

**ANNOTATION OF THE SCIENTIFIC PAPERS  
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The following 10 scientific papers are presented for participation in the competition: 2 monographs, 8 scientific articles. All of them are developed and published after acquiring the Ph.D. diplomas.

**MONOGRAPHS**

1. ***Odazhiev, P.*** Physical Action in the Psychological and Metaphysical Theatre. The Laboratories of Konstantin Stanislavski and Jerzy Grotovski. *Pedagogical aspects*. Plovdiv: Paisii Hilendarski University Publishing House, 2023



The present work is devoted to the function of *physical action* as a central component of acting technique in dramatic theatre. That it is a “component” is sufficiently known and accepted, but the distrust of its "centrality" in the general scheme of technique is great and saps the resources of every modern actor and student. The reasons: *physical action*, experimented on and formulated by K.S. Stanislavsky, is often associated with "everything" - this is due to the distortion of the concept by ugly clichés, and dead aesthetic stereotypes. This is natural - in many books, we get interpretations of the interpretations of Stanislavsky's system: at times he is perceived as part of a culture burdened by ideological “rejection”. To read Stanislavsky in the original is difficult, and to understand it

is even more difficult. To follow his practical lessons with the degree of precision he intended, without which his whole essence is profaned, is the next level of difficulty.

The perspective of this work connects two acting methods - of K.S. Stanislavsky and J. Grotowsky, still considered completely different and even opposites. However, a careful look into their laboratories shows that they have a common root kinship, and it is centered in the problem of *physical action*: in both it is the basis of a systematic, fundamental derivation of its principles, verified by years of consistent pedagogical and theatre practice. The study of Stanislavsky's Method of Physical Actions and its continuation in the searches of J. Grotowsky is proven by the fact that both of them create methods of organic acting presence based on the psychophysical possibility of the artist, as well as the hypothesis that they are decisive for two different kinds of theatre – the psychological (with its being) and the meta-physical (with its super-being). “Continuation” is so far as there is identity in the root understandings of its function (as a beginning - the impulse for any organic action, and as an external structure disciplining the staging process). However, this is only the methodological connection between the two. J. Grotowsky became an innovator - just as much as Stanislavsky - in inventing acting techniques within the new theatrical paradigm associated with the advent of the European avant-garde and the “post-dramatic theatre” that followed it. Grotowsky's separation of the new principles is seen as a consistent and logical path, evolving from “The Spectacle as Transgression” to “Art as a Vehicle”.

Using the physical action of K.S. Stanislavsky in the context of his latest searches is representative of a methodology for creating a spectacle in the aesthetics of the psychological theatre from the era of modernism to the post-dramatic theatre. On the other hand, the theory and practice of J. Grotowsky, related to the physical action and the impulse that provokes it, are fundamental in the creation of an acting technique for work in the metaphysical theatre.

The book analyzes and presents the paths leading to K. S. Stanislavsky's last discovery - the Method of Physical Actions, which to this day remains misunderstood. It is still an axiom that the psychological (the task, the goal, what I want) is leading in the actor's technique, and the physical is secondary, and sometimes not particularly important. However, the changes that Stanislavsky makes at the end of his life are radical - he denies the primacy of everything related to the “psycho”, “throws” the body forward, emphasizing the dominance not even of the “psycho-physical” action (as some conveniently think), but of

the simple namely “physical” action. Analyses and knowledge of the play are denied by him as the entry into the different layers of the play takes place only through the body.

A similar “panoramic journey” is made in the examination of J. Grotovsky's Method. The periods “Theatre of Performances, Paratheatre, Theatre of Roots, Objective Drama, Art as a Vehicle” are traced. In the case of reflecting on the technique of J. Grotowsky, the book of T. Richards “At Work With Grotowsky On Physical Actions” (At Work With Grotowsky On Physical Actions) was used, as well as letters from the correspondence between J. Grotowsky and E. Barba. Parts of Grotowsky's lectures from the last years of his life at the Collège de France, Paris, also served as research material. The continuation of the ideas of J. Grotovsky is also traced - in the theatrical practice and pedagogy of E. Barba.

