

## No Longer Shakespeare: Matthias Langhoff's Stage Rewritings

Dana MONAH•

**Abstract:** This paper will discuss the adaptive strategies employed by German-French director Matthias Langhoff in two of the Shakespeare productions he staged in France: *Gloucester time/Matériau Shakespeare/Richard III* (1995) and *Un Cabaret Hamlet* (2008). The director constantly interrupted Richard's or Hamlet's story by non-Shakespearian interpolations, which altered the initial events and characters (through juxtapositions, associations, floating identities). I analyse the techniques which enabled Langhoff to blur the boundaries between the different fictional spaces, and comment upon the nature of the composite universes created on stage. While Langhoff's productions do certainly have an adaptive quality, are the alterations of the Shakespearian universe radical enough so as to consider *Gloucester Time* and *Un Cabaret Hamlet* as different works from *Richard III* and respectively *Hamlet*, rather than interpretations of Shakespeare's plays? I suggest that Langhoff's poetics, based on the practice of collage and overcharge, creates *areas of rewriting* as a means of getting away from the work in order to better render its spirit.

**Key words:** Matthias Langhoff, Shakespeare, rewriting, performance

## Staging cultural identities: the example of *Between the Lines: Staging 'the Balkans' through Berlin*

Anne LARCHER•

**Abstract:** Romania, and wider South Eastern Europe, is a region with a rich history of migrations and political changes. This led to the ongoing issue of the relationships between all the communities that make the region. Several directors have tried to use theatre to provide different approaches to this issue. Using the example of the project *Between the Lines: Staging 'the Balkans' through Berlin*, we study how different kinds of theatre can be used to address the issue of cultural identity within the South East Europe area. Indeed, this project uses Environmental Theatre, Documentary Theatre, Object Theatre as well as Theatre of the Oppressed. All of them serve the purpose of conveying the different cultural identities and their relationships. However, the project

had a further goal, to question citizenship in the context of the application of the targeted countries to the EU. We consider that this goal was not achieved, probably because it tried to address a too large and therefore too complex area at once.

**Key words:** Balkans, Cultural identity, Documentary Theatre, Environmental Theatre

### **The Performing Body, between Scenic Design and Architecture. Martin Zimmermann, Wayne MacGregor, Frédéric Flamand**

Alba Simina STANCIU•

**Abstract:** Conceived as an uninterrupted relationship with nonconformist visual forms, the recent contemporary dance becomes a “product” which depends on the spatial visions of the architects, who bring urban images, symbols of the transformation of the movement codes influenced by the speed and rhythmicity of contemporary life. The development of this tendency is sustained by the modifications of perception and functionality of the urban space, adapted as both symbolic and reductionist visual proposals in the scenographic perimeter, by generating unique spectacular formulae as connexions between the geometry of the scenic materials and the human body. Three artists, with three strategies of creating performances – who conjugate the corporeality and scenography, relationship built as a coherent spectacular discourse – Martin Zimmermann, Wayne MacGregor or Frédéric Flamand “put in form” innovative ideas of architects who have as mutual target the “mobile architecture” and the concept of “body city”.

**Key words:** performance, technology, corporeality, form, architecture, space.

### **Humor and the Dada Avant-garde**

Elena BELCIU•

**Abstract:** The article is part of a larger study on humor and comedy in 20th century Western drama and it explores the aesthetics of humor in relation

to the historical avant-garde and here, particularly, in relation to Dadaism. We maintain that the avant-garde maintains a particular relationship with humor - tense or virtually non-existent in the case of movements such as Expressionism, on the one hand, and particularly fruitful in the case of Dada, for instance. Equally, we consider the avant-garde manifesto to be not only humorous, but theatrically so, building on what Romanian critic Ion Pop called "the ludic conscience" of most avant-garde manifests, as a form of dramatization of otherwise non-dramatic texts.

