

SYMBOLON

REVISTĂ DE ȘTIINȚE TEATRALE • SZÍNHÁZTUDOMÁNYI SZEMLE
RÉVUE DES ÉTUDES DRAMATURGIQUES • REVUE OF THEATRE STUDIES

2007

Anul VIII. nr. 13.

VIII. évfolyam 13. szám

ANALELE UNIVERSITĂȚII DE ARTĂ TEATRALĂ TÂRGU MUREȘ
A MAROSVÁSÁRHELYI SZÍNŰVÉSZETI EGYETEM SZÍNHÁZTUDOMÁNYI SZEMLÉJE

Referenți științifici / Szakreferensek
Imre Zoltán Mircea Ghițulescu Jákfalvi Magdolna Adrian Mihalache
(Budapest) (București) (Budapest) (București)

REDACȚIA
SYMBOLON
SZERKESZTŐSÉG

Redactor șef
Dr. SORIN CRIȘAN
Főszerkesztő

Secretar de redacție
Dr. LÁZOK JÁNOS
Szerkesztőségi titkár

Colectivul de redacție / Szerkesztőség
Dr. CRISTIAN STAMATOIU Dr. UNGVÁRI ZRÍNYI ILDIKÓ
ALBERT MÁRIA MAGDALENA
FLOREA
CSÉP ZOLTÁN ADRIANA
BOANTĂ

Directorul editurii
DR. BÉRES ANDRÁS,
az egyetemi kiadó igazgatója

SYMBOLON
EDITURA UNIVERSITĂȚII DE ARTĂ TEATRALĂ TÂRGU-MUREȘ
A MAROSVÁSÁRHELYI SZÍNŰVÉSZETI EGYETEM KIADÓJA

RO 540057 Târgu-Mureș / Marosvásárhely • Str. Kőteles Sámuel u. 6.
Tel / Fax ++ (4) 0265-266281 • e-mail: uat.ms@rdslink.ro
Varianta online a revistei / A szemle elektronikus változata
www.uat.ro/ro/page.html?pid=27

I.

Role And Identity in the Dramatic Text

Rol și identitate în textul dramatic

Szerep és identitás a drámai szövegben

SUMAR

Rol și identitate în textul dramatic

SORIN CRIȘAN	
Deconstructivismul: intersubiectivitatea discursului teatral	5
BODÓ MÁRTA	
Teatrul: revelație despre esența omului. Rol și identitate în concepția lui Hans Urs von Balthasar	14
SZABÓ ATTILA	
Conversație, interpretarea textului dramatic, performativitate	22
CRISTIAN STAMATOIU	
Rolul <i>incorporatului</i> și <i>incorporatului</i> ca rol în „Caragialume”	38
BALÁSI ANDRÁS	
Spectacolul între trăire și posibilitatea reconstrucției	43
DANIELA LEMNARU	
Despre text și spectacol – experiența românească	51
JÁNOS-SZATMÁRI SZABOLCS	
Sfere de roluri și modele comportamentale în dramele sensibilității	59
BARTHA KATALIN ÁGNES	
Rol teatral și identitate (Contele Miklós Bethlen)	68

II. Tehnici de „scriere” a rolului

KOVÁCS LEVENTE	
„Documentarea interioară” – secretele scrierii rolului	81
HATHÁZI ANDRÁS	
Eu suntem, tu sunteți, el/ea sunt, voi ești,, noi sunt, ei/ele este	88
BÁCS MIKLÓS	
Baza comună a efectului scenic la actor și personaj – „Energia animalică” a lui Suzuki	94
KILLÁR KOVÁCS KATALIN	
Carte și scenă – adică clovnul/savantul, actorul zilelor noastre	102
NICOLAE CRISTACHE	
Spațiile percepției teatrale	108

III. Rolul de spectator

ADRIANA BOANTĂ	
Comunicarea teatrală și receptarea spectacolului de teatru	123
MAGDALENA FLOREA	
Spectatorul de teatru, încotro?	132
SORIN CRIȘAN	
Acțiunea dramatică	140

