

ПРОБЛЕМИ НА ИЗКУСТВОТО

ТРИМЕСЕЧНО СПИСАНИЕ ЗА ТЕОРИЯ, ИСТОРИЯ И КРИТИКА НА ИЗКУСТВОТО

ART STUDIES QUARTERLY

3

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

ГОДИНА 54-та 2021



СЪДЪРЖАНИЕ

Ваня Лозанова. Античната драма в новогръцкия театър (втората половина на XIX – 30-те години на XX в.).....	3
Камелия Николова. Театърът на Явор Гърдев и текстът за театър	14
Николай Йорданов. „Вампир” – стихииите на разрушението	22
Петър Денчев. „Музика от Шатровец” на Константин Илиев – пътят на пиесата през три пространства	27
Зорница Каменова. Границите на драматичния и кукления театър в режисурата на Веселка Кунчева	31
Венета Дойчева. „Албена” от Йордан Йовков – думи и отзвучавания	37
Йоана Спасова-Дикова. Актьорската игра в първите постановки на български пиеси между двете световни войни	41
Албена Тагарева. Поетичната вълна в драматургията и нейният сценичен образ в представленията на 60-те години на XX век	48
Янита Кирова. „Смешната лечебница на д-р Куку и д-р Пипи”: медицинската клоунада в България	55
РЕЗЮМЕТА	63

CONTENTS

Vanya Lozanova-Stancheva. The Ancient Drama on the Stage of the New Greek theatre (The Second Half of the 19 th – 30s of the 20 th Century)	3
Kamelia Nikolova. Javor Gardev’s Theatre and Theatre Text	14
Nikolay Yordanov. <i>The Vampire</i> : The Elements of Destruction	22
Peter Denchev. Konstantin Iliev’s <i>Music from Shatrovets</i> : A Play Spanning Three Spaces	27
Zornitsa Kamenova. Boundaries of Drama and Puppet Theatres in director Veselka Kuncheva’s Productions.....	31
Veneta Doicheva. Yordan Yovkov’s <i>Albena</i> : Words and Reverberations.....	37
Joanna Spassova-Dikova. Acting in the First Performances of Bulgarian Plays between the Two World Wars	41
Albena Tagareva. The Poetic Wave in Bulgarian Playwriting and its Scenic Image in the 1960s Productions.....	48
Yanita Kirova. „The Funny Clinic of Dr. Coocoo and Dr. Pippi”: medical clowning in Bulgaria	55
SUMMARIES.....	63



SUMMARIES

THE ANCIENT DRAMA ON THE STAGE OF THE NEW GREEK THEATRE (THE SECOND HALF OF THE 19TH – 30S OF THE 20TH CENTURY)

Vanya Lozanova-Stancheva

The genesis of modern Greek national identity: At a first level of analysis, the topic is placed in the context of the genesis of the modern Greek national identity along the axis of Hellenism, dominated by the intellectual influences of factors external to the Greek nation. The first attempts to stage an ancient Greek drama and mainly a tragedy are related to the beginnings of the formation of national consciousness by returning to the cultural heritage of the ancestors. In the context of the formation of the independent Greek nation, interest in ancient dramas increased and they began to be presented more and more often, burdened with the linguistic and ideological debates of the time. In the same context is posed the problem caused by the specific interests and artistic tastes of the Greek theatrical audience and its ascending to the processes of spiritual Revival preferences.

The ancient Greek Theatre as a function of the cultural policy of the Greek state towards the classical heritage. At a second level of analysis, which is a kind of continuation of the first, the phases of imposing the ancient Greek theatre as a function of the cultural policy of the Greek state towards the classical heritage are

traced. The focus is on the interpretation of the dramaturgy of the ancient classical authors on an open stage in the authentic context of the ancient amphitheatres: the theatre of Dionysus Eleutheros under the Acropolis, the Odeon of Herodes Atticus, the amphitheater in the sanctuary of Apollo at Delphi with a strong emphasis on the two Delphic festivals in 1927 and 1930. Thus, in the time horizon of the 19th – beginning of the 20th century, two relatively parallel tendencies can be perceived in the stage models and interpretations of the ancient Greek dramatic works, in which the linguistic and ideological debates of the time are reflected. The first relatively earlier tendency is characterized by a philological approach to ancient drama as a text requiring “a correct” interpretation based on archaic grammatical and syntactic rules. From the 19th century onwards began the professional theatrical approach to the ancient dramatic text, which placed the new Greek scene in the context of the prevailing modern trends of European perspectives.

