

## Sorana Țopa – the Memory of a Time

Anca Doina CIOBOTARU

Elena Carmen ANTOCHI

**Abstract:** Most of the writings of actress Sorana Țopa are rather unknown. The abridged editions of some of the plays that announced the two inter-war trilogies, *Ciclul vieții* (*The Cycle of Life*) and *Ciclul morții* (*The Cycle of Death*) prove that Sorana Țopa was more than a beautiful, expressive, mysterious actress. Her texts are filled with questions on the actor's state and destiny. The meanings of her plays are less accessible when read alone; the pages of her diary, the transcripts of her conversations bring forth the figure of a restless actress, an analytic spirit; her questions seem to still be searching for answers.

In fact, the analysis of the unpublished documents that were generously offered by Mrs. Lucreția Angheluță to the Research Centre at the Faculty of Theatre at George Enescu National University of Arts in Iași prove that Sorana Țopa can hugely help us in retrieving the memory of a time that is still insufficiently known, one that was intensely lived by the Romanian theatre, the first half of the 20<sup>th</sup> century.

**Key words:** Sorana Țopa, diary, memories, inter-war theatre, actress, Romanian theatre

## Sorana Țopa – Journal Pages

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**Abstract:** In the spring of 2017, we had the chance of receiving several unpublished documents from actress Sorana Țopa's personal archive. Recovered by Mrs. Lucreția Angheluță from a dark cellar in Bucharest and generously given to us to help our doctoral research, the handwritten notebooks and typed pages help to shed... light both on the actress' personality and the image of an era. Here are some of the pages from the manuscript *Journal*, fragments through which one can better see Sorana Țopa's personality, her reflexive abilities, her capacity to scan the relation human – destiny – era. With the hope that, one day, the *Journal* will be published in its entirety, we hence begin a project of *restitutio in integrum* – which we find both natural and necessary in a time when values are being overthrown and those who strive to start an artistic (or other type of) career feel the increasingly inequitable fight with the pressures of the socio-economic system. Reading these pages, one understands that freedom of spirit cannot be crushed by any political regime, on one condition: being aware of the fact that “becoming an easy prey for

these masters of pulling ideological strings would be proof of downright superficiality and gross immaturity”. And maybe there is something else to be understood: any of Thalia’s servants’ chances are based equally on talent and the reading of profound pieces of writing. Beyond the pages of the *Journal*, there is the... telling silence of doubt. “Your eyes, becoming more accurate, clearer, could reflect the entire deposit at once; that is, you could have a clear image of the entire process and of the most intimate structure of this self. And if the eyes are not completely open, completely untouched by any intervention of the wish to see clearly and also of those obscure reactions that automatically appear from memory, then of course the state of fog persists somewhere, springing from who knows what corners of the consciousness that have not yet been cleared.”

**Key words:** Sorana Țopa, journal, fragments, unpublished document

## **Guilty Memories: Remembering the Theresienstadt Ghetto in Concentrationary Theatre**

Dana MONAH

**Abstract:** One of the issues theatre must deal with when approaching the topic of genocide is representation. How can theatre, an art of *mimesis*, represent extreme violence, absolute evil? What can be shown, so as to honour the memory of the victims and at the same time convey the idea of radical evil? At the turn of the 21<sup>st</sup> century, two playwrights, Enzo Cormann (France) and Juan Mayorga (Spain) approached the issue of the Holocaust through memory. In *Toujours l’orage* [*Always the Storm*](1997) and respectively *Himmelweg* [*Way to heaven*] (2002) the protagonists revisit, after several decades, the traumatic events of 1944, when they witnessed or participated in the perversion of life and theatre by the Nazi. This paper will analyse the modalities of the memorial mechanism, among which the metatheatrical devices facilitating the representation of the traumatic event.

