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MIRIAM CUIBUS

COMEDIANTUL CONCETTO

The concetto comedian

The present study is part of the PhD thesis “The Bovarism. The Games of the Bovaric Fiction in Literature and Theatre”. The paper represents a comparative study which closely connects the figure of the bovaric to that of the comedian whose metamorphoses are spotlighted in their juxtaposition and difference. The fragment below emphasizes the different manifestation of the bovaric being and of the comedian, as reported to mimetic activities, to the production and sustenance of illusion, of the space and time of fiction, as well as its being reported to alteration. A being of the interstice and borders, of illusion and ambiguity to the same extent as the bovaric, the comedian faces the danger and the whirl of alteration through the rigour of the aesthetic canon. Making up a “make-pretend” (or a “as if”, “comme si”, “als ob”), bearing the torture of shape, the poetic art of the histrionic player aims at shaping the essence.

PALOCSAY KISÓ KATA

SZIVACSHENGEREK – A FIGURATEREMTÉS ISKOLÁJA

The Sponge Cylinder – the Figure Creating School

The sponge cylinder is an object made of sponge, covered with a white, flexible material, being 10 cm in diameter and one meter long, it can be easily manipulated, it is neutral and its shape is extremely simple.

The paper emphasizes three technical versions, with the help of which these creatures can come into the world. After the introductory exercises the author draws the attention to the basic features, pointing out some mistakes, and recommending a whole set of exercises to eliminate these problems. The next section is about the recurring gestures and sounds, and those status games, which form one of the bases of communication, followed by several musical exercises. The last part deals with the puppetry technique created together with the use of the sponge cylinders.

IOLANDA ANA CĂTINEAN

ACTORUL PE SCENĂ. EMOȚII PUTERNICE

The Actor on Stage. Powerful, emotions

The actor`s professionals life is full of strong emotions, passing through different moods, aiming at performing a character and coming back, afterwards, to the initial stage. For some actors, their job is an opportunity to became welknown and appreciated, but for many others, acting is source of stress and lots of pressure. As a conclusion, the actor on and behind the stage must have the control of his/her emotions, and this can be achieved only by hard work and practise.

PATKÓ ÉVA

**SZÍNÉSZ ÉS SZEREP VISZONYA KELETTŐL NYUGATIG – A MASZK
KÉRDÉSE**

Actor and Role from East to West – The Mask

As the mask changes its role in the theater of all centuries, we finally arrive to the question of present role of the mask. This research paper is looking at the process of how and presumably why an object used in front of someone`s face, becomes a whole structure in the expressive language of theater, involving movement, gesture, facial expression, speech etc.

MARCELA DAN

ELEMENTELE PARAVERBALE AL LIMBAJULUI TEATRAL

Paraverbal elements of dramatic language

Theatre is the art of communicating on different levels: text/word, intonation, mimics, gesture, movement, spațial signs. In theatre everything is language. But words, gestures, setting, time, are paraverbal elements of dramatic language. Speech is one of the most important of them, and it has to be clear, meaningful, simple and natural. The actor also attributes a great importance to gestures, but they have to be reduced to essence. The setting, costumes and lighting have an aesthetic value and a great significance. The setting and costumes contribute to the defining and the shaping of the characters. Time is also an essential element in theatre. Dramatic dialogue, as well as the ordinary dialogue has a certain duration. Theatre aims at catching the sense of time, and it is successful in its pursuit only if the play is skillfully designed.

DORINA POGĂCEANU

LIMBAJUL ACTORULUI

The Actor`s Language

In theatre, the actors have another personality. They are characters from the past, present or future. In time, their lines are adapted to art`s language.

EDITH NOFERI

CONCEPTUL DE SEMN ÎN SEMIOTICA TEATRALĂ.

The concept of sign in theatre semiotics

At the beginning of the XX-th century, the notion of theatre sign was widely used in theatre studies and by many critics and theatre scholars, even if they couldn't go beyond the aesthetic boundaries of drama research.

This work attempts to analyse the concept of the sign in theatre and the different possibilities to convey meaning or significance on stage. Starting from Saussure and Peirce's definitions, I have shown that the sign developed in two different and fundamental directions. The first semiotic research in the dramatic field is, nevertheless, due to the representatives of the Prague school of structural linguistics, inspired by De Saussure's model. On the other hand, Peirce's heritage (continued by Jan Kott, André Helbo, Patrice Pavis, Anne Ubersfeld, Keir Elam, Erika Fischer-Lichte or Martin Esslin) in the analysis and classification of theatrical signs, is still very appreciated and used by critics nowadays.

