

ABSTRACTS

Róbert István Antal

■ ***Lajos Jordáky as Literary Secretary of the Hungarian State Theatre of Cluj (1949-1952)***

Keywords: *Lajos Jordáky, Hungarian State Theatre of Cluj, literary secretary, totalitarianism*

This paper is about Lajos Jordáky's activity in the Hungarian State Theatre of Cluj. In the years of political transition (between 1945 and 1948/1949) the theatres of Romania also changed. The Hungarian State Theatre of Cluj – the most important theatre in Transylvania – was on the frontlines between liberty and totalitarian dictatorship. The Romanian Communist Party and its structures implemented censorship in the cultural life and in theatres as well. Jordáky, as an orthodox communist, was put in charge of the censorship in the Hungarian Theatre of Cluj, as the literary secretary of the institution. Despite the fact that he was austere with the actors and tried to implement the ideas and aesthetics of socialist realism in the theatre, his heritage is ambivalent. Being arrested and tried in 1954, then released from prison in 1955, his first visitors were his former colleagues. He could not change the theatre into a communist one, rather the theatre changed him: from a Stalinist he became a Humanitarian Marxist.

Erzsébet Bob Fülöp

■ ***Redundant Bodies, Entropic Bodies: An Analysis of the Actors' Bodily Elements Created in the 1988 Production of The Tempest at the Satu Mare North Theatre***

Keywords: *redundancy, entropy, body language, body text, gesture communication, sign/meaning*

Redundancy, a linguistic and communication science term, refers to unnecessarily repetitive patterns of meaning needed to understand the message contained in a communication, where the sender sends more messages to the receiver than is necessary to convey the meaning of the information. In this interpretation, the opposite of redundancy is entropy, i.e. a message with high news value, novel, unexpected; and low information value in terms of coding content, with low determinability.

The aim of the study is to examine, through the analysis of actors' body language, whether there are entropic, unique, novel body gestures among the redundant actors' body texts, on the threshold of the end of the socialist dictatorship, through which the formalistic, expressionist, conventional, self-repeating actor's form of expression is gradually transformed from the 1990s onwards.

The focus of my research is on a theatre production that was influential in Transylvanian thinking immediately preceding the 1990s. In 1988, at the Satu Mare North Theatre, in a production of Shakespeare's *Tempest* directed by Miklós Parászka, I investigate the coded meaning and the innovative theatrical performance through the actor's body as a sign body, in the search for the performance of the actor's body, created against redundancy, through the discussion of the actor's bodily elements as sign bodies.

Csaba Boros

■ ***The Sound Poetry of György Harag's Cherry Orchard Productions***

Keywords: *György Harag, Cherry Orchard, music, modern theater, applied music*

The musical works in György Harag's performances occupy a special place in Hungarian and Romanian theater history. Beyond their historicity, however, they also have an independent artistic value. Most of them are artifacts that, as *mise en scène*, create structure, show stylistic coherence, and last but not least, underline and frame the play with a symbolic, poetic quality. The music becomes performative in György Harag's performances. If we listen to these works, a multidimensional spectrum of interpretation is revealed to us, in which we can reflect on the performance from several sides with a variety of knowledge. The study examines two productions of *The Cherry Orchard* by György Harag from the perspective of the acoustic space, and at the same time initiates a poetic dialogue between the dramatic text, the *mise en scène*, the acting, and the music.

Kinga Boros – Patkó Éva

■ ***Uncle Vanya, The Must-See***

Keywords: *Uncle Vanya, Transylvanian contemporary theatre, Hungarian State Theatre of Cluj*

The paper presents one of the most iconic performances of contemporary Transylvanian theatre: *Uncle Vanya*, using the format of the Philter performance-analysis, which focuses on the reconstruction of the performance from the horizon of contemporary experiences. Played more than 160 times at the Hungarian State Theatre of Cluj for more than a decade, the

performance is a landmark of the cultural sphere. The analysis presents *Uncle Vanya* through the aspects of the cultural context, the dramaturgy, the directing, the acting, the scenic space and the impact history.

