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I.

Scrierea rolului și convenția

Szerep-írás és konvenció

Role Writing and Convention

BALKÁNYI MAGDOLNA

**A SZÍNHÁZI KONVENCIÓ/TRADÍCIÓ – A MAGYAR SZÍNHÁZI
STRUKTÚRA ÉS AZ AMATŐR/ALTERNATÍV SZÍNHÁZ**

Theatre Convention and Tradition and the Hungarian Theatre Structure – With Special Regard to Amateur/Alternative Theatre

From a structural point of view, concealed, hardly noticeable in the wider cultural public, there existed in Hungary a dual theatre system from the 60s and 70s, which can be traced up to the present. There was an official, recognized, centrally sponsored and controlled system, and there was an other type of theatre, hardly supported, and if yes, not as a theatre until the beginning or the middle of the 90s, tolerated or not tolerated in one period or the other. This duality existed not only in terms of structure, cultural policy and the publicity of the art-life, but also as two distinct theatre conventions, two types of theatre, organized on different principles. In my paper this duality is investigated not from the perspective of politics, theatre sociology or a chronology of events, but from the point of view of theatre convention and tradition, and, also, how the changes of theatre conventions were influenced by structural conditions.

MAGDOLNA JÁKFALVI

A QUI EST L'ESPACE? DE L'OCCUPATION SPATIALE ET POLITIQUE

Whose Space is it? About Spatial and Political Occupation

The designation of the theatrical space is a political act of the community. The underground community of the seventies has been restricted to private houses, flats and the open air. Or was it a voluntary act to retreat there? The study is about the theatrical potentials of choice and constraint, presenting such charismatic figures of the history of Hungarian avant-garde theatre as Ödön Palasovszky and Péter Halász.

SORIN CRIȘAN

TEATRALITATEA SAU ÎN CĂUTAREA SPECIFICITĂȚII TEATRULUI

Theatricality or the Quest for the Particularity of Theatre

The article tries to demonstrate – through a more synchronic than diachronic approach – the existence of theatrical within the core of any type of performance (and this may be visible, even if there is a declarative textual-orientated set up). On one hand, through the filter of “spectacular” or the “impressionable”, of the “at site” play or the principles of the happening, on the other hand, correlated with a great number of topoi, such as that of “theatrum mundi”, theatricality makes the “performance effect” more visible and thus we are determined to estimate over and over again the first definitions of theatre as well as its first performances.

SALAMON ANDRÁS

A FELVILÁGOSODÁS SÖTÉTSÉGE

The Darkness of Enlightenment

Since Diderot theatre has become the slave of a rational and linear worldview. In Europe (especially Central-Europe) it not only undertook but also identified itself with the spread of the enlightenment concepts. There are several indicating factors that show attention being directed nowadays towards the medieval dual worldview. The different approach resulted in several significant changes in the European theatre. After 1990 there are more and more artists even around us who attempt to ascend above the worldly perspective, who do not just see, but have visions as well, and they are ready to undertake these on the stage.

UNGVÁRI ZRÍNYI ILDIKÓ

**A KOLLEKTÍV IDENTITÁSTÓL A HIEROGLIFÁIG.
TANULMÁNY ARRÓL, AKI A CSELLÓT TARTJA**

From Collective Identity to Hieroglyph. Study about the One who is holding the Cello.

The study deals with the problem of identity in the ritual and spectacular forms of theatre, and the writing of role in these performances. Ritual theatre is often performance-like, but its characteristics are not valid in all forms of the ritual plays. The study also investigates the possibility of creating a narrative identity in a performance lacking words.

LÓKÖS ILDIKÓ

JÁTSZANAK EGYMÁSSAL ÉS JÁTSZANAK VELÜNK

They Play with Each Other and They Play with Us

The AlaklMáté Trupp presents interesting theatrical performances every summer at Zsámbék. The company has a curiosity. The members of the company graduated at the Budapest Academy of Theatrical Art in 2003 in the class of Gábor MÁTÉ and the next year they set up a corporate work that they have carried on since then. They figure out a topic and after that, they follow it. The first time this topic was the table in the performance called Chicken with Migraine. (Migrénes Csirke) At the zero point, there were literary texts, but in the final version, they told their own stories with their own names as if they had been playing themselves. Next year they played along Ádám DEVENYI 's songs when they tried to hide, but also to speak about themselves. The third summer the performance was inspired by folk music, but the leaflets referred to their own actor-existences and their own problems. Eventually they started a 14-year project: every year they draw out a name and his/her life will be the topic. The first one was Zsuzsa JÁRÓ. What/Who acts these roles? Where is the line between role and actor? Is there a line? How is the role born and what is is the director's task? Moreover, what does the spectator understand?

