

# ПРОБЛЕМИ НА ИЗКУСТВОТО

ТРИМЕСЕЧНО СПИСАНИЕ ЗА ТЕОРИЯ, ИСТОРИЯ И КРИТИКА НА ИЗКУСТВОТО

ART STUDIES QUARTERLY

ИНСТИТУТ ЗА ИЗСЛЕДВАНЕ НА ИЗКУСТВОТА  
ПРИ БЪЛГАРСКА АКАДЕМИЯ НА НАУКИТЕ – СОФИЯ

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ISSN 0032-9371

ГОДИНА 50-та 2017

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## SUMMARIES

### ART REPRODUCES NOT THE VISIBLE BUT RATHER MAKES IT VISIBLE

*Anna Topaldjikova*

The paper studies some characteristics common and essential to theatre productions and comics. It mentions the reflection of comics on contemporary theatrical productions, finding common ideas and approaches in the narrative arc, parallel movements between vision and text; fragmentariness of structure and rhythm of presentation; the signifying nature of byplay and gesture as a specific language. Citation of a certain recognizable image migrating over time is integral both to comics and contemporary theatrics referencing to popular culture. Interesting is the attitude toward spectators as involved in the same flight of imagination. In the process of research, attention is focused on the differences in the approaches to the two objects under consideration.

### BORDERLINE DISCURSIVE PRACTICES IN DRAMATIC TEXTS

*Nikolay Jordanov*

European drama from the Renaissance until the advent of post-dramatic texts for the stage remains guided by two fundamental discursive principles laid out in dramatic texts: the lines spoken by the characters and stage directions. Apart from these there are also other discursive formations discernible in the form of textual elements outside the core text or the so-called paratexts (titles, genre definitions, dedications, etc.). Still, they do not necessarily have a clear hierarchy and the borderline between them should be deemed to be rather fuzzy.

A number of examples are given from texts by Shakespeare, Gogol, Maeterlinck, Strindberg, Chekhov, Shaw, Wilde, Brecht, Beckett, Handke, etc., to evince various borderline cases: 1. Between paratexts and extratexts; 2. Between remarks and paratexts; 3. Between lines and remarks. Other borderline cases could be added here as remarks, for example, are divided between narrativity and stage direc-

tions; the lines spoken by the characters are exploited for the benefit of this or that author's stand and so on.

The overlapping of discursive practices (lines, remarks, paratexts) with each other is a zone worth studying. The concomitant extratexts or other texts, either authorial or someone else's, which could be compared to a text's aura, are also creating similar overlapping zones.

What we have here are verbal plays, where the sense of or the intuition about their theatrical purpose may generate a variety of transformations.

### PIRANDELLO AND BULGARIAN THEATRE: DEBATING ABOUT MASKS

*Kamelia Nikolova*

The article fits in with the wide range of theoretical works and studies that along with other performances and events are meant for the global celebration in 2017 of the 150th anniversary of Luigi Pirandello (1867–1936), a playwright emblematic of European theatre of the early twentieth century. The paper traces the reception of his unique trailblazing playwriting in Bulgaria, offering an in-depth analysis of the most significant theatrical productions of his works across this country.

Pirandello's dramatic works appeared first in Bulgaria between the world wars with the National Theatre's productions of *Six Characters in Search of an Author* (*Sei personaggi in cerca d'autore*, 1921), put on by Nikolay Massalitinov (premiered on 14 September 1926) and *Right You Are if You Think You Are* (*Così è (se vi pare)*, 1917), the directorial debut of Alexander Iconographov, who studied acting and directing in Paris (premiered on 13 January 1940). These two key productions were followed in the communist era by a rendering of *Henry IV* (*Enrico IV*, 1922) in 1970, by the company of the National Theatre once again that has gone down in the history of Bulgarian theatre due to the outstanding performance of Apostol Kareamitev in the leading role. In the period after 1989, the most striking renderings of Pirandello's dramatic

works were Krikor Azarian's staging of Henry IV at the Theatre Bulgarian Army in 1998 (premiered on 10 April) and Tedy Moskov's *As You Desire Me* (*Come tu mi vuoi*, 1930) at the National Theatre (premiered on 10 October 2014).