The understanding of Stanislavsky's Method from contemporary Anglo-American theatre studies is also presented, in particular, those of J. Benedetti, F. Zarilli, D. Gillette, J. Peaches, and B. Merlin. The place of the Method of physical actions in the Method of action analysis was examined by M. O. Knebel and G.A. Tovstonogov in the middle and end of the 20th century. The application of *physical action* within the framework of the modern Russian school is also analyzed: V. Filshtinsky, L. Dodin, and A. Vasiliev.

Methodical approaches for mastering physical action in the training of students are proposed, the subtleties and peculiarities of their application are considered, and a set of exercises tested in my pedagogical practice is offered: it contains my observations from my stage practice and my practice on the set.

2. *Odazhiev, P.* Musical Theatre From Stage To Screen. Sofia: Publishing House “Cinema”, 2020



The monograph examines the director's approach in the transformation of musical theatre to the screen and, in particular, working with the actor, the choice of stage design, the choice of screen language, and the interrelationship with the structure of the music in general. Film musical directing modern practice raises many issues related to the genre's complexity. The clichés of conventional cinema and theatre that inevitably accompany the genre limit the director's imagination. His task also is complicated by the fact that the originality of the film musical is characterized by a state of cinematic synthesis, in which music becomes the leading one. It requires directorial techniques that resonate with the conventionality of music as art and does justice to the person singing on screen. The music reflects the inner world of emotions in a form that is more abstract than other types of art. The complex and specific immediacy of the expressive logic of music, theater, and visual arts do not overlap in an unambiguously direct way with the traditional conventions of the screen.

## SCIENTIFIC PAPERS

3. *Odazhiev. P.* “Methodologically Practical and Aesthetic Principles in Director Stefan Trifonov’s Creative Activities: Historical Perception”- Bulgarian Musicology, Institute of Art Studies, Sofia, 2022, Issue 3, 64-81

<https://artstudies.bg/?p=15856>

БЪЛГАРСКО МУЗИКОЗНАНИЕ ГОДИНА XLVI 2022 КНИЖКА 3

# Българско музикознание

3/2022

100 ГОДИНИ  
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100 YEARS  
LAZAR NIKOLOV

Музикален театър  
Musical theatre  
Дебюти  
Debuts  
Рецензии  
Reviews

*Bulgarian Musicology*

This text is a fragment of a more comprehensive study of the development of staging principles and approaches of prominent Bulgarian opera directors from various creative generations, which on the basis of their publications in a more theoretical context analyses their pivotal genre-stylistic staging principles, aesthetics, and approaches. With a focus on the creative and stage components of the methodological and interpretive directorial toolkit of opera director Stefan Trifonov and also through the prism of his self-evaluation and characterization of what a creative style is, the text summarizes the methodologically practical and aesthetic issues of directorial problematics.

4. **Odazhiev, P.** “Musical theatre aesthetics in the work of the opera director Dragan Kardzhiev“, Muzikalni Horizonti, Union of Bulgarian Musicians and Dancers, Sofia, 2022, Issue 3, 17-21

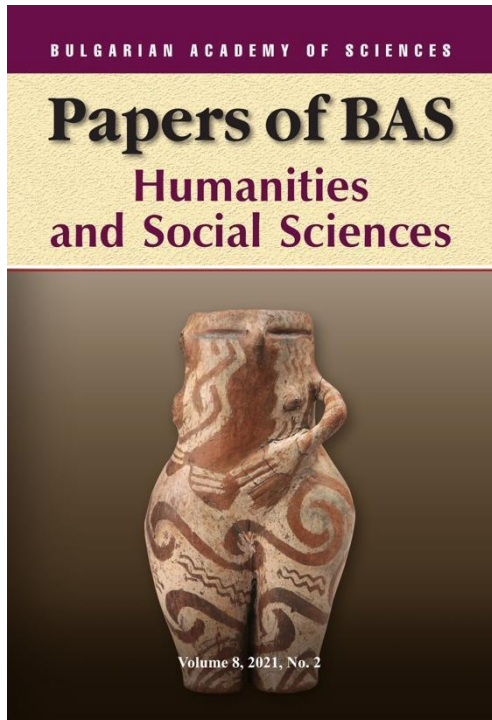
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Based on a study of the publications of the famous Bulgarian opera director Dragan Kardzhiev, the article analyzes his leading staging genre-stylistic principles, aesthetics, and approaches. The paper is part of a comprehensive study, which, with the ambition of a summary presentation of stage directors' publications of different creative generations and with an aspiration for a comprehensive analysis of the most successful ones from the point of view of the scientific-methodological approach, emphasizes the contributing moments and outlines a possible a new area of scientific research - methodological-practical problems of Bulgarian opera stage directing art.

