

SYMBOLON

REVISTĂ DE ȘTIINȚE TEATRALE • SZÍNHÁZTUDOMÁNYI SZEMLE •
JOURNAL OF THEATRE STUDIES • RÉVUE DES ÉTUDES DRAMATURGIQUES •
THEATERWISSENSCHAFTLICHE RUNDSCHAU

2010

Anul XI. nr. 19.

XI. évfolyam 19. szám

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SYMBOLON
ISSN 1582-327X

EDITURA UNIVERSITĂȚII DE ARTE DIN TÂRGU-MUREȘ
A MAROSVÁSÁRHELYI MŰVÉSZETI EGYETEM KIADÓJA
THE PUBLISHING HOUSE OF THE UNIVERSITY OF ARTS FROM TÂRGU-MUREȘ

RO 540057 Târgu-Mureș/ Marosvásárhely • Str. Köteles Sámuel u. 6
Tel./Fax: (040) 0265-266281 • e-mail: uat@uat.ro • www.uat.ro, www.symbolon.ro

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CULTURA ȘI POLITICILE CULTURALE EUROPENE

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Abstract: Culture and European Cultural Policies

The paper surveys particular elements of Romanian cultural policies, as well as their proximity to or distance from the European context. The culture of the contemporary world is composed of an ensemble of preoccupations that target aspects of creation as well as neighboring domains, such as psychology, social psychology, anthropology, politics, etc. The way in which creation – indifferently of its type – affirms its value, obliges us to re-dimension the limits of access to knowledge, from the perspective of the definition of culture as a sign of the diversity and complexity of the world we live in.

BOUILLON DES CULTURES: IDENTITĂȚI, EXILURI, BILINGVISM

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Abstract: Bouillon des cultures: identities, exiles, bilingualism

The problem of identity and otherness is part of a large intellectual space that goes from psychology to morality, from legal sciences to literature. Although many disciplines have approached this subject, for example, sociology, literary criticism, anthropology, etc., the subject may still be the focus of some investigations, such as those taken from the territory of contemporary drama. Representatives of the theater of the absurd, especially after having the experience of exile, found themselves placed in unexpected situations, to rethink their own identity. However, in literature, exile experiences often interfere with bilingualism. Language is what binds us to society, roots in our culture, so that when we get to use another language, doesn't that mean that we become another person? Practicing a new language, we enter in a new relationship with the world. The construction of identity depends, up to a point, of recognizing the other, because we are prisoners of the way we relate to others. The playwrights of the absurd, Ionescu, Beckett, identity is constructed and re-built over several decades, precisely of bicultural and bilingual challenges.

TRAGEDIE ȘI TRAGIC. ISTORIC ȘI ISTORIE

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Abstract: Tragedy and Tragic. Historical and history

Today we apply almost at every step words that lost their meaning; tragedy is one of the cases. Any event that involves death is easily contained in this big pot where we mix pseudo-tragic sauces. I have the feeling that we forgot the genuine meaning of tragedy. I have the feeling we forgot that tragedy was a dramatic gender. And this comes with no surprises as, from its birth, it was trampled down by Christianity, history, Renaissance, melodrama, but especially by poetics. We do not even know where the original hides. On the other hand, we try to resuscitate it. We devoured the fruit, the leftovers are only some seeds, that are handled with care and we hope to find productive soils where to bury them, living with hope that the new fruit will have the exactly same taste.

A SZÖVEG HELYE A SZÍNHÁZ VÁLTOZÓ SODRÁBAN

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Abstract: The Role of the Text in the Flow Times of Theatre

Beginning with the 20th century the role of the text has lost its major importance in theatre. The intensive social and technological development of the last century had an important impact on theatre as well. In this study we would like to analyse how these radical and fast changes in the society effected the way of thinking in theatre, what the function of the text is and how it is treated in contemporary creation process.

DIFERENȚA DINTRE A *PRIVI* ȘI A *VEDEA* SPECTACOLUL DE TEATRU

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Abstract: The Difference Between *Watching* and *Seeing* the Theatre Performance

It is not enough to bring a group of people in a room and to place them facing the stage, for them to become an audience. For artistic perception is not only a natural process, such as physiological perception, but also involves the knowledge to take in the physical characteristics of the surrounding world, as well as the result of a long process of development of subjective human senses. By developing these senses man has made the leap from simple sensual perception into the aesthetic one. In other words, the leap from nature to culture, the leap from "looking at" to "seeing", that is from a collection of physical structures to the understanding of their spiritual significance. Any contemplation of a theater performance which is seen and not just looked at, is a conscious decoding.