IV. Atelier

LUCIAN ROȘCA	
Mentalități și repere în teatrul postmodernist	153
DORINA POGĂCEANU	
Știința respirației în exprimarea scenică	156

TARTALOM

I. Szerep és identitás a drámai szövegben

SORIN CRIȘAN	
Dekonstruktivizmus: A színházi diszkurzus interszubjektivitása	5
BODÓ MÁRTA	
A színház: kinyilatkoztatás az ember lényegéről. Szerep és identitás Hans Urs von Balthasar felfogásában	14
SZABÓ ATTILA	
Társalgás, drámaolvasat, performativitás...	22
CRISTIAN STAMATOIU	
A felszarvazott szerepe és a felszarvazott mint szerep a „Caragialuniverzumban”	38
BALÁSI ANDRÁS	
Az előadás az élmény és a rekonstrukció lehetősége között	43
DANIELA LEMNARU	
Szöveg és előadás – a román színházi tapasztalat alapján	51
JÁNOS-SZATMÁRI SZABOLCS	
Színházkonceptiók a 18-19. század fordulóján	59
BARTHA KATALIN ÁGNES	
Színházi szerepvállalás és önazonosság (íjf. Gr. Bethlen Miklós)	68

II. A szerepírás műhelytitkai

KOVÁCS LEVENTE	
A „belső” dokumentáció. A szerepírás műhelytitkaiból	81
HATHÁZI ANDRÁS	
Én vagyunk, te vagytok, ő vannak...	88
BÁCS MIKLÓS	
Színész és figura színpadi hatásának közös alapja – Suzuki „állati energiá”-ja	94
KILLÁR KOVÁCS KATALIN	
Könyv és porond vagyis a tudós/bohóc, mint napjaink képzett színésze	102
NICOLAE CRISTACHE	
A színházi befogadás terei	108

III. A nézői szerep

ADRIANA BOANTĂ	
Színházi kommunikáció és a befogadás élménye	123
MAGDALENA FLOREA	
Nézők, merre tovább?	132
SORIN CRIȘAN	
A drámai cselekmény	140

IV. Műhely

LUCIAN ROȘCA	
Gondolkodásmódok és támpontok a posztmodern színházban	153
DORINA POGĂCEANU	
Légzéstechnikai tudatosság a színpadi előadóművészetben	156

CONTENTS

I. Role And Identity in the Dramatic Text

SORIN CRIȘAN	
Deconstruction: the Inter-Subjectivity of the Theatrical Discourse	5
BODÓ MÁRTA	
The Theatre: Revelation of the Essence of Human Existence.	
Role and Identity in the Conception of Hans Urs von Balthasar	14
SZABÓ ATTILA	
Conversation, Drama –Reading, Performativity...	22
CRISTIAN STAMATOIU	
The Role of the Cuckold and the Cuckold as a Role in Caragiale's World	38
BALÁSI ANDRÁS	
Performance between Experience and the Possibility of Reconstruction	43
DANIELA LEMNARU	
About Text and Performance. The Romanian Experience	51
JÁNOS-SZATMÁRI SZABOLCS	
Roles and Patterns of Behaviour in Sentimental Dramas	59
BARTHA KATALIN ÁGNES	
Theatrical Roles and Identity (Count Miklós Bethlen)	68

II. Practices of Role Writing

KOVÁCS LEVENTE	
„Inner Documentation” – Practices of Role-Writing	81
HATHÁZI ANDRÁS	
I Are, You Are, He/She Are, We Am, You Are, They Is	88
BÁCS MIKLÓS	
The Common Source of the Stage Effect in Actor and Character: "The Animal Energy"	94
KILLÁR KOVÁCS KATALIN	
Book and Stage – Clown/ Scholar, the Actor of Our Times	102
NICOLAE CRISTACHE	
Spaces of Theatrical Perception	108

III. The Role of the Spectator

ADRIANA BOANTĂ	
Theatrical Communication and the Reception of the Performance	123
MAGDALENA FLOREA	
Theatre Audience, Where to?	132
SORIN CRIȘAN	
The Dramatic Action	140

