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ROBERT STURUA'S HAMLET OF THE XXIST CENTURY

The Georgian spectator has recently seen a number of interesting interpretation of Shakespeare's "Hamlet". On the international theatre: festival 2009 of Tbilisi, on which there were shown two different conceptions of "Hamlet" by the world famous Lithuanian directors like Nyakroshus and Korshunova. Both of the "Hamlet" shoked the Georgian audience, especially the staged performance of Nyakroshus. We saw the "Hamlet"s interpretation from the new point of view on the stages of the Tbilisi theatrical season 2010-2011. I mean Beso Kupreishvili's "My Hamlet" on the small stage of the Marjanishvili theatre and staged play "Hamlet comics" by young director Levan Khvichia , experimental stage of Rustaveli theatre.

The problems of Shakespeare's heros' don't belong to the distant past, they have always been alive in the human's psychics and the forms of behaviour. Functions of the theatre are to make this drama alive, what means to move and reflect them on familiar national and political context. Robert Sturua returned to "Hamlet" several times, he accomplished the first stage in London on the stage of "River studio" in 1992, Alan Richman was playing a major role, then Konstantine Ryokan was playing the role of Hamlet in Moscow theatre of "Satirikon" 1998. Hamlet's the first night was on Rustaveli theatre in 2002, this play is in the repertoire of the theatre up today. It isn't surprising , it is said that the director several times addressed to Shakespeare, the most philosophical play , what allows to make a new accents and interpretations. What did Robert Sturua want to say by the staging "Hamlet" on the beginning of the XXIst century. what does Hamlet look like, what difficulties the destiny given him to overcome.

Robert Sturua has done new translation with Lily Popkhadze, the translation lacks all the kinds of pathetics or super-risen style. Shakespeare's heroes' are speaking in the modern language. In this new translation ruthless and strict part of modernism are sharply felt. In his new staging Robert Sturua as if asks Hamlet: How are you my son of king recently, when the time union has been still broken and

turned the heart into stone doesn't need the mourning mask anymore.

Zaza papuashvili's Hamlet is get used with his destiny by interpretation of Robert Sturua, his behaviours and attitude towards existing evil betrayal as if are strange. He doesn't ask anymore, why he was granted by damned faith, the conclusion of broken unity.

In his perception, it is unavoidable fact and therefore he gets it and says: "The time Union is broken and faith granted me unification of it".

In "Hamlet" Robert Sturua drew us the Universe, where existing limit between the reality and conditionality has been rubbed out. These are parallel layers, those are interlaced with one another, transmittion imperceptibly from one condition and dimension to another are happened by the use of minimum bars. Classic and farced style of staging replace one another in the play. The heroes of the play have become the participants of tragical farce in the play.

The Robert Sturua's and Zaza Papuashvili's Hamlet has got an artistic soul imperfection of the Universe sharply expresses confrontation between the rough reality and dream. He is disappointed with the reality existing around him and has no hope if he could restore the broken and abolished time unions. For him the union among the people is more broken with the collapse of time unions.

The stage is not unloaded with decorations in Hamlet (painter M. Shvelidze) scenography and costumes don't define the time. Proscenium is nearly empty, in the depth of the stage are shown showcases with the dismembered images, where we could also see the portraits of queen Elizabeth and Shakespeare together with other portraits, both of the side of the stage there are several high ladders, which symbolically are component parts of fortress entourage, then these ladders aquire different function during the course of the play.

At the first meeting with the ghost, movements of the characters are spline and broken like marionettes. The director underlined the fact nearly from the beginning, that those persons are ruled like marionettes by someone. Who is this person? A question arises to the spectators. Perhaps it's the ghost like monster, what does he want and why has he come?

The Zaza Papuashvili's Hamlet isn't the whole monolithic figure,

his Hamlet is contradictory as with inner nature but also outwardly. Sometimes he is a clown imbued with irony and cynicism, sometimes he is stupid or clever, frank and tender, fierce and quick-tempered or romantic. His activities or emotional situation gain different nuance in different situation.

