

не претендира и на парадира – това е философия на намигването, закачката, идеята, превърнати в сценично време радост и енергия. Философия, която се противопоставя на идеята, че, минавайки през живота, трябва да възприемаме всичко твърде сериозно и да гледаме със съмнение на всичко шантато, което той си измисля, за да ни провокира. Ръцете-кукли потвърждават тази налудничавост на изкуството и живота. И в двете ни е нужна повече

самоирония, не за да покажем остроумие или сила, а за да се посмеем над себе си, да се погледнем през друго огледало, в което изглеждаме малко изкривени, малко объркани, малко смешни. Но сме ние в цялата си противоречивост.

Ето защо „Ръкоплетене“ би било приятно завръщане към чудната сила на играта и смеха. Всъщност играта в спектакъла е изведена със замах до ниво на сериозност, което Ви заблуждава в лекота. Това, както и нови-

те думи на вдъхновение, родени в мигове на чиста радост, се нарича „ръкоплетене“. Умението да забавляваш с нюх и професионализъм и с едно щракване на пръстите да превръщаш привидния хаос в чист знак за игра.

Трупата на спектакъла получи новоучредената награда за млад актьор на Международния фестивал за уличен и куклен театър „Панаир на куклите“, София, 2014. ■

## A Play upon Words

Katerina Georgieva

“Clababble“ is a word, derived from the moments of real play and delight on what we can do with our bodies. To be more precise, what the body can do with us, if we do not exercise control, strategies or pressure to it. It is the time of the absolute joy from improvisation, the lightness of being (not Kundera’s), the theatricality, emerged as aesthetic reaction of behavior and several mischievous disobedient hands. And in the world of fantasy and Puppet Theater everything is possible, as you know very well. This world is the space of dreams, intentions, ideas and thoughts, which become reality, which you can (sometimes) touch. In this world a word like “clababble“ can live freely and happily because it provokes merry exclamations and unexpected questions even in the suspicions of the speculative persons. Inexplicable by itself, it takes the long road of the dream for the stage. On the stage, where multiple parallel universes dance, it will find its real “Self“. And so it will close the chapter on questions like “Are You defined in the monolingual dictionary?“

With the introduction of a new word in the multicolored world of the child, the show “Clababble“ of the State Puppet Theater in Vidin is put into practice (idea and stag-

ing – Rumen Gavanzov, stage design Stanislava Krasteva, with the participation of Bilyana Bozinareva, Margarita Kostova, Valentina Hamamdjieva and Asya Dimitrova). “Clababble“ turned out to be close and curious to children’s interests, but also to those of the grown up, who found within themselves tons of genuine sense of humor, which the show unlocked at a blow. Presented to the audience with exceptional ease, emotional attitude and sincerity, improvisation, charming and categorical presence of the actors, “Clababble“ demonstrated its different identity.

Do not expect to become a witness of an unprecedented plot, conflicts or relations between the characters. The puppet theater often breaks with the well-known scheme, in order to find new fields of research, where the human being and also actor has to train his qualities and abilities to dedicate himself to imagination completely and be able to take and sculpt out of it those images, feelings and ideas, which on the stage shall convert to pure and real creative material. Here, this material is supposed to pass the short, but hard road of the simple presence of the hand as an element of the body to its transformation in a tool, a language or a puppet. The

show traces out what could happen if those hands woke up one day with the desire to not obey, to do what they want or may be just to have fun. And this has often happened to us. In this case the hand becomes, unpretentiously and without superfluous exaggerations, an expression of the play. With its own presence on the screen, behind the screen, anywhere else on the stage, the natural intention of the human being to improvise, to search for art activities in places, where he is accustomed to see different things, is recognized. The function of the hand as a normal prolongation of the body as its limb, which acts or “works“ in favor of the person, passes through the senses of energy and emotion, that it possess and reaches the magical ability of the theater to convert one thing into another, to associate and presents metaphors, containing remarkable ideas.

In this regard the performance is very artistic and definitely brings that sweetness of the puppet theater, in which the fibers of the spider net have to be united in a very delicate, attentive and precise manner. The young actresses provoke respect with their concentration and discipline, combined with the ease of improvisation and the alternation of the

emotions, despite the lack of experience and the passing uncertainty. In this play of changing spirits lies one of the greatest advantages of the show. In its essence acts the nature of the original aspiration of the person to play – the play as a possibility for transfiguration, transformation of the daily round, animation of the details and the simple things. Exactly here the non-grown adults also find a part of themselves and enjoy this surprising meeting very much. Here the puppet theater starts breathing and successfully makes us go back to that volatile state of happiness, which is caused by the play, the whim, the spirit of invention, which surprise us so often in children. The inspiration of “clababble“ is infectious, in its unintentional sincerity hides a very quiet, non-obsessive philosophy. Philosophy which does not point itself out, does not pretend and does not parade – this is the philosophy of the winking, the joke and the idea, transformed to the scenic time of joy and energy. Philosophy, which opposes to the idea that passing through life we should take things too seriously



„Ръкоплещене“  
“Clababble”

and look with doubt on everything which is a bit crazy and invented by life in order to provoke us. The hands-puppets confirm this craziness of art and life. In both of them we need more self-irony – not to demonstrate wit or power, but to laugh on ourselves, have a look on us in another mirror where we would look a bit curved, a bit confused and a bit comic. But it would be still us – with all our contradictions.

That is why “Clababble“ shall be a pleasant return to the wonderful power of play and laughter. In fact, the play in the show is

perfectly developed to the level of seriousness, which can mislead you easily. This, together with the new words of inspiration, born in the moments of pure joy, is called “clababble“. It is the skill to amuse yourself with flair and professionalism, and convert the predictable chaos in a pure sign of play with a single snap of your fingers.

The troupe of the show has received the newly-found Award for Young Actor of the International Festival for Street and Puppet Theater “Puppet Fair“ in Sofia, 2014. ■

Translation by **Nadia Zhereva**

## Фарът на подсъзнанието

Вилия Моновска

Светлината като актьор, светлината като мрак, светлината като привидност и като подсъзнание, светлината като попътен фар... Това ми разкри една юлска вечер, прекарана в „Шaubjone Линденфелс“ (Лайпциг), спектакълът „Die Scheinwerferin“ на художника Наоко Танака (копродукция на Берлинските дни на танца/Софиензаеле). Спектакълът „Die Scheinwerferin“ е нещо повече от театър на сенките. Самата тя го определя като пърформънс-инсталация, показан впрочем на не малко фестивали и носител на три награди.

„Die Scheinwerferin“ е семпло като изразни средства представление, съдържащо обаче впечатляващи детайли. На маса за хранене лежи безжизнена дървена кукла – изящно копие на

Танака. Ниско над нея виси голяма крушка. Живата Танака се приближава до масата и светлината в залата угасва. Тогава светва джобното й фенерче, единствената светлина по време на спектакъла, но напълно достатъчна да ни въвлече в един особен свят, в едно лично пътешествие.

Танако с прецизна ръка дава светлина първо на външното и очевидното: започва от главата на куклата, след това повдига ръката ѝ, която е вкопчена в изкривена лъжица... Осветяването на умаленото дървено тяло прилича на аутопсия, правена като че ли от излетелия на свобода дух на Танака.

Черната, права коса на куклата е стълбата надолу, към пода, където е скупчена причудлива мозайка от счупени, разкривени, преобразени