JAVOR GARDEV'S THEATRE AND THEATRE TEXT

Kamelia Nikolova

This article deals with Javor Gardev's theatre aesthetic and the role of dramatic text in it. The director is a leading figure in contemporary Bulgarian theatre landscape.

Among the main characteristics of his bold, strongly focused on the present-day society's burning issues theatre is his special approach to the literary material and its presence in creating a performance. Javor Gardev still retains his interest in extreme, from the vantage point of the addressed problems and the language used, modern classical and post-modern dramatic texts, declared in his earliest productions, broadening it to include contemporary authors and becoming a consistent discoverer of a new dramaturgy.

In Javor Gardev's directorial strategy clear preference is given to a direct onstage exposition of the chosen theme of the dramatic work primarily through its impactful visual representation in the imagery of the space solution. The key role of the stage space has become the hallmark of his theatre.

The paper traces the transformations of the complicated symbiosis between the dramatic text and the visual image of the performance over the last three decades (from Javor Gardev's debut productions of the first half of the 1990s to the present day) in some of his emblematic works such as *Bastard* based on King John by Shakespeare and Friedrich Dürrenmatt and *Adso of Montier-en-Der* (2000); Martin McDonagh's *The Pillowman* (2004); *Caligula* by Albert Camus (2009); Shakespeare's *Hamlet* (2012); *The Observers. A Hypothesis of the Hereafter* by Konstantin Iliev (2015)

and Portrayals of the Unknown based on his own text (2021).

THE VAMPIRE: THE ELEMENTS OF DESTRUCTION *Nikolay Yordanov*

In 2021, the 120th anniversary was marked since the drama *The Vampire* was composed by Anton Strashimirov. It has been a permanent fixture on the bills of Bulgarian theatres ever since then, becoming an integral part of the classics of Bulgarian playwriting. This analysis of *The Vampire* seeks to find the universal dimensions to Strashimirov's text that has been traditionally put on as a domestic, folk or social drama. Still, it was the first Bulgarian play delving into the depths of the subconscious. This is why it can be safely said that it belongs to modern Bulgarian drama together with the plays by P. Todorov and P. Yavorov.

The character of the vampire is of a romantic origin, belonging not to the symbolic type of the modern project of the world order. Still, very much like *Masons* by Petko Todorov it calls for an allegorical reading: the vampire is man's subconscious compulsion to destruct. Could *The Vampire* be successfully staged nowadays referring solely to the patriarchal morality and the social mores of bygone times? Starting from the poetics of drama, we should see that this text is like a well leading to remote cultural layers of the life of Balkan people, and perhaps to the entire Mediterranean littoral too, as well as to the primordial elements in man, when the compulsion to destruct gains the upper hand over the instinct for continuing the life cycle.

KONSTANTIN ILIEV'S MUSIC FROM SHATROVETS: A PLAY SPANNING THREE SPACES *Peter Denchev*

This article deals with the stagings of Bulgarian playwright Konstantin Iliev's *Music from Shatrovets* in the light of three significant productions, characterised by a particular focus on the space of the performance, by Luben Groiss, Nikolay Lutskanov

and Stoian Kambarev with set designers Georgi Nozharov, Georgi Ivanov and Violeta Radkova respectively, presented at Blagoevgrad Drama Theatre (BDT) (1973); Popular Stage Theatre (PST), Sofia (now Bulgarian Army Theatre (BAT) (1979) and Ruse Drama Theatre (RDT) (1989). The author's interest focuses on how the image of the space, based on the dramaturgy, has been transposed into the three productions. Konstantin Iliev's play is a dramatic work with a language in its own right, which is especially attractive and at the same time curious as a mechanism of playwriting. The spaces of all three productions are similar in terms of spirit and intention, yet different and created by different subjective individualities and this is the reason why the focus is put on the tandem work of director /set designer pairs.

BOUNDARIES OF DRAMA AND PUPPET THEATRES IN DIRECTOR VESELKA KUNCHEVA'S PRODUCTIONS *Zornitsa Kamenova*

This article deals with Veselka Kuncheva, one of the most prominent directors in Bulgaria's current theatre landscape. Her directing arouses interest owing to her curious approach to performance's components dramaturgy/stagecraft/reception, ingeniously blending drama and puppet theatre. Her productions are prevalently for adults, still there are for children too.

