

C 4. Realized author's product in the field of arts (film, performance, exhibition, concert, etc.)

A recording of a festival performance of the **spectacle "Play Your Dragon"** – musical, at the 4th festival of youth theater art – award for best original performance; stage version, adaptation; directing; author of most of the song lyrics;

<https://www.youtube.com/watch?v=GBQgbvDhv64&feature=youtu.be>

The performance has a number of awards, but concerning the authorship of Krasimira Ivanova are the two awards from the 4th Youth Theater Festival of Laughter in the city of Pazardzhik - for the best performance and for the most original creative solution, as well as the award for the best author's performance of The 6th Festival of Youth Art in the city of Burgas and the third prize for a youth performance at the 12th national festival of the amateur theaters with international participation "Cavarna 2009"; the spectacle also has prizes for the actors; it was awarded at the regional stage of the Scientific Conference "The School - Desired Territory of the Student" of the Ministry of Education and Culture, and it was realized with this support, it was also supported by the Municipality of Sofia, but it developed as an independent performance, which for many years was played as a professional one and had large audience. He also brought me the special diploma of the 22nd secondary school for the dedication and professionalism shown in the work.

Recording of the **spectacle "Parents"** at PU "Paisiy Hilendarski"

<https://www.youtube.com/watch?v=fv4YM9JBXvs&feature=youtu.be>

The spectacle aimed at the maximum independent performance of the students from the 2nd year ADT at PU, as well as their specific familiarization with heterogeneous, incl. classical texts such as those of Haytov and Ivaylo Petrov. Working with different genres, internal plasticity and organicity with materials that are far from their life experience were the goal, which grew into a performance that was also enjoyed by the large audience in the university theater.

Recording of the **spectacle "Chicago"** - the musical; stage version, adaptation; directing; songwriter;

<https://www.youtube.com/watch?v=GpNNPR4I-kw&feature=youtu.be>

Like the performance described above, the approach was pedagogically oriented – maximum individual performance combined with work on songs and dances.

Recording of rehearsals and **spectacle of "Proposal"** - a play by YTF *Junia* based on A.P. Chekhov's play; director;

/recording on CD;/review;

The performance enjoyed audience success, it was selected on the festival in Veliko Tarnovo and aimed to prove that the author's faithful approach is far from outdated and can be combined with ingenuity and be sufficiently impactful.

Recording of the **spectacle "When the Roses Dance"** by Valeri Petrov - a performance by YTF *Junia*; direction

/recording on CD/

The spectacle puts the loved dramatic texts by Valeri Petrov in a slightly different context - another dimension is sought for the completely unfamiliar stage sad jokes through an approach reminiscent of theater in the theater.

"For the Opportunity to Live" - a documentary-portrait of director Yuliy Stoyanov; screenwriter;

/link to watch the movie/; UBFM festival - premiere;

[За възможността да се живее - YouTube](#)

"30 Years Later" - documentary - screenwriter;

/on DVD/

The film collects the memories and intertwines the unforgettable moments, dreams, nostalgia of notable directors, critics, cinematographers - what it meant to study your favorite art.

D

the monograph **"The Success of the Musical in Cinema and Theater"**; ISBN 978-619-70-6460-5; issued "Svetovit", Sofia

The 210-page monograph is a study of the factors for the success of musicals in cinema, such as psychological, sociocultural and genre prerequisites. The national characteristics, the influence of mass culture, the author's approach, as well as the transitions of cult titles from the feature film to the theater and vice versa, as well as the connections with animation, are examined. The transition from a literary work to stage and screen is also a separate aspect of the research.

Articles published before the defense of a doctoral dissertation: 2015

"The Conflict in Steindberg's Dramaturgy"; in the collectanea "August Strindberg and the XXI Century"

University Publishing House "St. Kl. Ohridski", 2014; ISBN: 978-954-07-3460-6;

How are the approaches to analyzing the conflict in Strindberg's dramaturgy positioned - through psychoanalytic methods, Sondi and Brustein, Jaspers, Marxist literary criticism and feminist analysis. The short survey in question on the typical approaches to the conflict in Strindberg's plays leads to a transcendent subjectivization in the field of the collective unconscious - to enrich the picture of the approaches with a Jungian point of view.

