

# ENGLISH SUMMARY

>>>> This time, the May issue of the journal *kød* focuses more on the theory of theater. The regular columns – interviews and reviews – are not absent either. A student of the Theatrical studies department Sasa Polovkova interviewed Slava Daubnerova, a performer, a distinct producer of the alternative theater P.A.T. Prievidza. From 2006, she annually surprises with at least one performance – *Cells\_2006*, *Hamletmachine*, 2007, *Polylogue*, 2008. At the end of 2009, she had the premiere of her new play *M.H.L.*, which is based upon the life, memories, archive documents of Magda Husakova – Lokvencova, the first female Slovak director. The interview, *The Bonsai, which I fiddle with (Bonsaj, ktorý si pestujem)* is exactly about the latest play as well as about the director, author, actress herself, Slava Daubnerova – about her co-operation, original work. “The emotion of frustration from not producing anything has guided me. Since this is what I wanted I had to prepare a certain background for it. Thus, this is P.A.T. I attempt only to do what I feel I need to do. Basically, it’s a private personal laboratory. Friends from the ranks of professional performers are maybe supporting me, but on the other hand no one envies the partisan conditions, in which I work. An entirely individual category of an artist is Robo Roth, who is so to say a kamikaze...”

>>>> Drama scene of the Slovak National Theater has included amongst its repertoire the performance of a classic play – “*The Fan*” (*Vejár*) by Goldoni and a contemporary text, dramatization of the novel *Happened on the first of September (Stalo sa prvého septembra)* by Pavol Rankov. Last year, this novel won the prestigious Slovak literary competition Anasoftlitera. The author and director himself K. Ziska and dramaturgist P. Pavlac have succeeded in transferring this work to the scene and furnish it with a theatrical appearance. Martina Maslarova, reviewer and student of VSMU’s Department of theatrical studies writes

about the play. “Rankov while commenting the bonding of literature with theater, he said it is like two hundred people are reading the same novel at once. Exactly this was achieved by Ziskov – as if the viewer has an open book before him capturing his imagination in such depth that he can vividly imagine what is happening on the pages. Some of the theater-goers when seeing the play in SNT, but reading Rankov’s book beforehand might object to a certain simplification of the story in comparison to the novel. Some might even claim that characters are deprived of typical attributes and are missing a motivation for their acts. However, it is necessary to be aware that theater as well as film is not able to capture in two hours all the nuances of an extensive prosaic text. For that reason, we should view Ziskov’s attempt altogether as a new piece of work...”

>>>> After the successful staged reading within Focus Russia director Alena Lelkova has decided to take on stage in Studio 12 the contemporary text *July (Júl)* of famous Russian playwright I. Vyrypajev. She cast dancer and performer Petra Fornayova in the lead role. Miro Zweifelhofer compares in his review the grasp of the text in the Russian production, which the audience could see during the Theater Nitra with Lelkova’s concept: “*July* is a play about an actress, who interprets Pietrov’s thoughts, but is not part of Pietrov’s story (neither of as a man, woman nor a headless creature) and simply it is not possible to stage it via classical theatrical language. For example, another work with the space would help. Instead of a classical platform, producers could use an arena or more simultaneous places, as well as the work with lights. Directors, stage designers could use videoart and numerous other emphasizing means of a modern theater, though not with the intention to become an artificial innovator, but simply due the text requires such behavior. Otherwise, the text loses strength, becomes flat and uninteresting.”

>>>> *The Fan (Vejár)* by Goldoni has been staged once already by significant Slovak director K. L. Zachar and for its success and originality it was included in the history of Slovak theater. Theatrolgist Zdenka Pasuthova analyzes how director Peter Mikulik grasped Goldoni’s play “*Mikulik’s Fan ...is laid out with a “serial” method, in which we follow many stories, intertwining into each other – and only thanks to Goldoni – at least some of them end happily at the end. Mikulik’s New Village has become a mirror for society in a metaphorical meaning, a diminished “theater of the world”, where everybody acts (and comments) his/her own role, but – a so called “higher principle or opinion” does not exist within it.*

>>>> In November, Shakespeare’s *The Merchant of Venice (Kupec benátsky)* had its premiere directed by Czech-Slovak director Martin Cívkav in the Prague National Theater. Lubica Krenova analyses and compares the performance with that of directed by current chief of Drama at the Prague National Theater M. Dočekal, whose *The Merchant of Venice (Kupec benátsky)* was very successful when played in the Komedie Theater. “In Dočekal’s play “the strictly formulated frame of xenophobia ‘of the Christian race’ intensifies by the end of the final part into a suggestive ominous impression, during the dance after the victory over the Jews when the cream of the society of merchant Antonio (Miroslav Mejzlík), drunk from celebration blends into one man. On the other hand, Cívkav’s work lacks any kind of ideological unity. The unconscious dance of the youth does not evoke any message.”

