

ПРОБЛЕМИ НА ИЗКУСТВОТО

ТРИМЕСЕЧНО СПИСАНИЕ ЗА ТЕОРИЯ, ИСТОРИЯ И КРИТИКА НА ИЗКУСТВОТО

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2

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SUMMARIES

SHAKESPEARE IN BULGARIAN THEATRE SPACE TODAY *Kamelia Nikolova*

The paper analyzes the presence of Shakespeare in Bulgarian theatre landscape today through the focus of the celebration of the 450th anniversary of his birth. Among the many different activities it discusses two main events – the large number of Shakespearian productions which appeared in the last years on Bulgarian stages and the best performances on Shakespeare's plays from UK made since 2009 which are broadcasted in Bulgaria by satellite as part of London National Theatre global programme *NT Live*.

Between 2010 and 2014 in Bulgaria are staged a significant number of Shakespeare's plays. Depending on its interpretive strategy, they can be divided into three groups. The first group includes performances created in the aesthetics of *theatre of the new realism* - „Hamlet“, directed by Yavor Gurdev, National Theatre and „Love's Labour's Lost“, directed by Chris Sharkov, Theatre „Sofia“. The second group combines productions „As You Like It“, directed by Krasimir Spassov, Theatre „Bulgarian Army“, and „Richard III“ directed by Plamen Markov, Varna Drama theatre, which offer a *personalized classical interpretation* of Shakespeare's drama. The third group unites three very different shows belonging to *theatre of images* - „Winter's Tale“ directed by Margarita Mladenova and „Back to Wittenberg“, directed by Ivan Dobchev in Teatre laboratory „Sfumato“ and „Romeo and Juliet“ directed by Petrinel Gotchev, Gabrovo Drama theatre.

The paper also discusses British Shakespearian performances from *NT Live* programme „Comedy of Errors“, „Timon of Athens“, „Othello“, „Macbeth“ and „Coriolanus“. It underlines their high artistic quality and innovative contemporary interpretation. In conclusion, the study highlights the importance of creative dialogue between Bulgarian and British theatre productions on Shakespeare in Bulgaria in the years around his anniversary.

ПРОБЛЕМЪТ ЗА „СТРАНИЦАТА И СЦЕНАТА“ В НЯКОИ РУСКИ И БРИТАНСКИ ПОСТАНОВКИ

Душка Радосавлевич

Текстът е обобщена версия на Първа глава от публикуваното като книга изследване „Правенето на театър: взаимодействие между текста и представлението през 21 век“ (Duška Radosavljević. *Theatre-Making: Interplay Between Text and Performance in the 21st Century* (2013, Palgrave Macmillan)). Статията проследява посоките на влияние на различни култури върху създаването на театралното събитие и по-специално върху връзката между текста и представлението. В нея са посочени емблематични примери за статута на Шекспировия текст в представлението в Източна и Западна Европа като е анализирана работата на Юрий Бутусов в Московския театър „Сатирикон“, на Сисили Бери в Кралската Шекспирова компания, на Дмитрий Кримов и Устър груп.

Статията оспорва две предубеждения, обикновено присъстващи в този вид анализ: а) имплицитно заложеното йерархизиране на отношението между Изтока и Запада и б) връзката между драматургичния текст и представлението като буквално пренасяне. И в двата случая идеята за базисно различие е ясно подчертана и прякото сравнение между изследваните категории (разглежданите две културни традиции, или текста и представлението) е отхвърлено като неприложимо. Вместо него текстът настоява, че специфичните традиции на създаване на театралния спектакъл трябва да бъдат разбирани във връзка с техните собствени исторически обстоятелства и че понятието за „превод“, за пренос на драматургичния текст в друга култура трябва да бъде преосмислено като процес на „трансформация“, близък до фотосинтезата, например.

THE TAMING OF THE AUDIENCE *Evgenia Pancheva*

The paper discusses Shakespeare's early comedy of *The Taming of the Shrew*

(c.1590-91) as a metatheatrical game with the audience. To contextualise the drama's inscription of the observer, it traces the dynamics of pre-Shakespearean exchanges with the spectators - from Mystery plays (*Secunda Pastorum*) through Moralities (*Man-kind*) to humanist interludes (*Fulgens and Lucrece*). It also makes references to Elizabethan theatrical conventions, conditions of presentation, including audience status and theatre design, as well as transactions with the audience in the plays of Shakespeare's contemporaries.

