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## **STRUCTURI DRAMATICE ȘI FORMULE DE COMPOZIȚIE ÎN TEATRUL ABSURDULUI: BECKETT, IONESCO, GENET, PINTER**

**Alina NELEGA**

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*Abstract:* Dramatic Structures and Composition Formulae of the Absurd: Beckett, Ionesco, Genet, Pinter

*Both dramatic structures and composition formulae conjure up good plays. The playwrights of the absurd, although contemporary to great endeavors to decomposing theatre, showed a profound and unique stylization of the form, i.e. new composition formulae. Whereas the structure remains quite immovable, their plays are experiments of different techniques and equate, in a specific literary way, the artaudian search for cruelty and death.*

## **MI AZ, AMI PASSZÉ? IONESCO, BECKETT ÉS GOMBROWICZ MAI SZÍNPADOKON**

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*Abstract: What Is Passé? Ionesco, Beckett and Gombrowicz on Contemporary Stages*

*The paper by examining the relation of avantgarde-Absurdist theatre to postmodern theatre, tries to prove that Absurdist plays are not outmoded – their being staged depends on whether a certain culture possesses the means necessary for their scenic reinterpretation. The analyses of the mise en scenes of the most important Absurdist plays staged in the last decade in Transylvania in Hungarian speaking theatres – Killing Game (Jeu de massacre) and Jack, or The Submission by Ionesco, Waiting for Godot and Play by Beckett and Yvonne, Princess of Burgundy by Gombrowicz – prove on one hand that the texts are welcome on contemporary stages, and on the other hand, that Absurd style and techniques still persist in a weak form (Erjavec's term) among the other styles that co-exist in postmodern art, and theatre.*

## **APOCALIPSA IONESCULUI**

**Cristian STAMATOIU**

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*Abstract: Ionesco's Apocalypse*

*The study reveals the connection between the mechanism which transforms the absurd in a logical meta-sentence both in the Ionesco's plays and in the biblical paradoxes. Next there is a parallel between Ionesco's apocalyptic world/word and the biblical Apocalypse.*

## **KÜLÖN(SZ)ÓRA. A TÁRSALGÁS ABSZURD KIHÍVÁSA EUGÈNE IONESCO DRÁMÁIBAN**

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*Abstract: Lesson on Conversation*

*The first part of the paper analyses the French-Romanian playwright's ambivalent attitude to everyday language usage, based on his accounts about the absurd shock caused by the sentences of his English conversation primer titled 'L'Anglais sans Peine', an experience which eventually proved to be his main stimulus for writing plays. A short comparison of two Hungarian stagings of the Bald Soprano (directed by Gábor Tompa in Cluj and Tamás Ascher in Budapest) shows two very different ways (with radically differing outcomes) of how the potential of conversation criticism offered by Ionesco's play can be exploited on stage. The closing part, entitled 'Fragile Conversation', presents shortly how the different plays by Ionesco analyse the Anihilation of conversational speech form and the various dramaturgical techniques and reasons behind this.*

## EARLY RECEPTION OF IONESCO IN SLOVENIAN THEATRE

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*Abstract: Authorities in Slovenia in 50s and 60s (when Slovenia was a part of Yugoslav federation) were ideologically divided on the question whether or not to stage authors like »decadent« Eugène Ionesco, Jean Paul Sartre or Albert Camus. The famous Ionesco's »anti-pièces« The Bald Soprano and Lesson were finally allowed in a small experimental theatre Oder 57 (Stage 57) in the year 1958. To minimize the critical reception of a broader audience, there were only a few theatre reviews, but they were also divided: some critics, loyal to the regime wrote negative reviews, but one or two critics were more autonomous and found also some positive ideas and aesthetic challenges in Ionesco's plays. The article analyses the cultural background of those days and statements about »not human« and »bizarre« messages of absurd drama author.*

## **PATERNITATEA MULTICULTURALISTĂ A TEATRULUI ABSURDULUI. OBSESIA IDENTITARĂ LA EUGEN IONESCU**

**Inocențiu DUȘA**

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*Abstract:* The Multiculturalist Paternity of Absurd Theatre. The Obsession of Identity in Eugen Ionescu's work.

*The problem of identity does not avoid the European cultural scene because its ethnic and linguistic diversity has often led to some apparently simple but fundamental questions asked by the creators: Who are we? Where do we come from? Where are we headed? What do we believe in?*

*The relation between language, culture and identity has been almost omitted from the identitarian research of the bilingual authors. For Ionescu, as well, the contact between two cultures was a source of enrichment, but also of interrogations, the creation in a second language influencing self-representation, the representation of the others and of the world in general.*

## IONESCO REPOVESTIT

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*Abstract: Ionesco Retold*

*What (else) more difficult than summarizing or (re)telling a theatrical play signed by Ionesco? Certainly, it is the attitude given and the atmosphere – essence of any absurd play – that is lost by any conventional lecture on the hows and whys of a creative writing. Consequently, a daring description – of what one can see in a text or performance – has the possibility to offer something from subtler elements such as atmosphere, impression, spectacularness, inventiveness. The two sections that make the real contents of my contribution offer such a sample, by (story) telling Ionesco's plays *The Chairs* and *Exit the King*. By style and content I illustrate something that might be called, equal- and creative-referentiality, peer-and competitive-description.*

