

ABSTRACTS

THEATRE – IMAGE, IMAGENERY

Dynamics of the Image in the Theatre of the Absurd

Anca Maria Rusu

Abstract: The theatre of the absurd renews perspective on the human condition proving its absurdity through concrete, complex, stagy signs and images which substitute the word asserted by the dramatic tradition. Therefore, the theatre is provided by this new perspective implying the novel-poetry of the stage, the materialized intuition of the status of being and the mystery of human existence. It is a poem of the situation, movement, image, and it is not an articulated language. Wanting to escape the tyranny of logos which consists of repetitive, inherited clichés, the representatives of the theatre of the absurd (Samuel Beckett, Eugène Ionesco, Arthur Adamov, Jean Genet, Boris Vian) choose the idea of a representation addressing first of all to senses and emotions. The show surprises, disturbs and impairs the spectator's safety and passivity. Deciphering visual metaphors, he becomes a sensitive creator of his own theatrical vision to which he takes part.

Keywords: visual metaphor, logos, stage play, stagy sign.

The dramatic text – a journey into one's own anxieties

Tamara Constantinescu

Abstract: In the pages of the memorial writings of Eugène Ionesco next to the confessional dimension of ionescian consciousness, the door to his laboratory of creation opens. Another function of the ionescian journal is that of storing an assembly of visions, images, obsessions, fears, dreams, that subsequently "pass" into his plays. From the deep layers of the ionescian self, the biographic is converted into surreal and symbolic. Ionesco uses his own dreams in his creation. The journey into oneself, a journey into the inner world, a way to meet at the center are being encountered in Ionesco's dramaturgy also in the play *Journey among the dead*. Here there are presented in an original manner, into a sequence of scenes, events from the dramatist's real life, that can be easily recognized in his memories or his dreams that are described in the journals. Knowing the ionescian journals, numerous re-enactments of the events presented in this play can be made, the most expressive one being nevertheless the continuous search of the mother, the guilt towards her and finally her finding. Most of the dreams that the author later dramatized in the episodes of this play are described in his journals.

Keywords : Eugène Ionesco, journals, initiating journey, surreal

About the relations between sexes in ancient Greek society and their impact on the scene of tragedy

Cătălina Slobodeanu

Abstract: The male – female opposition is a common place but also an eternal enigma to which it had been given many different explanations, often intending to impose a dependency rapport of one subcategory over the other, even if the power has alternated throughout the ages, from minoan matriarchy to the absolute masculine authority in the classical period. Social norms and beliefs applicable to sexes' rapport in ancient Greece increased the gaps between men and women to a total antinomy, far exceeding the differences driven by gender specific physiology and mentality. In the world of ancient tragedy, portraying the one real one, the plethora of conflicting cases brought to stage, among the most notorious ones being the trio Agamemnon - Clytemnestra - Aegisthus or the couple Medea – Jason, may result in the conclusion that gender relations, in any form of expression they would appear, cannot take place than as antagonistic relationships, inevitable clashes, disastrous for both sides, once contact is established between them. This is probably why, regarding the couple, the concept of harmony of contrasts is practiced more in terms of contrasts in apparent harmony, women and men engaging in a battle whose stake is dominance and whose only win is suffering, generating tragic grandeur

Keywords: Tragedy, classical Greece, conflict, couple, social, religion, mentalities

Alessandro Baricco – A Contemporary Playwright

Irina Dabija

Abstract: Alessandro Baricco is an Italian contemporary writer with a very interesting work due to its diversity, its wide range of styles and types of creation approached. One of its most appreciated and reputed works in Italy and worldwide is *Novecento*, a play that was staged more than 200 times in Italy, played by Eugenio Allegri and directed by Gabriele Vacis in 1994, played by Arnoldo Foà in a new 2003 script which inspired the film *La leggenda del pianista sull'oceano* directed by Giuseppe Tornatore in 1998. The main character's uniqueness of destiny and life, as well as the approach of an easy and often poetic style, contributed to its success for the theatre audience and the reader of this one act monologue.

Key words: Alessandro Baricco, Italian literature

**From the Imaginary World to Theatrical Performance.
The Imaginary of Silviu Purcărete.**

Vasilica Bălăiță

Abstract: What we are trying to debate in this article is the fact that Silviu Purcărete's dramatic storytelling went far beyond the limits of the words. The film "Undeva la Palilula" is commended of fading in the area of the simple sequences of paints and delirious-grotesque

incidents, deliberately designed to the expense of dramatic and ideal content, it confirms us the existence of a unique language of expression based, ironically, on the art of storytelling !

The film, expected as a triumph, divided the critics into two adverse groups, because, apart from a testament to his own theatrical art, Silviu Purcărete appears not to have brought anything new that can redefine him.

Although most references to the director's visual thinking are linked to the field of painting and film, in our PRO argumentation "Undeva la Palilula", we aim an approach from the animation theater perspective, arts area in which the director made his debut and which is a single body of force through the syncretism of arts.

Keywords: Silviu Purcărete, movie.

Towards Essence, Through Image

Victor Mihailescu

Abstract: Living phenomenon, which is in constant need of redefinition, theater almost has developed its own consciousness, with which, from time to time, seeks for analogies, bridges, possible connecting factors. The image was, along the theatre history, an important issue. Through it, in the last century, the act of representation itself has become a bridge between different fields of art, uniting fine arts and cinema. A remodeling of the concept of image was made at the beginning of the 20th century by the expressionist current, which reformulated the theoretical and aesthetic principles of the theatre, offering a new perspective both in the technical sector of representation and the causal sequence word-interpretation-visual. Artistic expressive function of the image, as we know it today, comes as a legacy left to theatrical art by expressionist artists, and its persistent influences in modern theater range from dramatic manner to director's vision, from the written play to the stage show.

