

# DIRECTORAL CONCEPT TO DRAMATIC TEXT AND REJECTION OF THE MODEL

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## Abstract

Passing of a text from the situation, let's call literary where the narrative form is an essential element in the theater stage state, where already the acting and image become the main element is in fact a process not only literary genre (novel-drama) change. He is a process of change and transformation of basic signs too which characterize the literature; so we have the conflict between two different signs: literary and theatre. And both of them are basic ones and seem united characterizing a theatre play destined to become theater (performance). The directorial concept image over text dramatized is in this case take extremely important, even decisive, as well as his way of seeing. All three can considered like main premises in reading directorial narrative text (epic form) transformed into dramatic theater text (stage form). In this case is so sharp the phenomenon of named "artistic" or "theatrical": how much it retains its specificity, how it becomes carrier and expressive of everything that moves in the field of epic story telling or poetry, how it realize the function of the arrangement of textual elements within a character voiced dramatic theater. Assessment against "artistic" and "theatrical" must necessarily follow from its seeing and understanding; except its formal element and artistic expressiveness, needed even to consider the beyond and over of meaning of the text itself operating exactly with connotation, so that with many understanding, allusions or implications of the text given in the form of written (denotation). Good and cultured directors with individuality are not attracted exclusively only by shining form of this or that scene, of this or that details, of this or that finding attractive sharp. Rather, without denying any of these, they are mostly naturally inclined towards essential elements relating to the ideas, thoughts, meanings, messages, psychological conditions, penetrated deeply emotional situations work, where it conceived: on *aesthetic content* which it creates and *what* it tells us. Because without this *what* like a prerequisite, is not clearly expressed or cannot be asked how it be said, concerning with consequence of that premise. Without the mastery to be seen both as an organic unity where the first feeds the second, and the second gives light relief to the former, cannot be reached in a directorial interesting reading of dramatic text. And it proves one of its valuable qualities of the most successful onstage by Albanian novel or poetry texts. Giving priority to the theatrical art form when we speak about a real dramatizing of them the content is without double not underestimated because otherwise would lose more precious attributes and objects from what we want to underline in this or that concrete work dramatized. As already known, the phenomenon of overestimation of content but bypassing the form was part of close directorial reading and play's comprehension. This was come by close formation of Albanian theatre directors, so by the lack of recognition to the world experiences from long isolation and the lack of applications achievements theatre directions in the world too.