

# SYMBOLON

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SZÍNHÁZTUDOMÁNYI SZEMLÉJE

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**BODÓ MÁRTA**

**STILL / MOTIONLESS THEATRE: JÁNOS PILINSZKY MEETS THE  
THEATRE OF ROBERT WILSON**

*Some of János Pilinszky's significant theatrical writings deal with Robert Wilson's theatre. They were inspired by Deafman Glance, a performance seen at the Nancy theatre festival in the seventies. The performance born in America, in a completely different cultural environment, had a great success in Europe and was particularly inspirational for the Hungarian poet, since he saw in it the embodiment of his own theatrical and artistic conception. Wilson's theatre is really the medium of intercultural dramaturgy, which allows the encounter of different dramatic and theatrical languages. The aim of this enquiry is to discover these encounters as well as to present the theatrical conception expressed in the ideas and writings of the Hungarian poet under the impression of the performance.*

**KILLÁR KOVÁCS KATALIN**

**JÁTÉK ÉS INTERKULTURALITÁS**

Games and Interculturality

*The paper approaches interculturality from the point of view of theatrical practice. The blending of this phenomenon into dramaturgy, directing and drama pedagogy became stronger in the 1970's. It was important for drama pedagogy to study methods which combined elements of different cultures. The paper intends to study intercultural elements in the work of Brazilian theatre specialist, director and teacher Augusto Boal. The author applies personal experience from teaching practice and distinguishes intercultural elements by describing a few exercises.*

**LŐRINCZI ROZÁLIA**

**A RÖGZÍTETT STRUKTÚRA AZ ÁTVÁLTOZÁS FOLYAMATÁBAN**

The Possible Changes of a Defined Structure

*What is happening when the dramatic character proves to be a premeditated and well-defined structure? Is this a prefabricated puppet or just a mask? When we are talking about an established structure, we think of a work of fine arts which is obviously and visibly characterized by the most well-defined features of a dramatic character, whether is a mask or puppet, or even the mixture of both. How can the puppet, the mask be restored to life? Does an established structure helps or not the actor in his job? This study is going to answer these questions using the experience of the Greek, Japan and European theatres.*



**NOVÁK ILDIKÓ**

**HATALOM, IDEOLÓGIA ÉS INTERKULTURALITÁS A BÁBSZÍNPADON**

Power, Ideology and Interculturality on the Puppet Stage

*The aim of this paper is to analyze the intercultural influences working in the puppet theatre performances presented on the stage of the „Vörös Fecske” (Red Swallow) puppet theatre, in the first year of its functioning, in Tg. Mureş (Romania), between 1949-50. The investigation tries to outline the ideological blueprints that determine the dramaturgy of the dramatic texts presented on the stage; using Vladimir Propp’s actantial model for fairy tales we would like to demonstrate how the typology of heroes changes in function of intercultural ideological views of the given epoch.*

**MIZERÁK KATALIN**

**A MODERN KORI EURÓPAI ÉS A KÍNAI SZÍNHÁZI TRADÍCIÓ  
EGYMÁSRATALÁLÁSA**

The encounter of modern European and Chinese Theatrical Tradition

*The tradition of modern Chinese theatre initiated in the 20th century presents a set of eclectic features. It was a complex and strange art dreamt for the stage, born from the theatrical traditions of old Chinese and modern European theatre. Theatre historians have not come to an agreement about the power as well as the uni- or multi-directional character of the mutual impact.*

## VÁRSZEGI TIBOR

### AMINT AZ ELŐADÁS-SZÖVEG ÍRJA ÖNMAGÁT

#### As the Performance Text Writes Itself

*Kant wrote that neither Homer, nor Shakespeare could deduce the manner „ in which their imaginative and thought provoking ideas appeared and met in their mind”. Among others Leonardo da Vinci as well as Salvador Dali reported upon the fact that the phases of the creation process never evolved as they had been planned beforehand. Based upon Heidegger’s indication if we approach the analysis and the interpretation of the creation from the viewpoint of completeness, and as a consequence not as the exposure of the different limited or opened meanings but from the point of view of the work of creation then getting closer to the truth of the creation we could identify these as acts of creation of the existence and not as the imitation of the world. Nevertheless all these together mean that a successful creation is not an exclusive emergence of the creative willingness but during the creative process such unplanned elements can contribute which appear only in the course of the creation process in a lot of cases unexpectedly and in an inexplicable matter. Through different scenes of my dance performance entitled *The Staff* I present how and in what conditions I had to withdraw to the background as a creator so as the course of certain actions not to follow my previous crotchet, not to express the preliminary conception. So as a creator I endeavoured not to create on the stage a depicted world but by identifying and allowing the functioning of the existence given in advance to permit to have its own will.*

LÁZOK JÁNOS

**SZÍNHÁZÉPÍTÉS MINT SZIMBOLIKUS TÉRFOGLALÁS KÁLI NAGY  
LÁZÁR EMLÉKIRATÁBAN**

Symbolic Occupation of the Territory – The Construction of the First Hungarian Theatre of Transylvania Presented in the Memories of Its Founder Manager  
*Káli Nagy Lázár (Lázár Nagy from Kál, 1772–1837), the justice of Cluj, was designated in 1811 – probably on account of his experience in public administration – as the member of a theatre committee by the Transylvanian National Assembly. He was appointed supervisor for the construction of the first Hungarian theatre in Transylvania, a process which had started eight years earlier and was financed from public funds. Eventually, in 1820, he was appointed by the theatrical committee to chair the financial revision of the construction process. After the completion of the building he became the first entrepreneur-manager of the theatre and of the first company. Lázár Nagy wrote his memoirs in the year when he became director (1821). The original memoirs, are written in the dry, documentary style of a real bureaucrat, with statements documented to the smallest details. However, the text also reads as a latent Bildungsroman of a model-clerk's transformation into a theatre-maker as a result of his devotion to a cause considered sacred by him: that of mother-tongue theatre.*

