

ПРОБЛЕМИ НА ИЗКУСТВОТО

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I корица

Anri Koulev, фрагменти от работната книга на филма Имало една война, 2019

First cover

Anri Koulev, Once Upon a War' story board, fragments, 2019

IV корица

Островът на сините птици, реж. Кр. Грозева и П. Вълчанов, 2019

Back cover

The Blue Bird Island, dir. K. Grozeva and P. Valchanov, 2019

SUMMARIES

COCTEAU'S 'ORPHISM': ORPHEUS, 1950

Vanya Lozanova-Stancheva

The article seeks to analyse Jean Cocteau's Orpheus (Orphée, 1950), the second film of his Orphic Trilogy: The Blood of a Poet (Le Sang d'un Poète, 1930); Orpheus (Orphée, 1950) and The Testament of Orpheus (Le Testament d'Orphée, 1959), featuring a mystical character, clearly associated and synonymous with himself. The work addresses the sources of his 'Orphic' inspiration and artistic challenges at several levels.

At the first level, the genesis of his dramatic work, associated with the mythology of ancient tragedy and concentrated between the 1920s and 1930s, is traced. Reverting to ancient myths in the field of drama in Europe became particularly tangible in the 1920s, explained by critics as a kind of reaction to the existential problems caused by WWI and its aftermath. Cocteau's approach to ancient tragedy sought to reduce its ancient dimensions, to modernise Antiquity by demythologising it and to decrease its high values to the mainstream.

After Antiquity, Orphism resurfaced in at least three major stages in the development of the European civilization, on the traditions of which Cocteau drew his images, symbols and notions. The first significant to the peculiar interpolation of Orphic ideas into the Modern World period was the one during the Renaissance with Florence and the figure of Marsilio Ficino as its spiritual epicentre. The image of Orpheus and his works were of particular importance to those Renaissance thinkers who sought to bring Christianity into line with ancient classical traditions.

Orpheus became once again a significant figure to German and French Romantic poets. The next significant period of the 'resurrection' of Orphism came with the French fin de siècle, when Symbolist poets and artists turned to the tradition of Orphism, set between the Platonism of the Renaissance and modernist interpretations, mainly in the ideas of Stéphane Mallarmé, Rainer Maria Rilke, etc., about Orphism as art for art's sake dematerialising reality. The new 'Orphic religion' of Cocteau was neither a figment of his imagination nor a result of random and unsystematic eccentric experiments, nor of mechanical borrowing and superficial imitation. This concept broke with the literary tradition of the ancient mythological narrative of Orpheus and Eurydice through the prism of modernism to give rise to a remarkable avant-garde experiment. With all the multiplicity of sources of 'orphic' inspiration over time and authority, Jean Cocteau was doomed to create his own, personal mythology, focused rather on himself. Orpheus is the ideal matrix for exploring the poet in his relations with love and death, as is the mirror for the nature of artistic creativity, respectively poetry, reflecting reality in an ideal, intangible image.

BONG JOON-HO OSCAR-WINNING PARASITE

Andronika Mărtonova

The Korean film Parasite by Bong Joon-ho took an unprecedented haul of four Oscars in 2020. To some, this triumph came as a surprise, and to others it was a long-awaited event. The success of the movie was a result of the Republic of Korea's comprehensive policy towards reforming the national film industry, but also of skilful dialoguing with the American market and established cinematic models. Bong Joon-ho is among the leading mainstream directors in the Asian country. His style is noted for masterly blending a number of genre principles with their leading elements combining comedy, action and social drama. The specifics of hybridism of the comic in the bosom of Korean film culture are also highlighted. The study makes an impartial analysis of the strengths and weaknesses of Parasite, placing the work not only within the contexts of Bong's filmography, but also in relation to the significance of other renowned Korean directors. Aspects of the communication between his previous works and the Hollywood system, the American market and the practice to turn successful feature films into TV shows are also traced.

BORIS HRISTOV'S POETIC WORLD IN ANRI KOULEV'S DOCUMENTARIES AND ANIMATIONS

Nevelina Popova

The article deals with the teamwork of many years between poet/writer Boris Hristov and director/artist Anri Koulev. The interdependence, transformations and variants of reoccurring images and motifs from the poems in their animated and documentary films are considered. The article promotes the view that when a screenplay is based on a poem, the work on a film is a never-ending dialogue between two imageries, blending insights and insoluble questions, building personal paths and fateful gestures in each new work. The study focuses on translating verses into cinematic poetry in all its components. This article focuses on their teamwork on animations and documentaries. The animated films The Ship (1980) and The Gorgon (1994) and the documentaries The Veda Slovena Mystery (2012) and The Book of Silence (2015) are particularised.