The best productions of Pirandello's dramatic works staged here during the nine decades since their earliest interpretation of 1926 have conducted, in different manners and lines, a debate about a major problem addressed in the plays, that of the mask and the face, eliciting their rich potential both for a literary philosophical theatre and theatre as a play of images.

### THE DOMESTIC-FOREIGN PROBLEM IN BULGARIAN THEATRE BETWEEN THE LIBERATION AND WORLD WAR ONE. FREEDOM FOR DOMESTIC TO ADOPT FOREIGN

*Romeo Popiliev*

The paper deals with the Domestic and Foreign in Bulgarian theatre between the Liberation and World War One, as placed in historical and cultural contexts. The national Bulgarian theatre has been an integral part of constituting and expanding the political, institutional and cultural arrangement of the state, where the process of Own-Other, of Domestic-Foreign is in a state of permanent instability and pre-positioning. It was a difficult period of transition from an amateurish to a professional status of theatre, as well as of a modern organisation unthinkable without the director. That period was also transitional in terms of expanding Bulgaria's repertoire as well as of growth of Bulgarian drama with the latter's efforts to adopt foreign and modern experience. With the three most prominent representatives of Bulgarian drama, A. Strashimirov, P. Y. Todorov and P. Yavorov, the clash between Domestic and Foreign was reduced, interiorised and complicated as Own/Other. These authors had, to a certain extent, self-confidence, bravery and in no small measure the capacity to adopt the Other, to which they

were wide open and strip the Foreign of its frightening power. Expectedly, their dramatic works had only a qualified success on stage at least at the time of their earliest stagings. Fear, oppression, impossibility to bear freedom, tolerance and hope too became an interior problem. Stable mindsets and mythologems were unsettled, views broadened along with growing dissatisfaction; a feeling of general insecurity and uncertainty grew, generating, in its turn, inner fears.

### THEATRE ART & EDUCATION IN CRISIS. PERSPECTIVES

*Joanna Spassova-Dikova*

The research outlines some recent trends and opportunities for education related to theatre art in schools and universities in Bulgaria in the context of not so much specialized academic education in theatre art as in the general educational aspects of studying and mastering certain skills through theatrical art.

Special attention is paid to the relationship between theatre and education, with an emphasis on the concept of "theatre in education" as an innovative, modern way of using theatrical art for learning purposes in schools and universities.

Opportunities are given for activities in schools and workshops to adequately familiarize students with the history and basic principles of creativity in arts, in particular in the theatre, as well as to develop certain skills, creative thinking, attitude towards art, building of new audiences and value systems.

It is noted that in our higher education institutions efforts are being made for a more comprehensive training and upgrading of the students' knowledge, related to the enhancement of their general culture, communication skills, teamwork, mastering the new technologies in order to increase creativity and competitiveness.

It is emphasized that today education in schools, universities and academies of arts is inseparable from the development of new technologies.

An important conclusion is that there is a need to develop a special arts education strategy and, in particular, a "theatre in education" program at national level as an opportunity to break out of the recent crisis in education.

### STAGE AND SCREEN: EARLY PRODUCTIONS AND ANALYSES

*Iosif Astrukov*

The earliest experiments of screenings onstage have begun since the advent of the cinematograph, continuing through different periods of art, the developing of technologies and the cinema language. With the first interactions between cinema and theatre, critics have taken to analysing the new productions in an attempt to realise whether or not this would develop as a whole new art or just a combination of them both; is there a risk of destroying theatre in general or is it just a temporary phenomena. Gradually, with the development of technologies, new levels of interactions with live performances were reached, while theatre radically changed at the same time. They both shift to many directions, continuing to mix their expressions and adopting the new technologies such as television, video systems, satellite live streaming, etc. Most of the principles we witness now in the new digital multimedia performances, have been developed at a very early stage, based, of course, on the analogue devices. The paper follows historically the variety of combinations of stage and screen works throughout the years, reaching the digital era, giving also different analyses of such mixed productions.

### BALLOONS, KITES AND LETTERS (FOLLOWING THE TRACKS OF A BULGARIAN POSTER OF A FRENCH-CHINESE FILM)

*Andronika Martonova, Evelina Hein*

The Cinema Poster Fund of the Bulgarian National Film Archive (BNFA) has very interesting holdings for research. The biggest hoard of artefacts is from the socialist era. It keeps many unknowns and 'tells' new facts about the development of the art of film posters in Bulgaria, shedding light on film distribution in this country.