5. **Odazhiev, P.** “Musical Theatre and Film: Issues in Adaptation”. Papers of BAS. Humanities and Social Sciences, Bulgarian Academy of Sciences, Sofia, 2021, Vol. 8, Issue 2, 71-80

<https://www.papersofbas.eu/listing/petar-odazhiev.html>



This text analyses the issue of the musical theatre-to-screen adaptation, emphasizing the specifics of theatre and musical film and outlining the differences between theatrical and screen language as a method of artistic expression. Furthermore, it analyses how the stage-screen adaptation may impact the aesthetic characteristics of the new product and how musical dramaturgy derives as a common denominator for both arts and a reason for choosing the director’s means of expression.

6. *Odazhiev. P.* “Stephen Sondheim and the problem of rhythm, time and space in the musical film Sweeney Todd: The Demon Barber of Fleet Street“. Art Readings 2021, Institute of Art Studies, Sofia, 2021 Issue 2, 413-424

<https://artstudies.bg/wp-content/uploads/2021/11/Personalia-web-compressed.pdf>



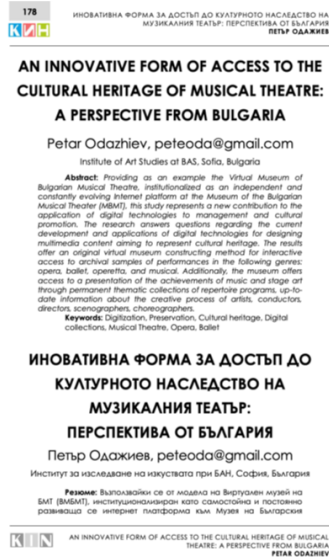
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Analyzing the issues of rhythm, artistic space, and time in the film version of the musical "Sweeney Todd", the aim of this study is to show how the composer's creative style influences the construction of the artistic synthesis of screen music form and to outline the challenges for the director in solving the conflict of musical dramaturgy with the peculiarities of the screen in the search for cinematic conventionality.



7. **Odazhiev, P.** „An Innovative Form of Access to the Cultural Heritage of Musical Theatre: A Perspective From Bulgaria“. KIN Journal, Bulgarian Academy of Sciences, Sofia, 2021, Vol.7, Issue 1, 178–192

[http://www.math.bas.bg/vt/kin/files/papers/7\\_1/13-KIN-7-1-2021.pdf](http://www.math.bas.bg/vt/kin/files/papers/7_1/13-KIN-7-1-2021.pdf)



Providing as an example the Virtual Museum of Bulgarian Musical Theatre, institutionalized as an independent and constantly evolving Internet platform at the Museum of the Bulgarian Musical Theater (MBMT), this study represents a new contribution to the application of digital technologies to management and cultural promotion. The research answers questions regarding the current development and applications of digital technologies for designing multimedia content aiming to represent cultural heritage. The results offer an original virtual museum design method for interactive access to archival samples of performances in the following genres: opera, ballet, operetta, and musical. Additionally, the museum offers access to a presentation of music and stage art achievements through permanent thematic collections and up-to-date information about the creative process of artists, conductors, directors, scenographers, and choreographers.