“Addiction and Culture - Addiction to Art as a Theme in the Dramaturgy and Literature”; International Arts and Science’s Student Congress Faculty of Arts and Sciences; ISBN: 978 -975- 6760- 64-2

Addiction to art is a very ancient theme that was revealed by so many art forms - from the ancient Greek myth, telling about the addiction of Pygmalion, till the recent masterpieces. And not only in valuable and mainstream works but also in works such as "Pygmalion and Galatea an Original Mythological Comedy" - the blank verse W.S. Gilbert'in "Pygmalion and Galatea, an Original Mythological Comedy". This presentation follows its evolution, transformations, variations through the ages in the abiding and immortal pieces of art. From Shakespeare's theme in Hamlet's monologue "What's Hecuba to him or he to Hecuba, // That he should weep for her..." through "Don Quixote" by Miguel de Cervantes and Alexander Pushkin's play "Mozart and Salieri"; from Gustave Flaubert's debut novel "Madame Bovary" till Jean Cocteau's movie -Orheus /1950/, in Bob Fosse's film "All That Jazz", /1979/q and "Mephisto" /1981/, directed by Istvan Szabo. Woody Allen's film "The Purple Rose of Cairo" /1985/ as well as "The Legend of 1900"-by Tornatore /1998/. And "Frida" /2002/, directed by Julie Taymor. Also "The Pianist"- a 2002 biographical war drama film directed by Roman Polanski; and plays as "Kiki Van Beethoven" by Eric-Emmanuel Schmitt and "The Double Bass" by Patrick Suskind and some other important examples from theatre and cinema history will be analysed by making comparison with the aspects in the literature. The theoretical explanation of this phenomenon will be sought in Sigmund Freud's view about sublimation in the analytical psychology or Jungian psychology.

“The Manipulative Mechanisms of the National Ideology in Bulgarian Theater and Cinema Dramaturgy”;

Yearbook of NATFIZ "Krastyo Sarafov", 2014, pp. 50-57, ISSN 1310-7151

The meta of preconception and stereotyping, namely, the archetypes or those psycholemmes that explain why archaic qualities behave so more conservatively and persistent the older they are. The hypothesis was developed that the formation of national self-awareness is impossible without the archetypal structures as influencing (subconsciously) without fail always and everywhere.

Articles published after the defense of a doctoral dissertation

“National Ideology Through the Prism of Drama”

The academic journal Orbis Linguarum (Language World) (ISSN 1312 – 0484 / ISSN 2603-4026 (Online)
/upcoming release/ 2023

The article is part of a larger study on the imaginal mechanisms embedded in dramaturgy with the aim of emphasizing the need at a meta-theoretical level to control all correlates of the concept of "ethnicity"; through the natural bivalent construction of the living world: "Our-Other/Foreign", through the main ethno-constructing factors - religion, language, nationality. The necessity comes from the decades-long distortion of the adequacy of imagined attitudes, a problem from which took advantage of the national ideology. The aim of the whole study is to show that the unconscious stream of primordial images projected onto the "Other" in no case is not a harmless sign of creative activity. If left unwittingly woven into mass communication narratives, national and similar ideologies do not always capitalize properly and hypertrophies the quality of stereotypes (in relation to 'otherness') to

be 'perennial'. The part presented in the article is only the approach to content analysis based on Jung's archetypes, which is not shown here. This article leads to a Jungian analysis of stereotyping and prejudice - their nature, aspects, positions. Here, basic principles and mechanisms of action (regarding "otherness") of the national ideology are sought. Examples are from Bulgarian, Russian and American drama.

“Transformations of the Conflict in the Modern Dramatic Text. The Aspect of Intertextual Interactions in the Motif of Odysseus” /2017/

<https://philol-forum.uni-sofia.bg/transformacii-konflikt-moderen-dramaturgichen-text/>

The transformations of the conflict in the modern drama are examined through the prism of intertextuality, they are searched along the lines of clashes basic to modernity. The crisis of identity, the changed parameters of the Self-Other/Foreign/ opposition are traced in the motif of Odysseus through Schütz's emblematic analytical work "The Homecoming". And through a paradigm typical of modernity – the dramaturgy of the time in question, claiming to have escaped from tradition, actually suffers from the impossibility of returning to it, and this provokes a number of conflicts. The image of Odysseus inherited from Antiquity is extremely "convenient" for building a conflict, because it carries the so-called binary oppositions: friend-enemy, life-death, past-future.

„The Success of the Film Musical – Psychological and Socio-Cultural Prerequisites of the Usage of Music in the Audience`s Favorite Genre „ /2019/

<https://conf.uni-ruse.bg/bg/?cmd=dPage&pid=proc19-6.3>

The article uses the perspectives of perceptual psychology, music therapy, and cultural sociology to explain the enduring popularity of the movie musical. The continued success of the genre is also due to the specific ability of music to tune the human psyche in a certain way. Using it as a mnemonic mechanism, as a subconscious mechanism for awakening feelings and associations, etc. shows how it works as a shortcut to the top of the box office charts.