Poster and film are popular arts largely connected to each other. The paper is focused on a single poster, advertising the French-Chinese children's movie *A Letter from the End of the World*. Actually, this is the Bulgarian title of the co-production. The original one is *Le Cerf-volant du bout du*

*monde* / Chinese 风筝 / or *The Magic of the Kite*, 1958, 82; color). This was the first ever Chinese-French film co-operation, directed by Roger Pigaut and Wang Jiayi's (王家乙), France having the major financial participation. For the purposes of the study, an interdisciplinary toolkit of film studies and Chinese studies is applied, merged with the case studies method. The paper seeks to answer some of the questions that we are concerned with: What was behind this co-production and how did it happen to come to Bulgaria? How was China presented to European children's audiences, and to Bulgarian, in particular, in the relevant historical period? What was the reception of the film in different countries: China, France, and Bulgaria? What were the contexts of its making and what precisely was its cinematic destiny. How was Chinese cultural identity articulated through the language of cinema? Did the film's title blaze a trail in the history of the art of motion pictures?

### THEATRE, CINEMA AND THE ORIGIN OF NONLINEAR NARRATIVE

*Elitza Gotzeva*

The paper seeks to prove that theatre and cinema are interconnected not only on a thematic level, but also structurally. Different cultural trends that have shaped literature and theatre in their development ever since the Antiquity have paved and inspired the way of nonlinear art cinema. Starting from Aristotle's *Poetics* on down to classical to romantic to symbolist to modern avant-garde, the manner of presenting the plot of a story ramps up and transforms the nonlinear narrative into a whole new way of thinking, feeling and presenting artist's point of view on screen. All this was possible because of centuries of inherited cultural tradition and experience stored away in the subconscious mind of European artists/filmmakers.

### BULGARIAN OMNIBUS FILMS

*Petia Alexandrova*

*Omnibus* films are not a strong concept; they would more often than not intertwine with anthology film, package film, portmanteau film, revue films, compilation films, episodic

cinema. Omnibus films bring together the contributions of two or more filmmakers, they are made up of short episodes, usually linked to each other just by a theme, place, event, idea, subject, person. The different episodes are shot by different directors. According to the researcher David Diffrient, omnibus films nowadays are international co-productions, produced and distributed in a different way, changing the perception of authorship. In Bulgarian practice, such a feature omnibus film is only *Generation: Lost & Found*, and animation film omnibus, *Father*. Kamen Kalev participated in the international project *The Bridges of Sarajevo* only as a director, without Bulgarian co-production. Without foreign participation, but on a similar basis as omnibus films, the documentary episodes *15*, animation *Mark and Verse* (one and two), and the anthology feature film *8'19* were made.

#### **AUDIENCES AS THE SUBJECT OF FILM COMMUNICATION**

*Alexander Donev*

Various empirical historical studies on audiences have a significant contribution to the understanding of contemporary audiences. A major find achieved in such a way, is the realisation that spectators, unlike critics, do not approach a film work statically, but through play, taking what they like and ignoring what fails to intrigue them. A radical line in re-thinking film stems from cultural theory's interest in everyday life. These processes are closely related to Pierre Bourdieu's idea that contemporary film is a field of cultural production, where the division between classes shows itself. According to the French sociologist, *'popular taste... performs a systematic reduction of the things of art to the things of life'*. In this sense, film audience's choices could hardly be under-

stood without referring to contemporary consumerism theories. A typical conclusion of the latter is the shaping of a new culture of consumption which relates not only to the emergence of a new world of consumer goods, but also to launching a whole new series of popular entertainment. The problems is further complicated by the inadequate view of the activities related to watching TV or movies. Film and TV critics, searching to classify these activities negatively, would more often than not define them as a form of consumerism. This comes from the fundamental confusion between two moments: that of purchase and the one of appropriation. The distinction between them suggests that it is hardly possible to achieve direct, absolute and unambiguous control over consummation. Or to put it briefly, even encouraging people to buy a ticket for a certain movie does not necessarily mean making them like it or perceive it in this or that way.

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