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*THE DOGMA OF THE 'MODERN' IN THE MODERN SCANDINAVIAN DRAMA – THE  
POSITION OF BULGARIAN THEATRICAL CRITICISM  
IN THE FIRST THIRD OF THE 20<sup>th</sup> CENTURY*

*The article defines the concept of the 'modern' in Modern Scandinavian drama (Ibsen, Strindberg, Hamsun) according to the Bulgarian theatrical criticism in the first third of the 20<sup>th</sup> century. Both paradigms it is read through are 'tendency' and 'subjectivity'. 'Tendency' means dealing with modern social ideas providing them with publicity. This drama is also treated as an apology of subjectivity, of the states of self-consciousness, of individuality. At the beginning of the century 'tendency' in Modern Scandinavian drama is a common topic dominating over its 'subjectivity'. In the 20s of the 20<sup>th</sup> century the new social conditions change the paradigm of 'tendency' and diminish its actuality. 'Subjectivity' is now seen as the study of the subconscious and authenticity. The Scandinavian Modern drama continues to open hermeneutically itself to the Bulgarian theatrical criticism. Both theses of 'tendency' and 'subjectivity' function as invariants producing new conceptions and ideas.*

*Keywords: Bulgarian reception of Modern Scandinavian drama, Bulgarian theatrical criticism*