>>>> The column Theory / History/ Critique starts out with the translation of passages from the book *Cechovs. Biography of a family*, from what we learn about the early youth of A. P. Cechov. The passages were selected and translated by theatrolgist and expert on Russian theater Nadezda Lindovska on the occasion of the 150<sup>th</sup> birth anniversary of famous dramatist Cechov. “On one hand, the megalomaniac

celebrations of the anniversary are a bit irritating, but then a question arises that the effort to sustain cultural consciousness might be better rather than forgetting to remember. Who knows how the author of the one act play Jubilee would react? Probably briefly and critically.”

>>>> Another theoretical contribution is the short study by French teatrologist G. Banu on vulgarism, bad language in the theater. “The adepts at ‘bad language’ remind us of Caliban in the *The Tempest (Búrka)*. Of his frustration, out of reach of Prospero’s forbidden books. If the character does not recognize this, we in the audience do. And at the end of the day the true ‘realistic effect’ that ‘bad language’ produces is exactly this ‘dependence effect’. These young people, often closet romantics, think of themselves as free, but really they have been deprived of their freedom.”

>>>> Vladimír Predmerský, historian of puppet show analyses and defines notions which seem the same at the first sight, although used incorrectly – *Folk or wandering marionettists? (Ludoví alebo kočovní bábkari?)*. “Czech and Slovak wandering marionettists were inspired by popular, folk theater. Linking traditional wandering puppet theater with Slovak and Czech folk theater as claimed by Peter Bogatyriov is considerably misleading. “

>>>> In the section Foreign scene, in his article Michele Vaïs introduces the Canadian, respectively the theater in Québec. Vaïs provides a well-arranged chronological overview from the beginning up till the current state of theater in Québec. “Our dramatists have long been paralyzed by the “masterpieces of foreign authors”, on which they concentrated” but at last they realized a truthful conclusion: the quebecian man has to be created. Before that the quebecian man didn’t represent the impersonal characters speaking with over-refined language, which were brought back by the wonderful TNM actors from their artistic stays in France.”

>>>> Zuzana Ferusová draws attention to the *Day of theater and theatrists (Sviatok divadla a divadelníkov)* in the column Extra. On the occasion of the World Theater Day (March 27), for the fourth time now Theatrical Dionysian Festival will take place initiated by teatrologist Nadezda Lindovská, during

which individual awards are given to theatrical producers. “Awards were announced on the ceremonial event on March 30, 2009 in Arteatro. This year, also Dionysus of the year was selected – actor Martin Salacha. Salacha together with conferencier Karol Misovic and main host Nadezda Lindovská exhibited a great evening in the underground premises of the theater, which were almost too small to accommodate all the students, professors and invited guests. Andrea Bucková was in charge of the musical entertainment between individual awards.”

>>>> The Puppet theater of Kosice celebrates the 50<sup>th</sup> anniversary of its establishment. On this occasion, Vladimír Predmerský and Ivan Sogel compiled a publication *From Gulliver to Philip. 50 years of the Puppet Theater in Kosice 1959 – 2009. (Od Gulivera k Filipkovi. 50 rokov Bábkového divadla Košice 1959 – 2009)*. The book is chronologically divided offering overview about producers – directors, actors, stage designers – about all, who fundamentally participated on the development of this Kosice marionette theater. “Similarly as man in his fifties, have many experience, memories, and successes as well failures but determination to progress further. Thus, the Puppet Theater Kosice younger due to new members and premises is ready to capture the attention of a 21<sup>st</sup> century audience.”

>>>> In our already traditional column Me and the Theater actress Reka Derczi and stage designer Sisa Macka Zubajova talk about their plans and inspirations.

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