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Tel./ Fax: + (4) 0265-266281 • e-mail: uat.ms@uat.ro • www.uat.ro**

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BRYCE LEASE

THE ROLE OF THE DRAMATURG IN *KULTURLOS* UNIVERSALITY

In 2007, The Zbigniew Raszewski Theatre Institute published Tadeusz Kornas' Between Anthropology and Politics: Two Strands of Polish Alternative Theatre in cooperation with the Polish Ministry of Foreign Affairs. The support of the latter institution - which was organized through the Department of Promotion - clearly outlines the project's intention: the endorsement of Polish culture abroad. If one considers the role of (student) alternative theatre in Poland in the latter half of the twentieth century, one cannot escape the irony here. I maintain that the Department of Promotion's full (financial) support of the publication of a book on alternative and subversive political theatre does not demonstrate the fact that our obedience to any Law (or political system) is mediated through a desire to transgress it, rather, this publication opens the question of content for the contemporary dramaturg. How does one choose subversive material in a political structure that can assimilate any transgression? Interrogating the distinction between 'political' and 'anthropological' forms in such companies as Gardzienice, Biuro Podrozy, Teatr Zar, Teatr Piesn Kozla, and Teatr Osmiego Dnia, I suggest that the role of the dramaturg is key to the theoretical conception and prolongation of 'alternative' theatre productions in the (universal) deadlock of today's so-called political tolerance.

BÍRÓ BÉLA

AZ ASSZIMILÁCIÓ BOSSZÚJA

The Revenge of Assimilation

In Medeea, the Hungarian language performance directed by the famous Romanian director, Mihai Măniuțiu at the Tamási Áron Theater (Sf. Gheorghe / Sepsiszentgyörgy), the main protagonist relapses into her „barbarism”. If she speaks any words in „Greek” they are in a broken Hungarian; her words being translated by the theatrically duplicated nurse(s). Her Greek speech of the Euripides-originals sounds – as a characteristic example of the pluralism of point-of-views – as a „barbaric” language (unintelligible for the spectators). The all-embracing barbarian rite of the sunrise introduces Greek reminiscences. From this point-of-view the Greek world, the chorus, the educator and Kreon produce the impression of a Barbarian rabble. Against the degenerated rationality of „civilization” Medeea, the „stranger”, the „foreigner” is right. The performance appealed to the consciousness of minority spectators, too. It also referred to the Romanian-Hungarian relationship, turning it inside out. The study tries to analyze this relationship by using the concepts of xenology as well.

MIKLÓS ESZTER GERDA

A (BE)TOLAKODÓ IDEGEN (BERNARD-MARIE KOLTÈS: VISSZATÉRÉS A SIVATAGBA)

The Encroaching Stranger (Bernard-Marie Koltès: Return to the Desert)
*Bernard-Marie Koltès's play, *Le retour au désert* (Return to the Desert) thematizes alterity, the results of French colonization, the cultures' inability to communicate. Alterity is not represented only on thematic levels; it is also merged into the poetics of Koltès's text. Thus alterity becomes the play's primary principle and it forces the reader and the audience as well to cope with the presence of the stranger. Along the metaphor of the stranger as intruder (both on thematic and poetic levels) the presence of the stranger's language (Arabic) can be observed: several Arabic replicas are woven into the French text. The appendix contains the translation of these parts, yet the linear reading does not dissolve the otherness of the Arabic parts. This is emphasized by the authentic Arabic typography, too. The contrast of the strange and the familiar also constitutes the play's structure for (although the classic structure of 5 acts refers back to the western theatrical tradition) the titles of the acts refer to the 5 daily prayers of Islam, throwing light upon the presence of otherness again. The subject matter of my lecture is the analysis of the contrast between the strange (the other) and the familiar on the text's different levels, in consideration of the possible representations of this otherness on stage.*

ALBERT MÁRIA

FEELS AND WEEPS. MIXTURE OF LANGUAGES IN DRAMATIC TEXTS

How does the mixture of different languages facilitate the dialogue of cultures in drama and theatre? What is the impact of an unknown language on the spectator? The study intends to present a few examples for dramatic texts and performances in which the presence of different languages creates a special effect. The Yoruba fragments in the dramas of Nobel Prize laureate Wole Soyinka or the blend of different European languages of the performances of Complicite Company form the basis of the investigation.