Though she studied puppetry and directing for puppet theatre, even her earliest productions: her graduation rendering of E.T. A. Hoffmann's *Little Zaches Called Cinnabar* (2001), *Pinocchio: Unsuitable for Children* (2006) and *The Grand Quixoting* (2008) showed pursuits of hybrid genre forms and exploring the opportunities for interplay between drama and puppet theatres. These trends are considered in her next productions as a director: *Building in* (2012), *I, Sisyphus* (2013), *Fear* (2014), *Along the Edge of the Sky* (2011), *The Queen of Spades* (2015), *The Last Temptation of Christ* (2016). The focus is put on how a myth, legend, tale, contemporary theme or a literary work is

theatricalised. The director is the co-author of the adaptations or texts that are further developed in the process of working with the actors and character building. She relies on scenographer Marieta Golomehova for the overall solutions to her productions and their tandem has staged a number of projects in Bulgaria, Serbia, Bosnia and Herzegovina, Montenegro, Poland, Slovakia, Hungary, France, Ukraine.

YORDAN YOVKOV'S ALBENA: WORDS AND REVERBERATIONS *Veneta Doicheva*

The article comments on Yordan Yovkov's play *Albena* in one aspect: with respect to sensibility, especially focusing on the artistic devices used to include and achieve sound sensibility in the general dramatic life. The point of reference of this exposition is Yovkov's personal understanding of language as an artistic device. Highlighted are the comparisons he made between the living colloquial and literary languages, underscoring his striving to use language as a medium, maximally close to the natural environment of its usage. Attention is paid to the relationship between music and language, where musicality in Yovkov's understanding is innate to a genuine literary work. Underscored are his auto-poetic requirements for the art of storytelling and observation is made that the strategy of the author's abstracting himself makes it similar to dramatic works.

On the basis of these observations the specifics of the language of *Albena* are commented from the viewpoint of the observed literary norm and the fitted in east-Bulgarian vernacular. The example of two characters and their linguistic expression is used to observe the applied by Yovkov technique of individualisation, based on lexical and syntactic repetitions, defined as 'refrainness'. It is noted that starting from a concrete linguistic point, with this move Yovkov achieves consolidation of themes and transforms the dialogue into revealing an authentic existential experience. Suggested are perspectives of theatrics shown through these specifics.

ACTING IN THE FIRST PERFORMANCES OF BULGARIAN PLAYS BETWEEN THE TWO WORLD WARS

Joanna Spassova-Dikova

The text is part of a larger research which pertains to the study of the problems of acting in national dramaturgy during the 20th century in Bulgaria. The main focus is on the first performances of Bulgarian plays on the stage of the National Theatre in Sofia between the two world wars. A special accent is put on the already established as classical dramas of St. L. Kostov, Y. Yovkov, R. Stoyanov, G. Raichev and others. Although Bulgarian drama of that period was in a way domestic and petty bourgeois the actors created some of their best characters in national plays. According to the preserved evidences the first stage interpretations of *Golemanov*, *Albena*, *Boryana*, *Masters*, *Deer's Kingdom* left a lasting imprint into the minds of the audience with the actor's incarnations into the images as a result of the meeting between performers and the audience within the overall theatrical process. The national drama, written "on the backs of the actors", provided many opportunities to contemporaries for empathy and unforgettable moments.

THE POETIC WAVE IN BULGARIAN PLAYWRITING AND ITS SCENIC IMAGE IN THE 1960S PRODUCTIONS

Albena Tagareva

This article traces some of the scenographic strategies adopted by Bulgarian theatre with the coming and establishing of the new principles of dramaturgy, the so-called poetic drama at the turn of the 1960s. Owing to the changes in the political and social atmosphere following the Plenary Meeting of the

Bulgarian Communist Party in April 1956, stronger European influences became possible in Bulgarian arts, and directors, playwrights and scenographers made their first attempts to challenge the status quo of the dogmatic Socialist Realism. The initial efforts to make this change happen were witnessed in the visual aspect of the theatrical performance as early as Stalin's death in 1953. The servile critics, however, who insisted on solutions true to the respective historical period, resisted the new approaches to the classics of playwriting. Poetic drama proved to be an avenue for legitimising the conventional scenic environment.

Emblematic of that period plays such as *Every Autumn Evening* by Ivan Peichev, *When Roses Dance* by Valeri Petrov and *It's a Small World* by Ivan Radoev, where the individual rather than the co-workers is central to the action, and their productions are analysed. The variety of dramaturgical strategies applied by the authors compelled directors and scenographers to take new production approaches and innovative visual solutions, by means of which the image of Socialist Realism was changed on-stage. The dramatic unities were not observed. Directors and scenographers opted for the visual representation of retrospections, monologic narratives, brought forth by the character's troubled inner world, which necessitated a new or rather already forgotten stage expression. The best part of the innovations were well known principles, with which the theatre reformers of the early twentieth century experimented, successfully used by the 1920s and 1930s theatre avant-garde first and foremost in productions of classics. The 'innovative' in this case is treated in the context of the official aesthetic of the dogmatic Socialist Realism that dominated until then and ought to be rethought so that the form to fit in the borders even

though already blurred of the method, steering clear of formalism.