None of important monologue is fully given in the play, for example Claudius' monologue of confession "I've got terrible sins" which is endless, we could remember Hamlet's famous monologue "Why doesn't my body fall into pieces, which is interrupted in the play unexpectedly and instead of words, music is sounding, which might be more significant than the word: themselves. Also Zaza Papuashvili starts "to be or not to be", but soon he stops declamation. The actor gives him a piece of paper like a cheat sheet but Hamlet burns it. Words are unnecessary for expressing his spiritual condition. As if, he hated non-sense chatting. The reason could be strict in the fact that it doesn't exist a place for the discussion of the intellectual phrase "To be or not to be" in the severe universe of the XXIst century.

By the help of plastic solution of meeting episode of Hamlet with his father's ghost gives ability to feeling spiritual unity of father and son and their inner indivisibility. Even after the death of the elder Hamlet, their activities are resolved by the principles of mirror reflection. Their physical movements are identical. They present as if one indivisible part. The director wanted to underline the fact, that in the consciousness of his son the father Hamlet's death couldn't cause terrible feelings are almost up to the edge of disaster.

Besides other topics, in the play "Hamlet" Robert Sturua again underlined the theme of striving towards power. This time Claudius kills his brother to seize the governance. The director showed us the face full of resistance. Claudius is the person of outwardly impressive but personally dissembled. In the play, Robert Sturua underlined the strong sexual aspiration between the relationship with the Claudius and Gertrude.

For Robert Sturua the theatre language is characterized to give the same function to the music such he confers on the speaking and body language. In the play there are several musical themes (composer, G. Kancheli) Each of them has its emotional and drama functions.

According to the situation and the mood of hero, themes are charged. Music is so correctly merged with the activity and the nature of main characters of the play, that it has main function of tying the play compositionally. Besides expressing the essence of events, he also fulfill the plastic draft of characters' activity.

One more distinguished feature of Robert Sturua's theatre language is the eclecticism of costumes. Among the less historical costumes, we also see the modern clothed characters. The word "historical" is conditional in general. The director, once more underlines the Shakespeares' heroes as they are always modern and alive. Their problems don't belong to the past. they exist in the persons psychics and behaviour, therefore they have near relations with the spectator of all the nations and time. Robert Sturua always underlines his function as the director of Shakespeare's dramas and making alive his heroes. That's he moves them in the national, political and social familiar context. We've already mentioned above that Sturua takes out all heroes from the showcase on the stage. it could be white, tiny Ophelia look like figure made of plaster. A slave of her passion, unhappy queen Gertrude dissembler but outwardly pretty Claudius, leaning on the stick, Polonius looking like a clown by his behaviour, Hamlet carrying the sadness of the world and the others. The director shows the spectators as if the very persons and their feelings existed before centuries ago and still exist nowadays.

In the play "Hamlet" it is put the so called playing principles of the theatre in theatre. Robert Sturua uses this method suggested by dramatist and fills it with deep psychological contents. At the same time usage of "the theatre in the theatre" possesses the double meaning. Hamlet and Claudius start the staging of the play at the same time, Hamlet wants to believe in the truth told by the ghost of his father- about the brother Claudius, who killed his own brother. By the conception of Robert Sturua the Claudius starts the staging of "The play".

Known stage of "mouse-trap" is one of the main culminating episode, which resulted into sharp, psychological duel.

For the theatre language of Robert Sturua is characterized unusual dynamis of scenic narration, which is expressed in this play with an

absolute clearness. During the whole play, spectators are under the strong impression. The heartbeat of the spectator coincides with the pulsation of the play. The director always gains this together with someone by trying to make the multi-planned, multi-voted information, which he transfers to the spectator. (Characterised style of his narration). For example, if a hero reads monologue it is rarely the only monologue in the play of Sturua by the classical sense. In some occasions it is a dialogue, whose second character quietly listens to the verbal information of a concrete scene and created the social environment by his being there, what of course means something and has got semantic meaning. Such understanding of monologues accents especially on the content of monologue and make it more effective at the same time.

