

го без пера“ (основателят на кинизма взел един петел, оскубал го и го пушал на агората, заявявайки: „Ето, това е човекът на Платон!“); но тези крака в решението на спектакъла са нестабилни, както нестабилен е и мостът, строен от майстор Манол. И – още нещо от значение, – ако първоначално тези крака-база и основа са изгивци, лекомислени, ангажиращи със своята веселост вниманието на зрителя, с напредването на представлението те все повече излизат от кадър, все повече поддават и героите, които трябва да се носят стабилно и уверено, ги виждаме вече хоризонтално, не вертикално – лежащи, пълзящи, гънещи се ничком по грешната земя (и вода) – краката не ги държат, краката ги предават, краката не издържат. Вече няма homo erectus, човек изправен суреч, а homo prostrates, човек паднал. От главен герой краката се превръщат в повален герой – герой, който се срива, който търпи поражение. Също както се срива майстор Манол, когато разбира какво е направил – вместо да укроти стихията, водата, той е укротен от нея – съсипан е, победен е. И не заради това, че е пожертвал най-скъпата на сърцето си, за да заздравя моста, а защото е разбрал, че никакво умение, никаква дарба, никаква техника не е в състояние да се справи с нещо толкова необуздано и непревдигимо, каквато е водата. Че не неговата жажда за творческа власт успява, а успява всъщ-

ност нещо също толкова необуздано и непревдигимо, каквото е жената; в този смисъл този запазен, този преминаващ през вековете як мост не е негов, не е дело на ръцете му и на майсторлъка му, а е дело на стихията, която в един момент е решила сама да укроти себе си, по собствено желание да се озамти. А той? Той е само неин инструмент, оръдие с гуша – не майстор, мистрия...

„Взраждане“ на ДКТ-Пловдив със сигурност ще бъде един от хитовете, един от забележителните спектакли на тазгодишния театрален сезон. Това го усещат и актьорите – вградени в играта, вградени в постановката, самоотвержени и вдъхновени. Трудно е някой да бъде открит специално. Изобщо „Взраждане“ е изключителен пример за екипна работа и за това какво може да се постигне, когато се мисли и прави в заедно-посока, когато се повярва на режисьора и на художника и се върви с тях в общност. Самите Веселка Кунчева и Мариета Голомехова признават, че дълго са носили в себе си този спектакъл, но са убедени, че е било за добро – така той е узрял, съзрял, назрял да се появи точно сега в цялата си цялост и с всичката си всичкост. Да стане събитието, което да ни върне надеждите, че истински театър може да се прави и се прави дори и по време на най-материалистична и печалбарска реформа. ■

„Immurement“ or the Prostrated Master Manol

Mitko Novkov

Although performed at a puppet theatre, there are no puppets in „Immurement“ but real stones. They are rattling, rumbling, roaring; also flashing, sparkling, glittering. They emanate power and consistence, and solidity; power, consistence, and solidity stream at the audience and the „masters“ who laying bricks. True masons. Devoted builders: there will be a bridge here, my friend, a strong bridge over this depth! A bridge that will last for thousands of years; that will be for good. Powerful, but not quite - the storm attacks and destroys the bridge. This sacrifice is needed to tame the storm and consolidate the bridge. Young bride, immured shadow...

The legend that „Immurement“ of the Plovdiv Puppet Theatre has used as its foundation is about Master MANol, the honest builder who failed to warn his beloved not to come to him first.



„Взраждане“
„Immurement“

That was a stupid omission because his professional fellows did and thus saved their sweethearts. Yet another exception, yet another oddity and difference in the work of director Veselka Kuncheva after the inadaptable and disoriented Pinocchio, after the bloated and lascivious Dulcinea, after the credulous and naive little witch Sho we now encounter again someone who is not familiar with the manner of dealing prescribed by the common sense that never realizes common sense is just painful cunning. But that's how it is: in a sick society the sick are considered healthy, the "decent are seen as insane" and „everyone everywhere honours the fool“...