## TEATRUL ABSURDULUI LUI EUGÈNE IONESCO ȘI SIMBOLISTICA ÎN MUZICĂ

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*Abstract: Ionesco's Theater of the Absurde And Its Symbolism in Music.*

*In Eugène Ionesco's theater, each person/character comes with its own story and issues. It brings on stage his entire world, all in all, and a surreal atmosphere is created, an illusory dream in which the characters live together and separately at the same time. The symbols are very strong from the visual standpoint, bringing forward recognizable universally admitted mark points: judgment, purgatory, life, death.*

*The accent falls on the absurd of life and of what is to follow, on the unpredictable in store for all of us, an everlasting theme, but expressed in contemporary language, which involves an interference of the theater with the symbolic in music.*

## **MATEI VIȘNIEC: VISSZATÉRÉS AZ ABSZURDHOZ**

**PATKÓ Éva**

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*Abstract: Matei Vișniec: Returning to Absurd*

*The absurd as a genre was already fading in the eighties, the feeling communicated by the absurd started to lose its actuality. In spite of this, Matei Vișniec reintroduced the absurd in our theaters, and he prominently went back to the language-structures and forms of the absurd. The Romanian author provokes the theater and its creators to open a discussion based on the human reactions, changes and fears caused by the communist dictatorship in Eastern and Middle Europe. These plays talk about a reality that we all witnessed in a way or another. The framework for this dialogue is the absurd in Vișniec's writing.*

## A DADAISTA TÁNC ÉS SOPHIE TÄUBER MARIONETTJEI\*

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*Abstract: Dadaist Dance and the Marionette Theatre of Sophie Täuber*

*The paper starts with a theoretical introduction on puppet theatre as a model for postmodern identity. I have reconciled the theatricality and transformation concept of Nikolay Evreinov and the performativity theory of Judith Butler. The puppet is an adequate example for the posthuman body of cyber age and the performatively cited identity without a central, original subjectivity.*

*In the historical case study I summarized the characteristics of Dadaist dance and puppet theatre. The focus is on the aesthetic category of Grace(fulness). I made a short reconstruction of the last performance of Zurich Dada called the Noir Kakadu, the dance style of Sophie-Täuber and her puppet design for the König Hirsch (Zurich, 1918). In a mutual dance of a puppet and his puppeteer, both participants go through a transformation, and it unsettles the spectator about the punctual location of the borderline between human and non-human.*

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\* Részlet *Bábok és automaták. Antihumanista hagyományok a testpolitikában* c. doktori disszertáciomból; további megjelent részek: Az übermarionett-től a plasztikus balettig (Gordon Craig és az olasz futurista színház), *Theatron*, 2008. tavasz-nyár, 111–129; Unheimlich és Grácia a német romantikában, *Literatura*, 2009/3, 278–300.

## **AZ ABSZURD ADAPTÁCIÓJA KOREÁBAN – A SINGUK ÉS MANDANGGUK 20. SZÁZADI TÁRSADALOMKRITIKÁJA**

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*Abstract: The Adaptation of the Absurd in Korea – 20<sup>th</sup> Century Social Criticism in Singuk and Mandangguk Korean theatre – similarly to that of several neighboring Asian countries – has managed to find ways of blending modern and traditional theatrical genres with western performing arts. In the first half of the 20<sup>th</sup> century modern western drama, as well as theatrical realism were prevailing in Korea. Before the 2<sup>nd</sup> World War, modern Korean theatre became known by the Western World. Modern theatre life has been concentrated in the capital directed by two military governments with different political ideologies in the North and in the South. In the last three decades of the 20<sup>th</sup> century the amateur Korean student drama groups re-invented the popular style called „mandangguk” criticizing traditional elements of the theatrical art as well as politics.*

## II.

Teatrul – reflexii contemporane

A színház kortárs megközelítései

Contemporary Approaches to Theatre

## DIALOGICUL ÎN ARTA TEATRULUI

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*Abstract: The Dialogic in the Art of Theatre*

*Our article attempts to re-asses Roman Ingarden's theory regarding theatre, not only by underlining the specific features of the performance, but also by marking the elements that make it "blend" into the mass of arts. The arguments belong equally to philosophy, aesthetics and to the theory of theatre. The art of theatre proves to be both a way of (self)-knowledge and a way to open a past time, which we could otherwise lose in the mists of memory. By leaving and returning to myth, one can notice that theatre has lost nothing from the innocence of The Golden Age. Theatre only dissimulates, in the purest meaning of the word, leading us to understand its message and to share the emotion of singular events.*

## LES FEMMES, LES REGIMES

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University of Theatre and Cinema Studies, Budapest