IV. Workshop

LUCIAN ROȘCA	
Mentalities and Landmarks in Postmodernist Theatre	153
DORINA POGĂCEANU	
The Art of Breathing on the Stage	156

SORIN CRIȘAN

**DECONSTRUCTION: THE INTER-SUBJECTIVITY
OF THE THEATRICAL DISCOURSE**

Deconstructivismul: intersubiectivitatea discursului teatral

Studiul se consacră unei abordări teoretice a limbajului teatral deconstructivist. Necesitățile deconstrucției urmează unor imperative ale eticii reprezentației și unei „lecturi” analogice, în care actorul și spectatorul sunt așezați față-n-față. Demersul deconstructivist, în opinia noastră, pornește de la o interogație ce aparține ontologiei spectacolului. Decizia etică legată, pe de o parte, de coordonatele mizanscenei, de grila jocului teatral, pe de alta, de „răspunsul” spectatorilor la ceea ce scena oferă, nu se traduce ca efect al identificării spectatorului cu destinul personajului sau, dimpotrivă, ca rezultat al unei distanțări compensatorii?

BODÓ MÁRTA

A SZÍNHÁZ: KINYILATKOZTATÁS AZ EMBER LÉNYEGÉRŐL.

SZEREP ÉS IDENTITÁS HANS URS VON BALTHASAR¹ FELFOGÁSÁBAN

The Theatre: Revelation of the Essence of Human Existence. Role and Identity in the Conception of Hans Urs von Balthasar

The title of Balthasar's most important work is Theodramatik. This results from the fact that Balthasar is a Catholic theologian whose doctoral dissertation is structured on a theme from the history of drama. In his conception the theatrical performance is a human attempt towards self-discovery, by way of a revelation of the essence of human existence. The majority of his work is not accessible in Hungarian, therefore I intend to present a part of it and to apply its concepts in drama theory.

¹ Hans Urs von Balthasar a 20. század egyik legjelesebb gondolkodója, svájci teológus. 1905. augusztus 12-én született Luzernben. A középiskola elvégzése után filozófiát és német irodalmat tanult a müncheni egyetemen, majd Bécsben és Berlinben. Zürichben védte meg doktori értekezését *Az eszkatológiai probléma története a modern német irodalomban* címen. Abban a évben belépett a jezsuita rendbe. A rendi filozófiát a München melletti Pullachban, a teológiát a Lyon melletti Fouvière-ben végezte. Sokat fordított francia íróktól, Claudeltól, Péguytól, Bernanostól. Korunk talán egyik legműveltebb embere volt. Nemcsak a teológia, hanem a filozófia, a szellemtörténet, az irodalomtörténet területén is kutatott, és jelentős műveket alkotott. Balthasar lyoni tanulmányai vége felé, 1936-ban szentelték pappá. 1938-39-ben a jezsuiták *Stimmen der Zeit* nevű folyóiratánál dolgozott; 1940-48 között egyetemi lelkész volt Bázelen. Ekkor ismerkedett meg Karl Barth-tal, barátságuk a protestáns teológus haláláig tart. Párbeszédük gyümölcse hatalmas monográfiája Barth Krisztus-központú teológiájáról (1951). Bázeli tartózkodása során ismerkedett meg Adrienne von Speyrrel, aki az ő hatására tért át a katolikus hitre. E nagy műveltségű és misztikus hajlamú nő befolyására s vele együtt alapított egy világi intézményt. E közösségnek a jezsuita renden belül nem lehetett helye, így Balthasar, előjáróival folytatott hosszas tárgyalások után 1950-ben elhagyta a rendet. Mint a churi egyházmegyébe inkardinált katolikus pap működött tovább. Bázelen dolgozott, ontotta a könyveket, amelyeket 1965-től az általa alapított Johannes Verlag adott ki. Rendkívül szerteágazó munkásságából kiemelkedik hatalmas teológiai esztétikája, amelynek első része az isteni dicsőség (*Herrlichkeit*) szempontjából mutatja be a kinyilatkoztatást filozófiai alapvetéssel. A második rész a *Theodramatik*, amely a világszínház eszközeivel közelít az üdvösség drámájának értelmezéséhez; a harmadik rész, a *Theologik*, az emberi és isteni igazság viszonyáról, a Szentlélek szerepéről szól. Balthasar foglalkozott ezen kívül a történelem teológiájával, az egyház és a világiak szerepével, a keresztyény lelkeséggel. A svájci teológus nem vett részt a II. vatikáni zsinat munkáiban, jóllehet egyháztani reflexióival a zsinati teológia előkészítői közé tartozik. 1984-ben II. János Pál pápa VI. Pál-díjjal tüntette ki, majd elismerése jeléül 1988. május 28-án bíborossá nevezte ki. A teológus június 26-án, három nappal a bíborosi konzisztórium előtt meghalt. (Szabó Ferenc SJ rövid ismertetése nyomán)

