

## PEER REVIEW

by Prof. Aneliya Yaneva, Doctor of Arts

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According to the procedure for occupation of the position of “Associate Professor” by Chief Assistant Dr. Dimo Enev, Academy of Music, Dance and Fine Arts – Plovdiv  
Professional field 8.3. “Music and Dance Arts”  
Specialty “Choreographic Composition”

Only one candidate – Chief Assistant Dr. Dimo Enev, has applied in the competition for occupation of the academic position of “Associate Professor” announced by the Academy of Music, Dance and Fine Arts – Plovdiv, specialty “Choreographic Composition” to the Choreography Department. Dr. Enev graduated in Bulgarian Folk Choreography at the Academy of Music, Dance and Fine Arts (Bachelor in 1994 and Master in 1999). In parallel, since 1994 Dimo Enev has been dancing in the Trakiya Ensemble, where he went through all levels of establishment – dancer, soloist, tutor, and choreographer-director – author of “*Strandzha Impression*” with music by Stoyan Paurov and “*Parvomayski Maystorlatsi*” with music by Borislav Galabov. He was also co-founder, performer, and choreographer of the Ethnorhythm Formation (until 2008), where he put dances from different ethnographic areas such as “*Thracian Dance*”, “*Shopski Dance*”, “*Pirin Dance*”. For the Chirpanliy Dance Ensemble he created his choreography “*Pazardzhik Motives*” (2018).

The candidate has been teaching at the Choreography Department since 2010, and since 2013 he has been a doctoral student at the same Department. He has specialized in the following disciplines: Choreographic Composition, Choreographic Directing, Staging of Dance Forms, and Samples of Bulgarian Folk Choreography. Dimo Enev defended his doctoral dissertation in 2017, and in 2019 he published it as a monograph – “*The Unknown Erkech – the Path from Youth Teasing to Marriage*”, published by the Academy of Music, Dance and Fine Arts in Plovdiv, 250 pages.

The second monograph of Chief Assistant Dr. Dimo Enev, which is also his habilitation thesis in the competition for “Associate Professor”, analyzes the work of Prof. Kiril Dzhenev, but through a very interesting focus – “*Dramaturgical Activity – A Basic Approach in Building the Dance Form In The Work of Prof. Kiril Dzhenev*” (Academy of Music, Dance and Fine Arts, Plovdiv, 2021, 148 pages). The principle of structuring (three chapters, introduction, and conclusion) is influenced by the author’s intention to immerse himself in the details that make up a dance work. In each chapter two of the choreographies of Kiril Dzhenev are analyzed, which are selected according to their genre – divertissement (first chapter); stage versions of ritual practices (second chapter); thematic and plot choreographies (third chapter). As a distinctive feature of Kiril

Dzhenev's choreographies is his ability to build plot connections, which would presuppose a plot (story) and engage the viewer's attention on the constructed images and their interconnectedness. This, of course, does not diminish the quality of the choreography and of the movements, but it enriches it with additional connections and characteristics. It is these dramatic connections that Chief Assistant Dr. Dimo Enev seeks in the productions of Kiril Dzhenev.

The **first chapter** analyzes the choreographies "*Thracian Dance*" (1975) and "*Festive Thracian Dance*" (1985), realized at different times in the Trakiya Ensemble. Although both dances are to the music of Todor Prashtakov, and both are related to the Thracian ethnographic area, the author's choreography differs significantly – both as a selection of movements used and as an impact. Formally analyzed dances can be treated as divertissements, but Chief Assistant Dr. Dimo Enev pays special attention to the structure of choreography – *male dance; female dance; outplaying*, which brings the staging closer to the dramatic compositional structure – *exposition-development-denouement /Koda/* and thus makes the choreography more effective. Dr. Dimo Enev compares *music and choreography* and comments on the use of specially selected *props* (a stick for the men in the "*Thracian Dance*" and a whip for the men in "*Festive Thracian Dance*") and *costumes* (in the "*Thracian Dance*" women appear on stage one by one, but with their back to the audience, in order to use as an effect their simultaneous turning to the spectators when their picturesque aprons illuminate the stage). According to the opinion of Chief Assistant Dr. Dimo Enev, even in the divertissement form Kiril Dzhenev manages to identify relationships that will make the production dramaturgically effective.

