

SHORT REVIEW

by Assoc. Prof. Dr. Valeriy Parlikov
on competition for ASSOCIATE PROFESSOR in professional field 8.4. Theater and Film Art,
scientific specialty "Theater Studies and Theater Art" (Drama Theater Directing)
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The only candidate in the competition is Dr. Petar Kaukov, with the following materials: Performance at the Nikolay Binev Youth Theater, 2011, *Love and Money* by Dennis Kelly, *director*; Kelly, Dennis – *Love and Money* – text of the play, *translator*; Performance at the Virovitica Theater and Academy for Art and Culture in Osijek, Croatia, 2019, *DNA* by Dennis Kelly, *director*; Kelly, Dennis – *DNA* – text of the play, *translator*; Kaukov, Petar – *Dennis Kelly and the Criminal Daily Routine* (theoretical study). Analyzing the propounded materials, I consider the following remarks possible:

1. Dr. Kaukov's theoretical study lays down the text structure of *Love and Money* in its initial unit correlating to a doctrinal matrix – the Christian understanding of ruin of Home-building, simply referred to as "the Seven Deadly Sins"¹. Their undoubtedness and well-knowingness is somehow *presumed*, their theological validation through the text beyond their secularized representation remains a mystery. Assuming that the work should have its decoders as its contents and not (as specifics of their speaker, intonation given) through notes to the author's biography (because "the author" is an imaging attribute which grows from the intelligibility of the work, not vice versa), we can say that in order this to be the case, it is not necessary to know something in order to know it as content of the work. *Reading* is not to remind us of what I have but to give it to our empathetic aim. And this giving is the act of understanding through which it tells (me) something at all, in an implicit dispute of (my) culturality with the author's alien nature. Otherwise, the text would have been openness tolerating the invasion of any understanding, and Dr. Kaukov's initial reasoning gets difficult to defend given the distinct travesty of the Christian canon and the conversion of meanings² so far as everything sacramentally universalizing in the dramaturgical chain of *Love and Money* plunges us in a psychologized mode of affected happiness³. It is the *agreed* value that we can publish as hope. To "confess" in a *consumerist* manifesto, in coming up with save-me-if-so-happens. It seems that an arbitrary tool has been drawn into the understanding of the text which fails to produce it entirely and therefore is woven into the more general framework of our civilizational decadence, and subsequently replaced by a reflection of Aristotle's exposition on functioning of tragedy seeming to be *omnipresent* (it is so for any theatricality). It is presented as dominating in the main exposition, possibly legible as disintegration of the initial collective myth and its destruction into a personalizing narrative. Thus, the study is relieved of the necessity to view the author's text as presupposing a flawed quasi-novation of moralities and

¹ Cf., Kaukov P. - Dennis Kelly and the Criminal Daily Routine, p. 7-8

² Cf. Dennis K. - Love and Money, p. 45-48

³ Cf. Dennis K. - Love and Money, p. 69-70

puts it in its “natural” transmodern problematicity. After justification, Kelly’s texts are credited with the “black comedy”⁴ definition which requires resolution of the dilemma whether the exposition refers to the functional difference between comedy and tragedy as shown in “About Poetic Art” by Aristotle (whom⁵ Kaukov refers to) or it is implicitly claimed that modern texts do something else, and we have no way to understand it through our *classical* conceptuality. And why, thus functioning, the thing is academically acceptable unless the modernity is characterized through mental heterogeneity and brings *its archives* to the actuality insofar as “modernity” also means micro-temporal fact of simple *availability* proposed by chance, i.e. without meaningful bond of cause and effect. Thus, modernity is manifested as *an effect*, sheer meaning, without content of its own. Yet in his study on Shakespeare, as a mental technology Dr. Kaukov accumulated a set of seemingly accidental tools for understanding (the golden section, fractals⁶), to a basic conception. They are introduced through familiar quotations without exhaustive, starting conceptual integrity consistency which situates them not as mental layers of reading of the otherwise unified author’s content but as chronic decoders marking transitions in the linear consistency of the exposition and *understanding* their functional elements through the gesture of launching them. Through the successful result of the application of a set of decoders of the textual content (clear from the Dr. Kaukov’s productions that illustrate the thesis), this non-unitary analytical concept postulates the principle of presumption of the stage act as an *entropic* system which sees the deviations of the disciplinary rule (whatever be it) as essential for its functionality. Saying, at that, you need what *works*. Moreover, the organism-like structure of the concept compensates the tendency to analytical constructivism otherwise impoverishing the empirical content of the text. Thus seen, Kelly’s texts are rather talented spontaneous “naturalness” and much more flexible culture than the presumed doctrine of responsible realism⁷ which is a simple adaptation program somehow leaving me in a conforming world. Not completely desperate, not furious. In the acting convention used by Dr. Kaukov, the actors are in a light-fenced place, raised and thus safe but they speak *for* someone through addressing us, or rather some plural fictional me, the dungeon monster which is calmed down in the sparing conventionality of “aesthetics” (we are literally intercepted⁸, confined). Theoretically, none of those standing in the collision should be endangered. In his explosion, Dr. Kaukov insist that the witness should feel compassion⁹ for the personified character until re-identification¹⁰, but the nature of the comic presupposes distance and some degree of subjective superiority – mental, physical, emotional, moral, etc., therefore what is happening does not concern me, it happens in front of me with someone else – my object.

