

DIFFERENCES BETWEEN SPORT AND STAGE FENCING

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Annotation: One of the non-sporting forms of fencing is a stage fencing, which focuses on depicting the fencing process according to the plot of a play or script on stage or screen. It is well known that from the past, the sword has been a sacred weapon for mankind, embodying such lofty concepts as honor and dignity. Clearly, such an important weapon had to be treated with deep respect by the people.

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Combat fencing, as depicted in theater and cinema, is not a simple game scene, but an armed act, even if fake, threatening the lives of the people around it, no matter how far away they are from each participant or fighter. It should be noted here that the school of stage fencing includes basic knowledge that is the same for stage and fencing sports. The basics of this school include: combat position, weapon hold, terms, types of attacks and methods of maneuver, position, defense, types of attack.

In staged battles, it is important to remember that a human is not a machine, even though all movements are pre-trained. Also, his movements, even if trained several times, each time differ in the characteristics of distance and speed, distance to the partner at the beginning of their implementation, momentary and rhythmic movements. Therefore, the skill of performing a stage movement with a manual cold weapon is accomplished by coordinating direction and movement reactions. This process is shaped by exercises used in the training of swordsmen. They also guarantee the safety of the actors and the preservation of stage images in possible extreme situations in theaters and filming. From the earliest days of filming or staging, stage fencing practitioners should be aware that situations where injuries can occur are largely the result of remote errors. Understanding distance, or "feeling the distance," as swordsmen say, is one of the most important conditions for a successful fencing battle.

Modern fencing combat takes place at high speeds with a constant change in the distance and temporal relationships of fighters and weapons.

The modern method of teaching fencers includes a large number of specialized exercises that allow developing and improving these qualities in athletes. The same exercises can be used with success in teaching stage swordsmanship to actors.

Sports fencing was formed from historical, real fencing, and modern stage fencing is designed to enable the viewer to see what fencing was like at different stages of human development, even before it became just a sport. At the same time, the training of actors in the art of stage fencing is based on the methodology for training modern fencers-athletes.

The main difference between sports fencing and stage fencing is that in sports fencing the result is a victory in a fight, and in stage fencing it is an assessment of the audience. This determines the different tasks that stage and sports fencing is designed to solve.

The task of stage fencing is to teach future actors to conduct a believable, aesthetically verified, expressive fight, filling it with spectacular movements on the stage. The fundamental difference between a staged, staged fight and a sports fight is a complete ban on improvisation for the participants in the fights. Participants in a staged battle, not rivals, do not oppose each other, as happens in a sports fight, but partners. On the stage, as well as in front of a movie camera, all the actions of the fencers must be rehearsed in advance. More precisely, the movements of the fighters with weapons and movements around the battlefield are learned as gymnastic or dance combinations, where everyone knows the future "maneuvers" of the partner. All the tactics of the fight and the real "stunts" for its portrayal are thought out by the director and actors before they are staged, then they are embodied in pre-selected specific actions, and at rehearsals they are brought to reliable standards for their implementation and repetition. Only after the attention and thinking of the performers ceases to be

distracted from maintaining the planned sequence and technique, the true creativity of the actors begins to embody the stage image in the process of the fight.

In addition, the difference is also manifested in the fact that only two opponents with the same weapon always participate in a sports fight, the beginning of the battle is strictly fixed and the outcome of the fight is unknown to anyone in advance. While in a battle the number of swordsmen, their appearance on the battlefield and weapons, behavior during the battle and the sequence of elimination from it, as well as the names of the winners and losers, are determined by the plot.

In addition, household items are often used in stage fights. Hand-to-hand combat of heroes armed with various household items is common in historical and contemporary performances and films. At the same time, many objects in the hands of combatants will completely replace the side weapons. This process means that they have to act using the available special offensive and defensive techniques.

Another difference between sport and stage fencing is that according to the rules of sporting combat, rivals face each other, and on stage and in cinematic battles, the “back enemy” and “side enemy” positions are very common and not even one. rather, it requires multiple actions and the use of such methods of interaction with partners. This is not the case in sports battles.

Many fencing sports techniques are difficult to apply on stage due to the high technical complexity of the implementation. For example, preparatory attacks and counter-attacks require actors to be skill with a knife, to be well-behaved, and to practice well because they can be wounded by the counter-movement of partners with opposing weapons.

A distinctive feature of stage battles is that they contain combat elements such as attack and defense avoidance, capture, disarmament, and “injury”.

There are differences in safety requirements for sports and stage combat participants. This is primarily reflected in the fact that all athletes entering the trick to be performed must have a protective suit, mask, gloves and other means to protect against injuries and blows that meet a single standard, without which the athlete cannot participate in the fight.

In staged battles, actors dress in costumes appropriate to historical periods, so they often struggle with an unprotected face and sometimes an unprotected body. But if it is possible to protect the body, arms and legs using different means of protection for the costumes, then the actor's face must be open when staging many fights, and this process is very dangerous. The training of actors on the fencing scene takes place without any means of protection. Therefore, there are a number of requirements that must be met by all actors involved in battle scenes. The basic premise of fencing safety is based on this interaction - if his attention is distracted and he is not adapted to combat actions, he should never point the sharp end of the sword towards his partner.

An analysis of the literature suggests that any type of fencing should be based on a school that incorporates a specific set of actions called a technique and contains the most important rules.

At the same time, having much in common with sports fencing, stage fencing is a kind of system of movements, static positions and postures, which is characteristic of theatrical art.

And these tasks, which are different from sports fencing, are to create such a duel on stage and in cinema that would be believable and at the same time spectacular. The dialectic is that this spectacle will not be complete if the actors do not master the basics of the fencing school.

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