**Key words:** avant-garde, Dadaism, humor, manifesto, Dada

### **Basic principles in teaching stage combat**

Bogdan LUPEICĂ•

**Abstract:** Within the formation of an integrating vision, one should consider another aspect derived from the necessity of the students' awareness of the existence of differences between the construction of a fight for the theatre and for film. The film has a far wider range of opportunities to play with and the description of violence by the montage possibilities can "make" a fight frame; remember several technical solutions: changing the angle of shooting, passing battle in a confined space in an open space, a large area of deployment, using a large number of participants, using very varied decoration. The existence of stage-lighting developed the possibility to change projection lights, also people change actors that are specialized in these fights (stunts), or they make use of special effects. The theatre is exactly the opposite: the struggle must be continuous, seem more real, it is limited by space and decor, with very limited viewing angles; however, it must play and describe the same violence.

**Key words:** student training, stage combat, actor's body.

### **Translating for the Stage: Leonard Cohen's *Avalanche***

Oana URSU•

**Abstract:** It was not only until recently that the translation of songs has started to stir the interest of scholars within translation studies, despite the extremely important role that music plays in the daily life of individuals and in

the way in which organisations and societies work, or the fact that music has had an enormous influence on the way cultures are represented, constructed and passed on from one generation to another. The overlap between translation and music can prove to be a very promising area of investigation, increasingly attracting the interest of scholars and practitioners in translations studies, as well as of researchers in musicology, media or cultural studies. This paper aims to analyse two translations of Cohen's *Avalanche*, in an attempt to highlight the problems that are likely to occur at three levels in the translation of musical texts, namely prosodic, poetic and semantic-reflexive.

**Key words:** translation of songs, singability, Leonard Cohen, prosodic, poetic and semantic-reflexive level.

### **About Limitations and Other Little Theatrical Miseries...**

Călin CIOBOTARI•

**Abstract:** In this research I suggest a succinct, punctual (and subjective!) inventory of the issues that, I believe, the Romanian theatres for children and young people are facing.

**Key words:** theatre, children, young

### **Cultural Identity through Theatre or Theatre as a Form of Cultural Identity**

Erica-Ioana MOLDOVAN•

**Abstract:** The present study deals with the relation between theatre and the cultural identity it represents. It also raises the issue of the reverse process: the influence of cultural identity on the forms of theatrical expression. The two terms are synonymous, given the organic character they hold alike. The paper also refers to the in-depth study of Theatre Professor Erika Fischer-Lichte on cultural identity and the history of European drama and theatre. But it also penetrates the Romanian theatrical climate recalling of the folkloric theatrical manifestations that has been deepened Gabriela Haja in her study entitled *Folk Theatre Events: Origin and Evolution*. Theatre has always been an important factor in promoting the values and characteristics of a group, a

country, a zone. Cultural identity can be expressed through language/dialect, dressing style, food, music, dance, painting, religion or political orientation, etc. To this list is aligned, with equal rights, theatre - as a manifestation of cultural identity or as a factor in creating a cultural identity.

**Key words:** identity, folklore, theatre, culture, performance

## **The Importance of Reading Dramatic Works**

Silvian FLOAREA•

**Abstract:** This article is a plea for reading; first of all, for reading theatre plays, separately from or together with the theatre performance, because the literary text can equally offer as many satisfactions as seeing the staged version of the play in a theatre hall. Essentially, the dramatic work is literature. A type of literature which can be transposed on a real or an improvised stage, played by professional or amateur actors, transfigured, stylized by the director's vision and aesthetics, followed breathlessly by the audience, by generations from around the world. The act of staging can erase all differences, as many as there are, between literary genres and species, through techniques like turning indirect speech into direct speech. If the theatre performance is a sum of transposition techniques, then the dramatic work is pure literature and moving away from written literature is like a journey back in time.

**Key words:** dramatic works, reading, theatre performance.

## **"It Is All about Experience" – interview with artist Klaus Obermaier**

Ioana PETCU•

**Abstract:** He has a warm smile and thick frame glasses with big corners like a pair of wings. He could work for twenty four hours without any break, saving his tone and charisma. He simply loves what he is doing and he never stops showing it.

