algae. That was, however, until early 2006, when Kerala's



colored rains gained widespread attention when mainstream media reported that Godfrey Louis and Santosh Kumar of Mahatma Gandhi University in Kottayam proposed the controversial hypothesis that the colored particles were extraterrestrial cells.

- The longest wave in the world is a wave in the Amazon River with a height of up to 6 m.

- Mirages are optical phenomena in the atmosphere, thanks to which images of objects that are hidden from observation under normal conditions appear in the zone of visibility.

- St. Elmo's lights are an electric glow that sometimes surrounds tall, pointed objects when a thunderstorm approaches.

- Stones moving freely across the desert, leaving strange footprints on the bottom of the long-dried Lake Racetrack Playa.

- Lunar rainbow - occurs at night when there are no or few clouds in the sky and when the full moon is low above the horizon line.

- Halo - occurs due to the refraction of light on ice crystals. Halo; also aura, nimbus, halo - a group of atmospheric optical phenomena, characterized by the appearance of a secondary glow around a source of light, as a rule, having the form of a circle, ring, arc, column of light or "diamond dust". An annular eclipse - in this phenomenon, the Moon is too far from the Earth to completely cover the Sun.

- Silver clouds - are the highest clouds in the Earth's atmosphere.

- Storm clouds - clouds that often appear in the area of a storm front can take very unusual forms.

- Solar pillars - a vertical band of light extending from the sun during sunset or sunrise.

- Virga. When the raindrops evaporate before reaching the ground, they speak of such a phenomenon as a torrent. The Latin word virga means "rod" or "branch".

- Green ray - appears for a few moments before the sun disappears behind the horizon, or just before dawn.

- Sprites, Ghosts, and Elves are short-lived flashes in the atmosphere that can be seen in areas affected by storms.

- Zodiacal light - diffuse glow of the night sky, created by sunlight reflected from interplanetary dust particles.

Natural show always makes an indelible impression on a person. First of all, by



its scale, which is incommensurable with everyday ones. On the other hand, natural shows are devoid of one or another idea, they are self-sufficient in their originality, irreproducibility, uniqueness, momentary. They conquer and can frighten, but they can also delight. Can they teach the beholder something? Can they become an impetus for development? Nature shows tend to pose a lot of questions to the person watching. And this is also their meaning.

However, nature shows are devoid of artistry. They are deprived of generalizations and observations of the course of history, time, the course of life. From this point of view, a show created by a man carries a certain human worldview message. The meaning of the work of the creators of the show is to convey this idea to the viewer.

## **Conclusion**

Thus, we have to draw preliminary conclusions.

Show theory is at the stage of transition from field research to scientific structuring and systematization. On this path, there is a sufficient number of different interpretations, imprecise definitions, superficial observations. For the validity of the theory, scientists have to get rid of this multidirectionality. At the same time, we can distinguish some basic categories of show theory already today. Among them is Shaw's definition and its varieties. It is given in this work. Several categories are also highlighted, without studying which in the show theory system, further movement may not be so fast. Among them are the concepts of "phenomenon", "event", etc.

In this paper, the author continues to explore the topic of creating a show theory. In addition to the detailed author's definition of the show category, the study proposes a show typification according to the principle of artistic - non-artistic, mass-local. Also considered in the study are the typical features of the show, such as the straightening of meanings, reliance on patterns, unforgettable visual effects, and so on.