SZABÓ ATTILA

TÁRSALGÁS, DRÁMAOLVASAT, PERFORMATIVITÁS...

A TÁRSALGÁSI IDENTITÁS DRÁMAELMÉLETI OLVASATA

Conversation, Drama – Reading, Performativity...

The Interpretation of Conversational Identity in Terms of Drama Theory

Not wanting to preserve the present means to preserve that which constitutes its irreplaceable and perishable character. It means to preserve that which is unrepeatably in it. To enjoy the pure difference. Representation is not a book, or a work of art, but energy, and as such it is the only art of living. " Theatre teaches us that action has only one reason, but no use at all, while there is more benefit in the state which is left unused by action, but which, if restored, will exalt us." (The Theatre of Cruelty)

CRISTIAN STAMATOIU

**ROLUL ÎNCORNORATULUI ȘI ÎNCORNORATUL CA ROL ÎN
„CARAGIALUME”**

The Role of the Cuckold and the Cuckold as a Role in Caragiale's World

The study is part of a critical system that describes the universe of Caragiale as it appears both in his prose, as well as in his comic and tragic plays. The main specific interest here is the perverse psychological ambiguity of this character. On the one hand, he seems the perfect fool to be cheated, but, on the other hand, it might be a manipulator who plays this role in the benefit of his socio-political interest. In the same time the author gives us arguments for both sides, so The Receiver (critic; actor; director/producer, or simply the public) has the liberty to choose one according to his profile.

BALÁSI ANDRÁS

**AZ ELŐADÁS AZ ÉLMÉNY ÉS A REKONSTRUKCIÓ LEHETŐSÉGE
KÖZÖTT**

Performance between Experience and the Possibility of Reconstruction

The paper deals with the possibilities of performance-reconstruction, discussing the issues and controversies related to recording and archiving. The pretext is the analysis of the Richard III. directed by Mihai Mănuțiu. The 1993 performance was not recorded on film, therefore the reconstruction of the 15 year old experience encounters serious obstacles.

DANIELA LEMNARU

DESPRE TEXT ȘI SPECTACOL –EXPERIENȚA ROMÂNEASCĂ

About Text and Performance. The Romanian Experience

In the first half of the XXth century, there is a renewal in Romanian theatre theory and criticism regarding theatre from the perspective of both drama and performance.

JÁNOS-SZATMÁRI SZABOLCS

SZÍNHÁZKONCEPCIÓK A 18-19. SZÁZAD FORDULÓJÁN

Roles and Patterns of Behaviour in Sentimental Dramas

In my study I explore the typical roles of sentimental dramas, as well as corresponding patterns of behaviour, on the basis of popular dramatic texts and actors' handbooks of the period.

BARTHA KATALIN ÁGNES

SZÍNHÁZI SZEREPVÁLLALÁS ÉS ÖNAZONOSSÁG (IFJ. GR. BETHLEN MIKLÓS)

Theatrical Roles and Identity (Count Miklós Bethlen)

The study presents an acting career from the mid 19th century and attempts to define those possible roles in the theatre which can be taken by an aristocrat. The career choice of count Bethlen Miklós (alias Bolnai) can be considered exceptional. He was the first Hungarian professional actor from Transylvania with aristocratic origin. Bolnai's writings on theatre (his alternative conception on theatre, different from the acclaimed theatre thinking of the era) and the reviews on his acting performances help us to discuss the restructuring role options and the paradigmatic changes within the theatre of the era.

