

As the poll showed people choose fast food because of quick service (53%), absence of another variants (15%), preferring fast food to anything else (14%).

I consider that who chooses the healthy way of life and ready to pay for it more, very often don't go to the fast food cafes, but they go to the traditional restaurant for business lunch. So to safe clients who cares about there health fast food restaurants have to suggest not simply new menu but the real conception of "healthy fast food". Unfortunately there is no such conception in our market yet.

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KABUKI THEATRE

I am going to be talking about one of Japan's traditional theatrical arts - Kabuki. I will start with the history of the Kabuki theatre and then move on to its elements. Finally, I am going to speak about Kabuki today. The late 18th century is regarded as the golden age of Kabuki. The theatres were full of glory, fantasy, romance and intrigue. Kabuki performers during the earliest years of the genre were primarily women. The passion for Kabuki Theatre began with the first performance by the shrine dancer Okuni at Kyoto in 1603. This performance was a unique blend of slightly suggestive folk dance and religious dance and soon became popular with the lower classes. The very word 'Kabuki', which today is rendered in three ideograms: 'ka' meaning 'song'. 'bu' meaning 'dance', and 'ki' meaning 'skill', in that time had connotations of the shocking, unorthodox and fashionable, and it began to be applied to the performances of *Onna* Kabuki, or women's Kabuki. With the increasing popularity of Kabuki, many of the actresses began to attract undue attention from male admirers. The authorities felt that this would lead to a serious demoralization of the public and in 1629 they banned all

women from the stage on grounds of immorality. Despite all government restrictions, Kabuki continued to flourish. It was simply too popular to ban it completely. And even the samurai class flocked into the theater although it was officially a no-go zone for them. They came in disguise, faced covered with a veil and watched the performances from reserved boxes that were protected with reed blinds. Since Kabuki was already so popular, teenage boys took to the stage to replace women, taking over all their roles. But in 1652 *Wakashu* (young men's) Kabuki was also banned because of the unfavourable effect on public morals of the prostitution activities of the adolescent male actors.

From 1653, only mature men could perform Kabuki, which developed into a highly stylized form called *Yaro* (men's) Kabuki. After banning of women from the stage, men obviously had to play female roles, and so the *onnagata*, or male actors, specialized in playing women's roles, appeared. The art of *onnagata* has become such an integral part of Kabuki that, if deprived of this element, the traditional quality of Kabuki could be lost forever. The most distinguishing feature of Kabuki as a theatrical art in comparison with other dramatic forms is perhaps that it places primary emphasis upon the actor. For male role actors there are two distinctively different styles of acting, dictated by the play itself, known as *aragoto* and *wagoto*. *Aragoto* is a bombastic style of role, in which the actor greatly exaggerates words, gestures, and even costumes and makeup; and its plays emphasize the action. In contrast, *wagoto*, often being played by *onnagata*, features more realistic speech and gestures, and its plays are usually tragic romances.

One well-known trademark of Kabuki is the extravagant makeup style called *kumadori* that is used in historical plays, in which the colors and designs symbolize aspects of the character. Red tends to be 'good' and is used to express virtue, passion or superhuman power, while blue is 'bad', expressing negative traits such as jealousy or fear. Japanese Kabuki plays can be divided into three main categories: *shosagoto*, or dance pieces; *jidaimono*, or historical plays; and *sewamono*, or domestic plays. Historical plays are those set in any epoch earlier than that of the Edo period (1603-1867) and which portray the lives of warriors

and aristocrats. The domestic plays are more realistic than historical plays, both in their dialogue and costumes. For audiences, a newly written domestic play may seem almost like a news report since it often concerns a scandal, murder or suicide which has just occurred. These plays are known for their realistic portrayal of the lowest layers of Japanese society. Dance pieces are often served as a showcase for the talents of top onnagata actors. In a historical or domestic play, as the curtain opens upon a scene, the music starts, stirring to life the inanimate atmosphere of the stage. The musicians are hidden from view in the left corner of the stage. The music serves as a leitmotif of the play; it gives the cue for the actor's entrance; and to its accompaniment, the actor conducts his dialogue and performance. In the case of a dance-drama, the musicians are in full view of the audience, and the music assumes a much more dominant part.

Today Kabuki remains relatively popular; it is a vigorous and integral part of the entertainment industry in Japan. The star actors of Kabuki are some of Japan's most famous celebrities, appearing frequently in both traditional and modern roles on television and in movies and plays. Though there are only a handful of major theatres in Tokyo, Kyoto, and Osaka, there are many smaller theatres in Osaka, and throughout the countryside. Some Kabuki troupes now use female actors in the onnagata roles, and the Ichikawa Kabuki-za (an all-female troupe) was formed after World War II. Interest in Kabuki has also spread in the West. Kabuki troupes regularly tour Europe and America, and there have been several Kabuki-themed productions of canonical Western plays such as those of Shakespeare. On the 24 of November, 2005 Kabuki was enlisted on the UNESCO's "Third Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity.

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