„THE FUNNY CLINIC OF DR. COOCOO AND DR. PIPPI“: MEDICAL CLOWNING IN BULGARIA

Yanita Kirova

The idea of medical clowning is one of the main concepts of therapeutic theatre in the world, aimed at hospitalized patients in hospitals. Since the beginning of the 20th century, it has been at the center of trials of some Bulgarian actors. The profile of medical clowning in pediatric departments in Bulgaria from 2009 to the early 1920s of the 21st century is mainly set out by several leading personalities. These are the actors Nikolay Nikolaev and Marin Nedelchev from the "Clinic of Laughter and Psychotherapy in the Pirogov Hospital" and their followers - the actresses-mimes Yanita Kirova and Iva Lapatova, who created the "The Funny Clinic of Dr. Coocoo and Dr. Pippi", as well as the actors Toni Ugrinski, Dimitar Gorchev and Nelly Radeva, working in the association "Doctor Placebo". The article focuses on the specifics of medical clowning and the effect of its use. Medical clowning has the ability to make the atmosphere of the hospital more favorable and present it in the eyes of children as less scary and unpleasant place. When a clown crosses the threshold of a hospital room, the place changes and is charged with opportunity. Providing successful models for use in practice is also an important element in the overall establishment of the clown's role as a therapist in children's departments. Despite the positive picture, there are also a number of problems associated with the creation of medical clowning in Bulgaria, to overcome which it is necessary to look for solutions.

АВТОРИТЕ В БРОЯ

Проф. д. изк. **Ваня Лозанова-Станчева**, историк, филолог и изкуствовед, Институт за балканистика с център по тракология – Българска академия на науките, lozanova_vanya@yahoo.com
Prof. **Vanya Lozanova-Stancheva**, DSc, historian, philologist and art historian, Institute of Balkan Studies and Centre of Thracology – Bulgarian Academy of Sciences

Проф. д. изк. **Камелия Николова**, театровед, Институт за изследване на изкуствата – Българска академия на науките; НАТФИЗ „Кръстьо Сарафов“, kamelian@hotmail.com
Prof. **Kamelia Nikolova**, DSc, theatre studies, Institute of Art Studies – Bulgarian Academy of Sciences; NATFA „Krstyo Sarafov”

Проф. д. изк. **Николай Йорданов**, театровед, Институт за изследване на изкуствата – Българска академия на науките, nikiyordanov@abv.bg
Prof. **Nikolay Iordanov**, DSc, theatre studies, Institute of Art Studies – Bulgarian Academy of Sciences

Петър Денчев, режисьор, докторант, Институт за изследване на изкуствата – Българска академия на науките, peterdentchev@gmail.com
Peter Denchev, director, PhD student, Institute of Art Studies – Bulgarian Academy of Sciences

Д-р **Зорница Каменова**, театровед, Институт за изследване на изкуствата – Българска академия на науките, zornitsa_kt@yahoo.com
Zornitsa Kamenova, PhD, theatre studies, Institute of Art Studies – Bulgarian Academy of Sciences

Проф. д-р **Венета Дойчева**, театровед, Национална академия за театрално и филмово изкуство „Кръстьо Сарафов”, veneta.doytcheva@gmail.com
Prof. **Veneta Doicheva**, PhD, theatre studies, NATFA „Krstyo Sarafov”

проф. д-р **Йоана Спасова-Дикова**, театровед, Институт за изследване на изкуствата – Българска академия на науките, joanasd@yahoo.co.uk
Prof. **Joanna Spassova-Dikova**, theatre studies, PhD, Institute of Art Studies – Bulgarian Academy of Sciences

Гл. ас. д-р **Албена Тагарева**, театровед, Институт за изследване на изкуствата – Българска академия на науките, albena.tagareva@gmail.com
Asst. Prof. **Albena Tagareva**, PhD, theatre studies, Institute of Art Studies – Bulgarian Academy of Sciences

Янита Кирова, докторант, Институт по балканистика с център по тракология – Българска академия на науките, kirovayanita@gmail.com
Yanita Kirova, PhD student, Institute of Balkan Studies and Centre of Thracology – Bulgarian Academy of Sciences