PAPP TÍMEA

**A KORTÁRS EURÓPAI DRÁMÁK MAGYAR SZÍNPADOKON – A SIKER
TITKA**

Contemporary European Dramas on Hungarian Stages: the Secret of Success

The study focuses on the presentation and success of contemporary European plays on Hungarian stages. The first part presents the most popular playwrights played in Hungary and the themes of their plays. The second part of the study is an analysis of the so called “yuppie-plays” based on the presentation of three of these kind of plays: Top dogs by Volker Hesse, Push Up by Roland Schimmelpfennig and Before Rain/After Rain by Gesine Danckwart. In conclusion we try to answer the question whether the success of these contemporary texts will last for a long period in the history of drama or they are just successful because of the trend.

ADRIANA BOANTĂ

EXPERIENȚA POLONEZĂ ȘI NOUL CANON TEATRAL

The Polish Experience and the New Theatrical Canon

Polish theatre is densely populated by artists who played a key role in the European theatrical life of the 20th century, revolutionized and shaped the contemporary look of the theatre. The study mentions at least two of the artists who changed the face of European theatre, achieving great insights and courageously conducting important experiments. Their ideas have changed our thinking about the stage, the actor, the role and the destiny of theatre. The two great reformers were Jerzy Grotowski and Tadeusz Kantor.

KORDICS NOÉMI

IDEOLÓGIÁK VÁLSÁGA ELFRIEDE JELINEK SZÍNHÁZÁBAN

The Crisis of Ideologies in Elfriede Jelinek's Dramas

In the dramatic texts of Elfriede Jelinek one will always reencounter ideologies of our age, of our immediate past and the critique of these. In her texts Jelinek reflects upon what Barthes refers to as the "myths of the everyday," but she also touches upon questions of the fascist ideology and various issues of feminism.

*My presentation will deal with two major questions: on the one hand, I want to examine Jelinek's system of relationships between fascism and sport in her drama entitled *Ein Sportstück* (1988) with a special emphasis on how she makes use of traditional theatrical codes, of certain dramatic elements well-known from ancient times in a play that deals with specifically contemporary issues (similarly, I am interested in how she subverts these traditional theatrical codes, bringing about the creation of an original understanding of the relationship between character and acting, and in the connection between the traditional drama/stage speech and speech surfaces. On the other hand, in relation to her two plays *Was geschah, nachdem Nora ihren mann verlassen hatte?* (What Happened after Nora Left Her Husband?) and *Krankheit oder Moderne Frauen* (Illness or Modern Women). I am interested in the various feminist ideologies present in the plays and in her critical inquiry into these ideologies.*

II.

Teatru, joc, realitate

Színház, játék, valóság

Theatre, Play, Reality

MIHAI SIN

ROLURILE SCENEI ȘI ROLURILE VIEȚII

Roles on Stage and in Life

The article discusses the dialogue between Cristina Modreanu and Mihai Mănușiu about the roles of directing in the theatre performance. (article published in the daily Adevărul, 7th Dec., 2002)

KULCSÁR VIKTÓRIA

KORTÁRS SZÍNHÁZI DIVAT

Gondolatok a színpadi jelmez és az identitás viszonyáról

Contemporary Stage Fashion

At the turn of the 20th and 21st century, the grandiose costumes have become obsolete and have gradually disappeared from theatrical performances. Their place has been taken by the trendy casual outfits of everyday life, starting from jeans to leather jackets and business suits.

In the recently past years we have seen a number of tradition-braking, interdisciplinary productions which – on account of their special features – could not be unambiguously ranked either as theatrical performances or conventional fashion-shows. At the same time, well-known fashion designers have appeared on the bill of theatrical performances in the quality of image- or costume-designers. Moreover, it is not uncommon that the costumes of the actors sometimes become an independent collection, due to their unity of form and colour.