Imola Csizmadia

■ ***The Somatic Form of Spectatorship***

Keywords: *site-specific theatre space, spectator, somatic perception, Richard Shusterman*

Contemporary site-specific (environmental) theatre spaces not only determine the nature of performances, but also have a powerful impact on spectatorship. These spaces are not as representational as in traditional practice. The performance is not presented as a mere object of aesthetic contemplation, but rather through the involvement of the spectator in the space, with direct emotional effects. This "displacement", which means the shift of performance from the traditional (perspective stage) space to a concrete, artistically neutral context, has visible consequences in terms of the use of space, the visuals, and, not least, the reception.

The defining discourse of the present research tries to shed light on the somatic forms of the spectator's (aesthetic) experience, since not only the actor's body, but also the spectator's bodily experience is interpreted differently in different paradigms.

The paper argues that the viewer's somatic experience is tightly related to spatiality, and therefore it seems essential to explore the problems associated with spatiality. I would like to point out the essential shift in how non-traditional, site-specific theatrical spaces

can change the somatic experience and perception of the spectator, and how these spaces have a concrete impact on the spectator and on reception.

Gábor Viktor Kozma

■ ***The Subtle Context of the Development of the Viewpoints Method***

Keywords: *contemporary theatre, Viewpoints, Lean Ingulsrud, SITI, Suzuki Method*

This study looks at the context and the circumstances surrounding the emergence of the Viewpoints method. In order to present the artists who preceded Viewpoints and their influence on the approach, I follow the narrative of Lean Ingulsrud, artistic director of the SITI Company. I weigh the philosophical impacts of the Judson Dance Theatre, Merce Cunningham, Robert Ellis Dunn, and John Cage, then outline the work of Mary Overlie, the originator of the training. Along with identifying the similarities and contrasts between the Six and Nine Viewpoints, I analyze the works of Anne Bogart and Tina Landau. The study ultimately discusses the practices of the SITI Company, where Viewpoints – alongside the Suzuki Method – is developing into everyday, regular practices, i.e. a training. By way of a modern interpretation of Viewpoints, I address a posthuman interpretation of the technique at the conclusion of my study.

Imola Nagy

■ ***Viewer Subjectivations: Another Eurydice***

Keywords: *subjectivation, contemporary theatre, Elfriede Jelinek, Shadow/Eurydice says*

The paper studies the processes of viewer subjectivations through the performance based on Elfriede Jelinek Nobel prize winner writer's drama entitled *Shadow/Eurydice says*. The performance is a coproduction of actress Kata Pető and director Dorka Porogi.

The text is a stream of consciousness type monologue following Eurydice's thoughts while her husband tries to save her from the underworld, without her consent. The modern Eurydice is a writer, her husband a popstar, but in this case, Orpheus is quiet, he only dances while his partner speaks, sings, and dances. She is surrounded by male characters like the members of the popular Hungarian band called Freakin' Disco, the musician Árpád Kákonyi, and the well-known choreographer and dancer Krisztián Gergye, as Orpheus.

The question that arises at the end of the performance is: who is the I who says "I am", while the actress, making use of a possibility that only theater can provide, steps outside her role, and joins the audience.

Zoltán Szűts – Ottó Beke

■ ***Online Drifting and Excessive Content Consumption: A Dominant Attitude Towards Digital Culture and Social Media***

Keywords: *social media, digital culture, content consumption, hedonism*

The present paper was conceived as a discourse-building exercise and characterises the dominant user attitudes towards digital culture as drifting and excessive (hedonistic) content consumption. The attitude under investigation is manifested in both mediated and

virtual interpersonal contact, communication, and the production, sharing and consumption of digital content. Drifting behaviour has become so constitutive of the media environment that its ideological characteristics and excesses and at the same time the ethical dimension of this attitude is strongly emphasised. Identifying and characterising the user attitudes that permeate online culture is a prerequisite for a media-critical attitude and informed use of media.

Gabriella-Nóra Tar

■ ***In the Pull of Cultures: Elise Wilk's Theatre***

Keywords: *Elise Wilk, Dispariții / Eltűntek, Transylvanian Saxons in the 20th and 21st centuries, women's stories on stage, male narrators*

Elise Wilk's name is familiar to both the Transylvanian Saxon community and the Romanian theatre world. She is at home in two cultures (German and Romanian): as editor-in-chief of the *Karpatenrundschau* in Braşov and as a journalist, she regularly publishes in German, and her plays, written in Romanian, have been translated into several languages

and are performed in several European theatres. In addition to her thematic preferences, the author's national and international success is probably due to the original style and composition of her pieces.

