
DRAMATURGY AND CHANGES IN THE THEATER

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Abstract: The theater today knows many forms and uses different means and approaches to communicate with the contemporary viewer. The theatrical spectacle has so broadened its borders and boundaries that it gives us the opportunity to observe the scene of the combination and interaction of all kinds of arts presented in a new and different way, working in sync, the ultimate goal of which is the provocation, involvement and participation of the viewer / audience . In today's dynamic world, the theater is provoked to react more quickly to what is happening in society, not only with the themes it chooses, but also with the form and the language through which it presents them. The theatrical scene "incorporates" the inventions of the respective era as a means of developing their own language, scene and spectacle. Contemporary theater is in the process of achieving extreme freedom in terms of its choices - subject, text, expression, way of organizing the creative process, way of participation of the audience, director and actors, spaces, technologies, reality, etc. In total creative freedom, directed at innovation and experiment, there is one of the great challenges facing modern theater. The results are a variety of stage forms and expressions. This observation concerns drama. Modern theater is open to the treasury of literature, philosophy, arts-poetry, prose, drama, all visual arts. He freely draws from documentary and fictional. Uses all the possible acting techniques, established through the practices of theatrical systems of the directors' theater, dance, acrobatics and others. This freedom is a tremendous wealth and a challenge to entwine the borrowed into its own aesthetic world and meaningful context. Contemporary theater has won the right to tell, traveling through time and space. The theater is more and more sharing, personal confession, memories. The performance is more and more rare, it is just a stage reading of the play, the drama. It is built on the text, and the text is a very broad term, it is also non-dramatic text. Long ago it is not only the play of one or another author. The dramaturgical language and the functions of the monologue, the dialogue and the trailer are transformed into the free expression of the text. The themes that are being played out are seen in the everyday, in the differences, in the violence. These performances affect the senses, provoke the emotional world and thinking. We are seeing a process of constant rethinking and pulling away from it .The director's function goes through an individual creative reading of a text or theme and over-interpretations to collaborative work, a theater of high technology, a theater without actors, etc. Interdisciplinarity, the introduction of more digital elements, the blending of arts and genres will continue to be a way of building innovative forms. The importance of the collaborative process is associated with the freedom of self-expression. The choice of modern texts, the interpretation of the classical ones, does not mean the abandonment of the past, on the contrary, but the modernization and transformation of this past. Theater is the conduit of communication. This dialogue takes us beyond our comfort zone and at the same time offers us the opportunity to meet with ourselves personally and without roles.

Keywords: theater, the artist, the director, dramaturgy, theater changes, audience

1. INTRODUCTION

The topic of the report, which reflects the dramatic tendencies in the modern theater, is interesting with the challenge of possible expansion of the term "dramaturgy" and the changes in the theatrical art. Dramaturgy today covers not only the written texts about theater, so-called plays, but also the adaptations of the stage, collages, performances, improvisations, dance miniatures, as well as the dramas born during the creation of the performances themselves. The cultural situation in which we live, and the theater practice itself, offer us a mosaic of various types of play, as well as various ways for their realization on stage. The theater requires constant adaptation both to the constantly changing tastes of the audience and to the constant impulse and striving to discover and reach new dimensions, heights, methodologies, systems, language and spaces. The theater today does not just speak, play or interpret theater plays, but it also becomes a generator of new dramatic ideas and approaches. The theater today seeks a gap, a way to survive, to cope with the economic, political, financial changes that have occurred. It is not necessary to list all the alarming factors and events that have taken place in recent years with the art, which has led to an upheaval that destroys the value orientations. It is enough to express gratitude and sympathy for the art of the theater, which tirelessly walks and fights with reality, adapting to the gloomy surrounding picture. The question here is how does the theater change? What happens to the drama we know from the modern and classical era? Can we

talk about "new" and "contemporary" drama in the many dance and visual forms that flood the contemporary scenes?

