

## Something about Hamlet...

Alexa VISARION•

**Abstract:** Theatre, just like life, is not and could never be a purpose in itself. It is a part of *living*, of *learning how to live*. There is only one matter we can be dogmatic about in regard to any kind of theatre: it cannot exist in a state of boredom. Theatre has to be lively in order not to become unbearable. Far from being superficial, the dialectics of interest and boredom is very much active, and the question “*What causes interest?*” is definitely profound. One could easily give theoretical answers, stating “*this should arouse their interest.*” Unfortunately, most of the time this “*should*” does not match the reality of the stage, so we finally settle for “*this should have aroused their interest, but...*”

## Commedia dell’arte in the Contemporary World – Challenge, Performance, Practice

Luminița MILEA•

**Abstract:** Influenced by the components of everyday life, contemporary theatre is undoubtedly subject to multiple transformations. Theatre needs a new lease on life, new subject matters. Without minimizing the importance of modern theatre, but out of sheer fondness of Commedia dell’arte, we have tried to outline certain characteristics, traits that impart colour to this provocative genre, regardless of space and time. Of course, only time will verify its future dual value as spectacle, as spectacle – performance and practice. Considering all these aspects from a musician’s perspective, it was only natural to emphasize the important position music occupies in Commedia dell’arte and its role as binding agent that in this way creates a balance between modernity and tradition.

## The Dialogue of Arts in Romanian Contemporary Drama

Laura BILIC•

**Abstract:** The beginning of the 21<sup>st</sup> century is characterized in Romania by the emerging of a new generation of playwrights. Numerous actors or people coming “off the stage” begin to write drama, so that the playwrights become authors of the texts played on the stage. Thus, the playwrights join a trend that is common in Europe, being part of a category named by Bruno Tackels “*les écrivains de plateau*” – the writers of the stage. Nowadays, we witness a change in the way the young artists view drama – they do not only want to change the way of writing and performing drama, but they also want to change the world they live in. The contemporary performance has gradually lost its specificity by blending itself with visual arts, dance, music, technology, becoming a project. In our modern society the artists do not look for something meant to last forever, so the work of art becomes a continuous work in progress. Therefore, a bridge is being shattered – the bridge between nowadays and posterity.

## For a Phenomenology of the Interval in the Theatre performance. A Semiotic Analysis

Alin Daniel PIROȘCĂ•

**Abstract:** Theatre, in the notional complexity to be undertaken, updates and in this update it feels more pronounced the tendencies of increasing the performing spectrum. Writing about theatre inevitably leads you to set on something, on that attribute bringing the conviction that around its analysis the appreciative matters get interesting and reveal assumptions for future analysis. The article we propose approaches theatre in the cardinal ambiguity of meanings, namely in what we call here interval. We assume an approximate delimitation of this range, balancing and improving the center-periphery relationship, and then establish ourselves to turn the performance itself into a phenomenon, with a double implication. Making a connection between the audience and the performance is not something new, but if the significance, the midpoint of this relationship is fractured in the process transmitter-receiver, can we not think of the possibility of the interval/range as a deconstruct refuge

of meanings? This paper asserts that if hiding the meaning becomes a phenomenon itself, it will be possible to read the performance by averaging this interval in which will be found, in the articulation of the public's reception, the association of the cultural and theatrical codes.

## **Dialogue of Arts in the Contemporary Theatre. The Rhetoric of Expression in Plastic Arts and in Performing Arts**

Răzvan Constantin CARATĂNASE•

**Abstract:** In the plastic art and not only, colors have significant functions with regard to the perception or even to the symbolism of temperament. In many cultures on various geographical coordinates, the reception and the interpretation of colors is taken into consideration only when they are dynamically distinguished. Various types of expression that make us access various levels of perception, of rhetoric, of candidness, of sensation etc. Looking retrospectively on this empathic theory, generations of aestheticians struggled with a large amount of pseudo-problems. This plea over expression (be it facial or gestural) in the context of plastic art or of theatrical art has a particular significance and, of course, it steadies both the receptor and the artist. We see nevertheless that, in the day-to-day life, the expression has a primary, unequivocal sense, and above all one takes into consideration the way in which a plastic artist and an actor treat and interpret reality. Let us not forget that the main attributes of communication are the expressive features. The expressive quality presents a real platform that rises the interest of a plastic artist or actor, because it allows him to grasp and to understand his own experience, which does nothing but contribute to the formal configurative that he will draw up.

