

## ABSTRACT

My habilitation dissertation has two parts: (1.) in the first part I try to summarize my artistic (1.1.), pedagogical (1.2.) and scientific (1.3.) curriculum, and my professional achievements (1.4.), starting from 2006, after completion of my doctoral studies. In chapters 1.1. and 1.2. of the first part I discuss first of all those personal achievements and their theoretical approach, which were awarded on different theater festivals. At times I attach critical reception to certain issues, technical recognitions, focusing on those approaches that I consider important regarding the confirmation of my work as an actress. Chapter (1.1.), discussing artistic achievements, is divided in further subsections, as Sign-Signification (1.1.1.), Mimesis (1.1.2.), Aesthetical Experience (1.1.3.), Space-time-insideness (1.1.4.), and Techniques and Recognitions of Preparation (1.1.5.).

In chapter (1.2.), entitled Pedagogical Achievements I investigate the issues of actor-training in academic environment based on the analysis of my own pedagogical activities.

Chapter (1.3.), entitled Scientific Achievements is divided in three subsections: Individual Scientific Research (1.3.1.), Participation at Conferences (1.3.2.), and Publications (1.3.3.).

Chapter (1.4.), entitled Professional Achievements has nine subchapters based on different theatrical activities: Directions (1.4.1.), Dramaturgical Activities (1.4.2.), Achievements in Film (1.4.3.), Activities Connected to Radio (1.4.4.), Membership in Professional Organizations (1.4.5.), Interviews, Radio- and Television Programs (1.4.6.), Citations (1.4.7.), Guest Performances (1.4.8.), and Awards and Recognitions (1.4.9.).

The title of the second part is Future Projects (2.) and contains projected research programs, regarding three main areas: The Presence of the Actor (2.1.), The Attention of the Actor (2.2.). The last chapter of the habilitation dissertation is entitled The Breathing of the Actor (2.3.), and contains an outline of a future research program.

An analysis of a near thirty-years-long artistic and twenty-years-long pedagogical activity leads necessarily to a synthesis, while priorities referring to work- and pedagogical methodologies get pinpointed. Next to the bipolarity of learning-and-teaching, a future artistic and pedagogical outline will be delineated, regarding the instruction of the actor and the methodology of the training of the actor.

Roland Barthes in his book entitled *S/Z* is searching for a concept on which a critic of literary works could be based and which was less compromised in the Western Philosophy. This concept is the concept of *body*. The uniqueness and unrepeatability of the body, as well as its desire for freedom cast off all totalitarian system of thinking, the centralized rational meaning-creation, because the body is articulated somewhere in the unfathomable. (Roland Barthes *S/ Z*, Budapest, Osiris Publishing House, 1997:268, translated by Zoltán Mahler)

Along the same line I started to research the body-language-effect-mechanism, partly because of its inexhaustibility, and partly because whenever I was faced as an actor or as a spectator with the ostentatious and subversive physicality of the actor during a performance, the affect of the body always provoked introspection, self-identification, revelation and reflection.

I was always researching the quest of the body in my artistic, pedagogical and scientific work as well.

The interpretation of the actor's body-language is one of the challenges of my habilitation thesis, the analysis of my own work based on hermeneutical methodologies. I try to categorize based on co-existing aspects of hermeneutical parameters a series of theatrical gestures, the language of my body, used in different performances. The theoretical approach to body-language is discussed in the second paragraph (2.), where I outline my future research.

The largest section of my thesis contains my artistic work (1.1.), because during my thirty-years-long experience I played sixty roles, I was distinguished with thirty-five national and international awards, I was nominated five times for the UNITER award, I directed five performances, I played in five movies, had many television appearances on national and international channels, and I participated in sixty-five national and international theater festivals in Bucharest, Timisoara, Budapest, Debrecen, Pécs, Wien, Katowice, Pilsen, Novi Sad and other cities. The reception of my work is outlined not only by professional awards but also by the fact that one of the doctoral students at the University of Arts in Tirgu-Mures is writing her thesis about my work as an actress and director.

My pedagogical activities are reflected in my work as a teacher (2.1.). I teach acting profession, communication, pedagogy on basic level, and musical acting, acting profession, and improvisatory acting technique on master level. During twenty years of teaching, many performances were made, my students participated in twenty festivals with performances directed by myself, and were awarded on distinguished national and international festivals at Pécs, Carei, Piatra Neamț and Bacău. I have three written courses: *Application of Gestures*, *The Gesture Itself*, and *The Basis of Theatrical Hermeneutics*. I participated in five international workshops. Regarding the methodology of the actor-training, I would emphasize the importance of the prestige of the teacher: the teaching methodology proves to be valid if the students continuously can check on a theoretical level as well as a practical one the preparedness of the professor, and her artistic qualities.

My theoretical research referring to my Scientific Achievements (1.3.) started with my acceptance at the Teatrolgy Department of the University of Arts in Târgu Mureș. I wrote my master's thesis about the analysis of theatrical gesture, entitled *The Gesture without a Gesture*, in 2000. I continued my studies regarding the body-language of the actor at the doctoral school of the Academy of Drama and Film in Budapest. I acquired my PhD in 2006. The title of my doctoral dissertation is *The Basis of Theatrical Hermeneutics: the Gesture as Hermeneutical Act*. The dissertation was published in book format in 2013, with the same title. I consider it important that I am on the frontline of those who study the theatrical body-language from a hermeneutical approach in Hungary as well as in Romania. I consider it an achievement also the fact that I came up with an original thesis, based on my own research regarding the theatrical macro-gesture, which I define as a Gesture-act in my thesis: every theatrical Gesture-act that can be hermeneutically interpreted is characterized by a slow down-freeze-slow down mode of process. This process not only makes recognizable in the reception the Gesture-act as a concrete experience, but can be used as an application in the hermeneutics of the theatrical macro-gesture.

In the continuation of the thesis, I present six theatrical studies, four national and international conference-participations, and works published in Hungarian theatrical magazines from Romania. My professional evaluation in professional circles is mirrored by my awards and by the professional reception: hundreds of critics, reports, interviews, and coverage, from which I would like to highlight only those that are meaningful regarding the discussed subject-matter.

I think it is important to mention that I am a member of the Hungarian Critical Guild, and I was a senior master for more than thirty theses, and many of my students from the basic level continued their research on the master level.

My future research (2.) aims also at the theatrical body-language. I choose as subjects for an in-depth exploration the Presence of the Actor (2.1.), the Attention of the Actor (2.2.), and the Breathing of the Actor (2.3.). In this chapter I discuss those technical recognitions, which are the result of my methodology of preparation and my theatrical achievements. My goal is to find, based on the research of my own theatrical work, those tools of verification, which not only have a scientific value but the students may also use in their professional theatrical training. Also, I think it is important to translate my book and my courses into Romanian language, so that they will become available to the Romanian students, too.