

ENGLISH SUMMARY

>>>> k o d 3 / 2009

S U M M A R Y

>>>> „There is more egocentrism, ambition and shallowness in Slovak theatrical context than searching, uncertainty and opinion. I often meet overestimating which is related to different aspects, from friendly to political. Eventually, after some time, everyone becomes unwanted, not interesting anymore. The story of Blaho Uhlár and the Stoka is a symptom of damaging of Slovak theatre environment. Critically taken, I do not know anyone who has transformed Slovak theatre, in historical sense, in such an extent like him”, says director Edo Kudláč about Slovak theatre atmosphere for the March issue of the *kod*. The interview with him focuses on his work, opinions on theatre and the phenomena connected to it.

>>>> The newest production of the SkRAT Theatre Company (Divadlo SkRAT), *Dead Souls (Mŕtve duše)*, in some extent leaves one of the fundamental points of their style they have been working with quite sophisticatedly and skilfully, the word. *Dead Souls* are literally about the dead, extinguished souls who as if did not have anything left to say. “In spite of the fact that the eye on the reflector in *Dead Souls* quickly changes places and situations, which are lighted for the audience, we can capture some of short stories which are, despite the “breaks”, well organized: a tragic story of a woman in love disillusioned by the infidelity of her partner, the life of devoted wife and house-keeper who earns money as a dominatrix, a story of a man with unfulfilled ballet ambitions. The outer imagery and aesthetics hide the core of the story, which is realistic or even naturalistic...” Martina Ulmanová writes in her review.

>>>> The play by contemporary Austrian author Klaus Händel *Darkly Attractive World (Temne lákavý svet)* was firstly presented at the Ján Palárik Theatre in Trnava by director Viktor Kollár with his colleague – dramaturg Martin Gazdík. It may be quite difficult production for actors and for the audience, but for the whole producing team it was a challenge. In his article entitled *The Fruits of Conceptual Dramaturgy (Plody koncepcnej dramaturgie)*, Oleg Dlouhý positively evaluates their effort which is not related only to this production. “The newest production of the theatre from Trnava proves that it is worth to experiment, search and break stereotypes also in the repertory theatre. The audience rewarded the effort of the producing team by spontaneous applause. It showed that it had been growing hand by hand with its theatre. It is worth to come to Trnava even for those who do not live here.”

>>>> The Puppet Theatre in Žilina (BD Žilina) presented the opera by Sergey Prokofiev - *The Love for Three Oranges (Láska k trom pomarančom)*, based on Carlo Gozzi's work in the style of Comedia dell'Arte. In her article entitled *The Beauty Hidden in Oranges (Krása ukrytá v pomarančoch)*, reviewer Iida Hledíková considers the project challenging, but remarkably successful: “In order to focus on musical part of the story and within the possibilities of the expressive ability of a mask, the director Milan Sládek dynamically depicted the story without unnecessary dealing with the details of relationships, mostly in the second part of the production. He followed the main story line and the key relations

between the characters. Despite presentation in foreign language, the pace of the production progressed quite quickly and there was always something to look at. The production is not only dynamic but also visually rich. It is mainly its second part which is incredibly impressive and emotional, which was reached by using of different expressive means such as puppets and perfect animation in Japan *yoruri* (bunraku) style.”

>>>> In her article *Very Dangerous Relationships – Between Politics and Theatre*, Zuzana Uličianska writes about the European Theatre Forum which took place in Nice, France, in 11 – 14 December 2008. The main issue of the Forum dealt with the power of theatre and the power of politicians over theatre. “Will politicians today, during the economic crisis, return to the theatre of the 19th century when entertainment was not obligatory? Do politicians still cast their watchful eye on theatre? And can theatre people watchfully look at politicians? Isn't it only a mutual disgust like in the marriage without love? In fact, theatre itself got a divorce, intellectual elites are gradually leaving their social tasks, perhaps because of the fear from easthetisation of politics, which gained monstrous proportions during Nazi regime. Nevertheless, it is not only in extreme dictatorships, but also in “common” democratic systems, where politics become more and more theatrical. On the contrary, theatre as if forgotten to be theatre,” the author says about the themes dealt about at the conference and adds that there were mentioned also the generation fight and the visions of direction of theatre during the crisis.

>>>> The T/H/K section brings an essay entitled *Theory and Practice of Greek Tragedy – Aristotle's Theory of Tragedy in the Perspective of Aristophanes' s Theatre Practice*, written by Israeli theoretician Nurit Yaari and translated by Alena Sarkissian. “Perhaps, the time has come to reevaluate our analysis of tragedy and to see it not only in its literary structure but also in a historical and performative context. Such a double view - that of the critic and of the theatre man, that of the theorist and of the man of practice - will enable us to renew our contact with tragedy and to consolidate the theory in the thick of theatrical making.” Nurit Yaari says and thoroughly explains Aristotle's theory of tragedy within the period which determined author's focusing mostly on the literary form of drama. Her work brings also one chapter dedicated to „Aristophanes reflects tragedy-in-performance slighting none of its components: tragic subjects, themes, dialogues and verses, the performance, the actors, the stage, the special effects, and above all partners to the performance – the audience”.

>>>> “On the diverse but not well arranged, and sometimes not as accessible, theatre book market there have been two publications offered in recent period which should not be missed by theatre scientists as well as the general cultural public. Both of the books were written by female authors who have been dealing with dance and both of the books are in fact autobiographical memories about many moments and situations not only of personal but also of social, cultural and theatrical life,” Ján Jaborník states in his double-review named *The Memories of Two Dancers (Spomienky dvoch tanečnic)*.

In her book entitled *Remembering Janko Blaho (Janko Blaho v spomienkach)*, Helena Jurasovová writes about the family of artists as well as patriots and politicians, about dance, singing and folk art, about movement and dance education which, after graduating from the Academy of Performing Arts, she practised all her life, about the deep roots from her father's side she is connected by with the town of Skalica and the Záhorie region.

>>>> In the book by Elena Pavlova, *Do it Now, You'll Learn it Later!*, the author deals with the witty title which she considers a life rule: “Do it now, you'll learn it later! In the time of constant development of Slovak professional theatre such rule was valid not only in ballet.”

>>>> The play *Darkly Attractive World* by Klaus Händel has three acts. “They deal with farewells, searching for havens, leaving, and almost always with absence (due to death or distance) in which everything is caught; whether in the case of departed (and for this reason only described) or perhaps even passed away Swiss fiancé and favourite tenant (Scene 1), in the case of the unknown father, or rather the mysterious past (Scene 2) or in the case of the denied daughter (scene 3); There are “visits” talking place. They are presented in the form of connecting into pairs: A-C, A-B, B-C... In each of the scenes the same motifs circle, surrounding the characters. In mutual connections, love and death are played here,” says the author in the introduction to the play. This work was translated by Jana Čvíková for the Ján Palárik Theatre in Trnava. It was opened on 31 January 2009.

k o d 3. ročník. Číslo 3 / marec 2009

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Logo: Róbert Pařšo
Layout: Nora Nosterská
Realizácia: Zuzana Ondrovičová
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internet: www.casopiskod.sk
 Vychádza s finančným príspevom Ministerstva kultúry SR
Realizácia: NM Code
Distribúcia: www.casopiskod.sk
Predplatné: www.casopiskod.sk
Cena bežného čísla: 1,65 € / 50 Kč
Cena rozšíreného čísla (jún – august 2009): 3,31 € / 100 Kč
 Foto na prednej strane obálky: Mŕtve duše. Divadlo SkRAT
 Foto: C. Bachratý



ISSN 1337-1800



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