2. CHANGE AND CHALLENGES AT THE THEATER

The theater has always been thought of as a personal and group expression, part of the freedom of artistic expression. The artist wants to create, to be free, art is like the kingdom of freedom and individuality. Theater is an independent area of society that can be understood through the prism of its own and inner dynamics. Creativity is associated with creating something new. The art is original because it does not tend to accurately reproduce the actually existing, but seeks to cross boundaries, break stereotypes, innovative and organic play. Encouraged to seek, assimilate and present new forms, ideas, techniques and methods, theatrical art faces a risk that does not guarantee success and understanding among the audience. Although the results of these risk and experiment remain at the "experience" level and do not reach artistic and ideological density, they are the basis of the assertion that modern theater is in a state of extreme freedom in terms of its election in every respect- theme, text, expression, way of organization of the creative process, way of participation of the audience, presence of the actor's principal figures, director, etc. We see a merger between the arts, uniting all the techniques and the adjacent systems into one, forming a total work of art. It is in the total creative freedom in all directions of the theatrical experience that one of the great challenges facing modern theater is contained. The results are a variety of stage forms and expressions that often cause problematic, upgrading or exhaustion of the conceptual toolkit, which we mean the processes in the actual theatrical life. The theater is provoked to react more quickly to what is happening in society not only with the themes it chooses, but also with the form and the language through which it presents them. The theatrical scene inherently "integrates" and recognizes the inventions of the respective era as means of development in their own language. Art has undergone many different transformations and changes through the introduction of digital technologies and their simulations of reality and real experiences. Theatrical practice demonstrates it on a daily basis - it is hard to find a contemporary theatrical performance that does not use some of these things: computer programmed lighting, recording music, voice recording, screens, video images, microphones, satellite broadcasts, online streaming in real time, which further enhances the tendency to virtualization of the theatrical experience. Today the theater has many faces due to the permanently changing cultural situation. The changes that we can highlight are both in each genre, but also in the work of each individual artist. In this multi-layered and changing picture, the name is a trend that stands out most clearly at the conceptual level, but it is from that that a purposeful and lasting change in the relationship with the audience arises. The scene is already stopping to suggest a specific place. Some artists and performances are working towards erasing the border between performers and audiences. The goal is to provoke the "viewers", to remove from the passivity and to destroy the sense of comfort in the observers. The same spectator, who previously found coziness in the darkness of the gym and physical disengagement from what is happening to or before him, is already in the spotlight and is expected to have a position, dialogue, empathy. According to Elena Angelova "The Theater declares its increasingly determined intentions to enter into a modern, engaging dialogue with the viewer, encouraging its participation in the theatrical act. Thus the theater takes a clear position in offering an alternative to commercial through multi-project projects crossing the boundaries of known means of expression. A new, growing insistence is emerging for a living encounter with the audience, and its involvement at the moment is becoming one of the main drivers of the change in theater that affects all of its components."³

Today, the changes in the theater lead to a process that leads to new rearrangements of the organizing structures, a rethinking of the acting game, and the laying of new foundations of connections with the dramatic material and the audience. All of these factors have the ability to change the look of the theater by directing it to a more dense presence in the present.

Every artist follows this trend according to his sense, ambition, range, rhythm and according to the specifics of the genre in which he works. Interesting is the question, what does the contemporary scene require from the actor? From an organizational point of view, there is less opportunity for the actor to work in just one body, one style. From which it is supposed that the contemporary theatrical actor must be sufficiently prepared to be reflective of all the variety of theatrical performance strategies, to respond to the tastes and audacity of the audience, to be a theater and cinema actor, to meet the challenge of attending a way that is adequate for theater and cinema at the same time. The actor is expected to be able to interact with the new digital technologies, play, but also keep in mind the distance of

³ Angelova, E. The Theater of the Present: Highlights of the Program of the International Theater Festival "Varna Summer" 2018. (p.43) Collection of conference Varna. How does the theater change? Sofia: Foundation "VIA FEST" & "HOMO LUDENS", (2018).

