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SUMMARIES

URNS AND DILEMMAS OF DIRECTOR'S THEATRE IN BULGARIA IN THE FIRST DECADE AFTER WW2

Kamelia Nikolova

The defining periods in the development of director's theatre in Bulgaria are especially important to its overall and precise comprehension: the 1920s, when it emerged and established itself; the first decade after the World War Two, when the entire Bulgarian theatre was programmatically transformed into director's, and the recent two decades and a half, characterised by an intensive process of substantial changes in director's status that led to overcoming the single model of director's theatre and the advent of actual dramatic forms and aesthetics, including the directorial figure in the staging of a production in a new way.

This article deals with the second of the said three periods, tracing the process of the programmatic transformation of Bulgarian theatre into director's theatre following the political turn of the mid-1940s. That transformation was a key tool of the emergent communist state for a rapid, unconditional, and correct imposition of the theatre of Socialist Realism. To implement its project of an 'ideologically right' theatre, the communist authorities needed particular individuals that would endeavour to materialise it immediately. Owing to the crucial function of the sole shaper of a performance fulfilled by the director in the modern development of European theatre, director proved to be eminently suitable for being assigned the role of such an individual, after, of course, receiving the necessary training. The beneficial effect of this programmatic transformation of Bulgarian theatre into entirely director's one in about the mid-1950s, was its fast professionalisation as a whole. The negative one was the ideologization, unification, and formalisation of stage practices and audience perceptions. Thus directors became the most powerful and significant figures at theatre, being though at the same time the most dependent, controlled and sanctioned for their departures from the imposed Socialist-Realist canon.

COMMUNISM AND SHOULDING

Romeo Popiliev

The article deals with the communist regime in the light of the state of special closeness of all objects situated within it—open from outside and closed from inside—which closeness was initially generated by the nature of communism coming into existence. This special closeness resulted also in the specific manner of censoring under communism, named in this particular case 'banning-approving'. Both Stanislavski's method in its later imposed form and what has been known to be Socialist Realism are treated in this context. The most essential characteristic of the communist regime is exposed here in its 'shoulding'. If in reality there was a modal clash between 'should', 'is', and 'may', what remained in art (of Socialist Realism) was just 'should' or 'should not'. The shoulding gave those, who 'shoulded' the slip and that was why it was beyond reforming. Communism was an exclusive shoulding, which, due to its exclusiveness, became unablensness.

IDEOLOGY, THEORY AND PRACTICE OF SOCIALIST REALISM IN BULGARIAN THEATRE

Rumjana Nikolova

The theatre from the communist period in Bulgaria could not be properly described and studied without having into consideration the Socialist Realism as one of the main starting points. Socialist Realism could be seen through the prism of its own postulates or through the critical evaluation of the historical distance. The phenomenon had been a constant subject of interest and research during communism and for some contemporary authors. The text tries to describe the phenomenon in some basic categories such as party-mindedness (partinost), typicality, nationality, the problem of the good hero and others. Apart from these categories, the Socialist Realism becomes more solid when opposing itself to phenomena and trends such as formalism or bourgeois and apolitical

art, etc. Those fundamental principles, along with the notions for ideological content, class-consciousness, and others provide for the normative character of Socialist Realism as the method/doctrine, imposed upon theatre on all levels.

The text traces the implantation of socialist realism on the theatre practice – from the text to the performance. The rules of the socialist-realistic drama are described through the basic for the communist theory of the drama categories such as conflict, action, good hero and subject theme.

In order to apply the principles of Socialist Realism to the theatre performance, the communist activists had chosen a Soviet understanding of Stanislavsky's system as the method to be followed in the work on the stage. During the whole socialist period the Bulgarian theatre had been judged according its level of adoption and application of Stanislavsky's system as the only acceptable and demanded method. For years on end, the imposing of Stanislavsky's system on the practices of Bulgarian theatre had been perceived as a battle for the imposition of Socialist Realism on the stage and as a struggle against formalism.