The poetic prototypes are translated and presented onscreen in three groups. The first one includes the metaphors that seem to have been directly translated onscreen with their existential material concreteness. They customarily preserve their metaphoricity and symbolism. This approach prevails in The Ship, an animated interpretation of the poem of the same name, preserving the effect and the wholeness of the original plot. The cinematic images of the second group are more

freely variable, developing motifs typical of a certain literary original in a new context, organising them in new plot fragments that become an integral part of a new plot. This approach has been fully realised in The Book of Silence. Such motifs typical of Boris Hristov's poetry book of poems as the words-silence, the end of the world-second coming, bearing the cross, watery doom-the Flood, mother's arms-grief, creativity-service relationships are readable behind the recognisable cinematic images in Anri Koulev's films. The characters of Boris Hristov's poetic world migrating from book to book and film to film: poet, musicians and the conductor of the orchestra, the loner, the uniformed power that be, fish and woman fall into the third group. These occur in each film even if the film is not an adaptation of a particular poem or book, but a screenplay by the poet (The Veda Slovena Mystery, doc.; The Gorgon, animated).

SPECIFICS OF BUILDING CINEMATIC NARRATIVES IN CHILDREN'S FILMS

Radostina Neykova

Contemporary children deem the digital boom to be something normal and even indispensable to a cinematic work, rather than a fantastic thing. They expect to find the key to spectacular film action in the vision of a story, rather than in its narrative. Children perceive the incredibility of a story both through the direct fantastic fairytale vision and the reshuffling of different scenes of a story in the process of editing. Thus a new idea of space and time is generated. Irregardless, however, of the narrative, characters and movement in space-time, the vision and plots intended for children's audiences can be grouped in two main directions: sociological and psycho-analytical. The former analyses mainly the relationship between the built on the screen fantastic, fairy-like and the actual realities. The latter focuses mainly on the filmic reality-spectator relationship.

MAKING THE FEATURE FILM TIME OF VIOLENCE IN THE CONTEXT OF THE COERCIVE NAME-CHANGE CAMPAIGN

Deyan Statulov

This paper presents an aspect of the propagandistic practices in the state cultural policy, viz. the making and use of the feature film Time of Violence as a tool for manipulating public opinion in the coercive name-change campaign of the mid-1980s in Bulgaria. This campaign was a policy of assimilation of Bulgaria's ethnic Turks. The coercive name-change campaign initiated by the communist authorities was called a 'revival process' in 1985. The author considers chronologically all the stages in the making of the film, going as far back in time as when Anton Donchev wrote his novel Time of Violence. The context of the

novelisation, director's choice, the concomitant production processes are gradually traced and analysed. The paper makes an attempt to comment the reviews and the film's impact on the social and cultural life in this country and how the released film was used by the government for propagandist purposes.

ARE THE LATEST TV SHOWS MIRRORING SOCIETY?

Iosif Astrukov

In a decade or so alone, TV shows as a genre have changed drastically, becoming central to popularity with audiences. The reasons for this are numerous and miscellaneous, both economic and social. Looking several decades back, the best formats until around the early 2000 were the so-called sitcoms, clearly associated with the television and all its specifics. Then, at the inception of the internet their onscreen existence was solely on television. After 2000, TV shows began to change appreciably both in form and in reference to perception. The earliest such series surprised with their vision, radically different from the then prevailing TV studio format, which until then was a priority of the expensive commercial films. Like films, TV shows were increasingly available online. Nowadays, television from a dominant media has become rather concomitant with TV shows. The internet viewability gave novel, once-unthinkable and game-changing dimensions to the industry. A TV show's life on the internet is significantly longer than that on television. Moreover, there is no such thing as primetime online. Once uploaded onto a streaming platform, a TV show can be watched countless times and reach a practically unlimited audience. And the very perception of the series is nonlinear: authors have lost control over how their works will be watched. Unlimited audiences and multivariant broadcasting attracted huge investment in the TV shows that have now become an output that literally floods us on a daily basis. Naturally, streaming platforms with paid memberships emerged that, in their turn, evolved into major producers of series (Netflix). Paradoxically, with all the mass popularity, the perception of the shows is strongly individualised. This is the second social direction, which I deem to be even more important than the economic one as it directly reflects on the society and each individual. Or perhaps it would be more accurate to say that the screen reflects the society? In contemporary dominated by estrangement society, series become an outlet and replacement for communication at the same time. That is what we will see looking at the prevailing TV shows in American mainstream, which serves as a global model. The emblematic *Westworld* series (2016-) that has recently gained huge popularity provides a good case study of the described trends.