The performance „Immurement“ is however not about the stormy society. In the focus of attention are other storms, the original ones - water an earth and to a lesser extent air and fire. Yet they are there, which directs us: these storms are initial elements of our world and therefore this performance talks about the initiation of creation, about the immurement of the world. In fact there is the conflict: the storm against the creation that the person wants to achieve but it destroys her every time. The water storm contra the human storm. Water however is a female storm as Mircea Eliade points out, „waters symbolize the primordial substance, from which all forms originated and in which they turn back through regression or cataclysms“, i.e. we ultimately come to the „male-female“ contradiction: the immurement of the woman does not aim to calm the waters down, it is to calm the man down. So that he feels safe, cherish the thought that everything is under his control and he holds the reins in his hands and directs the universe in the direction he desires. It is not accidental that in „Immurement“ the most dedicated, the least reconciled and the most frenetic in the mastering is precisely master Manol and, viewed from this angle, his honest naivety or naïve honesty, make your own choice, is no longer that naïve or that honest. The female storm can only and solely be tamed when immured, inscribed, built in, walled in, constructed, fenced, restricted, tripped up, defined, classified, screened, numbered and stringed through in the system of male power and male word: just as the Holy Spirit floated above the water and pronounced/ordered so the man floats over the primordial femininity and pronounces/orders, „Weave!“ and she waves, „Knit!“ and she knits, „Bring!“ and she brings. Master Manol is not at all a tragic hero, although that is the suggestion of the legend (here comes the justified idea it was told/written by a man), Master Manol is a demonic image and Veselka Kuncheva's performance presents him in this particular way - obsessed, possessed, fascinated and focused. But not on his darling

„Взраждане“
„Immurement“

but on his dearest, which is to snatch in his strong master hands this water storm and entrap it for good. To turn into a Master to it and she to turn into his subordinate, the Master and the servant...

Longing for domination and ... unrealized longing. Marieta Golomehova, the stage designer with whom director Veselka Kuncheva works most often has chosen an original close-up to illustrate this unfulfilled (male) longing. The visible part of the stage resembles a screen. In front of it a pile of stones is spread and the most essential element in the action is the actors' feet. They are raised, wade in water, jump, step carefully, collapse and ascend: the feet form a person's foundation. That is how Plato defined homo sapiens initially until he was mocked by Antisthenes, „biped without feathers“ (the founder of kinism took a rooster, plucked its feathers and let it on the Agora, stating, „Here, this is Plato's human!“); those feet in the performance are however unstable, just as the bridge built by master Manol is unstable. And, something else of importance, if at the beginning those foundation feet are playful, frivolous, engaging in their gaiety the spectators' attention in the course of the action they increasingly go out of the frame, sag and the characters who should step in a stable and confident way appear horizontally and not vertically - lying, crawling, crinkling down to the sinful earth (and water). The feet can no longer hold them, the feet give up, they cannot bear it any more. There is no more homo erectus, but homo prostrates, the fallen man. From the main character the feet turn into a fallen character who collapses and is defeated. Master Manol collapses in the same way when he realizes what he has done: instead of taming the storm, the water has tamed him and he is defeated and ruined. Not because he has sacrificed his beloved to consolidate the bridge but because he had understood that no skill, no talent and no technique can handle something as uncontrollable and unpredictable as the water. That the success is not his longing for creative power but something equally uncontrollable and unpredictable and the woman; in this sense the preserved and lasting through the centuries solid bridge is not his, it is not the product of his hands and his talent but is the product of the storm that has at a certain moment decided to tame itself and subdue by its own wish. What about him? He is just a tool, an instrument with a soul, not a master but a pallet...

„Immurement“ of the Plovdiv Puppet Theatre will undoubtedly be one of the hits, one of the remarkable performances of this year's theatre season. The actors can also feel this, devoted to and built in this performance, inspired and dedicated. It is hard to take any of them aside in particular. Not least because „Immurement“ is an exceptional example of team work and of what can be achieved when thinking and doing together, when the director and artist are trusted and followed as a community. Veselka Kuncheva and Marieta Golomehova admit they had long nurtured the idea of this performance but are convinced it was positive because it had the time to mature, ripe and appear in its full entirety and its whole completeness. To become the event bringing our hope back that real theatre can be produced even during the most materialistic and profit-making reform. ■

Translation by Nadia Zhereva