BULGARIA'S REPERTOIRE AFTER 1989 AS A CULTURAL TRANSFER FROM THE PAST TO THE PRESENT

Nikolay Yordanov

Repertoire choices are a time machine of a kind, making actual texts from the past and in the process, making current images, stylistics, and language registers. This paper seeks to answer as to which of the historical layers were revived by Bulgarian theatres' repertoires after 1989.

The anthropological interest in the remote past and in the primitive authentic culture gave birth to memorable Bulgarian stagings. It was a strong trend, and typical too, of the auteur director's theatre especially of the 1990s.

The interest in the Bulgarian classics and playwrights such as Vazov, Strashimirov, Todorov, Yavorov, Yovkov persisted. Some of the productions based on plays by these playwrights

discovered more universal intuitions, contained in their plays, bringing them out of the readings closed within the regional/national contexts.

Of the period of Socialist Realism survived the plays that have been composed outside the ideological clichés: these by Radichkov, the children's plays by Valeri Petrov, some of the dramatic works by K. Iliev, B. Papazov, St. Stratiev, St. Tsanev.

The basic line discernible in the repertoire choices of plays from the shelves in the virtual library of Bulgarian dramatic works was that of opting for texts highlighting Bulgarian identity. All the plays, *The Outcasts* after Ivan Vazov, Yovkov's *Albema*, Radichkov's *Lazarus Up a Tree* and *Nirvana* by K. Iliev, though so different from one another, were interpreted in the same vein. They were used to reconstruct the lost story of Bulgarian community.

INCLUDING NARRATIVE IN DRAMATIC ACTION IN CONTEMPORARY MEXICAN DRAMA

Elvira Popova

The 2000s consolidated a trend in Mexican drama, which emerged in the late 1990s, i.e. inclusion of narrative in the dramatic construction. The relation between story and action has a history all the way back from ancient Greece until now, when narrativisation of drama, to some researchers, marks the peak of the crisis and to others, is a sign of its endless renovation. How does contemporary Mexican drama fit into the context of narrativisation of drama? Set around this issue and applying a dramatological perspective, this paper draws on works by playwrights Edgar Chías, Luis Enrique Gutierrez Ortiz Monasterio (LEGOM), Jaime Chabaud, Alejandro Román and Alejandro Ricaño.

NARRATIVE TRAVELLING THROUGH TIME AT PLAY 'ME, FEUERBACH' WRITTEN BY TANKRED DORST AND URSULA EHLER-DORST

Gabriele Labanauskaitė

All stories are told, now it's important, how do we tell it – that's what contemporary writers believe, experimenting with form and style of writing. In 1986 written play 'Me, Feuerbach' by T. Dorst and U. Ehler-Dorst tells a biographic story of one actor, but writers

have chosen an interesting non-linear storytelling, using various tools for expressing the narrative. That's why the aim of paper 'Narrative Travelling Through Time at Play 'Me, Feuerbach'' is to examine and create theoretical approaches towards analysing the time of drama.

According to G. Genette, three layers of time collide in every storytelling: *story* (the events that are recounted), *narration* itself (either written or oral discourse through which the events are presented), *narrative action*, or *narratives* (the creation of the discourse being narrated wherein the storytelling is presented). Narratologists analysing prose state that not in every narration can one record the act of tellability (it is most often implied); therefore, in conducting the time analysis, based on G. Genette's narratology, it is proposed to investigate the relationship between two layers – story (the events that are narrated) and narration (allocation of events in a text).

Suspending certain information that is closely entwined with the reader's / the audience's attitude towards a character, actor Feuerbach manipulates not so much the character (he is also of the narrators), but the perceiver – certain items of information are concealed from and revealed to him which help to maintain and enhance the intrigue. One refers to the shifting of time in a play's narrative so as to the character's state of mind.

That's why a deeper methodological glimpse will be used to analyse the play "Me, Feuerbach" through the glasses of narratology, applying theory of analepsis, prolepsis and elipsis.