The **second chapter** analyzes two works influenced by Bulgarian rites and customs – "*Kudi*" (1975) and "*St. George's Day*". In "*Kudi*" not only the custom of caroling (related to the Bulgarian ritual system), but also the relationship between a girl and her chosen one (leader of the carol company) is very convincingly traced and this is the "bridge" that connects the *theme* of the custom and the *plot* in the author's vision of the work. Of course, the outplaying between the girl and the boy soloists and between the different groups is not missed. And a special moment of the choreographic construction, on which Chief Assistant Dr. Dimo Enev pays special attention – in the "heating" of the dance, which at this point has reached a kind of culmination, Kiril Dzhenev unexpectedly stops it and through the introduction of a new character (the host in this case) begins to build a new culmination. Thus, the choreographer increases the tension and provokes the expectations of the viewer. Here, too, props are used – lanterns for the girls, which illuminate the night in anticipation of the carolers; Christmas shepherd's crooks for the men. The finale is unconventional – instead of the expected wild merriment, which to grow into Koda, the model of the musical *reprise* is used – the carolers leave the celebration, and the girls, staying at home, light their way from afar with flashlights. The girl and boy soloists are the last to separate, and so once again the emphasis is on their relationship, tacitly supported by her parents (the hosts of the celebration).

“*St. George’s Day*” is a thematic dance, recreating the different stages of the celebrations in different dance fragments: *female part – shepherds – male part – common dance*. In the analysis, Dimo Enev considers the production as being composed of two large parts: a *ritual part* consisting of two episodes – the girls howl the St. George’s wreaths, and then the three shepherds appear (with crooks in their hands); and an *entertaining part* (also consisting of two episodes) – a youth dance and a general mixed dance. This makes the construction of the work and the articulation of ritual and merriment more visible. Special attention is paid to the symbolism of the shepherd’s crook and its owners, who is treated not only as a guide, but also as a “savior, who accompanies the souls of the dead to the underworld” (p. 74). As well as the connection between the wreaths of the girls (symbol of the awakening nature) and the shepherd’s crooks, on which the girls place (string) their wreaths. Although rather thematic as a genre characteristic, the dance “*St. George’s Day*” reaches a kind of generalization, especially when it comes to the symbolism of the attributes – a wreath; shepherd’s crooks; copper full of milk to symbolize high yields; a towel with soil from the ground that is tied tightly to prevent “bad eyes” and reduction in milk production.

The entertaining part is more in a divertissement form: *male dance – general dance*. And according to Chief Assistant Dr. Dimo Enev: “... *the multifaceted design and realization of the author leads us to the thematic dance suite, where the dramatic line is carried by the ritual characters, props, and their actions, and the form is structured by the author’s thought to achieve festivity and solemnity*” (p. 86).

The **third chapter** also deals with two works – “*Ovchar and Yuda Devoyka*” and “*Horo in Sofia*”. The first of them – “*Ovchar and Yuda Devoyka*” – is definitely a story. Which once again confirms the idea that with a masterful construction of the choreographic material and the correct arrangement of the individual episodes, even through the Bulgarian folk dance a plot (action) can be built. Both the choreography and the music and structure of the work are analyzed – the appearance of the boy with his companions, who continue on their way and he is left alone; the appearance of Yuda Devoyka, followed by her companions; the duet of the boy and the wood-nymph, accompanied by her friends; the key moment when the boy takes out the towel with the herb and it repels the wood-nymphs, and with them Yuda Devoyka; the boy remaining standing with the herb in his hand, and as in a reprise his companions returning and taking him away, still dizzy from the experience.