**Key words:** Memory, Trauma, Concentrationary Theatre, Theresienstadt

# **The Language of Puppetry – Code for Remembering and Theatricalization**

Raluca BUJOREANU-HUȚANU

**Abstract:** Ever since the prehistoric age, people have been endowing some objects with symbolic status and, by animating them, they have turned them into means of communicating profound truths about man and life. The need to communicate led to conceiving a system of representation through which exterior forms of expression were created and assumed, a particular way of making the invisible visible.

**Key words:** playing, communication system, convention, symbol, experiment

## **The Theatre Critic's Memory**

Călin CIOBOTARI

**Abstract:** In the text bellow I try to approach a very problematic relation between theatre critic and memory. Is the memory of a performance a valid barometer of the inner value of that performance? How does the theatre critic's memory work? How do we define and manage forgetting or the absence of memories in theatre?

**Key words:** theatre, memory, theatre critic

# Pages from Memory – Maeterlinck and the Russian Theatre Creators

Cristi AVRAM

**Abstract:** The dramaturgy and the essays of Maurice Maeterlinck are the starting point for essential changes in the art of theatre representation, marking the transition from realism, which had become naturalist, towards a theatre in which the essence and theatricality conduct to a revitalization of the theatre. The Russian directors V.E. Meyerhold and K.S. Stanislavsky are two of the most important theatre personalities who have searched for the new forms of theatre. Analyzing the first steps of Meyerhold's directing, it is easy to see that the symbolist roots of theatre making can be found in the French theatre art, also inspired by Maeterlinck. Stanislavsky, the master from The Moscow Art Theatre, was also the first director to stage *The Blue Bird*, before the text was even published. We shall follow, in the next pages, fragments from the Russian theatre which refer to these episodes.

**Key words:** Maeterlinck, Meyerhold, Stanislavsky

## Memory of the Voiceless. Verbatim, Cvasi-verbatim, Mockumentary

Răzvan MUREȘAN

**Abstract:** This paper examines a series of practices circumscribed to verbatim theatre, which uses interviews or other documentary materials, in order to engage the audience in relation to urgent, controversial topics of general or local interest. Although it has just recently entered theatrical usage, verbatim has proved to be a flexible method, open to expressions from the most diverse. We will follow the approaches of some directors or playwrights, as Anna Deveare Smith, Moisés Kaufman, David Hare, Max Stafford-Clark, Richard Norton-Taylor or Alecky Blythe, who are concerned with reflecting the undistorted reality, but at the same time with providing an intense theatrical experience. In this respect, we analyze how the tensions between objective and subjective, between real and fictional, between content and form are negotiated, as well as the impact that these choices have on the artistic product, respectively to what extent the authenticity of the sources remains unaltered when it comes on stage.

**Key words:** documentary theatre, verbatim, interview, authenticity, real

# Why Do We Need Memory?

Vasilica BĂLĂIȚĂ

**Abstract:** A fundamental question for the study of everything, including of the scenic movement in theatre. A necessary question in any artistic endeavour and nonetheless, continuously endangered by the pressure of information, of the speed of technology, of the necessity of the NOW, the god of the time of globalization and consumer age. What we are aiming at in our applied studies of theatre anthropology, would be the discovery of a line of personal expression distinguishable in the art of theatre representation, which could be subsequently returned to and cultivated by the actor at various levels of artistic maturity. Memory, training and attention allow us to eliminate samples of stage movement and thinking. Memory helps us in the appropriation of skills and knowledge in our work. It helps us change at any time the manner of thinking, in order to become more aware. At the end of the day, in the absence of subjective memory, it becomes impossible to move being aware in the time and space of our own lives...