LÁZOK JÁNOS

**A HÓDÍTÓ ÉS A MEGHÓDÍTOTT IDEGEN SÜTŐ ANDRÁS A SZUZAI
MENYEGZŐ CÍMŰ DRÁMÁJÁBAN**

The Stranger as Conquered and Conqueror in the play The Wedding Feast at Susa by SÜTŐ A.

The guiding principle of this paper is a reconsideration of the critical reception of András SÜTŐ's plays written in the 1970's and 1980's (the pieces of his drama trilogy and especially his historical play published first in 1980, The Wedding Feast at Susa). The main conflict in these plays is generated by the confrontation of two attitudes, which seemingly exclude each other... My paper tries to prove that the key message of the play The Wedding Feast at Susa is transmitted by a situation of balance and symmetry between the two poles.

CARMEN MIHĂESCU

SUNET ȘI IMAGINE VIZUALĂ

Sound and Visual Image

This study aims to outline some common music–theatre relationship aspects, of the manifestation of this symbiotic relationship which states the measure and coordinates of mutual influence in the dramatic performance. We intend, in this short analysis, to refer to several things, such as theatre – as a source of inspiration for musicians – and, about it, how the two areas interfere by introducing music in theatrical performance, stressing the need to perfectly integrate it into the context. Out of this, a relationship dialectics – between the text-director-composer elements, acting together, throughout the preparation of the dramatical show – is born. In this way, we should take into account the functional value of music in the show, as a subordinate element in a consistent unit, controlled by the director. We are also concerned about several aspects of the music – theatre interference, through brief looks at the innovations in the field, like the idea of promoting instrumental theatre or highlighting music as a possible partner for the scene.

ELEKES MÁRTA-ADRIENNE

„BARBÁR” NYOMOK A GLANES DE WORONINCE CÍMŰ LISZT-MŰBEN

„Barbarian” Traces in the “Glanes de Woronince” by Franz Liszt

According to the contemporaries it was composed in an anecdote-like story the statement, which using comparisons, identified Franz Liszt's music with the chromatic scale. His art includes the luxurious wealth of the sound, every colour of the rainbow. And if we are looking for his life-works' cultural belongings we will face the same variegation. The deep roots which are inserted in several cultures and the artist who always reacts with sensitivity at casual impressions makes the bigger and brighter picture, no matter which slice of the oeuvre are we trying. This present dissertation puts in the middle of attention the “barbaric” inspiration of the Hungarian birth, the German school's assisting, the French mentality representing, the Italian art admiring, the nature-culture-life in its variety observing personality. Because in the basic melodies of piano series presented in the title, besides the Polish melodies, we could discover a Ukrainian ballade attributed to a XVII century Kazak singer and a blind beggar girl's song as well from the marketplace of Kiev.

PAUL MIEREANU

MUZICA ȚIGĂNESCĂ – LIANT INTERCULTURAL EUROPEAN

Gipsy Music – Intercultural European Bond

Every ethnicity has its own culture, which is, by no means, completely pure, as the borrowings and successive contamination that took place in time and space determine its components. By worshipping tradition and moral conscience towards belonging to an ethnicity, gypsies have managed, in time, to maintain their culture. Being spread all over the world, but mostly in Europe, the gypsies are famous for being renowned musicians, with an exceptional mobility for expression, whether they interpret vocal music or skilfully play various musical instruments. Related to gypsy music, or rather to the gypsy musical style, one can issue a large number of opinions, justified by field research, but there is still a lot of ambiguity surrounding it. West-European gypsy music represents ways of spontaneous expression, bearing similarities with oriental rhythms and sounds, having no strict connection with local songs, therefore being interpreted only by gypsies. In contrast, Romanian gypsy music is closely connected to Romanian folk music (or Hungarian, in Transylvania) and there are only a few musical productions in which gypsy songs are better represented, unlike in Russia, where there is, indeed, an important stock of gypsy music, typical in its musicality and rhythm. However, none of the gypsy musicians think they should accurately and with strong arguments make the difference between gypsy music and other categories of music. Reasonably, the present and future of gypsy music is subject to continuous variations, so much more as society is in rapid growth.