COMPLEX TV DRAMA AND ITS CHARACTERS

Elitza Gotzeva

The article makes a historical and theoretical

overview of the "regular", "quality" and "complex" TV dramas of the television Golden Age from the 1950s until now. The author argues that the main difference between the three forms of TV drama is in their different commercial objectives for American broadcast and cable television. The "regular" TV drama is the one that served expanding interests and was created and produced to maximize audience size. In contrast, the "quality" and later the "complex" TV dramas were developed first to satisfy an increasing network interest in the commercial value of the audience and later, in response of the cable networks' need to offer more valuable content to a highly educated and financially sound public, contrasting to the values of the conventional, traditional American family-oriented broadcast TV.

In line with its content, the main protagonist of the "complex" TV drama becomes the antihero: the loner, the outsider, the intelligent, powerful, attractive gangster/gambler/outlaw, etc., obeying a personal code, but opposed to the long-established positive values of the society. Thus, using a challenging narrative, on one hand, the creators of "complex" TV dramas manipulate the public to feel sympathy for a morally conflicted protagonist, but on the other, to question the ground of his actions and eventually dislike him too. The author expresses the conviction that the creation of complex characters, their characterization, true character and dimensions, requires a deep knowledge of psychology, human nature and logic that the public is encouraged to explore. In conclusion, the author studies the difference between the concept of TV series and TV serials in the context of the present form of TV/multiplatform expression.

CONTEMPORARY ASOCIAL BULGARIAN DOCUMENTARY FILM

Alexander Donev

The article deals with the situation in contemporary Bulgarian documentary film that has arisen in the late 2010s. The author identifies a trend towards isolation from social problematics and the strongest antagonisms of the present-day reality as the most burning issue of the here and now. Film critics bear the main responsibility for this mushrooming trend, as they show insufficient social sensitivity. Generally, an essential part of the explanation lies, socio-psychologically, in the 'fatigue' of the changes and the lack of results they have expected. This situation became especially apparent following the twenty-fourth edition of Golden Rhyton Festival of Bulgarian Documentary and Animated Film held in December 2019. It can be safely said that for the first time in the last five decades of the history of Bulgarian film, feature films showed harsher social criticism and adequacy in representing the actual processes in society than documentaries. The latter relapsed into a number of style and genre reversions to the aesthetic typical of the Socialist Realism (devoid of conflict, false heroisation, idealisation of the 'glittering' historical past, etc.). Reac-

tivated were the long unused, but well-preserved reflexes of censorship and self-censorship. The conflicts in the perception of such documentaries as *Uncle Tony*, *Three Fools* and the *Secret Service* and *Long Live Bulgaria* are analysed. The selection procedures of Bulgarian National Film Center purposefully disregard such challengingly controversial screenplay submissions as *Kalin* and the *Jail Team*, *I See Red People/Je Vois Rouge*. The conclusion is categorical that contemporary Bulgarian documentary film is dominated by fear, playing it safe, reluctance to tread on delicate social and aesthetic ground.

SOCIETY AND 'WEIRDOS' IN BULGARIAN DOCUMENTARY FILM

Tamara Peshterska

An individual is a holder and idiosyncratic barometer of the moral and human values, which are the building blocks of the entire society. In the 1980s, a new trend emerged in Bulgarian documentary film. The films were no longer telling stories about 'heroes', setting an example for Socialism as it was, but telling the stories of the small fry, who by status were social outcasts. Morally though, it was the small fry, who really had great messages to convey. Back then film critics called them 'weirdos', 'oddballs', 'outcasts'. Paradoxically, such documentaries reappeared in the last decades. More and more Bulgarian documentary filmmakers take interest in the so-called outcasts. For what reason? How do the present and the then weirdos differ? Strikingly, the notionally named weirdos in the Socialist black-and-white documentaries seemed much more carefree and easy-going than those in the post-communist films, dramaturgically shot and narrated in a slightly different context. Though colour, these documentaries convey gloomier and more hopeless messages, weighing their dreams and values against those of the society.

OF THE SUBJECTIVE AND OBJECTIVE IN CONTEMPORARY BULGARIAN DOCUMENTARY FILM

Teodora Doncheva

Keeping the balance between the author's right to his/her own interpretation and the sense of proportion to authenticity in documentary films is central to documentarism. The article analyses this paradox (or conflict), seeking to find a balance between the objective fact and the author's subjective disposition (needed to turn the story of this very fact into a work of art). *A Saga of the Wasted Opportunities* (dir. Ralitzia Dimitrova, 2018) and *Pawn Sacrifice* (dir. Assen Vladimirov, 2018) provide good case studies illustrating a wrong and a good solution. The study traces what happens when solely the opinion of the author is given without expressing other possible viewpoints; when the story includes certain events, neglecting other. Historical documentary films enjoy huge popularity with audiences and that is the reason why they should be accurately and veraciously made.

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