This paper explores the specific architecture of Wilk's theatrical texts through the playwright's 2019 play *Dispariții / Eltűntek / Verschwinden / The Disappeared*. The *Eltűntek* was commissioned by the Yorick Studio in Târgu Mureş and premiered on 17 September 2019 in Hungarian (translated by Mária Albert), directed by Aba Sebestyén. This is the first play by Elise Wilk in which the author explores the fate of the Transylvanian Saxons in the 20th and 21st centuries.

The text focuses on the stories of three generations of three women from a Transylvanian Saxon family. Elise Wilk's storytelling does not follow the chronology of history, but moves backwards and forwards in time as a strange, sometimes lyrical blend of epic and dramatic passages, with women's stories coming to life on stage, among others, through male narrators.

A lapozámot szerkesztette: **Rigán Lóránd**

- Antal Róbert-István** (1992) – történész, PhD, Magyar Nemzeti Levéltár Országos Levéltára, Budapest
- Bakos Gergely** (1970) – bencés szerzetes, habilitált főiskolai tanár, PhD, tanszékvezető, Sapientia Szerzetesi Hittudományi Főiskola, Budapest
- Beke Ottó** (1981) – irodalomtörténész, egyetemi docens, Magyar Tannyelvű Tanítóképző Kar, Szabadka
- Bob Fülöp Erzsébet** (1967) – színész, egyetemi tanár, dramaturg, színházrendező, Marosvásárhelyi Művészeti Egyetem
- Boros Csaba** (1989) – zeneszerző, egyetemi adjunktus, PhD, Marosvásárhelyi Művészeti Egyetem
- Boros Kinga** (1982) – teatrológus, PhD, Marosvásárhelyi Művészeti Egyetem
- Csizmadia Imola** (1984) – teatrológus, díszlet- és látványtervező, PhD, egyetemi adjunktus, Marosvásárhelyi Művészeti Egyetem
- Demény Péter** (1972) – író, szerkesztő, Látó, Marosvásárhely
- Gagy Botond** (1992) – festőművész, Kolozsvár
- Gecse Ramóna** (1986) – színész, Tompa Miklós Társulat, PhD, egyetemi adjunktus, Marosvásárhelyi Művészeti Egyetem
- Kiss Ádám László** (1982) – doktorandusz, Debreceni Egyetem
- Koloh Gábor** (1987) – költő, Szeghalom
- Kozma Gábor Viktor** (1990) – színész, A Vadász Esélye társulat, PhD, egyetemi tanárségéd, Babeş-Bolyai Tudományegyetem, Kolozsvár
- Nagy Imola** (1968) – színházzsuztéta, egyetemi adjunktus, PhD, Marosvásárhelyi Művészeti Egyetem
- Oláh András** (1959) – költő, Mátészalka
- Patkó Éva** (1981) – színházrendező, PhD, egyetemi adjunktus, Marosvásárhelyi Művészeti Egyetem
- Romsics Ignác** (1951) – történész, az MTA rendes tagja, egyetemi tanár, Eszterházy Károly Katolikus Egyetem, Eger
- Szűts Zoltán** (1976) – média- és digitálispedagógia-kutató, habilitált egyetemi docens, Eszterházy Károly Katolikus Egyetem, Eger
- Tar Gabriella-Nóra** (1977) – színház-történész, germanista, egyetemi docens, Babeş-Bolyai Tudományegyetem, Kolozsvár



MINISZTERUL
CULTURUL

„Már a múlt század elejétől kezdve, de különösen a második világháborút követő évtizedekben az európai színház-tudományban nagyon kitágult a színházi előadás fogalma, olyan színházi események is belefértek, amelyek nem egy intézményes, hivatalos színház épületében jöttek létre. Megszűnt az éles határ, amely korábban elválasztotta a nézőt a színjátszóktól, és hozzájárult ahhoz az illúzióhoz, hogy a néző nincs is jelen, ahogy a szöveg-rendező-színész hierarchiája is elkezdett leépülni. A színházi előadás fogalmi körének ez a kiszélesedése azonban azzal is fenyeget, hogy a fogalom partalanná válik. Ezért fel kell tennünk a kérdést, hogy mi az, amit még színháznak nevezhetünk, és mi az, amit már nem.”

(Gecse Ramóna)

ISSN 1222 8338



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