

ABSTRACTS

Katalin Ágnes Bartha

■ ***Acting Driven by Social Norms and Passion: Kornélia Prielle as a Spy***

Keywords: *performativity, 19th-century acting, Hungarian theatre history, Kornélia Prielle*

The paper discusses the aspects of gestures and facial expressions, body movements and vocal technique in one of the stage roles of the actress Kornélia Prielle (1826-1906), the role of Zikka in *Dora* (V. Sardou). In order to explore the performative dimensions of her stage play, it explores questions such as: in what context does the spy appear on Hungarian stages? How and with what tools did the artist convey the meanings of *Dora*? What did Prielle's style of acting mean and what audience needs did it satisfy? The study demonstrates that by transforming the norms of performativity beyond the contemporary pigeonholing of the salon actress, Prielle breaks out of this role type and, by showing the modulations of passion and the suspension of social rules on stage, introduces a style of acting that goes beyond and reinterprets Paulay's ideal of national theatre realism.

Dezső Bonczidai

■ ***The Image of Death and the Aesthetics of Mythological Figures in the Glove Puppet Show***

Keywords: *fair puppet show, image of death, mythological figures, Korngut-Kemény dynasty*

With grotesque smiles on their faces, the puppets mock, ridicule, tease, spank, or even kill their opponents. The typical characters include devils, the crocodile, Death, and the policeman. Our heroes transcend power and mythological figures, confronting us with our repressed fears that emerge from the unconscious. They can make offensive remarks, use obscene language, be

loud-mouthed, pompous, sometimes a bit lazy. They can transgress the moral norms of society, defying the threat of punishment. By the simplest means, they defeat mythological figures representing invincible qualities, overcoming the limitations of the puppeteer, the mortal man. The approach explaining the most characteristic moments of the dramaturgy of the glove puppet show is concretized in the analysis of the death ritual and the mythological creatures. Also closely related are the under-representation of women, the topic of the family model, and the organising principle of fighting. The study outlines the main stages in the development of the Western concept of death and examines how the image of death was abstracted in the Korngut-Kemény family's puppet shows and how it manifested itself on the level of the puppet figures.

Imola Csizmadia

■ ***Theatre without Images***

Keywords: *representation, visual sphere, art, non-artistic domain*

The paper attempts to find an answer to the question: can we look at the everyday visual sphere, the non-artistic domain, as an inherent visual image of representation? This phenomenon is analyzed exclusively in case of such representations that differ from the spaces and images that work out according to the conventional context of representation.

Tamás Gusztáv Filep

■ ***The Soteriologies of Imre Kádár***

Keywords: *intellectual history, literature, Octobristism, translation, Transylvaniam*

The paper traces the changes in the worldview of one of the background figures of Hungarian intellectual life in Romania between the two world wars – the writer, journalist, literary translator, and theatre director Imre Kádár. Having also experimented in the adapting of modern literary

forms, Kádár moved to Kolozsvár (Cluj), Transylvania, as an emigrant in 1919, and at the beginning he represented a version of Transylvaniam that preserved ideals of the so-called bourgeois revolution of October 1918. His lasting work is the volume of translations of Romanian folk poetry, *A havas balladái* ('Ballads of the Snow-Capped Mountain'; 1932). His intellectual path led, through Octobriism, Transylvaniam, and Gnosticism, to Protestantism. According to his own confession, being subject to anti-Jewish laws in the years of the Second World War, he wanted to proselytize out of pure interest, but he actually converted in the process; from after the Second World War until his death in 1972, he was in the leadership of the Reformed Church in Hungary that was subservient to the communist dictatorship.

Gabriella Kézér

■ **Sára Berczik: Artistic Education – Movement Synthesis**

Keywords: *art movement, Sára Berczik, art, movement pedagogy, career, movement, performance art, dance, pedagogy, dance pedagogy, move, movement theory*

The short presentation of Sára Berczik's career is partly an exploration of the facts and events that shaped her career. The research is based on written materials and interviews with Sára Berczik available in the National Audiovisual Archive. First, it presents Sára Berczik as a versatile artist in the light of contemporary events and criticism. Second, it highlights the importance of her pedagogical work and the consequences of family events in her life. It gives an insight into her way of thinking, which was also greatly influenced by her music studies. It describes how she managed to keep the movement pedagogy theme of her movement art school alive in such a way that it can still ensure the

development of students who wish to dance either as a hobby or professionally, not only at the amateur but also at the professional level. The affective kinesiology developed by Sára Berczik is considered as one of the most important pedagogical principles, which is explained in detail below. In addition, through a case study – the etude she composed/choreographed in 1946, 'Death and the Maiden' –, the paper presents its pedagogical significance, which still deserves the attention of dance teachers involved in the performing arts.

Gábor Viktor Kozma

■ **Life with a Capital "L": Report on the Zygmunt Molik Conference and Workshop Series**

Keywords: *Zygmunt Molik, Jerzy Grotowski, Laboratory Theatre, training, actor training, Molik conference, Parastudio*

The five-days-long international Zygmunt Molik conference and workshop series organized by the Parastudio took place in Budapest from 25 October to 29 October 2022. The series of events was hosted by the Károli Gáspár University of the Reformed Church in Hungary and the Polish Institute. The paper discusses the theatrical significance of Zygmunt Molik, the structure of the conference, the individual events, the nature of the workshops from a theatrical and pedagogical point of view and gives a brief introduction to the book published on the occasion of the event.