“*Horo in Sofia*” (1985) from my point of view is built on a suite principle, in which the groups of people used are distinguished by ethnicity – girls from Shopluk; two buffoons; girls from Samokov; the dashing girls from Vakarel; two guardsmen; and the soldiers with their commander. Each newly formed group comes into contact with the previous one and thus a variety is obtained, ending with the final common dance. The work is analyzed in great detail in terms of choreography, musical and song accompaniment, costumes, and props, as the main characteristics of each group of dancers are presented not only in the movements but also in the

gestures and postures. The finale is unusual, again treated as a reprise – the soldiers with a marching step gradually move away and those who came to the dance disperse.

This model with *exposition-development-reprise* is very well presented in the description and to some extent most prominent in “*Kudi*”, “*Ovchar and Yuda Devoyka*”, “*Horo in Sofia*”.

The six analyzed works are selected according to their desire to achieve effectiveness in the dance exhibition and to show the relationships between the characters, which in some of the productions grow into a plot. The habilitation work “***Dramaturgical Activity – A Basic Approach in Building the Dance Form In The Work of Prof. Kiril Dzhenev***” presents its author Chief Assistant Dr. Dimo Enev as a professional who knows how to understand the details, to make the connection between dance, music, props, and costume and to bring to the fore the important moments that build dramatic accents even in non-plot (divertissement) or thematic dances. I believe that the work is a contribution both from the point of view of folklore and as a scientific research, deriving important interactions between choreography and music; choreography and drama; choreography and props. The research is in-depth and with knowledge of the matter, not to forget that here Chief Assistant Dr. Dimo Enev can also use his knowledge of Bulgarian folk dance, choreographic composition, and choreographic directing.

In connection with the habilitation work, Dr. Enev presents three published articles:

- **D. Enev**, “*Ovchar and Yuda Devoyka – the Creative View of Prof. Kiril Dzhenev to the Mysticism of the Rhodope Folklore*” – Collection of reports from the Science, Education and Innovation in the Field of Art International Scientific Conference, 24.10.2019 – 26.10.2019, Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts, Plovdiv, 2019, ISBN 978-954-2963-56-1, pp. 333-339.
- **D. Enev**, “*The Ritual Transformation of Caroling from the City of Saedinenie into the Kudi Dance*” by Prof. Kiril Dzhenev” – Collection of scientific reports, Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts, Plovdiv, 2019, ISSN: 1313-6526, pp. 63-71.
- **D. Enev**, “*The Effective Approach in the Construction of the Divertissement Dance – A Key Feature in the Work of Prof. Kiril Dzhenev*” – Collection of reports from the Spring Scientific Readings National Scientific Conference, 2020, Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts, Plovdiv, 2020, ISSN 1314-7005, pp. 112-119

Dr. Enev presents information about five citations of his theses in monographs and articles by fellow folklorists.

For the dance “*Parvomayski Maystorlatsi*”, part of the repertoire of the Trakiya Ensemble, Dr. Enev was awarded with the 2019 Golden Muse Award in the category “Choreography in the Field of Bulgarian Dance Folklore” by the Association of Choreographers in Bulgaria.

Given the value of the habilitation work, which I analyzed in detail, his pedagogical experience in the Academy of Music, Dance and Fine Arts and abroad (Dr. Enev held a seminar and creative workshop in Essen, Germany in 2018), his staging experience as a choreographer and tutor in the Trakiya Ensemble, as well as his experience as participant in many juries of various dance competitions, I believe that the activity of Chief Assistant Dr. Dimo Enev fully meets the requirements for the occupation of the academic position of “Associate Professor”.

**I propose to the esteemed Scientific Jury to award Chief Assistant Dr. Dimo Enev the academic position of “Associate Professor” under Professional field 8.3. “Music and Dance Arts”.**

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