"Bulgarian Cinema and Theatrical Dramaturgy - A Litmus for the Widely Circulated Intercultural Sensitivity"

in the collectanea “Education and the Arts: Traditions and Perspectives” ISBN: 9789540750613 /2020/

In the conditions of unceasing globalization, the ubiquitous growth of multicultural societies, it is necessary at all levels of circulation of cultural values to emphasize the awareness of the need for intercultural dialogue, on the self-reflexive approach to cultural differences. The recognition of the mechanisms of stereotyping in the perception of ethnic, gender, national, etc. identities could become intriguing and accessible if it is consciously staked out by the creators of cinema and theater drama.

The harnessing of the emotional information that specific works of cinema and theater provide can easily be channeled in the direction of intercultural sensitivity and guide the thinking and behavior of the ever-diverse audience. Works of value rarely slide along the path of least resistance using e.g. the ethnic stereotypes of everyday culture. But national ideology, even in commonly studied works, often acts covertly through mutual ethno-stereotyping; the world of commercial cinema, television and advertising also actively uses gender-role, social-group, etc. stereotypes. The intersection of national

ideology and commercial approach is a dangerous minefield against intercultural sensitivity, and the role of creative screenwriters and playwrights is precisely to debunk this dangerous zone.

"Psychodrama as a Complementary Method in the Education of Students in Stage Higher Educational Programmes"

in the collectanea "Education and the Arts: Traditions and Perspectives"; ISSN 2738-8999 /2021/

Psychodrama could be successfully applied as a complementary method when working with students studying acting for drama theatre, directing, choreography, etc. Psychodrama would help to recognize and "evoke" for the benefit of the stage image repressed feelings and would serve as a thorough development of any image that future directors have to make "live" in the performance. She would develop impactful expression in many of the majors in theater academies. It would enrich the improvisation process. It also makes them more creative, more artistic, more efficient, more complete individuals.

"Applying Jungian Approach and Iconic Sociological Research in Teaching Dramaturgy for Musical Theatre"

in the collectanea "Education and Arts: Traditions and Perspectives" ISSN 2738-8999 Pg. 655-674
/2022/

In teaching dramaturgy for musical theater, the use of K.G. Jung's basic ideas of symbolic and mythological similarity between different cultures, as well as applying knowledge of the universal stock through which archetypal images and symbols are generated to analyzes of iconic musicals, operas, operettas. The establishment of typical recurring archetypal images such as the Shadow, the Anima, the Animus, the Persona, as well as the Child, the Teacher, the Hero, the Trickster, the Antihero, is associated with the popularity of the musical dramaturgical works in question. In addition, Carl Pearson's development of the six heroic archetypes is used. The approach is also applied by discovering the constant presence in the works in question of archetypal motifs such as the motif of initiation, the motif of nostalgia for the lost paradise. Edgar Moren's analyzes of mass culture are added to them as a way to understand the tendentious commercialized approach to writing modern musical drama - the star system, advertising, eroticism, violence, happy endings, etc.

"Psychodrama Methods in Working with Students Studying Drama Theatre Acting"

„UNATC Journal of Drama Teaching“ Nr.5/2019
<https://unatcjournalofdramateaching.files.wordpress.com/2019/12/articol-krasimira-ivanova.pdf>

The article deals with the application of psychodrama methods in working with students studying Drama Theatre Acting. How psychodrama can help to overcome the barriers to extroversion, how useful it can be to create a constructive working atmosphere in the class of beginning actors; how it can be used in the approach to the role of the stage "Me" in the proposed circumstances" and to provide a basic mechanism for analysing each role in their future acting careers. The psychodrama would assist actors in recognizing and experiencing depressed feelings and would serve for in-depth analysis of any image they have to embody on stage, in addition to developing full and free expression.

It also fosters spontaneity, which underlies improvisational approaches. The director of the spectacle, as well as the artistic director of the acting class, is in the position of the group leader in the psychodramatic process. Each of the actors could be the protagonist of the process, but it would be especially valuable for the actors playing the lead roles in the play. The psychodramatic approach helps beginning actors to accumulate material in the direction of realistic mise-en-scene and authentic body language. It also makes them more whole-hearted, more complete persons, more productive and integrated. But there are dangers, of course.