

ABSTRACTS

I. I. L. CARAGIALE – MYTH AND CHALLENGE

Tamara Constantinescu

Cațavencu and Ma'am's Pipe geese

L. Caragiale was a fine observer of his time, taking his subjects from society, satirizing in a bitter but at the same time "juicy" language. Eugène Ionesco has been influenced in his creation by many authors, the most noticeable relations being established with Caragiale's work, by whom he was fascinated. The bonds between the two are numerous and much of Ionesco's work can be re-read from the perspective of an intertextual dialog with Caragiale's work. Both dramatists have been concerned with the role of writing in the theatrical act, contributing to its the renewal. I. L. Caragiale has also turned out to be a theoretician, who recommended a well organised manner of theatrical conception. Caragiale's characters, especially the ones passionate about politics, reflect an obvious "psychical absenteeism" being bared of even of an authentic inner life, for example - Cațavencu. The demagogy and the absurd in the political speeches will be transcribed in time by Eugène Ionesco in the "caragialisms" of Ma'am Pipe (Mère Pipe) from *Hit Man*, a mixture of "cațavenci, ionești, popești or farfurizi"¹.

Keywords: intertextuality, theater, Caragiale, Eugène Ionesco

Ștefan Oprea

Caragiale – a Political Orator –, or Caragiale – His Own Character

As it is well known, at the end of 1904, Caragiale settled permanently in Berlin, in his self-exile deriving from his discontents in his country. This decision was possible due to a substantial inheritance from his rich relative, Momuloaia, which spared him from financial worries.

Keywords: politician, polemical, Caragiale

Florin Faifer

Caragiale View

Caragiale's literary works various areas, but each shape stronger, more surprising portrait of the author. Be it short prose, short stories, drama or literature epistolary writings, Caragiale proves to be a lucid and sarcastic observer of people, sometimes more or less willingly, sensitive or prone to psychologising.

Keywords: dramatic literature, characters, comedy

Ioana Petcu

The Romanian Stage and Recent Stagings of I. L. Caragiale's Dramaturgy

¹ Reference to the play's characters *A lost letter* each representing a human typology

The “Caragiale” phenomenon in the theatrical practice of the past few years is certainly worth analyzing rigorously. If we take into account that no less than eighty-four performances have been staged in the country on the most important dramatic stages as well as in alternative theatres and companies for the past ten years, the premises seem definitely promising. We would be tempted to see in the multitude of shapes taken by Caragiale’s work in the limelight precisely its stimulating depth. This generates our question – how efficient, how healthy is the perpetual reformulation, how favourable is the permanent search for the new and how favourable is the process of updating the plays in the context of the modern myths of the years two thousand?

Keywords: contemporary direction, topicality, updating, adaptation

Bogdan Ulmu
Undoubtedly Critics, Memorable Pages

Regarding Caragiale, exegesis is very rich. Well known from studies that G. Ibrăileanu, G. Calinescu, I. Cazaban, Șt. Casimir, Maria Voda Capusan books by lesser known or not so famous authors names, the list is very long. Petra Petrescu's work dedicated to Romanian playwright, with good deck and statements that could be reviewed, it is noted in Romanian exegetical landscape.

Keywords : exegesis, classical drama, current reception

Raluca Zaharia
Art of Acting from Multiple Perspective: Caragiale Compared with European Theater Theorists

This research contains several observations made on the actor’s art, in general and its elements in putting on stage Caragiale’s plays in particular, as well as a comparison between the Romanian author’s vision on actor’s art and the one of great European theatre theoreticians, among them: Stanistavski, Michael Chekhov, Antonin Artaud, Peter Brook. This approach was essential since Caragiale’s vision on actor’s art seems to be similar, from several points of view to the one of both old and new the experts in the field.

The practical part of this thesis consists in a video where the author of this work has performed four scenes, considered to be representative for the four characters of Caragiale’s comedy plays: « A Stormy Night », « About Carniaval » and « A lost Letter »

Keywords: art of acting, female character, Caragiale

II. STAGE REVIEWS

Mihaela Werner
„Caragiale’s Landmarks“- From Text to Stage Transposition -

We intend to answer in this article to a fundamental question: how Caragiale's work on stage drama student, where youth, meeting the challenge with great classic text is colossal. We believe that the study that starts at character and then translates the situations and relationships is best suited for those who are just taking their first steps into the spotlight.

Keywords: exercise, practice-text, art of acting

Aurelian Bălăiță
Puppetry Characteristics in *A Lost Letter*, by I.L. Caragiale

Starting from the idea of creating a puppetry show using a dramatic text written by I.L. Caragiale, we are presenting in this article some stages of the transformation of a virtual project published in our doctoral thesis, in a show, giving arguments for the puppetry characteristics of the dramatic text. We are talking about our own way of acting the comedy *A Lost Letter* with puppets. The event is now unique on the Romanian stages and it equally marks the performance for the bachelor degree of the 2011 graduate class from the "George Enescu" University of Arts. Our performance was very well received at the International Festival of Acting Schools CLASSFEST from Chisinau, in the Republic of Moldavia, which made it possible to be selected to participate to the International Festival of Acting and Movie *Hyperion*, 10th edition, Bucharest, where it won the Special Prize of the Jury.

Keywords: Caragiale, puppetry show, mimic puppets

Anca Doina Ciobotaru
Discourse About Power

The offer of the multiple possibilities of staging the work of Caragiale is a starting point for studies and workshop shows carried out in the space of higher education in theatre. The dramatic show approached from the perspective of direction or the study of the actor's art is just the classic option; however, cartoon theatre is an equally challenging option. The proximity to the universe of Caragiale can be explained by the avant-garde vein and the *architectural* construction of his writings; the imagery created stirs imagination, the acidity of parallels with human torts (which are universal and atemporal), the structures which are considered to be classic to new approaches.

Keywords: animation theater, avant-garde art stage, Caragiale