II.

Practices of Role Writing

Tehnici de „scriere” a rolului

A szerepírás műhelyitkai

KOVÁCS LEVENTE

A „BELSŐ” DOKUMENTÁCIÓ. A SZEREPÍRÁS MŰHELYTITKAIBÓL

„Inner Documentation” – Practices of Role-Writing

The paper deals with the problem of the components of an actor's role-writing. The theoretical approach is paralleled with the presentation of studies serving as practical demonstrations. The principal aim is the analysis of the preparation preceding the role-writing and the survey of all the internal elements which enable the actor to write a role and to interpret it with a presently valid authenticity. Following a brief presentation of the traditional canonized methods of preparation (Stanislavski), the paper points out, that for present-day actors there is an increased demand of personal involvement, of a personal reading, of a unique re-writing within the performance, where the role becomes real beyond the prescriptions of the dramatic text, in the spirit of the text of the performance. The exercises presented (the hot-seat of the role; the trial of the role; the “tour” of the role: X=I, X=you, X=he/she; the study of the role's relationships; the transposition of the role) mark the possible itineraries of an inner documentation while preparing the role and come from personal pedagogical experiences.

HATHÁZI ANDRÁS

ÉN VAGYUNK, TE VAGYTOK, Ő VANNAK...

Töredékes gondolatok a szerepről és a személyiségről

I Are, You Are, He/She Are, We Am, You Are, They Is

We always know about the other how he will react in a certain situation, because we suppose that he will behave like his role. But if someone asks us, we'll say: " It depends..."

Do the dramatis personae react the same way?

Is it correct to approach our dramatic character through some general personality-marks?

Does the situation make the character?

Can we know about a dramatic character who he is?

Are we one certain person or different personalities?

Uncountable?

Undiscoverable?

My last experience – Uncle Vania with Andrei Șerban –helped me to rediscover my earlier suppositions. I am trying to draw them up here.

BÁCS MIKLÓS

**SZÍNÉSZ ÉS FIGURA SZÍNPADI HATÁSÁNAK KÖZÖS ALAPJA – SUZUKI
„ÁLLATI ENERGIÁ”-JA**

The Common Source of the Stage Effect in Actor and Character: "The Animal Energy"

The present study seeks to answer to various questions that arise within the acting process. More precisely, it concerns the interpreting, assimilation, space and time framing of the character the Duke of Cornwall, from W. Shakespeare's King Lear performed at the National Theatre of Cluj, directed by Gábor Tompa. My study attempts to review the sources from which the actor takes out the energy necessary for putting the character on stage. All these issues are approached in the light of the Suzukian concept of "animal energy" which is the core of the well known instructive method.

KILLÁR KOVÁCS KATALIN

**KÖNYV ÉS POROND VAGYIS A TUDÓS/BOHÓC, MINT NAPJAINK
KÉPZETT SZÍNÉSZE**

Book and Stage – Clown/Scholar, the Actor of Our Times

The paper presents a few current issues of actor-training from the point of view of sense and sensibility, of the role of restraints and spontaneity. The development of stamina and intelligence is as important an objective in actor-training as the teaching of certain techniques. Equally important are such elements as improvisation, creativity, attention and discipline, connection with the partner, reflexes, and the use of imagination during theatrical creation. The actor creates a particular method of thinking, important elements of which are faith and authenticity and the capacity to mobilize personal experiences during the creation of characters. The development of these skills, along with the development of cultural learning is an important task and objective of theatre pedagogy.

NICOLAE CRISTACHE

SPAȚIILE PERCEPERII TEATRALE

Spaces of Theatrical Perception

The perception patterns once dominant in the field of direct human relationships have significantly changed over the last centuries due to the occurrence of communication means that have a more profound/direct impact on human relationships.