**CZÉKMÁNY ANNA**

**„EGYSZER VOLT, HOL NEM VOLT ...” A MÚZEUM SZEREPE A  
POSZTMODERN UTÓPIÁBAN**

„Once Upon a Time There Was...” The Role of the Museum in Post-Modern Utopia  
*The museum attempts to place itself in the chronological discourse of everyday reality as the place which preserves the past moment for the present and the future. Nevertheless, within its space the essential concepts of vulgar time-perception are redefined. Past is born explicitly in the present as its own justification, as an interpretation.*

**CRISTIAN STAMATOIU**

**RECEPTAREA „FRANȚUZISMELOR” LUI CARAGIALE DE CĂTRE  
SPECTATORUL FRANCOFON**

The Reception of “Frenchisms” in Caragiale’s Plays by the French Spectator.

*The study explains the difficulty of translating and representing the plays of I.L. Caragiale (1852 – 1912), the Romanian classic of drama, for the French spectator. Caragiale’s most hilarious scenes are generally based on the misuse of some French words by his characters, who try to imitate: the big politician, the important businessman, the analytic journalist, or the honourable lady... The problem that must be solved now is how to make the French spectator understand an irony who involves the deformation of his native language by a Romanian character with an uncertain culture.*

**KOVÁCS LEVENTE**

**VARIÁCIÓ A NAGY - CSEHOV KÍSÉRLETRE: „ERDÉLYI MAGYAR  
HÁROM NŐVÉR”. EGY ÁTDOLGOZÁS TÖRTÉNETE**

Variation on the Nagy-Chekhov Experiment: *Transylvanian Three Sisters*. The Story of an Adaptation

*The paper contains the description of an experiment in dramaturgy, directing and pedagogy, meant to study intercultural elements, as well as the conclusions of the experience. The analysis focuses on important points in the adaptation to Transylvanian environment of the Hungarian Three Sisters, a re-writing of Chekhov's drama, by András Nagy, while studying intercultural aspects of the process along the continuous comparison to the original text. An important conclusion of the experiment is that in such transpositions the transformations are not restricted to the text, but will extend to the non-verbal elements of acting, to the meta-communicational space as well as stage ethnology and stage proxemics.*

NÉMETH ÉVA

**HAGYOMÁNYTÓL A MODERNIG ZÍNHÁZI ÉLET A SZÁZADVÉGI  
BUDAPESTEN, A THÁLIA TÁRSASÁG (1904 – 1908)**

From Traditional to Modern. Theatre Life in Budapest at the Turn of the Century  
*The Hungarian theatre of the turn of the 19<sup>th</sup> and 20<sup>th</sup> century can be defined by analyzing it from two points of reference. One is the present, since the structure of Hungarian theatre was established at the end of the 19<sup>th</sup> century. The first moment of the commercialization of theatre was the opening of the Popular Theatre (Népszínház), sustained by private funding. This was the beginning of entertaining, commercial, socially oriented theatre. The other point of reference for the study of the transforming theatrical tradition of the beginning of the 20<sup>th</sup> century is the founding of the Thalia Company. The Thalia Company set out as a daring project and remained in theatrical memory as a reform movement. It brought significant changes, since it meant the introduction of the Western theatrical canon as well as experiments with staging practices of independent theatres. The reform character of the company was obvious in the fact that official theatres adopted its performances and methods. What was the novelty of the Thalia Company? In order to establish that, we have study it in the characteristic milieu of the 1900's, deciding what was the trend of the times. Its functioning has to be seen within the framework of Western theatrical tradition, revealing thus the cultural interferences of Eastern- and Western- European theatre.*



**UNGVÁRI ZRÍNYI ILDIKÓ**

**PLACES / SPACES IN CONTEMPORARY HUNGARIAN DRAMA**

*The paper investigates dramatic forms of Hungarian speaking Transylvanian drama since the 1960s, those aesthetic forms and practices that have been formed in the avant-garde past and still persist and are in use in contemporary theatre culture. In the examined cases of dramatic place and their stage versions (mise en scenes of Hatházi's, Visky's and Láng's plays) we can experience the cohabitation of Absurdist and avant-garde forms, often betraying the dominant practices of certain areas, theatres, artists.*

**DORINA POGĂCEANU**

**METAMORFOZE DE LA PIESA SCRISĂ LA SPECTACOLUL SCENIC**

Metamorphoses from the Written Text to the Stage Performance

*Finalized in writing the play already contains the elements which define its destination, but it is not performance yet. In order for it to become performance the play must integrate in the four layers of theatrical synthesis. Due to its multiple interpretations the written word becomes the seed in the art of the stage.*

**BALÁSI ANDRÁS**

**REGELE IOAN – UN ROL ȘI UN TEXT UITAT**

King John, a Forgotten Role and Text

*The study is a new approach, in a few sequences to the historical play King John, dealing with the theory of „the king’s two bodies”. While surveying the dramaturgical problems of this text, the search for frailties will lead us to the recurrent problems of our present. The vigorous dramatic language, the convincing psychological representation, the efficient ironic turns in the plot all contradict the previous assumption that, compared to the highest peaks of Shakespeare’s art, this play would be of lesser value. The truth is that it has never been popular. It seems that King John is still a wrongfully forgotten role and text.*

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