FORGÁCS D. PÉTER

HATALOM ÉS POLITIKUM A CIGÁNYBÁRÓ VÁLTOZATAIBAN

Power and Ideology in the Hungarian, and Austrian Versions of *The Gipsy Baron*
The world famous operetta of Hungarian origin by Johann Strauss, The Gipsy Baron is based on a short story written by Jókai in 1883 at the request of one of his party-comrades. This is the most often played Hungarian play and the best known Hungarian piece of literature. The plot is set in the time of Maria Theresa, the period of the Bansag settling and it focuses on the Hungarian aspects of this social phenomenon. Jókai's short-story had the political background of Austrian-Hungarian settlement since the Bansag region had been restored to Hungary in 1867. The Vienna operetta opted for the Hungarian or Transylvanian setting for the sake of a romantic, more exotic touch. The political aim of the creators was to promote the Austrian-Hungarian peace settlement and the dualistic political arrangement. The operetta has numerous Hungarian and Austrian versions and also two variants played at Kolozsvar (Cluj) with different plots. Whenever the doctrine of the ruling power changed, the operetta was altered and staged in its new form. The re-writings of The Gipsy Baron carry all the varied connections of power and entertaining theatre art. intend to briefly present a few of these.

LUCIAN EMIL ROȘCA

**INDIVIDUALITATE ÎN CREAȚIA LUI OLIVIER MESSIAEN. MODURILE
CU TRANSPOZIȚIE LIMITATĂ**

Individuality in Olivier Messiaen's Creation. Modes of Limited Transposition

It is important when looking at Messiaen's works to have a basic understanding of all of his sources of inspiration. The musical traditions upon which Messiaen draws his inspiration are highly varied, including Eastern rhythms and modes, Greek rhythms, medieval principles of rhythmic organization, the French organ music tradition, synthetic modes and rhythms, and the organization principles of total serialism. Messiaen's interest in these rhythms probably stems from their relatively ametrical sound when compared to most Western rhythms. Rhythmic compositional ideas that appear in Messiaen's later work include the idea of progressively increasing or decreasing rhythmic values which derives from both additive rhythm techniques and the Japanese drumming tradition and polyrhythm. In the musical Technique de mon langage Messiaen explains a system of seven symmetrical modes that are self-similar such that a highly limited number of transpositions are possible before reproducing the original scale. The modes' symmetry means that the vertical pattern of intervals is the same ascending and descending. Messiaen is also credited with the composition of the first European work to exhibit the principles behind integral serialism with Mode de valeurs et d'intensités (1949).

TÜNDE MOLNÁR

**CHEIA OBSESIEI GEOMETRIZANTE ÎN CREAȚIA PENTRU ORGĂ A LUI
EDE TERÉNYI**

The Key to the Geometric Obsession in Ede Terényi's Organ Creations

The musical and artistic intention of the composer Terényi Ede is to communicate with the contemporary persons. He feels close structurally to the fine arts, especially to sculpture and graphics. His whole creation is visibly imbued with the art of the great Romanian sculptor Brâncuși, and feels him spiritually close. The result of this a symphonic poem inspired by Brâncuși's bronze sculpture „Măiastra” from the year 1915. Pieces dedicated to the organ have a privileged place in Terényi Ede's creation, having an original musical language showing different composer techniques and musical concepts, on the bases of the request of new modalities of harmony. His works for organ reflect the coloristic effect with shorter sonor surfaces or longer ones in a continuous fluctuation, creating space impressions and abstract geometrical forms. The key of the geometric obsession in Terényi Ede's organ creation is a permanent request of the essence in sublimate lines, in forms and colours, the composer confesses about it: "I think and create in drawings, in colours, even if the material with which I a work is not stone or clay, just a simple note.

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ALBERT MÁRIA, doctorand, lector universitar, Universitatea de Artă Teatrală din Târgu-	Mureș.
BÍRÓ BÉLA, doctor, conferențiar universitar, Universitatea Sapientia, Miercurea-Ciuc.	
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MIKLÓS ESZTER GERDA, doctorand al Universității din Debrecen, Ungaria	
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PREJA, RAMONA, doctor, lector universitar, Universitatea de Artă Teatrală din Târgu-	Mureș
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