EROS. HYPNOS ȘI THANATOS – FIGURI DE FUNDAL ALE DRAMATURGIEI LUI LUCIAN BLAGA

Anca BRADU

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Abstract: EROS HYPNOS THANATOS – Background Figures of Lucian Blaga's Dramaturgy

There are three winged deities: Eros, Hypnos and Thanatos. At their Greek origin they represent this unique and identical ability for the image of being in soul, in the unconscious part and invasive at the same time. These three deities are "masters" of the same ravishment beyond the physical appearance and beyond that social "dome" to which each person belongs. But from the point of view of inner tensions, any fairytale, any myth, any story aims also at the exaltation of desire, the fascination that is the fireworks burning up any artistic image, any fantasy. We are dealing with a sort of ravishment in abyss.

Therefore, Lucian Blaga's theatre, being infused with myth continues this European mythological tradition of the link between the erotic fascination and the dream and death, taking over its timeless meanings and transferring them into an original and thrilling metaphysics of sex.

FIINȚA PĂRĂSITĂ SAU INCERTITUDINEA EXISTENȚEI LA SAMUEL BECKETT

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Abstract: The Abandoned Being or the Uncertainty of Existence in Samuel Beckett's Works

The paper questions the theme of being in Samuel Beckett's work, from a hermeneutical point of view. From this perspective, the intervention of Beckett's language can be considered – ontologically – an intention to unify the human being with the world, and implicitly with itself.

GONDOLATOK A SZÍNÉSZKÉPZÉSRRŐL

Schneider Németh Antalnak ajánlva

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Abstract: Thoughts About Actor-Training

In this paper I argue on how actor training should react on the main theatrical endeavor. Therefore I present methods, techniques that should be used for training actors and offer solutions on how proper learning environment should be created for instructional efficiency. I focus on the teaching abilities, pointing out that teachers, who are directing the process of the knowledge acquisition do not represent the only source of education. One of their tasks in the educational process is to offer various impulses to the students, to permanently inform them about their achieved result and future tasks. I also show what the structure of an actor's personality is, for instance the self-regulation is a component that should be made conscious. Finally is compulsory to think over the main instructing tasks and goals, to implement reforms, and to work out an efficient educational system.

A SZÍNHÁZESZTÉTIKAI ÉLMÉNY – A SZÍNHÁZI NEVELÉS

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Abstract: Theater as aesthetic experience – theater as education

The topic of the present study develops the impact of the theatrical phenomena on the receiver respectively the education through the theatrical experience. Our purpose is to demonstrate that the educational effect of the theatrical phenomena depends strongly on the receiver's aesthetic experience: as this latter becomes deeper, the educational process will be much more evident. This study deals with the main issues regarding the conventional, as well as the modern interpretation of the relation between the theatrical phenomena and performance and the receiver; at the same time it gives an analysis of the postmodernism in theater.

ANTROPOLOGIA SPAȚIULUI SCENIC

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Abstract: The Anthropology of Theatrical Space

The actor's work is highly influenced by the perceptions of space and objects dependant of his/her culture, and this is reflected in theatre, too. On the other hand, 20th century Avant-garde experiments, intercultural and transcultural theatre by Brook and Grotowski or Robert Wilson's theatre of images liberate perceptions and search for creative, intuitive work by avoiding and suppressing clichés and stereotypes. These phenomena can be analyzed in the process of formation of theatre space, the coexistence of objects and gestures related to space. The terms of analysis are: the sacred and profane space, theatre as heterotopia, De Certeau's delimitation of place and space applied to theatre, the lived space and the space to be seen, the order of things and the lived theatre objects, gestures as images and gestures as elements of scenarios or narratives.

