

DESTRUCTION OF A RESERVED COMPOSITION

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The history of a composition development (in the drama theory of theatre, cinema or fine art) is the history of widening canons and frames of reserved compositions, caused by the aspiration for a release from restrictions of the very order and freedom finding. Every turn of freedom finding has created a new order, thereby the very composition has one way or another remained as reserved for a long time.

The subsequent destruction of reserved composition (in cinema such the drama theory has got the name "flow") had a unexpected effect of a complete vitality: life unprognostication, event role, mood tinge, almost unmotivated hero behaviour etc. For the drama theory of the "flow" it was highly suited a device of hidden camera that became very popular in those years. The hidden camera has become the subject of producer worship and basis of different theories of a pre-eminence of a document over artistry.

Thereupon it has taken place a synthesis of new and traditional. By being past the drama theory of "flow" the Italian cinema has finished its golden age with masterpieces of great Fellini with ultimately free and oscillating, but strict and organised at the same time compositions of his films. So the destruction of the reserved composition in cinema has only strengthened a total trend of cinema drama to a harmonic connection of freedom and order, chaos and organisation.

The destruction of the reserved composition, having ensured the effect of a complete life likeness, has also taken place in other kinds of art, for example, in painting and theatre. The destruction of the reserved composition in visual arts gives the effect of 3-d image without stereoscopy, i.e. the same complete life likeness. For example, it is such the famous portrait of L.N.Tolstoy with the arm leaving the limits of writing-table. In the theatre the reserved composition of reserved image (K.S.Stanislavsky) gave a "divination" of character but the unreserved composition of player image reflected a "riddle" of character, that had become a discovery of more importance than the deep penetration into the nature of human being.

In the very different aspects of art and culture the finding of rules (order) creates mutual positions and serves as an unification mean on the one hand, but infringes the freedom and forms a zone of estrangement on the other hand, If to compare a language of tales published by Russian Geographic Society, where they were published without any editorship, with edited versions, losses of emotional and perceptible nature are evident.

Thus, on the one hand the absolute order is a death of all living and on the other hand the absolute freedom of a chaos and solitude, transition of life threshold to its complete disappearance. The eternal circle of order beginnings and release of it reflects the very live movement in its infinite similarities.