4 Cf., Kaukov P. - Dennis Kelly and the Criminal Daily Routine, p. 16

5 Aristotle. About Poetic Art. Sofia: Sophie-R. 1993

6 Cf. Kaukov P. Shakespeare's Comedies between Eros and Thanatos, PH "Janet 45" Ltd., 2019, pp.78-79 and 204-208

7 Cf., Kaukov P. - Dennis Kelly and the Criminal Daily Routine, p. 2

8 Cf. Recording of the performance "DNA" - the actors are a group against us.

9 Cf., Kaukov P. - Dennis Kelly and the Criminal Daily Routine, p. 10, 24

10 Cf., Kaukov P. - Dennis Kelly and the Criminal Daily Routine, p. 17

This reciprocal subordination of the spectacle should be distinguished from the elevated euphoria of standing together in the game and reading the cultural codes introduced by the character's acts. Because of the above, I, the "seeing" witness, am a non-participant, but I can be *ashamed* that I am present in silence if this thing in front of me is an ethical deformity, and therefore I cannot tolerate to be next to it, suffering. Since the convention is a fictional implied agreement, it presupposes its explosion, a refusal to be forced to witness only. The calling is to see oneself real, in a literal reality. Alive in numbers and so anormalizing any decency¹¹ insofar as the World is too large to be confined in a convention¹² reconciled. Thus, the time in which I co-stand is flattened into an act of acknowledgement of a network of discreet coherent appearances maintained in significance by the intuition of a meaning of the existence through which they co-distinguish in the community.

2. The definition of linguistics as such, divided into standardized and non-standardized¹³ presupposes some regulating function abstract from the work which should be empowered through something. In this case, apart from assuming that this is some spectators' "traditional" attitude, it is not clear what conventionalizes the language. If we postulate that it is communally canonized (as contemporary psychiatry defines "normality") or an extract of presumption of never-upgraded but influencing us consent to be in a group (community), then the thing that would be allowed in other micro-culture or would confront the "natural" spontaneous standard of understanding there would have to be *translated*¹⁴ according to similarity of influence in our own commune, without formal signs through which it is possible to register its correspondence to the proto-fact to which it correlates in reciprocity. Radically and without nostalgia, the language in its modern adaptivity gave up being content of realities¹⁵, it also does not appropriate materiality so no vulgarity is functional because it always calls the non-existent therefore what remains to be condemned is the thought that I think somehow, however, I can be in serious incrimination (and hence, in sentencing) if I have "really" done something, and as far as the theatrical is a non-functional performative, I cannot do this from the stage and on the stage. Then, through an act of successive stripping of the intimate, it remains to keep the unspokenness rather than telling what is done because until I have said it completely, it is still do-able, the thing can-be-done. Until then, I indicate the important as probable, but I have not pointed it out, it has not appeared. Thus, it is possible for me to pass it, to concede it to someone else to consider it because before it is realized it is publicly available, mentally common. Until then, he does not say, stating, the literally obvious, does not tautologize the world produced by my activity. From the stage, it is uttered without power, by definition, without a standard of institutionality because it is insignificance, a game of a World. In this understanding of mine, the impact parasitizes on the limit of the perception of the being as daily *unpredictable reality* blurring the boundaries of the conditional, into a public becoming and not on the linguistic *normality*.