viewers, but also the big plan the cinema camera radiates on the screen behind it. Modern theatrical practices often require the actor to go beyond the boundaries of a performer and become a co-author of the theatrical performance. This challenge faces the actor in working on projects as a result of the joint work of a playwright, a director and actors, or so-called "collaborative" theater. Also the challenges facing contemporary actor are related to the varied choices of spaces. Often the actor has to leave his protected and fortified home-classical price, communicating with the audience from a changed distance. The changes in the art of the theater are aimed at seeking a universal actor, uniting the future, but also the memory of the past. According to Patrice Pavis, "The actor's training should be much more philosophical and intellectual, not just psychological and physical ... They must be able to convince ... They are in the play, the play and the act of speaking."⁴ The notion of dramaturgy in modern theater has long since left the narrow boundaries of dramatic works that feed the theatrical repertoire but cover a much wider range of uses. They inevitably relate to other concepts that most often relate to narrative, action, and composition.

3. DRAMATING AND PATHWAY APPROACHES

According to Assen Terziev, "dramaturgy has long been out of the field of drama and has been transferred to the theatrical performance both on its structure and on its course here and now. When we talk about dramaturgy, we no longer mean only the play or the lyrics, but also the theater event. Dramaturgy is not only a technique for creating dramatic stories, it is also a strategy for structuring and shaping events in which a dramatic experience is possible."⁵

Contemporary theater leaves the aesthetic mode of representation of a closed reality, recreating the interpretation of the world of the dramaturgic text and even preserving it, working consciously and reflexively with it, focusing on the simultaneous process of presentation, its aesthetic organization and perception. The theater is becoming more and more understood as sharing, personal confession, inner fluctuations and thoughts, sounds and memories, reflections and fears, longings and dreams. The performance is more and more rarely a mere stage reading of a play, drama. It is built on the text, and text is a very broad term, it is also non-dramatic text. Not long ago, not only the play, classical, modern, antique or avant-garde. It is not enough just to play a performance in front of an audience. The audience, at least the one who loves and regularly attends theater plays, has already read these plays, has already seen such shows. This audience wants something new, different, with a new message, with a new solution. This audience longs for a different look and angle, wants a new breath - fresh and clean. Wants a new touch, wants to excite her ... He wants conversation, wants recognition and sharing.

In these times of constant search and loss among people, a new playground appears in performances. They build their center on experiencing the world of the builder. We are witnessing a continuous push and rethinking of the tradition. This is the so-called theatrical adaptation, which itself is retelling, rewriting, rethinking the traditional text for theater, literary text, documentary and everybody else to create a new stage product that is increasingly present in theatrical practice. These are the so-called transformation, adaptation, interpretation, processing, over-interpretation, of the text, which transform the stage life of non-dramaturgical texts and familiar ones. Thus, dramaturgy has different definitions of its use in the wide variety of stage forms. Spectacles that include dance drama, dramaturgy of satellite screenings, new dramas, documentaries, etc., The purpose of this "new" theater is to interact and influence the viewer, to exchange energies, messages, unanimity, total pain and fear. This impact and exchange of energies, the drama of modern theater seeks and achieves with a variety of strategies. More and more performances build their dramaturgy not based on a pre-written text but in a general collaborative process with a creative team. Here we are talking about the performance drama, which builds a stage story and achieves an impact with strategies beyond those of the classical dramaturgical text. Of course, there are performances that reread the classics freed from the ideological overlaps of previous years, put it in new stage interpretations, seeking its universal sound. There are also no performances that remain entirely in the classical dramaturgical form and are the result of a traditional relationship between the lyrics and the team of the performance. Parallel with them, however, in their desire for strong and author's expression, directors gradually began to seek and discover the possibilities of other materials for the dramaturgy of theatrical performance, such as collages, non-dramaturgical texts, adapted to the stage, etc.

Of course, in contemporary theater reality, we can highlight the various "compulsions" that influence the preferences and quests of a theater. Those in the market and those of success that lead to certain repertoire decisions, content choices, the possibility of experiment. Choosing to be up to date, different or profitable, sure? There are two fields in

⁴ Nikolova. R. Challenges to the Contemporary Actor. (P.140) Collection of Conference Varna. How does the theater change? Sofia: Foundation "VIA FEST" & "HOMO LUDENS", (2018).