The paper argues that the Induction to Shakespeare's play stages the audience's gradual involvement in the theatrical fiction. As a Sidneyan golden world is organised around him, the drunken tinker Christopher Sly, our double upon the stage, watching a theatrical performance, is tricked into believing himself to be „a lord, and nothing but a lord“. Sly's complete surrender to theatrical illusionism, however, results in his disappearance from the Shakespearean text.

Within the play proper, the gross fictions of the embedded *Taming* violently school the noisy, unruly Catherine into obedience. Its poetics depends upon the tamer Petruchio's oscillation between illusion-making and illusion-breaking. As exemplified by the ending, this self-interrupting illusionism functions as a fine counterpoint to the theatrics of the Induction, and a metatheatrical reply to the Puritan attacks against the early modern stage.

STAGES TO ACHIEVE A SHAKESPEAREAN CHARACTER

Sava Dragunchev

This research points out the system that would interpret the prerequisites of theatre creating today, of the educational, and the specifically individual characteristics as a starting ground for building the basic benchmarks along the actor's training – the synthesised vocal and speech skills, the movement, analytical- and critical-thinking related competence, so that he or she can work freely in a translation-bound environment such as Bulgaria with a

Shakespearean text, abundant in artistic devices offering some basic *directions* for the interpretation of the role. The rhythm of the language, the sound models and the actor's wilful abiding by them, or on the contrary – wilful violation, bring plenty of interpretative information.

The practical base for teaching Shakespeare today (to either students, or professional actors) brings out the generally recognised theatre categories, which need, however, refocusing in terms of this author – status, power, rhythm (including rhythm of the heart), openness of the body, physical use of space, diction, stress, etc., so that it becomes possible to adequately use blank verse, rhyme, rhythm, verse structure, meter change, metrics, scansion, pause, caesura, breath, end of sentence within a line, sharing lines between characters, transition from verse to prose and vice versa, monosyllabic vocabulary, figures of speech (alliterations, assonances, onomatopoeia, antitheses, paradoxes, contradictions, similes, hyperbolas, hendiadyses, epiphoras, anaphoras, and above all – metaphors). By knowing, recognising and embodying the right content of these devices the actor, being form responsible, can build a complicated palette of images and can create author-dictated emotions and actions in harmony with the rest of his colleagues on stage and in consonance with the director's, the designer's, the movement and vocal aspect of the performance. In other words – the *technical Shakespeare* would give way to the *live Shakespeare*.

By cultivating taste and sense of proportion that would allow for the sensitivity and for the mind to measure the dose and the aesthetic validity of the environment on stage, and in life, the modern actor, instead of standing up in front of the colossus, can step on Shakespeare's shoulders, armed with his voice, expression and life – Vox, Vultus, Vita – or his mind, heart and soul!

SHAKESPEARE IN AN ANIMATED STIPPLED LINE *Nadezhda Marinchevska*

The article problematizes the specifics of animated adaptations of Shakespeare's plays. Screen adaptations would necessarily abridge the plays. Animation, disregarding the descrip-

tive narrative codes, compresses into a well-larded and effective story what feature film would draw out to a great length. Animation film atones for the lack of a consistent narration using its own visual, synthetic or fantastic images that refer perception to an expanded connotative field based on prior knowledge of the original texts. The language of animated film creates devices of its own for a flash-like representation of the literary and dramatic symbolism and metaphoric imagery.

The main accent in the article is on the issues of adaptation without dialogues, on replacement of the original text by voice-over commentaries and non-mimetic representations of Shakespearean characters through drawings, puppets or brushstrokes... Unconvincing screen animated deaths as well as the radical reshaping of the tragedy into ... a comedy are also addressed.

The articles reviews the movies *A Midsummer Night's Dream* (Jiri Trnka, 1959), *The Tempest* (George Dunning, unfinished), *Bottom's Dream* (John Canemaker, 1984), *We Called them Montagues and Capulets* (Donyo Donev, 1985), BBC series of 12 animated adaptations by Russian directors (1992–1994), *Lion King* (Roger Allers, Rob Minkoff, 1994) among others.