11 Cf. Kelly D. DNA, p. 21

12 Cf. Kelly D. DNA, p. 48 - Remark for Leah: *She flies out*.

13 Cf., Kaukov P. - *Dennis Kelly and the Criminal Daily Routine*, p. 17-21

14 Cf. Kaukov P. *Shakespeare's Comedies between Eros and Thanatos*, PH "Janet 45" Ltd., 2019, p. 59

15 Cf. Dennis K. *Love and Money*, p. 68

On the opposite, from the stage, “abnormality“ should flow out, a disturbance of a kind, as a fiction of other possibility of a world – integral and orderly, in contrast to our spontaneous world which is meaningless in its non-celebrated daily availability.

3. If there is no working definition of the contemporary, then “it” should be the recently-written or now-seen, the only sign is temporal and there is no way to conceptualize mentality. Thus, the concept seems produced by fictional automatism, and every wording is hallucinogenic because it is supported in ill-conceivedness. In unthinkability. There is no way to think “interpretation” as every vision is, first, understanding due to the lack of an agreed and preliminary *truthful*, through comprehensive doctrine, *known*. The thing will have the aura of contemporary only when we name it in the now-said and corresponds to our own conditionality as available in some historicity. It, in its turn, should also say the laws bordering on the epistemologically possible, coming involuntarily into being with the act of our identification. Therefore, the historic determinant does not include “the existing” but the conditions of its conceivability as being and is temporized because it understands them as excluding any other option. Through the functionality of the self-proclaimed “contemporary”, the characters of what is happening in the simulacrum (if this is the paradigm that captured-us-now) are not in obscurity, but in accordance with it. They cannot be completely said, as they are not attached to a unified understanding of their situation of existence, their identification is procedural and arises in the act of their state in the media (insofar as the theatrical is a specific medium, contained in the general principles of the communication act). Thus, identity is secondary to the language game, which places the partners in a constellation through the intention to say /1/, its reliance on the intelligibility of a horizontal "other" /2/ and its understanding in a radical finality only by a bystander, as if he is an omniscient third /3/, conceivable as laying a structuring context on a world manifested in indiscriminateness. The stage situation is in a clearly situated performative only when it manages to summarize the available to integrity meaningful for the community and, hence, the *personality* – as sustained to be in consistency, seeming to be motivated by understandable determinism, into a conventional “necessity”. The active person will be permanently pre-motivated, fluid, due to rethinking the concept of his understanding with a target in the partner; the viewer; the unavailable but witnessed as a given World, or the transcendent Other¹⁶ who is always absent from the stage act. The narrator’s personality is identical with “this one” for whom the actual utterance falls within the *intention* to say something at all, under limit of the conceivable to that of an intelligible “reality”.

4. The exposition¹⁷ fully describes the functionality of the modern artefact as a simple marketability. Content is irrelevant so it is diffuse, the only important thing is the intention to offer it as “something” and thus introduced in a mode of temptation to be acquired, and accessible only through its delivery to us. The thing is *defined* as what I bargain it to be. The emphasis I place here is on the functionality of the exchange of the “thing”, and not on *contents* which leads to the conclusion that

¹⁶ Cf. Kaukov P. Shakespeare's Comedies between Eros and Thanatos, PH "Janet 45" Ltd., 2019, p. 107

¹⁷ Cf., Kaukov P. - Denis Kelly and the Criminal Daily Routine, p. 6

the very irritability of desirability is meaningful. It is what is put on the stall.

The submitted materials contain distinct contributive elements: the translation, the staging and analysis of the plays “Love and Money” and “DNA” by the English playwright Dennis Kelly, which, combined with Dr. Kaukov’s skills in managing theater institutions and project management, motivate me to vote “Yes” in regard to his candidacy for ASSOCIATE PROFESSOR in the professional field 8.4. Theater and Film Art, scientific specialty “Theater studies and Theater Art” (Drama Theater Directing).

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