Keywords: expressionism, image, visual, theatre, art.

Alterity and Puppets in Contemporary Performance

Ada Nuțu

Abstract: The focus of this research is to observe the way in which puppets and live performers come together on stage and create a relationship based on a dynamic system of reversibility. The research has a strong phenomenological approach, drawing around Maurice Merleau-Ponty's notion of *chiasmic relationship* between *self* and *other*; the theory is reinforced by the modern neuroscience's theory of *empathy* through *mirror neurons*. I will also be looking at Jacques Derrida's concept of *différance*, that comes to complete my understanding of chiasmic relationship. By applying this theoretical lens, I observe how the play of ontologies on a stage that brings together live performers and puppets, gives birth to the *cyborg performer* of the postmodern age. In order to further ground my findings, I will be looking at Tadeusz Kantor and Gisele Vienne as both of their works display encounters between puppets and live actors.

Keywords: Neurology, puppet theatre

Travel Diary
Anca Doina Ciobotaru

Abstract: A voyage to India (be it for a few days only) is always hard to describe especially when it is a dream that came true: watching a live show, played by Indian puppeteers, possibly great-great-nephews of the ones who laid the foundation of puppet theatre history – the wandering dalangs. Anyway, The Gold Triangle: New Delhi – Agra – Jaipur challenges, stirs, makes one feel nervous; you may only express yourself through emotional states and images that impressed you – as putting sensations into ideas would not be perfect.

Keywords: India, puppets, theatre

STUDIES

Theatre and Theatricality in Tom Stoppard's Film Adaptation of Anna Karenina
Ana Magdalena Petraru

Abstract: This paper aims at analysing the latest film adaptation of Tolstoy's novel from the perspective of Tom Stoppard theatre which, in our opinion, is a combination of techniques based on dance, performance, play within a play, sometimes containing elements from the theatre of the absurd. Moreover, we will focus on theatricality as understood by Anne Ubersfeld. We will neither compare the film with the book, a subject largely debated on and which should be discussed separately, nor refer to the previous film adaptations of the novel. In our approach, we will bring into play the reactions of Romanian and foreign critics to the extent to which they are relevant to our research, without any exhaustive pretences to debate on the reception of Stoppard's film-performance.

Key words: theatre, theatricality, film adaptation, Anna Karenina.

A performance by Robert Wilson
Bogdan Ulmu

Abstract: I was fortunate to be in Craiova in an April evening. In fact, it wasn't just a happening. I knew that there is going to be a play by Bob Wilson.

When reading about the great American director, you might simply become shocked: you realise that his basic idea – in the theater, nothing makes sense - is risky, especially if we remember the words of another great director in the world, Liviu Ciulei ("Directing = logic, logic and again logic"). I read about the woman who cut onions for an hour and during the same time a dinosaur was growing and a volcano erupted. I knew autistic actors and their indecipherable texts. Therefore, I went to the performance with maximum curiosity, atypical for a man tired of watching and directing.

Keyword: avangarde, theatre, Robert Wilson

Visual Theatre. Robert Wilson

Nistor Mirela

Abstract: Scenographer, performer, writer and visual artist, Robert Wilson is one of the most important directors of the XXth century. His work, considered by many as a revolutionary one, was dedicated to the creation of a theatre of image in which he could research, experimenting in the same time the visual potential of the space, of the characters, objects, costumes and movement. His famous and prolific international career sums up dozens of performances (through which *Deafman Glance* 1970, *Einstein on the Beach* 1976, *The Civil Wars*, 1984, *The Black Rider*, 1990) in which the elements from different artistic areas are embedded in the scene space.

Keyword: Robert Wilson, Visual theatre

“The Archbishop’s Ceiling” - Life as Theatre

Elena Ciortescu

Abstract: The paper focuses on Arthur Miller’s play, “The Archbishop’s Ceiling”, written in 1977, twenty years after the Witch Hunt and three years after the Watergate scandal had come to an end, both of which had undoubtedly questioned the ideal of freedom in the U.S. It deals primarily with the dramatic consequences abusive politics (and policies) can have on art but also on life itself and points to the fact that censorship and oppression may manifest under authoritarian regimes (such as the ones in Eastern and Central Europe) as well as in a country which calls itself the home of freedom – the United States of America. Another central aspect of the play is its concern with the question of identity in danger of dissolution as a consequence of the roles people are forced to play because of the surveillance devices which seem to have been installed everywhere in their lives.

Key words: politics, censorship, oppression, authoritarian regimes

Film, Life and Meta-referential Inferences

Arhip Odette

Abstract: Meta-referential concept has been highly developed in theory for the recent decades, but the applied artistic phenomenon exists since a distant historical period (e.g. Pheidias’ image on the shield of Athens). Frequently found and commented on various arts (literature, painting, theatre, sculpture, music, photography, architecture), meta-referential aspect appeared also in the cinematographic art and in the applied studies of this artistic field.

This contribution focuses on the films made by famous directors: Ingmar Bergman (*Persona*), Woody Allen (*The Purple Rose of Cairo*, *Annie Hall*), Michael Haneke (*Caché*, *Funny Games*). Some of their creations deal with this issue explicitly, but they also contain implicit elements with symbolic value which must be deciphered by the viewer. These items are the subject of the present analysis and interpretation. Their results are materialized into a new perspective that invites to further meditation and interpretative thoroughness.

Keywords: *meta-referentiality, cinematographic art, symbol, director, perspective.*