HARSÁNYI ZSOLT

A NÉZŐ IDENTITÁSA

The Identity of the Spectator

Beyond the aim to define the identity of the spectator, the paper seeks to analyze different variations of the definition as well as methods of transformation and transgression related to theatre.

MAKKAI GYÖNGYVÉR

SZÍNPADI ERŐTÉR?

The Power Space of the Stage?

The dialogue between the performer and the receiver is modelled through a third factor: the stage. But the stage as a constantly existing reality makes all the performances unique in their inspiration. Therefore each time is a challenge for those still hiding in their genes sympathy for the antique Greek view according to which: „The skênê developed above, containing the (...) playing area of gods and heroes.” (Pavis, 1998, 350) These thoughts, and the hypothesis that the stage exists in space as a role-centred object due to its scenic nature were inspired by a personal, odd musical experience. In my thesis I write about this experience and have come to the conclusion that the „image” of the musicians „acting” on stage mediates and has a similar effect on spectators to that of sign language on a deaf and dumb person. Some way or another stage initiates everybody to become an actor. Every musician should step on stage keeping these facts in mind.

RALUCA BĂLAN

TRAGICUL. PRELUCRĂRI DUPĂ POSTMODERNISM

The tragic. Processings after postmodernism

*The present study is an endeavor towards an analysis of postmodernism using it as a culmination of a world that step by step regains the word for expressing itself. The next era might be the one of post-postmodernism translated by the return on the theatre's stage of the word, the character, the author and the stage-director. In order to follow this road I have started from Michel Maffesoli's study, *The Return of tragic in postmodern societies*, together with the social identity theory that observes the structure of the social tableau. Georg Simmel's *tertius gaudens* corroborated with Gabriel Liiceanu's phenomenology of the tragic also reveal interesting conclusions regarding the joy of the third (the spectator) and the way of perceiving catharsis, no matter what methods were used to obtain it: either serious (tragedy) or comic ones.*

CARMEN MIHĂESCU

**OEDIP, EROU AL TRAGEDIEI ANTICE GRECEȘTI. SCURTĂ PRIVIRE
ASUPRA MITULUI DE LA ANTICI PÂNĂ AZI.**

Oedipus, the hero of ancient Greek tragedy. A transient view from the ancients till today

Oedipus' myth has been a subject of philosophical and cultural interest and an inspiration throughout centuries. While the hero possesses grandiose traits with Sophocles, by the ethics and pathos of his suffering, during the centuries various features of his personality suffered augmentation or reduction under the influence of ideological, cultural and artistic trends. For example his conscienceness, yet clear with Seneca, will gain an usurper tone with Corneille, while at Voltaire he is a man of valor. In Gide's work, Oedipus is the most blind of lucid people, ignoring all destiny, whereas in Cocteau's drama, he is a cheat.

In music, the myth was the subject of inspiration since the Renaissance and until the twentieth century. George Enescu's opera is an original musical drama of great value, returning to the source and recreating its ancient syncretism - word-music-gesture.

NOVÁK ILDIKÓ

A BÁBJÁTÉK – ELMÉLETI MEGKÖZELÍTÉSBEN

The Art of Puppetry – in Theoretical Focus

The aim of the paper is to analyze the features of puppet theatre as a specific genre, as well as the aesthetic particularities and symbolic sign-value of the puppet in the light of current studies of history, aesthetics and analytical anthropology of the puppet theatre. This general theoretical survey is necessary as an introduction to the history and the mechanisms which shaped the foundation of the Tg. Mureş State Puppet Theatre (now called Ariel Youth- and Children's Theatre).

VERESS ELZA-EMŐKE

**„... EGYIK CZEPELŰSÖMIS IJETTEMBE AZ ASZTAL ALAT MARADA.”¹
SZÓRAKOZTATÁS ÉS NEVELÉS EGY FERENCES RENDI
ISKOLADRÁMÁVAL**

Entertainment and Education through a Franciscan School Drama

The present survey focuses on a Franciscan school drama, a comedy, that was not only a literary achievement, but also part of the theatrical performance and education in the eighteenth century. The first part presents the role of school dramas in the education of the young generation and their tribute to the enrichment of the Hungarian cultural heritage. The second part presents various aspects of the text, like the features of the genre, the structural properties, the implicit didactical means and the lack of moral teaching in the epilogue.

¹ Egyik cipellőm is ijedtemben az asztal alatt maradt.

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