FRANCO ZEFFIRELLI'S „ROMEO AND JULIET” AS A CROSSOVER FILM MODEL *Ingeborg Bratoeva-Daraktchieva*

This paper examines Franco Zeffirelli's adaptation of „Romeo and Juliet” (1968) from two perspectives: from the viewpoint of the *crossover film* development in the late 1960's, and through the lens of the general discussion about literary adaptations on screen. The introduction of the text exposes this debates, relating to *crossover film* as a cultural form, from Thomas Elsaesser's labeling it as a „form of cinematic prostitution”, towards a more balanced view to its capacity of making the important transition from minority to mainstream film-audiences. A short review of the experiments of Franco Zeffirelli with Shakespearean texts (on stage and on screen) underlines the unique contribution of the Italian director to the formation of a modern approach to literary adaptations. Adapting time-honored literary texts to the attitudes of a mass-media-dominated

cinema audience, Zeffirelli developed a style of new realism, which affected the principles of cinema adaptations for the next decades.

The core of the article offers an elaborate analysis of Zeffirelli 's film „Romeo and Juliet” (1968), a case-study of this remarkable model of *crossover film*. The review is based on examination of the principal elements of the movie, which distinguish it from the then established tradition of Shakespearean adaptations. The director demonstrates a skilled implementation of the entire visual potential of cinema, operating with different shots, spectacular angles, dramatic montage techniques, visualization of metaphors, authentic period details etc. In its conclusion, the paper underlines the correlation between this new developed style of literary adaptation and the outstanding cultural reception of the film.

SHREWISH LABOURS OF THE UNTAMED BULGARIAN THEATRE POSTERS *Nenka Atanasov*

Bulgarian theatre took interest in Shakespeare's plays as early as the first years following the Liberation of this country from the Ottomans thus incorporating Bulgarian cultural arena in the European one.

The earliest examples of theatre posters in Bulgaria—invitations and programmes of the late nineteenth century—had just an illustrative function and their creative value boiled down to the aesthetics of the type. These specifics, variously modified, lived on until the early 1960s when the first Shakespearean poster in Bulgaria was made. Asen Stareishinski, an academically trained painter, pioneered theatre poster here being among the first to venture out into Shakespeare's universe.

In the 1970s and the 1980s, each of the active poster artists made works after Shakespeare's emblematic tragedies and comedies with Dimiter Tasev, Ludmil Chekhlarov, Bozhidar Yonov, Ognian Funev, Gancho Ganev, Dimiter Traichev, Galina Gencheva, Georgi Zumbulev, etc., excelling in this respect.

An analysis of the significant moments of the history of Shakespearean posters in Bulgaria shows its evolutionary importance to the public mindsets on theatre posters as such.

**SHAKESPEARE FOREVER!
ADAPTATION AS RE-
CONTEXTUALIZATION IN
BRITISH CINEMA OF THE 90S
OF THE 20TH CENTURY**

Mariana Lazarova

The object of the research focuses on cinematographic traditions and their transformations in the context of the specific conjuncture of the 90s', tracking the impact of these processes on the poetics of film adaptations of Shakespeare's plays. Two cinematic traditions are traced: tradition of ontological cinema and dramatic and theatrical tradition as per formative art and kind of revival of the Decadence. Theoretical-historical approach is applied to

outline the merits of Sir Lawrence Olivier for the evolution of acting techniques and film art. The text also highlights the contribution of Harold Pinter and Tom Stoppard for the update of film form and content through „the de-dramatization” of theater performance and emancipation of visual expression in line with the principles of the alternativeness and intertextuality of post-modern art.

Re-contextualization and re-temporalisation, the use of meta-narrative and meta theater, the principle of language games and the cultural paradigm of ‚remix’ culture are regarded as major dramatic adaptation techniques in the films of Peter Greenaway, Derek Jarman, Oliver Parker, Kenneth Branagh

and John Madden. Conclusions are made that Shakespeare is no longer the general code. Rather, he is kind of literary drug that encourages the authors to express their hidden “selves”. Shakespeare just like the Bible, he belongs to everyone and at the same time evokes very personal, even intimate interpretations.