**Key words:** memory, time, space, applied studies, samples

## Representation and the Internal View of the Instruments of Scenic Creation

Camelia CURUȚIU-ZOICAȘ

**Abstract:** The actor, through his/her memories, images and own representations, will confer the perfect resonance to his/her gestures and scenic actions. Linked to the performance, the representation, the mental images and the internal view give life, uniqueness, beauty and truthfulness to the part, construct the scenic imagery in an expressive and original manner. The actor, in his/her creation, uses on one hand his/her memory (sensorial, visual, auditive, gustatory, olfactive, kinesthetic, imagistic, voluntarily cognitive, involuntary and affective) and his/her past experiences and, on the other hand, sensations, perceptions, representations and reproductive imagination. Memory and imagination, the representations and mental images, thus become primordial tools in scenic creation, having the extraordinary power of updating on an intuitive level, relevant and significative, the actor's experiences. If through memory the actor has the possibility of reproducing, evoking and experiencing sound, image, situations, spaces, circumstances and relations from his/her prior experience, through representations, images and his/her reproductive memory, he/she detaches him/herself from this concrete reality and is able to create a new world, imaginary and fantastic. The actor has to be aware of the tools he/she works with, has to develop his/her flexibility and the mobility of his/her imagination through the reconstruction and recombination of certain representations, by elaborating images: evoking an

image, studying it in detail, completing, developing and direct influence of the image through subtle intervention, suggestion and collaboration, as to incorporate it in his/her scenic performance.

**Key words:** memory, remembrance, imagination, representation, sensation, perception, mental image, internal view, scenic organicity, creation

## **Rhapsody of Modern Drama through *The Life of Lazarillo de Tormes and of His Fortunes and Adversities***

Anca SIMILAR

**Abstract:** With the *Lazarillo* published anonymously in Spain in the 16<sup>th</sup> century, the romantic adventure changed paradigm and emancipated itself from the novels of chivalry. For Jean-Pierre Sarrazac, this picaresque novel brings a new voice to the theatre and modern drama that will evolve into a fundamental novelisation that will take off from 1880. This text was for a long time attributed to the humanist Diego Hurtado de Mendoza y Pacheco and the list of suspects is long akin to this “rhapsodic impulse” those multiple voices that each give a different interpretation to the same text, and that Jean-Pierre Sarrazac exhibits in his book *Poétique du drame moderne, de Ibsen à Jean-Marie Koltès* (2012). In this investigation of the *Lazarillo*, the modern drama, from the death of Hurtado in Madrid in 1575, will explore in substance and form the paradoxical question of drama in opening the doors of perception to fictional characters who are also gifted with life, if not our life, in a world where the true and the false mix while the opposing forces carry humanity towards a destiny worthy of Orwell’s *1984*, but in the echo of the drama, the voice of the rhapsodes continues to resonate.

**Key words:** picaresque novel, theatre, rhapsody, drama, Homerids

## **Medea – or the Fantasies of the Woman within Us**

Oana BOTEZATU (SANDU)

**Abstract:** From generation to generation, the theatre teacher stands in front of a new experience and that is why, each time, they have to approach the group of students by a different manner, trying to find common points, the binder that unites the team, to determine it to function flawlessly, united. Taking into account that each student comes with different life experiences, a different personality from the other actors, different visions and expectations, the teacher has the difficult task, in the first stage, to build a team, to make the students aware that everyone should

“bring their contribution” on the construction of the show (or exam), to help, to listen, to be present and involved. The stage is not a personal fight, but a battle of ideas, which helps us to evolve, grow professionally and this is why the theatre performance cannot be made in a hostile, conflicting environment. This is how, precisely because of this need to unite a divided group made up of extremely talented students, but with totally different and powerful personalities, the acting teacher suggests as a study theme for the first semester ancient theatre, forcing the team to be together throughout the rehearsals and the show-examination on the stage, giving the choir’s soul and voice, to listen, to take over and to put, each of them, a brick in the construction of the main character, which, through the directorial vision, belonged to all and not to a single performer. This is how a merged, united team and a festival performance were built: *Medea*.