The worldwide urbanization, as well as the modernisation, namely the computerization in the core of the most unexpected areas of everyday life, determined the extinction of the genuine, natural ways in which different events in the surrounding world used to be perceived. New, sometimes symbolic perception means have appeared and become extremely important related to language, too. At present, when communication is a process tending towards visualisation, as a result of computerization, as well as of television and written media and advertising, the place that language once had faces a continuous regression, leaving room to sensorial, non verbal perception. The technical and technological developments in the media reduce the frequency of direct, face- to- face communication more and more, change it in an irreversible way sometimes, produce mutations in the multiple, layered, concentrated virtual areas of public life.

This socio - psychological phenomenon appeared after the 2nd World War and presents a significant boom nowadays; its result is the fact that our perception systems suffer a new organization pattern and are encompassed in new communication networks. Theatre remains the world where these lost areas may be recovered in a creative, artistic way; all these recovery attempts need the theatrical feature as cornerstone².

² Ildikó Ungvári-Zrinyi, *Bevezetés a színházantropológiába (Introducere în antropologia teatrală)*, Târgu-Mureș, Editura Universității de Artă Teatrală, 2006, p.32

III.

The Role of the Spectator

Rolul de spectator

A nézői szerep

ADRIANA BOANTĂ

COMUNICAREA TEATRALĂ ȘI RECEPTAREA SPECTACOLULUI DE TEATRU

Theatrical Communication and the Reception of the Performance

In the article, the author highlights the principles and condition of theatre communication from the semiologic point of view. The last decades of the twentieth century were a difficult period for the theatre. Everything seemed to be more attractive than it. The performance itself changed its function, too. From now on the theatre was more than simply a form of entertainment, a way of passing the time; it changed how individuals related to one another in society, it stopped being a spectacle and became a process of transformation in which actors and the audience participate equally. Such transformations had obvious repercussions in the design of theatres, stage, but also in the configuration of the public. The study also presents an concentrate image of the main artists from the history of theatre regarding the way the experiment and innovation find their place in the evolution of nowadays' theatre.

MAGDALENA FLOREA

SPECTATORUL DE TEATRU, ÎNCOTRO?

The Audience, Where to?

Due to the active public presence in theatre, the performance continually deals with new challenges. The lucidity and sensibility of the audience, together with the multitude and the great variety in its reactions leads to a complex and very favourable influence upon the entire show.

SORIN CRIȘAN

ACȚIUNEA DRAMATICĂ

The Dramatic Action

The study intends to establish the most important elements regarding theatrical action from the perspective of semiotics and actant systems.

IV.

Workshop

Atelier

Műhely

LUCIAN ROȘCA

MENTALITĂȚI ȘI REPERE ÎN TEATRUL POSTMODERNIST

Mentalitäten und Anhaltspunkte in das postmoderne Theater

In das postmoderne Theater, können wir beobachten in gleiche Form, eine übertriebene Freiheit von Gattungen, Darstellungsweisen und Rollen. Der Akzent fällt nicht auf dem Text, sondern auf die Lichter, Farben, Bewegung, Geste und Raum, somit kann die Sprache sein materieller Aspekt bewahren. Die Kommunikation aus Tönen und reine Sensationen, fördert ein Theater aus Bildern. Die Schauspieler schaffen keine Rollen mehr, sie vermitteln nur die Gefühle von Dramatiker. Das aktuelle rumänische Theater kann wieder gefunden werden auch in dem gemischten Spektakel, das ist eine Kombination zwischen klassische Theater (mit eine Mischung aus Komödie mit Tragödie) und Oper. Der postmodernen Kunst stoßt ab die harten Grenzen und begünstigt Eklektizismus, somit werden unterstützt die Parodie, die Ironie und das Spiel. Der öffentliche Bild von rumänische Theater beweist dass diese art von Kunst wird sehr gut in die Mentalität des Publikums akzeptiert und angenommen.

DORINA POGĂCEANU

ȘTIINȚA RESPIRAȚIEI ÎN EXPRIMAREA SCENICĂ

The Art of Breathing on the Stage

The paper continues the investigation of theatrical means of expression which rely on breathing. It also contains a case study.