In the "Hamlet" of XXI century, styled by Sturua is abolished not only "time Union", but also a connection between environment and a person. For expressing this process the director combined irony with tragedy, furthermore the black humour too. Hamlet's activity is often inadequate to the events. Zaza papuashvili's playing in the tragical situation is going on the bound of the tragic-comic. As if with such methods the director gives ability to the spectator breath out freely and he also underlines in his play co-existence of the theatre of "performance" "imagination" and "feeling".

The play "Hamlet" isn't divided into genres, furthermore, it could be easily said that for the theatrical language of the Robert Sturua's theatrical language is characterized with eclecticism was displayed the most clearly in this play. Here we percept everything simultaneously - tragedy, psychological drama, farce, comedy and e.t.c. This kind of colour diversities reflected on the transmission of the characters by the actors and in some case it justifies the colour diversity of the play.

The heroes of the play are ruled marionettes by someone. Someone is the ghost of father Hamlet, who wants to revenge and he sacrifices his own son and all his kingdom for the desire of this revenge.

Life is theatre and theatre is life – it is one of the most important theme and subject of research for dramatists during the centuries. Actors and the theatre for Robert Sturua are the chronicle of the life. It is clearly seen in the scene of the first meeting of Hamlet with actor,

Robert Sturua's and Zaza Papuashvili's Hamlet don't present "The noble price" of becoming traditional. Hamlet's activities and behaviours are different in the play. This is a young noble man, well-educated, and obsessed with the world sorrow, who makes the philosophical monologues. Zaza papuashvili's Hamlet is more active and all his philosophy is moved in the concrete activities. In the play, there is clearly shown the contradictory nature and character of the hero and accordingly sudden changes of his mood. He is more a spontaneous person, he is the person tortured by his inner resistances, he could be affectionate, quick-tempered, strict, ironical, trustful, jealous person. He could take off the shoes and go bare-foot in the palace, he could act like a clown and could be serious. To express this, Hamlet uses different kind of methods. Sometimes he is clever or stupid but he does this in such a way nobody to guess, who he is in reality. Hamlet is always movable, his spiritual, intrinsic resistance make him to act differently. A person with such a nature can his torture given as a destiny by life, turn into a joke. Besides that he abase his trouble and love with "Irony". During the interpretation of Robert Sturua's Hamlet's face, he used the characterized methods for clown as well as in the whole play. With such action, the director didn't abase the transmitted seriousness of the problems in "Hamlet" but he accented and made it even more easily perceiving for the spectator.

During the currency of the whole play, in the depth of the stage, there is a chair near the showcases, where someone is sitting, as if he reads something and at the same time he observes the developing events of the stage. This observer turned out to be the Fortinbras. In Robert Sturua's play, this character was played by Zaza papuashvili and in his playing there is something like clown. He insist to burry the Hamlet with great respect, then he orders them to take the bodies from the stage. He turns around to the spectator moving like steppe dancer and addresses the spectator: "You who watched this bloody play with pale faces, you" Then he turns to Horacio and tells him: " Drag the bodies" and he says it with intonation – will you drag these bodies or not? Then he slowly takes off the cap and throws it. Acting like this way, the director put the point to the process of the play.

During the process of the play "Hamlet" spectator feels how the

power of the natural flood disaster strengthens , especially it is rising fast towards the final. Gaining the culmination, the natural calamity shakes the Universe. After the shaking, there is sepulchral silence. Face to face with these forces, human is small and weak. He is absolutely alone. More precisely he feels himself abandoned. He is desperate and sad, But human himself is guilty in everything, because he rose these forces against himself, created the problems. Person of XXIst century understands that he is in the blind alley, His life history finished. He afraid of the fear of tragic ending exactly.

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