

# ПРОБЛЕМИ НА ИЗКУСТВОТО

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**I корица**

*Антигона* от Жан Ануи, режисьор Иван Добчев, сценограф Станислав Памукчиев, Театър София, 2014, фотограф С. Варсано

**First cover**

*Jean Anouilh, Antigone*, directed by Ivan Dobchev, set designer Stanislav Pamukchiev, Theatre Sofia, 2014, photo S. Varsano

**IV корица**

*„В полите на Витоша“* от П.К. Яворов, режисьор Стайко Мурджев, сценограф Петя Буюкова, Драматичен театър, Сливен, 2020

**Back cover**

*At the food of Vitosha* by P.K. Javorov, directed by Stayko Murdjev, set designer Retya Boyukova, Sliven Drama Theatre, 2020

## SUMMARIES

### АРХИТЕКТУРА НА ТЕАТРАЛНОТО ПРЕЖИВЯВАНЕ. СЪТРУДНИЧЕСТВОТО МЕЖДУ ЙЕЖИ ГУРАВСКИ И ЙЕЖИ ГРОТОВСКИ

*Дариуш Косински*

Йежи Гуравски (1935) е прочут и преуспял полски архитект от Познан. Но в света на театъра, и то не само в Полша, е най-известен с пространствената революция, която извършва в периода 1960–1969 заедно с Йежи Гротовски в малката театрална лаборатория в Ополе, а по-късно във Вроцлав. Йежи Гуравски започва сътрудничеството си с Гротовски и трупата му “Театър на 13-те реда” през 1960 г. От постановката на „Шакунтала“ по древноиндийския поет Калидаса той проектира пространството на всички постановки на трупата, включително за такива световно-известни продукции като „Трагичната история на д-р Фауст“ по пиесата на Кристофър Марлоу (1963) и “Непреклонният принц” на Педро Калдерон, драматизация на Юлиуш Словацки (1965). Вдъхновен от постиженията и идеите на авангардни полски художници, той се стреми да създаде усещане за мултисензорно пространство у всекиго от публиката не само като зрител или слушател, но и като преживяващ театрално събитие на живо. С всяко следващо представление Гуравски разработва нови стратегии за усиление на перформативното въздействие на театъра. Така революцията, на която е съавтор, се извършва въз основа на коренна промяна в същината на театралното преживяване – от гледане на театрално представление в превръщане на зрителя в очевидец и участник в перформанс.

### BULGARIA'S THEATRE: FOCAL POINTS

*Kamelia Nikolova*

Briefly overviewing key turns in the thirteen centuries of Bulgaria's history: the Liberation from the Ottomans in 1878; full independence in 1908,

the country's involvement in both the First and Second World Wars and the political change following 1989, the article traces out how these events had a bearing both on the beginning of Bulgaria's theatre in the mid-nineteenth century and its ensuing development. A special emphasis in the study is placed on the periodisation of Bulgarian theatre and its interrelation with the national and socio-cultural contexts. In Bulgarian theatre's 160-year history, four main periods can be identified. The first of them began in 1856 with the earliest performances of amateur companies until the end of WW1. The interwar period (1918–1944), though short, was especially strong and vital to the establishing and modernisation of Bulgarian theatre arts. With the end of WW2, Bulgaria along with the rest of the CEE countries, was incorporated in the Eastern Bloc within the Soviet sphere of influence. The following 45 years, i.e. Bulgarian theatre's third period was complicated and contradictory inasmuch as theatre along with the rest of the arts was forced to become a communist propaganda machine. The last three decades before the fall of the Berlin Wall were the fourth period of the history of Bulgarian theatre continuing until the present.

Each of these four main periods of the development of Bulgaria's theatre practice is presented by the most significant aesthetic trends, persons and productions, tracing and analysing the defining aspects of the facilities and resources, infrastructure and cultural policies in the area of theatre.

### THE TANZIMAT AND THEATRE IN THE OTTOMAN EMPIRE. A BULGARIAN RETROSPECTIVE

*Nikolay Jordanov*

The study explores Bulgarian theatre of the National Revival period in the context of the nineteenth-century Ottoman Tanzimat reform project (1839–1876). With the end of the Crimean War and the Ottoman Reform Decree of 1856, known as hatt-ı hümayûn, the earliest theatri-

cal events held by Bulgarians were covered by the press. They coincided with the earliest performances of European type staged in Istanbul by Armenian companies that shortly after gave rise to the Turkish national theatre. Krustio Pishurka, Sava Dobroplodni, Dobri Voinikov, Konstantin Velichkov, Todor Peev, etc., the pioneers of Bulgarian theatre, all studied in Istanbul. The theatre in Gedikpaşa quarter hosted performances of plays by Konstantin Velichkov, Dobri Voinikov, etc. In the 1850s, 1860s and the 1870s theatre became part of the then fashionable among the majority of the Bulgarian society form of social etiquette, which presupposed socialisation and communication that went beyond closed family and professional communities. It was through theatrical performances that Bulgarian public discovered in the third quarter of the nineteenth century the act of representation a new actor on the historical scene, i.e. the emergent Balkan nation, was in needed of.