Having Klaus Obermaier for a dialogue partner is like reaching energy for a whole day, because ideas catch wings and start to fly all around. The artist was in Iași for

his *Interactive Environments* project produced by FaPT Company – Theater

Performance Factory, German Institute from Iași and National Theater. On this occasion, we spoke about new art mythologies and accidental things.

**Key words:** Klaus Obermaier, interactive art, contemporary art, video projection, performer's body, virtuality.

### **“The national” at the anniversary. Forms without substance and synchronism now**

Monica BROOS•

**Abstract:** At the anniversary of the National Theatre of Iași (the plural occasions being specified in the article), I start from the positions concerning cultural identity expressed around the date of the foundation of this theatre (the first in the country) and then I shall consider what is happening now, in this very season, the 2016-2017 one, discussing three of the most recent productions presented on the big stage. Through this analysis, even if developed from an undoubtedly subjective point of view, I have reached a possible conclusion concerning the dominant traits of the contemporary search for identity and the changes one might observe by comparison to the beginnings, as mirrored in the present choices of the Theatre of Iași.

**Key words:** identity, forms without substance, synchronism, values, model, choices

### **Family, functions, dysfunctions (*Familii* show by Eugen Jebeleanu)**

Diana NECHIT•

**Abstract:** This paper is focused on the latest performance directed by Eugen Jebeleanu at Sibiu, starting from some features discussed on the occasion of an analysis concerning the young theatre. I will develop and emphasize the constants of his theatre based on the *Families* performance and I will try to determine the layout of a new scenic sensibility, of a customized aesthetic calling in a geometric sign, of a formal, almost sterile perfection, coherent and recognisable from one production to another, although always original. The performance's project starts from a strongly documented, genuine and objective radiogram of today's meaning of family, beyond social

hypocrisy, strong traditional – often ideological, rather than assumed – morality. *Families* is a plateau writing and was initially based on a controversial law project which has caused lots of contradictory debates and discussions in Romania.

**Key words:** Eugen Jebeleanu, family, society, directing, young generation.

### **18, Rue de Rivoli, Paris**

Cristina SCARLAT•

**Abstract:** The Paris of Professor George Banu is one of the recollections lived, revisited and remodeled by the passage of time and words, and invigorated through the basis of reality and the moment when reconversion occurs. The family living at 18, Rue de Rivoli, Paris is a special one: a family of the most genuine artists of the word. Professors George Banu and Monique Banu-Borie nourish themselves each day on the common breath of life. Then, they live on the vivid emotion of the shows they see and *live* together by reconvertng them into word shows reshaped by the momentary emotion. Thus, *the show* becomes an *experience*,<sup>1</sup> a form of life, a breath, a credo.

**Key words:** Paris, George Banu, family, recollections, friendship

### **Requisite Readings**

Anca Doina CIOBOTARU•

If we analyse these last years' book offer from the Artes Publishing House, we can clearly see that the publications in the Theatre section are increasingly numerous and – moreover – increasingly consistent, provoking, surprising. Therefore, selecting between them becomes increasingly difficult for jury members at Book Fares and specialized Saloons, as well as for the readers; something always gets lost out of sight, something that could actually be very useful for our professional development. This is the reason I am bringing to your attention two books on areas of expertise not many researchers dare tackle: pantomime and the art of the puppet recital. It is true that these books have something in common – they are both the end results of restless doctoral research, bearing the unease of questioning “What can we call brand new?” – and they can also become entries on the requisite reading

lists for students, researchers, or anyone who wishes to know more about the hard work behind each and every gesture made by the mime or the puppeteer, wandering through time and space.

### **Young Authors, Energizing Ideas**

Ioana PETCU•

**Abstract:** Artes Publishing House from Iași signals two new books which, from different perspectives, analyse the Romanian theatrical phenomenon in international context. Dumitriana Condurache's *At the Word's Limit* and Laura Bilic's *The Post-Decembrist Romanian Dramaturgy* are marked by a sharp and persuading discourse. There is no doubt that these titles will be included in theatrical bibliographies.

**Key words:** young authors, Romanian playwriting, criticism.