

Theatre the most communicating form of consciousness, scenic convention, its inevitable relationship with the spectator

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Abstract

Nowadays the problem of the spectators is the most important and hard one to confront. We see that the regular spectator is not that much lively and surely not that much loyal, therefore we go towards young spectators. It is true that the younger the spectator, the more vivid and spontaneous his reactions are and it is also true that what keeps the youth away from theatre is bad theater. Willing to have more spectators we often find ourselves trying in different ways, such as: you should come tonight, it will be fun...In one way all kinds of seductions towards the spectators flirt dangerously with the same proposal- come and be part of the good life, which is good and so must be because it contains the best. The thing is not just to attract the spectator, that is not enough. The hardest part is to create works that breed in him undeniable hunger and thirst. To what point does the form accept the artificiality? This is one of the biggest problem we barge today and will barge for a long time. By approving to ourselves the grotesque masks, exaggerated make-up, precious costumes, declamations, borrowed movements from ballet, we will never get out of the routine of traditional theatral art.

Keywords: theater, spectators, art, form, universal.

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Academic Journal of Business, Administration, Law and Social Sciences ISSN 2410-3918 (print)

ISSN 2410-8693 (online)

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