IVAN PENKOV AS A STAGE DESIGNER AT NATIONAL THEATRE AND THEATRE STUDIA IN THE 1920S

Rozalia Gigova

This article is an in-depth study of an understudied aspect of the artistic output of eminent Bulgarian painter Ivan Penkov (1897–1957), i.e. his work as a designer of theatrical scenery and costumes at the National Theatre and Theatre *Studia* in the 1920s in Sofia. My work on this aspect of his oeuvre and career included research conducted in museums and art galleries across Bulgaria such as the National Art Gallery, Sofia Art Gallery, Kazanluk Art Gallery and Stara Zagora Art Gallery as well as a number of private collec-

tions and archives, mostly the painter's archive kept by his heirs and that of the National Theatre. In this context, the archive of Christian Tsankov, kept at the Central State Archives, is of paramount significance providing a number of documents, sketches of sets, reviews and photos of performances designed by Ivan Penkov.

The work of Ivan Penkov at these two Sofia theatres is treated in this article as closely related to the innovative processes within the 1920s Bulgarian theatre, influenced by advanced European theatres and mostly, by the innovative ideas of Reinhard and Meyerhold. Graduating from the Royal Academy of Arts in Munich, Ivan Penkov was very well acquainted with the existing art trends in drama. Thus what is witnessed in the 1920s scenographic work of Ivan Penkov is on the one hand interweaving of Symbolist concepts with the concepts of **Sezession** and on the other hand, expression of constructive scenographic solutions and artistic laconism, while in the late 1920s, the decorative *stylised* trends subsided gradually in his work as a whole and in his scenographic solutions in particular. In the 1930s, Constructivism got the upper hand and prevailed as an art movement in the scenographic work of Ivan Penkov.

WHAT IS SO MAGICAL ABOUT RENÉ POLLESCH'S DISCURSIVE THEATRE?

Angelina Georgieva

The article outlines and comments on the dramaturgical style and theatrical aesthetics of one of the most topical, radical and prolific playwrights and directors in Germany. It highlights the grounds and the manner of problematizing and the critical use of the form of drama in his theatrical texts. The latter are defined as a keynote anti-dramatic theatre, ceaselessly questioning drama conventions and functioning beyond the principles of the objective-mimetic theatricality. The article dwells on the definition of the aesthetics of the dramaturgy and the stagings by René Pollesch (almost exclusively of his own works) such as 'pop' or 'discursive theatre'. An important particularity of his theatrical texts lies in that they are subject to a specific scenic concept, reaching their final version in close cooperation with the actors, with a view to whom they have often been composed. At times their own names are used or fictional-

ised roles are assigned to them. They are unalterably acting as 'speaking heads, extreme talking machines', who, lingering over philosophical theses, theoretical articulations, are hysterically attempting to reflect on the conditions of their existence; the mechanism of building a subject in the context they are thematising, the theatrical situation they are producing. The assumption that René Pollesch's theatre is a kind of a gesture of desperation at the complexity of the contemporary world and at the ignorance of coping with the problems faced by each individual, is treated in such a context. Using the dramaturgical analysis of René Pollesch's *Cappuccetto Rosso*, the article explores the underlying idea of drama and of strategies of transforming the form of drama.

**CRITICAL REFLECTIONS ON
NATIONAL THEATRE'S STAGE
DESIGN BETWEEN
1944 AND 1968**

Albena Tagareva

The study seeks to analyse the criteria applied by theatre reviewers regarding set design in the period from the end of World War Two until 1968. It was a time when a number of specialised articles was published searching to both rehabilitate the innovative movements that have established themselves in the pre-war period and to familiarize readers with the specifics of stage design. The author refers to a number of thematically grouped works of the day; reviews on certain productions, where the reviewers give their opin-

ions about the set design; reviews commenting on productions through the stenographic solutions alone; overviews of exhibitions and/or fairs of set design; works, both Bulgarian and foreign, on scenic techniques and their historical development and of course, keynote articles evaluating the development of Bulgarian set design. The study deals also with some of the most intriguing productions of the National Theatre such as *The Young Guard* (1947), *Toward the Abyss* (1958), *The Living Corpse* (1962), etc. It was about these scenic solutions that reviewers saw themselves forced to abandon their traditional succinct notes on stage design and focus their analyses on the visual aspects of the productions.