## **The Symbolism of Light in the Play *Lait* by Magdalena Barile**

Irina DABIJA•

**Abstract:** Magdalena Barile is a young, but already appreciated and well known playwright, some of her work being translated and performed outside Italy. Her play *Lait* was played in Italy and then translated and played in England. The symbolism of light, heralded *since* the title, marks the whole text which can be interpreted as a metaphor of talent, of the creative energy we all possess in various degrees and shapes. Sometimes it is so pronounced it is hard to disguise, some other times it is so flimsy, it is almost unrecognisable. The purpose it is put to and the way it is used make the real difference.

## **Beckett and Joyce. Dialectical Reciprocity**

Alexandra BANDAC•

**Abstract:** Beckett's literary beginnings are undoubtedly linked to his friendship and worship of James Joyce, his fellow Irishman, also established in Paris, whose literary work he enjoys and thoroughly studies. There are many similarities between James Joyce's work and Samuel Beckett's, taking into account the fact that the latter has been, in his youth, a sort of literary apprentice, their friendship being one of the main reasons in the dialectical study of their creations. What interests us most is the critical aligning of some fractures from their writings, in order to find the junction of themes and structure, the way in which Beckett takes Joyce's leitmotifs and transforms them, filtering them into personal marks of his style. Although Beckett detaches himself, in a way, from the influence of his master, by adopting French as his primary language of creation, but also by channeling his efforts into playwright, instead of prose, there are recurrences from Joyce now and then, especially in his late writings. Theoretical studies emphasize a common preoccupation for *limit* in their maturity works, perceived as a climax of the author's experience with his work.

That is to say these Irishmen's creations are, in a way, complementary, becoming proof of the literary transgression of the first half of the XXth century, from the canonized form and structure of realism,

existentialism or naturalism, to a personal and free way of seeing the world, materialized into postmodernism.

## **Mihail Sebastian and the Intimist Writings. From Theatricality to the Illusion of Reality**

Tiberius VASINIUC.

**Abstract:** Writing his work, Sebastian had to confront a world thrown into history in the making, being forced *to see* what was happening around him, namely to privilege the sight and the *entelechy* which it animates. We almost dare to say that only in this manner – through a terrible aggression against the sight – Sebastian had the possibility to reflect, in his intimist writings, the contingent reality, for himself and for the others, with minimal styling effects. On the other hand, Sebastian's texts reveal a purely phenomenological intention of the author. Thus, the author is no longer using the pen to fill with meaning a state of the facts or to transform everyday fiction into a significant dramatic discourse. In his case, the emphasis is on a continuous present and on the ontological message of the ideas, we would say, on the message which was freed from constraints of the past or future aspirations. Thus, Sebastian gives the events total freedom to express themselves – *to utter themselves!* –, with all the risks and the mortifying consequences of the decision taken. Sometimes the author reaches hidden humour areas, such as the one practiced by Pirandello.

## **“Animating” the Stage - Stage Elements**

Beatrice VOLBEA.

**Abstract:** In modern days, new acting spaces have become popular through the artistic expression and diversity of means they offer to the actors so that they get closer to their audience, sometimes ignoring the dramatic text and using it more like a pretext in a given context. The act of creation is now motivated by the possibility it offers its creator to artistically acquire new knowledge and discover new forms of expression to render aspects of contemporary life. Art is not a product, it is a perpetually changing process in time and space. All the artistic research arises from unanswered questions, from an unrestrainable need to express oneself in the new context: cinema, artistic films, documentary films, modern and contemporary performances, visual culture and associated culture, body and space, public space, video editing/processing.

## **The Kitsch in Theatre. Short Inventory**

Călin CIOBOTARI.

**Abstract:** Our study tries to answer questions such as: How is kitsch disguised in a contemporary theatre show? How does it manifest in the art of acting and staging? What does the kitsch look like in the audio and visual universe of the show? What do the kitsch-actor, the kitsch-stage director and the kitsch-spectator look like in the world of XXIst Century theatre? Can kitsch still be avoided or is this fight permanently lost?