HATÁRÁTLÉPÉSEK A SZÍNHÁZ TÉR-IDŐ-KÉP RENDSZERÉBEN. ADALÉKOK A SZÍNHÁZI KÉP HERMENEUTIKÁJÁHOZ

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Abstract: Crossing the line in the theatre's space-time-image system. Increments to the hermeneutics of the theatrical image

What is the image? What is the theatrical image? The semantic and hermeneutic perambulation of these questions would be the highlight of this study. The central unit of this study is the theatrical image, its manifestation forms and the layered significance of content will be analyzed through the universal mood features of the image from a hermeneutic and semantic point of view. The hermeneutics of the theatrical image, as well as the theatrical space do not have an exclusive and unequivocally interpretable mood. The interpretation of these ambiances leads to such theoretical attempts, that assume complex interpretational connection systems among levels of the aesthetic, artistic significances of the contents and the other elements of the social, cultural structures, as well as the theatrical creator and receiver psychic structures. This way, a homogenous theatrical language develops from the ensemble of the image, space and text. In the alignment of the various meaning transmitting ambiances of a theatrical creation the image has a significant role, because visual information has a homogenizing role in the scene of the significances of contents, which dynamizes the field of force of these significances of contents in the sphere of the theatre aesthetics and theatre hermeneutics.

VETÍTÉS ÉS SPEKTÁKULUM

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Abstract: Film Projection and Spectacular Events

*The paper analyses the relation between film projection and spectacular events from the early forms of *laterna magica* in the 17th century to the appearance of the video in the second half of the 20th cen. I try to present the discoveries and innovations of the Belgian innovator Robertson, the French Méliès, the Lumière brothers, the German director Piscator and the Czech scenographer and director Josef Svoboda. The aim of my research is to follow the relation of live human body and the optical apparatuses.*

DRAMATA VARIA SAECULI DECIMI OCTAVI O IMPORTANTĂ COLECȚIE DE PIESE IEZUITE DIN TRANSILVANIA

Radu Alexandru NICA

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Abstract: DRAMATA VARIA SAECULI DECIMI OCTAVI – An Important Collection of Jesuit Plays from Transylvania

The jesuit theatre in Transylvania was undoubtedly a major cultural, but also a political vector of the Habsburgical Empire in its provinces. Maybe the most important document which reveals this hypothesis is a collection of 9 jesuit plays written in latin, apparently played in Sibiu at the beginning of the 18th century. This collection is housed today in the rich library "Batthyaneum" from Alba-Iulia.

NEBUNI DE PRETUTINDENI

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Abstract: Fools Everywhere

The clown is a universal phenomenon, omnipresent and yet mystical, hard to define. Jesters, buffoons, clowns represent a form of artistic expression, on one hand familiar but, on the other hand sometimes misunderstood and lesser-known. We find him everywhere, from the most primitive tribes on the Earth to the most developed cultures, from the oldest rituals of the ancient world to today's street corner-performances, in the theater and in the circus, even on the screens of the cinema. He has a thousand faces and guises, a lot of social functions and a lot of names, depending on the location, time and conditions he arises in. Throughout history, this artistic model has provided art viewer in ways specific events to allow so-called art at the opposite situation "serious". "Irreverent, libertine, self-indulgent, witty, clever, roguish, he is the fool as court jester, the fool as companion, the fool as goad to the wise and challenge to the virtuous, the fool as critic of the world" (Otto, 2007, 6).

A ZENE A SZEMÉLYISÉG TÜKRÉBEN

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Abstract: Music in the Mirror of Personality

The present study seeks to examine the relation between several common aspects on the development of speech and music, and to determined possible common routes. In this debate we have support mainly from musical psychology, neuromusicology, psycholinguistic and developmental point of views, arguments, insights, which were introduced by a brief description about psychology of arts and musical psychology. The study highlights the benefits of music, singing songs and growing, or even listening, witch affects positively the speech, thinking and the overall personality development, however, the awareness in production and comprehension of music and speech is a non-negligible factor in cultivation, development and education.

ABSZURD NYOMOK A ZENÉBEN

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Abstract: Following the Absurd in Music

The universe of the absurd exceeds the natural data of the existence. In literature it culminates by renouncing at the meaning of the words, in fine arts by the surrealist wave, but could the sound suffer this kind of turning of it's original meaning? Still, the deprivation of logic, denying the traditional connections could result phenomenon which accepts the absurd. The initiators of the atonalism, leaded by Arnold Schönberg salutes this trying as a revelation of the truth, a beginning to freedom. It talks about the liberation from the tonal rules imprinted by history, but starts from a road which good willingly omits, even contradict the law of the natural resonance of sounds. By the other hand transforming the art in anti-art, as a manifestation without a goal and loosing the communication with the metaphysical roots, is one of the characteristics of Cage composers' point of view evident by accepting any kind of combination of the sound or by the grave affirmation: "I have nothing to say".

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Volum editat cu sprijinul Fundației Communitas și Fundației Szülőföld

Számunk megjelenését a Communitas Alapítvány és a Szülőföld Alap támogatta