⁵ Terziev. A. Dramaturgy of the incident. (p.95) Dramaturgical Trends in the Focus of the International Theater Festival "Varna Summer" Conference Collection. Sofia: Foundation "VIA FEST" & "HOMO LUDENS", (2017).

the Bulgarian theater - the theater of security and the theater of provocation. Aesthetical security is the tradition of the well-known for the audience, it relies on secure specimens and serves the tastes of the audience. The theater of provocation bounces in the unknown, the risky efforts and the unguaranteed success, in the field of difficult themes and techniques. Both parties, provocation and security are supposed to communicate, share experience. The same goes for audiences - to be curious about the production of different aesthetic suggestions. In Bulgarian conditions this is difficult. Contemporary theater drama is flexible, creative and inconsistent. Actually in our times, drama is exempt from classical requirements such as logic in action, action around the main character, main subject line, and so on. Is it possible for everything to be subject to theatrical adaptation and interpretation today, as drama is not pressed to "play" the classic rules and prohibitions? All this freedom obliges the team to engage in a strict and clean idea, meaningful to the small world of man in the big world of the universe. Dramaturgy today is shared with other processes, part of total breath, pulse and vision, the impulse of a team of adherents. The theatrical performances, regardless of what dramatic basis they are built on, should simultaneously influence the sensory and emotional level, but also wake up an intellectual effort in the viewer, provoke his associative thinking, helping him to build his theatrical narrative.

4. CONCLUSION

In today's dynamic world, the theater is provoked to react more quickly to what is happening in society, not only with the themes it chooses, but also with the form and the language through which it presents them. The theater scene "incorporates" the inventions of the respective age as a means of developing their own language, stage and spectacle. Contemporary theater is in the process of achieving extreme freedom in terms of its choices - theme, text, expression, way of organizing the creative process, way of participation of the audience, director and actors, spaces, technologies, reality, etc. In total creative freedom, directed at innovation and experiment, there is one of the great challenges facing modern theater. The results are a variety of stage forms and expressions. This observation is mostly about drama. Modern theater is open to the treasury of literature, philosophy, arts-poetry, prose, drama, all visual arts. He freely draws from documentary and fictional. Uses all the possible acting techniques, established through the practices of theatrical systems of the directors' theater, dance, acrobatics and others. This freedom is a tremendous wealth and a challenge to intertwine the borrowed into its own aesthetic world and meaningful context. Contemporary theater has won the right to tell, traveling through time and space. The theater is more and more sharing, personal confession, memories. The performance is more and more rare, it is just a stage reading of the play, the drama. It is built on the text, and the text is a very broad term, it is also a non-dramatic text, as I mentioned above. Long ago it is not only the play of one or another author. The dramaturgical language and the functions of the monologue, the dialogue and the trailer are transformed into the free expression of the text. We are seeing a process of constant rethinking and pulling away from it. The choice of modern texts, the interpretation of the classical ones, does not mean the abandonment of the past, on the contrary, but the modernization and transformation of this past. Theater is the conduit of communication. This dialogue takes us beyond our comfort zone and at the same time offers us the opportunity to meet with ourselves personally and without roles. Nowadays the directorial theater (the conventional drama theater) seems to us to be outdated, authoritarian, but besides the great discoveries in the field of acting and the incredible performances on classical plays, he left us with interest in important themes and ideas that have always been on the agenda of human life. Modern theater enters a period of looking into everyday life, in the pain of the day, focusing on the themes of differences, violence, border, drug addiction, transsexuality, separating human nature from something else beyond it. Trends that outline individual performances, with original drama or new reading of a dramatic text, set a new perspective and direction of theater development. They try to expand the world's vision, consolidate the understanding of objects and phenomena, directing the viewer's attention to emotional and intellectual participation in the general theatrical experience, searching and learning the world. The new performances mainly affect the senses, provoke the emotional world and thinking. Achieved is the main purpose of the theater, which lies in its creation - leaving the show, the viewer is not the same, the experience has not passed beyond him. It has penetrated deeply and has changed something. After such performances, the viewer has a position, empathizes, finds himself and solves his problems.

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