8. **Odazhiev, P.** “Nomadic Ateliers 3X3 - An Interdisciplinary Artistic Initiative for Cross-Cultural Enterprises”, Art Readings, Institute of Art Studies, Bulgarian Academy of Sciences, Sofia, 2020, 136-140  
[https://artstudies.bg/wp-content/uploads/2021/02/Novo\\_2020\\_PRINT\\_small.pdf](https://artstudies.bg/wp-content/uploads/2021/02/Novo_2020_PRINT_small.pdf)



The paper explores the idea behind the researchers' initiative of creating a traveling art platform, called Nomadic Ateliers 3X3. The concept is to develop an opportunity for the creation and exchange of art projects by designers, architects, and scientists in urban environments. The goal is to follow intuition and embrace a challenge to experiment and explore a new collaborative relationship between artists and audiences. Temporarily possessing a public space, the platform creates a message to establish a dialogue with local government bodies regarding specific community issues or highlight the need for a research testing art center with easy public access. Nomadic Ateliers 3X3 is a communication tool – the relationship between the public and space, and a dissemination tool – a connection between the cities in virtual space. Artists and the public can interact and collaborate simultaneously and continually. Nomadic Ateliers 3X3 is devoted to providing artistic space for innovation, research, and debates that go beyond limitations. The experience from this project would be implemented to create future platforms of a similar type. Moving around, it would establish a connected community, which will continue to build a robust cultural network through exchanging programs, collaborative art projects, and distribution opportunities. The mobility approach affects cultural development, cooperation, and exchange.

9. *Odazhiev. P.* “Semiotic aspects of the American film musical from the beginning of the 21st century”, Art Studies Quarterly, Institute of Art Studies, Sofia, 2019, Issue 1, 45-50

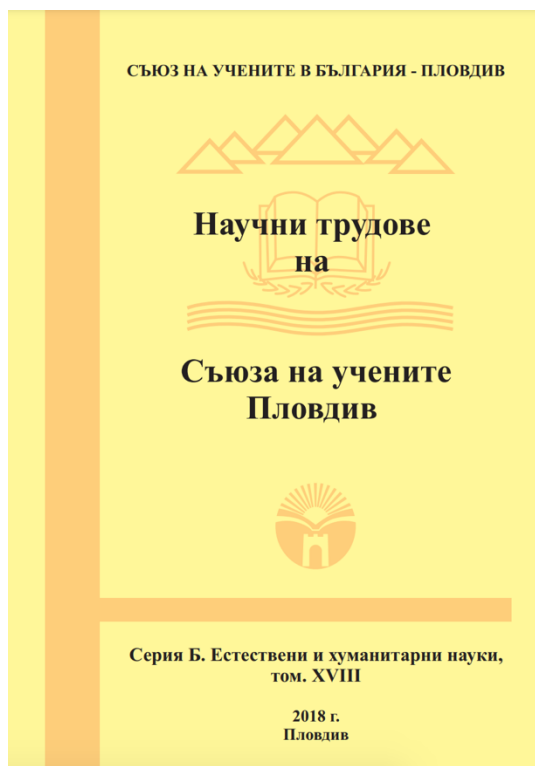
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The art of the film musical at the end of the 20th and beginning of the 21st century has been greatly influenced by contemporary mass culture. If the specific aspects and issues related to personal taste have been left aside, and have been turned to the aspect of meaning and aesthetics, an obvious connection with postmodernism can be easily noticed. Given the premise, that the film musical genre is mainly related to postmodernism in arts, which requires a different approach to artistic analysis, this article focuses on the thesis stating that semiotic instruments are particularly useful in determining the specifics of the aesthetic phenomenon of the film musical genre.

10. **Odazhiev, P.** “Aspects of the Semiotic Paradigm in the Relationship Music-Screen”, Scientific researches of the Union of Scientists in Bulgaria-Plovdiv”, Plovdiv, 2018, Vol.XVIII, 251-254

[file:///Users/petar/Downloads/aspects-of-the-semiotic-paradigm-in-the-relationship-music-screen%20\(3\).pdf](file:///Users/petar/Downloads/aspects-of-the-semiotic-paradigm-in-the-relationship-music-screen%20(3).pdf)



The text argues that a semiotic study of visual and musical language structures in musical film allows one to see many more meanings than can be found in traditional analysis. Applying the semiotic approach in the analysis of arts is particularly promising both because of the power of the symbolic nature of art and because semiotics itself in the 20th century became a kind of bridge connecting philosophy, the various humanities, and the arts. In any case, if a director can create a film text using the semiotic approach, this experience can balance his intuition, avoid unwarranted approaches, as well as guide him/her to consider concreteness.

**Signature:** \_\_\_\_\_

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