INDEX AL AUTORILOR

Bács Miklós, doctor, conferențiar universitar, Universitatea „Babes-Bolyai” din Cluj-Napoca;
Balási András, doctor, lector universitar, Universitatea de Artă Teatrală din Târgu-Mureș;
Bartha Katalin Ágnes, doctor, cadru didactic asociat, Universitatea „Babes-Bolyai” din Cluj- Napoca;
Boantă, Adriana, doctorand, preparator universitar, Universitatea de Artă Teatrală din Târgu-Mureș;
Bodó Márta, doctor, redactor, Cluj-Napoca;
Crișan, Sorin, doctor, conferențiar universitar, Universitatea de Artă Teatrală din Târgu-Mureș;
Cristache, Nicolae, doctorand, cadru didactic asociat, Universitatea de Artă Teatrală din Târgu-Mureș;
Florea, Magdalena, doctorand, asistent universitar, Universitatea de Artă Teatrală din Târgu-Mureș;
Hatházi András, doctor, conferențiar universitar, Universitatea „Babes-Bolyai” din Cluj-Napoca;
János-Szatmári Szabolcs, doctor, lector universitar, Universitatea Crestina din Oradea;
Killár Kovács Katalin, doctor, conferențiar universitar, Universitatea de Artă Teatrală din Târgu-Mureș;
Kovács Levente, doctor, profesor universitar, Universitatea de Artă Teatrală din Târgu-Mureș;
Lemnaru, Daniela, doctor, lector universitar, Universitatea de Artă Teatrală din Târgu-Mureș;
Pogăceanu, Dorina, doctorand, asistent universitar, Universitatea de Artă Teatrală din Târgu- Mureș;
Roșca, Lucian, doctor, lector universitar, Universitatea de Artă Teatrală din Târgu-Mureș;
Stamatoiu, Cristian, doctor, conferențiar universitar, Universitatea de Artă Teatrală din Târgu-Mureș;
Szabó Attila, doctorand, colaborator științific, Muzeul și Institutul Național de Istoria Teatrului, Budapesta.

A SZERZŐK NÉVJEGYZÉKE

Bartha Katalin Ágnes, doktor, óraadó tanár, Babeş-Bolyai Tudományegyetem, Kolozsvár;
Bács Miklós, doktor, egyetemi docens, Babeş-Bolyai Tudományegyetem, Kolozsvár;
Balási András, doktor, egyetemi adjunktus, Marosvásárhelyi Színházművészeti Egyetem;
Boantă, Adriana, doktorandusz, egyetemi gyakornok, Marosvásárhelyi Színházművészeti Egyetem;
Bodó Márta, doktor, szerkesztő, Kolozsvár;
Crişan, Sorin, doktor, egyetemi docens, Marosvásárhelyi Színházművészeti Egyetem;
Cristache, Nicolae, doktorandusz, óraadó tanár, Marosvásárhelyi Színházművészeti Egyetem;
Florea, Magdalena, doktorandusz, egyetemi tanársegéd, Marosvásárhelyi Színházművészeti Egyetem;
Hatházi András, doktor, egyetemi docens, Babeş-Bolyai Tudományegyetem, Kolozsvár;
János-Szatmári Szabolcs, doktor, egyetemi adjunktus, Partiumi Keresztyén Egyetem, Nagyvárad;
Killár Kovács Katalin, doktor, egyetemi docens, Marosvásárhelyi Színházművészeti Egyetem;
Kovács Levente, doktor, egyetemi professzor, Marosvásárhelyi Színházművészeti Egyetem;
Lemnaru, Daniela, doktor, egyetemi tanársegéd, Marosvásárhelyi Színházművészeti Egyetem;
Pogăceanu, Dorina, doktorandusz, egyetemi tanársegéd, Marosvásárhelyi Színházművészeti Egyetem;
Roşca, Lucian, doktor, egyetemi adjunktus, Marosvásárhelyi Színházművészeti Egyetem;
Stamatoiu, Cristian, doktor, egyetemi docens, Marosvásárhelyi Színházművészeti Egyetem;
Szabó Attila, doktorandusz, tudományos munkatárs, Országos Színháztörténeti Múzeum és Intézet, Budapest.