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*Abstract: Womens, Regimes*

*In order to understand our past, to redefine the current concept of femininity, I turn to the rich, but secret and unspoken scenical practices of the eighties, the latter part of the communist era. In Hungarian theatrical history, we can distinguish two kinds of public sphere: one can be found on the official media, and is preserved by the public libraries. The other is invisible, only maintained in memory, in legends and in closed archives. This second public sphere is the hidden femininity, the female public sphere. In Hungary theatrical femininity was created in the second public sphere. In order to affirm its legitimacy, theatrical femininity abandoned theatrical dramatisation and literature, and turned to more immediate theatrical forms. Or more accurately, to showing doing, to spectacular cultural manifestations, to performative actions. I have chosen three women: a cadre, a performer, a theatre director. That is, a communist dramaturge and writer from the seventies. An icon of the second public sphere, an actress who has radically changed the style of acting, of physical expression but also the public notion of femininity in the eighties. The third is a theatre-creator, who redefined and united the intimate and the public spheres in the nineties. Their stories turned legends allow us to reconstruct the techne, and especially the episteme of theatrical practice. These three women seem to illustrate the separation of the practice and the tradition of text-based theatre from the theatre of gestures and politics, but their archeological work, their view of history, their creation of plays, their return to the mythical reshapes the concept of femininity in Hungary.*

## **IDENTITĂȚI ÎN (TRANS) FORMARE. FORME SOCIALE ȘI TEATRALE ÎN SCHIMBARE ÎN MAREA BRITANIE**

**ALBERT Mária**

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*Abstract:* (Per)forming Identities. Transformation of Social and Theatrical Forms in Great Britain

*What is British today? Questions as such come up in many performances of experimental innovative theatre-makers in Great Britain. The paper is a survey of postwar methods of theatrical creation in which the issue of identity becomes important, with a special attention to Joan Littlewood's Theatre Workshop. These methods in which dialogue is an essential element, seem to re-define the relationship between text, performance and society.*

## **LES USAGES SOCIAUX DES FICTIONS ROMANESQUES AVANT 1989 EN ROUMANIE**

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*Abstract:* The Social Functions of Romanesque Fiction in Romania before 1989

*The study proposes the utilisation of Romanian novels as atypical sources for a sociological research of the communist age. The Romanian novels of the period before 1989 carried heterodox messages, obviously deviating from orthodox communist ideology, in spite of the censorship of the epoch, which was trying to impose a meliorating social model, with an optimistic outlook. The study of these novels may fill in the gap of sociological analysis of mentalities, interdicted during the communist regime.*

**NAGY DOLOG A HÁBORÚ.  
AZ ELSŐ VILÁGHÁBORÚ SZÍNHÁZA ÉS KÖZÖNSÉGE**

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*Abstract: War is a Big Deal. Theatre and Audience of the First World War Period in Hungary*

*The outbreak of the First World War radically changed the functioning of theatres. Some of the actors were enrolled and directors closed institutions in the spirit of blitz-krieg plans. The temporarily closed halls housed animating shows meant to project the enthusiastic feeling of future victory and the glory of Hungarian hegemony. But reality was different: the war was dragging on, wounded thousands filled the hospitals, many had fallen prisoners and people back home wanted to forget. It was a unique theatrical context. Actresses – Mari Jászai and Sári Fedák in particular – invented peculiar forms of charity: Jászai sent gift-parcels to soldiers while Fedák used her wealth to furnish a hospital.*

*Cabaret was the only place where people were confronted with the real face of war. The audience was changing too; the nouveau-riche of the war filled boxes, but theatre directors did not mind. Gábor Faludi, the director of Vígszínház (Comedy Theatre, Budapest) rose to immense wealth. When the war was lost, things changed radically again.*

## A MAGYAR TÁNCMŰVÉSZETI FŐISKOLA KÉPZÉSI SZERKEZETÉNEK FEJLŐDÉSE

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*Abstract:* The Development of the Educational Structure of the Hungarian Dance Academy

*In Hungary the conditions of the dance education system were formed in the middle of the 20th century. In 1950 the State Ballet Institute was created as a middle level school with the merging of the Opera Ballet School (re-organized in 1937) and the School of Dance Art (founded in 1949) because of new Soviet ballets that needed more ballet dancers. From 1975 the State Ballet Institute was a higher educational institute, from 1983 an academy. In 1990 the school was renamed as Hungarian Dance Academy. In 2005 the academy structure was changed into „Bologna-system” (BA and MA level).*

*The main department of the school was the classical ballet on the base of Vaganova-system with 9 years of professional education. The first folk dance class started in 1971, modern class in 2006. The dance pedagogy department was founded in 1955. Originally it was only classical ballet but now it consists of folk dance, modern dance and ballroom dances as well.*

## **MIÉRT IS MOND(ANA) A SZÍNÉSZ VERSET?**

**PAPP Éva**

University of Arts, Târgu-Mureş  
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*Abstract: Why (Should) Actors Recite Poems?*

*In the essay, the author attempts to define the inner motivations of an actor who sets out to bring poetry on stage.*

## INDEX AL AUTORILOR

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