## **Theatre, in Ionescu's Vision: “The Eternal Need for Miracle and Horror”**

Elena-Mirabela MOROȘANU.

**Abstract:** A subject the phenomenological modernity of which imposes itself, regardless of the time of the debate and the critic-literary orientation of the messmate, which burned in profile magazines pages and specialist meetings, and the conclusions of which are still expected, is represented by the dilemma: Eugen Ionescu or Eugene Ionesco? The Romanian by birth (and formation, some say) or Frenchman by adoption?

As it was already used to, according to the formula that opposites are attracted to cancel each other, Ionescu refused widely known theories about the purpose of theatre, annihilated them and replaced them with his own ideal concept of what theatre means to the public and, especially, what is the purpose of its mission. Theatre has, like any other art, a mission of knowledge. You don't silly around to discover, but deepening, separating, purifying realities. (...) Theatre is a presence, Ionescu says.

## **The Birth and Evolution of Stanislavsky's Method**

Daniela COJAN•

**Abstract:** The stanislavskian system arises in full development of the realist current. Starting from the word, the actor expresses through gestures, intonations and mimics. The pre-stanislavskian actor is dominated by dilentatism and emotional "accidents", the balance is tilted to an act full of clichés and crafts. Perhaps the most important lesson that Stanislavsky gives us is that for the actor in his work to reach a credible character, he must go through all states, sensations and feelings required in building a character. We cannot forget, however, that Stanislavsky devised a new method of representation also due to the emergence of Chekhovian texts. To give effect to the new ways of writing, the attention must focus on the actors, without neglecting the scenography. Stanislavsky wants to convince the actor that if he doesn't want to use tricks to present truth, he should be just like a painter or musician, to devote his whole being, "body and soul especially" in the creative process.

## **Bizarre Dialogues with the Director Radu Afrim and the Scenographer Irina Moscu**

Interview by Ioana PETCU•

**Abstract:** The end of January in Iași is like the beginning of January. Meaning that it is also very cold. Director Radu Afrim is in rehearsals at Teatrul Național with *Măcelăria lui Iov (Job's Butchery)* by Fausto Paravidino and he is accompanied by his scenographer, Irina Moscu. They are on the fifth collaboration after *Naïve, Completely Frivolous Details in yhe Life and Death of the Audience* (Teatrul Maghiar de Stat in Timișoara), *Suntrack* (Teatrul Maria Filotti in Brăila), *Everything's Alright between Us* (Teatrul Național in Bucharest) and *The Retro Bird Hits the Block and Falls on The Hot Sand* (Teatrul Național in Târgu-Mureș).

## **The Call of the Dolphin in God's Ear (or how is the theatre making the invisible, visible)**

Monica BROOS•

**Abstract:** Starting from the assumption that a dialogue of the means of expression specific to various arts should aspire, in the theatrical representation, to symbiosis, I'm looking at the performance with *Job's Butcher's Shop*, by Fausto Paravidino, directed by Radu Afrim, performance which recently had its openingnight at the National Theatre in Iași. I'm referring to the confluence of live music, acting and video images, proposing possible connexions and echoes one might consider.

## **Of Iubirea la oameni (Human Love) and Other Demons**

Diana NECHIT•

**Abstract:** Being a reading performance turned into a stage representation, the text *Iubirea la oameni (Human Love)* signed by Dmitry Bogosvlavski is a love radioisotope into an oppressive cloister space of a Belarusian isolated community. The show with the same name created by Bogdan Sărățean surprises the stage valence of the emergence, the evolution and the extinction of this feeling, from the sacrificial love of a mother, which often conceals the faults and the sins of the children, to the brutal love that snatches what it believes as deserved, to the strength to believe in love as salvation, as redemption,

as many forms to illustrate and to dramatically represent such an old theme, yet always different. The personal approach of the double distribution formed by the young 3<sup>rd</sup> degree actor students, probing their own interiority and sensibility, nuances and enhances the evolutionary line of characters' destiny on stage in an extremely profound performance.