NÉMETH ÉVA

SZÍNHÁZ ÉS VALÓSÁG

Jászai Mari színpadi és női identitása

Theatre and Identity. Mari Jászai's Theatrical and Feminine Identity

Mari Jászai became an acclaimed actress in a period of changes, when the style she had represented started to decline. She constructed her image consciously, playing roles even in her private life. On account of this consciousness she may be considered one of the first stars. She accomplished all these as an independent woman. She opened the victorious line of actresses struggling for independence in the Hungary of the beginning of the 20th century.

GAJDÓ TAMÁS

„VAGY NEM LENNI”

Színházigazgató-szerepek Janovics Jenő pályafutásában

...Or not to Be. The Roles of a Theatre Director in Jenő Janovics's Career

Jenő Janovics is a luminous presence in the history of Hungarian theatre Transylvania. The most flourishing period of the Kolozsvár National Theatre is linked to his name, and after the Trianon pact, he attempted to organize Hungarian performances at a high artistic level. The paper tries to discover why Janovics undertook this difficult role. Did the performance end on the stage or did the strange play continue in public life? It also investigates how and why the successive occupations of theatres defined the identities of 19th and 20th century citizens.

LÁZOK JÁNOS

ISTEN AZ ÁLARCBÓL

Kísérlet a Pronomosz váza A oldalának értelmezésére

The Pronomos Vase

Manufactured probably at the end of the 5th century B.C., the famous Pronomos-vase – a pot used for mixing wine and water – depicts the complete cast of a satyr-play, celebrating their victory after their performance. My paper tries to shed light on some enigmatic aspects closely linked to the presence of two female figures accompanied by the gods Dionysus and Eros, in the very middle of the group of the male actors.

III.

Identitatea scenică

Színpadi identitás

Stage Identity

GÁSPÁRIK ATTILA

TANÍTHATÓ-E A SZÍNÉSZET?

Is Acting Teachable?

One can be born with talent, but not with the profession of acting. In spite of many negative examples, acting can be taught. Though we have a rich theatrical culture and libraries of books about theatre, there is a certain mist of uncertainty covering actor-training. The solution is to give up mere imitation for the sake of pedagogy. Following a strict entrance examination process, the concentrated effort of teachers of theoretical and practical subjects may yield the result: the actor writing his role independently, genuinely.

*„Én a színházi formák sokféleségének a híve vagyok, abban hiszek, hogy egyaránt helye van a maszkoknak, a realista színháznak, a Nó kifejezési formának stb. Mindenkinek létjogosultsága van, és indokoltak, ha a darab, az előadás úgy kéri.”
(Tompa Gábor)*

FARKAS IBOLYA

AMI A SZAVAKON TÚL REJTŐZIK...

Hidden Beyond Words

The primary role of actor training – according to my conviction – is the emergence of actors who will be able to function as mediators between the surrounding external environment and another, secret and invisible world, our innermost life. The study presents the creation and results of two experimental performances based on Arthur Koppit's Wings and Péter Nádas's Encounter.

CSÍKY CSABA

ÉNEKMŰVÉSZET ÉS SZEREPFORMÁLÁS

The Art of Singing and The Building of the Role

For his tragedy entitled “Encounter”, Péter Nádas requested a third character that had to be created out of music. This music consequently served, played board games and reigned over the plot. It provided the counterpoint by the rules of the baroque melodrama, in a contemporary musical environment. How it was able to accomplish this is what this treatise is about.

DORINA POGĂCEANU

FIȘA VOCII

The Voice File

The paper sets the basic elements necessary to define a performing voice and the stages through which it becomes the expression of the actor's personality. It mentions timbre, amplitude, intonations gained after a thorough training as well as their correlation with breathing, with the aim to fulfil the requirements of theatre.

GYÉRESI JÚLIA

**A SZÍNÉSZI BESZÉDHANG MINT KARAKTERFORMÁLÓ ÉS IDENTITÁS-
TEREMTŐ ESZKÖZ**

The Actor's Speech Voice as a Means of Character Formation and Identity Creation
The actor's speech manifestation is not a conventional act but a highly responsible creative act serving the artistic achievements. The actor transmits the emotional and intellectual message of the drama with an intelligible, visible and perceptible interpretation.

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