**Key words:** ancient theatre, Medea, Actor’s Art, Faculty of Theatre, Iași, Oana Sandu

## The Dilemma of the Composition Role

Doru AFTANASIU

**Abstract:** What could we possibly mean by the expression “composition role”? To this question we will try to find an answer as comprehensive as possible. Are we talking only about those “character roles” mentioned by Stanislavsky? This reference can be considered, since all those character roles require stage composition, the way Stanislavsky described his own acting experiences. But is this the only landmark? Should we label as composition roles only the characters that demand text-triggered stage composition? Indeed, there are characters that assume, within their construction, elements that do not belong to the actor as an individual. But are these the only cases when the term applies?

The composition role is therefore not limited to only a few obvious milestones identified in the text. On a closer look, some characters may require a stage composition based on external elements, even if this problem is not apparent. Yet we must not misunderstand things and come to the conclusion that all roles, following a deep psychological analysis, become composition roles. If we agree that the construction of a character involves many elements pertaining to externalization, we must consider the cases where such suggestions originate from the director. Some directors claim *scenic effects* from the actors, sometimes contradicting the natural line of the character created by the author, maybe even completely modifying its construction. How reprehensible, however, is the acting effect? Has it only arisen from a desire to simulate virtuosity?

The term “effect” in composition can be accepted in the sense of the element helping to achieve the contrasts indispensable to the stage creation, about which Michael Chekhov speaks in *To the Actor*. He confers to it a broader acceptance.

Solutions not related to elementary normality can give the actor an unbearable sense of awkwardness, inevitably leading to effort. This effort will not go unnoticed by the spectator. And the spectator, almost always without hesitation, gives a negative verdict to such a performance.

And yet, visible manifestations that seem to be chaotic can be lived from the inside, which averts effort in interpretation and artificiality. The actor can avoid some clumsiness in emotions, clumsiness that is spoken about by Dario Fo, among others.

**Key words:** composition, character role, acting techniques

## **The Memory of Theatre. Theatricalization of Memory**

Bogdan Lucian GUȚU

**Abstract:** Theatre as living art, the central purpose of which is life, existence, that is, that can perceive matter as a set of images, a meeting point of the spirit with matter, enters the realm of memory, when it requires precise indications necessary for the scenic representation. Memory is a living organism, it is the warm fire of preparing theatre. We perceive Hamlet acting on stage because we remember that perception. *Hamlet* – the one that we will see in a few years, in a completely different time, in another geography, will be perceived, criticized, understood, by evoking the memories that have survived or have been adapted, transformed, reinterpreted. The memory facilitates the meeting between the actor and the character, the memory facilitates the meeting between the director and the text, between the director and the concept, the memory brings the playwright face to face with his work. In the *The Misunderstanding*, Albert Camus imagines psychological dimensions where memory plays the role of central mechanism. We are face to face with the absurd man, who through the awareness of death and crime meets his truth, but at the same time we discover a dissociation of the characters that, despite their rigidity and coldness, maintain the appearance of a structural and functional fluidity. The dialogue has the resonance of a frequency that vibrates from the river of collective memory. The individual memory has split and is to be absorbed by another memory, one of the theatre, a universal memory, a memory of a theatre that was born from memory.

**Key words:** memory, theatre, unconscious, character, archetype.

## **Theatre Criticism – a Still Image of a Time**

Oana-Nicoleta BARTOȘ-AGAVRILLOAIE

**Abstract:** Theatre criticism deposits an important part of the memory of theatre, compacting the rhythm of the life of theatre. It represents a genuine collection of opinions/critical comments on acting, directing views, repertoires, set designs, costumes, and it manages to create an image of the world of theatre. It helps us become timeless viewers of still images portraying the profile of Romanian theatre in the second half of the 19<sup>th</sup> century. A mirror of its time, the theatre review allows us to understand the practices, opinions and values of that time, and to analyse the extent to which they might be functional nowadays.