### THE JOURNEY TO TILSIT: IN PURSUIT OF A FILM MEDIUM

*Boris Minkov*

The article deals with the film adaptation of *Sunrise: A Song of Two Humans* (1927) by Friedrich Wilhelm Murnau, based on Hermann Sudermann's novel *Die Reise nach Tilsit* (The Journey to Tilsit, 1917). The study argues that, regardless of the significant changes in the screenplay and shifting a number of problematic focuses, Murnau's book-to-film adaptation responds with a flair for the novels contained in the book, reorienting towards consolidating the idea of urban space as a complex medium rather than translating the plot strands and the imagery in their entirety. In this context the film project transforms one type of narrative structures to another. Thus Murnau seeks to create an in-between space amid the urban simultaneous presence that would structurally correlate with the film medium, a medium placed between the other media. In the end, yet another adaptation of the same nov-

el is comparatively outlined in broad strokes, i.e. Veit Harlan's *Die Reise nach Tilsit* (The Journey to Tilsit, 1939). The film seeks to keep its storyline as closer to Sudermann's novel as possible, but translates instead the commonplaces of the belletristic ambiguity and the implicit phantasmagoric sides to the novel into an apodictic film language, which nonetheless is highly susceptible to ideological suggestion.

**PETKO Y. TODOROV'S DRAMA  
THE FAIRY**  
*Romeo Popiliev*

Petko Y. Todorov (1879-1916) was among the first Bulgarian writers and playwrights, who introduced mythological figures in both his idylls and dramas *The Fairy* and *The Dragon's Wedding*. Yet, he did much more than that. This article deals with *The Fairy* (1904), one of the earliest Bulgarian plays or maybe even the earliest owing to which we successfully fitted into the modern European playwrighting. In the opening, a brief overview is provided of the Bulgarian (Balkan, etc) mythological ideas of the fairies, who, with their various names, are among the most famous migrating figures in the world mythology. In fact, of the collective and traditional way of life of all Petko Todorov's characters individualists, Giurga The Fairy is undoubtedly the most collaborative and tolerant and the most resistant to and independent of it at the same time. Holidays and weekends make no difference to her: everything has to be done with easiness and feeling of happiness. The idea of the Fairy is to eliminate joy-work/youth-old age/holiday-workday/love-marriage oppositions, to blur the distinction between up and down (the mountain and the plain), between the individual and the community. Giurga The Fairy is the first free woman in Bulgarian literature, a specific replica of Ibsen's Nora. Giurga's free nonmaterial impulse breaks the mournful frame of *The Fairy's* storyline, which encloses the earthly life of shepherd Stilian, gradually sinking under the burden of the material, which seems quite symbolist. Important also is the organisational role of the rhythm for it is rhythm that supplements and shapes its meaning as is especially with the

plays by Maeterlinck and Chekhov. This play can be defined as 'a drama of mood' or 'of expectation', or 'of the everyday tragic' and Bulgarian playwrighting saw its new, modern development in it. The article depicts the fate befallen this play.

**SPACE AS A REALM OF  
RESISTANCE**  
*Peter Denchev*

The article focuses on the transformation of the aesthetic space in the oeuvres of directors Vili Tsankov, Leon Daniel and Metofi Andonov in collaboration with set designers Mihail Mihailov, Mladen Mladenov, Ivan Kirkov and Stefan Savov; the establishing of Socialist Realism in Bulgaria's theatre, its discrediting as a conceptual and aesthetic platform and the quests of directing and scenography in the field of space in the 1950s-1960s, when the first post-war generations came in. Some of them studied in Bulgaria and trained in the Soviet Union, and others were sent to study as close to the ideas of Socialist Realism as possible. That is the reason why it is interesting to trace, where possible, the historical perspectives of their public and aesthetic stances. Unlike other elements of a performance, space was a possible field of experiments as both criticism and censorial mechanisms were almost entirely concentrated on the text and acting. In this context, Bulgarian scenographers and directors of that period, though facing the challenge to work in an ideologically dogmatic environment, which was entirely partisan bias, still had a chance to diverge and move in the direction of their pursuits.

**PETER BROOK'S TRILOGY  
ABOUT THE HUMAN BRAIN**  
*Kalina Terzyiska*

After *Mahabharata* Brook was in a search of a contemporary theme that could move him but he rarely came across real situations or plays that went beyond the ordinary. He felt necessity to detach from the myths of the past, the historical themes and costumes and the worlds of imagination. Although he watched shows based on contemporary texts and believed

in contemporary plays Brook felt that due to some complicated social psychological reasons contemporary authors of novels and theatre plays were missing something. They were missing the great compassionate generosity that allowed the author to present entirely contradictory human beings. This kind of generosity had been characteristic for Shakespeare, Dostoyevski, Tolstoy, Dickens and Balzac. Each Shakespearean character had been according to Brook objectively alive, a real human being. Most of the authors fell into the trap of their own success and reproduce copies of themselves. The writer did not serve to hidden realities that he evoked but to his own point of view. Brook's attention was attracted by science as the new contemporary mythology as it researched the same eternal mysteries with a new symbolic language. The trilogy of Peter Brook about the human brain encompasses *The man who* (1993) based on the British neurologist Oliver Sacks (1933-2015) about his patients' clinical cases, *Je suis un phenomene* (1998) based on the book of the Russian neurologist Alexander Luria about Solomon Shereshevski and *The Valley of Astonishment* (2014), where Brook together with his actors researched synaesthesia – a physical condition where the impressions of a sense cause impression into another sense. These are the experiences of real people that see the world in a radically different way.

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