**Key words:** theatre criticism, the role of theatre criticism, the second half of the 19<sup>th</sup> century

## **Active Analysis Method and Its Role in the Relationship between the Content and the Form of a Performance**

Boris FOCȘA

**Abstract:** Analyzing the range of problems that arise from the correlation between the content and the form of a performance, we conclude that most of them are generated by a lack of knowledge and the wrong attitude to the theatrical methodology inherited from the great reformer of the stage - K.Stanislavsky, especially to his latest discovery - the method of active analysis. It uses the method of physical actions as a practical application tool and includes, both theoretically and practically, the whole process of converting a play on the stage, thus helping us find its stage equivalent in an organic way.

It is totally wrong to confuse a method that is so useful in the stage creation process, which is a well-proven technique and a way of conversion, with a variety of new theatrical aesthetics. Until now, except for the empirical mode of creation, there has been only one way of distinguishing a unique and an appropriate form that best reflects the content of a dramatic work – this is the method of active analysis.

This method implies the rational and emotional knowledge of the author's idea in his work, the knowledge of the thought that goes through every scene and every phrase in it, as well as the emotional attitude generated by this thought towards the events and the characters.

**Key words:** method, conversion, action, event, suggested situations

## **The Role and Identity of the Young Dramatist in Romanian Theatre Today. The Dramatist between Two Paradigms: Author of Theatre Plays or Intermediary between the Performance and the Public**

Adriana CREANGĂ

**Abstract:** The aim of this article is to identify the role and the identity of the young Romanian dramatist within the context of the collaborative theatre in our country. The main means of research have been the interview and the participatory assistance by actual involvement in the making of a performance. We started from the premise that the difficulties met throughout the work process begin as early as the study years at the faculty, as a result of the lack of communication between the departments from the Faculties of Theatre.

**Key words:** the young Romanian dramatist, the role of the dramatist, the identity of the dramatist, collaborative theatre

## **Theater Festivals - a Collective Archive**

Ramona-Petronela IACOBUȚE

**Abstract:** Theatre can also be viewed as a collective archive that we go to when we need to better understand the world around us, artistic movements and trends, the state of mankind. Each participant in a theatrical act, whether spectator or creator, loads it with emotions and, therefore, with memories. Theatre, in all its forms, strengthens communities, and theatre festivals are a very good opportunity to popularize theatrical productions, from the level of some small communities, to the macro level. Diversity is an essential ingredient for stimulating imagination and a better understanding of an area of interest. This is why a theatre festival with international coverage, such as the International Theatre Festival for Young Audiences in Iasi (FITPTI), should make for its audience as many referrals as possible to the context and artistic life of a community as a whole.

In order to achieve such an objective, in addition to the scenic representations, theatrical exhibitions, book launches, interactive installations, theatrical critique seminars, residences for young playwrights, reading shows are more than necessary. If we refer to the collective memory enriched by theatre, we could say that theatre shows have a short life. But, most of the times, those that really have a major impact and their creators are also found in books. And, it is known, books have a much longer life. FITPTI organizers understood this from the beginning and gave the theatre book an important place in the event.

**Key words:** theatre, memory, theatre festival, theatre book, theatre and community

## **With a Critical Eye on Romanian Criticism. From the Memories of the Floating Thaw**

**Review of the Book *Theatre in Dioramas. Discourse of Theatrical Criticism in Communism. The Floating Thaw 1956-1964* by Miruna Runcan**

Ioana PETCU



**Abstract:** Miruna Runcan's book fills a still empty space of the specialized literature and, at the same time, it is the fruit of the research of a mind constantly concerned with the status of criticism in Romania, the meanders of a long process with stagnation and with episodes of boost in the pre- and post-decembrist panorama. The complex study that appeared at Tracus Arte Publishing House, this year, sits on the shelf of the library between the author's previous titles, completing (and probably to be continued) the poliform portrait, viewed from the inside and outside, of the critical commentary in our theatre areal.

**Key words:** Miruna Runcan, theatre criticism, communism, Theatre magazine