Éva Patkó

■ **A Living Community of Artists: Contemporary Romanian Playwrights**

Keywords: *drama, contemporary Romanian literature, theatre, creative attitudes*

Contemporary Romanian-language drama is developing exponentially, with a spectacularly growing audi-

ence and professional interest in performances that focus directly on social problems. At the same time, the funding of theatres, including independent or project-based productions, is at the mercy of a political apparatus that has been in constant flux since the change of regime. The prevailing uncertainty justifiably triggers a rebellious, resistant creative attitude. The authors analyzed (and their colleagues) write and create with the conviction that theatre can be a shaper of society, an active participant in the process of change and transformation. It is important to emphasize that this theatre is political without being party-dependent. The presentation of the authors also shows that the playwrights know and support each other's work, participate in joint projects and form a living artistic community.

Gabriella-Nóra Tar

■ ***Theatre about the Theatre: The Actor and His Craft in Johann Baptist Hirschfeld's Temesvár (Timișoara) Manuscript Comedy Jugendfleiß (1825)***

Keywords: *Johann Baptist Hirschfeld, Temesvár (Timișoara), theatre in the theatre, home and professional children's theatre, performing arts guide*

The comedy *Jugendfleiß* by Johann Baptist Hirschfeld, an actor and playwright from Sopron who later worked in the Bánság (Banat) region, was performed in Buda in 1825 and 1826, and in Temesvár (Timișoara) in 1828; the transcript of the manuscript was published by Horst Fassel in 2011 in Kolozsvár (Cluj). The one-act comedy fits into the tradition of dramatic texts that follow the structure of "theatre in the theatre" and also to talk about theatre as an art form. The beginnings of this tradition in world literature can be found in the 4th century Sanskrit play *Shakuntala* by the Sanskrit author Kali-

dasa, and its best-known example in German is found in Johann Wolfgang Goethe's *Faust, Vorspiel auf dem Theater*. In this tradition, Hirschfeld's work functions as a kind of theatrical guide, or a collection practical knowledge. On the one hand, by analyzing the textual layers of the comedy intended for the stage, the study shows that it interweaves Enlightenment comedy, children's plays for home performance, and the tradition of professional theatre employing child actors. On the other hand, it examines the scenes of the play in which the actors on stage discuss the characteristics of the performing arts, such as the representation of characters on the stage, the actor's presence of mind or the theatre's uniform use of language.

Andrea Tompa

■ ***"The Scum of Our Nation": The Kolozsvár (Cluj) Premiere of the First (?) Hungarian Holocaust Play***

Keywords: *Holocaust, Kolozsvár (Cluj), drama, theater*

The premier of Ignác Weinréb's drama *Gyávák és hősök* ('Cowards and Heroes') took place in the City Theater of Kolozsvár (Cluj), Romania, on 7 July 1945; the play was performed at least five times. This drama in five acts tells the story of a Jewish family taken to Auschwitz and then liberated by the Soviets, using a remarkably direct language, representing the reality of the Holocaust experience in a historically faithful, almost documentary manner. I consider it one of the earliest – if not *the* first – drama in Hungarian about the Holocaust. To the best of my knowledge, it was never performed again in other theaters in Hungary or Romania, never published, and its author was completely forgotten. In my paper I will give a context of the play, have a close reading of it, and reconstruct as much as possible about its author's literary career.

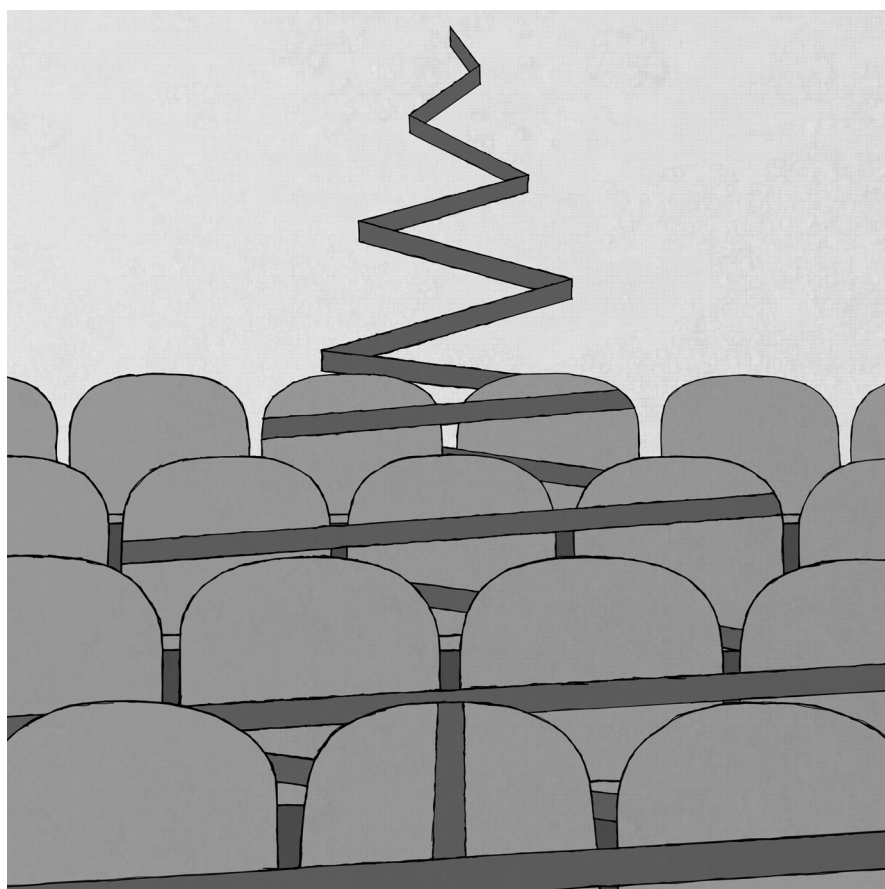
Andrea Zsigmond

■ **“We Are All Owners of Stories”**

Keywords: *community theatre, civic actor, trauma, conference, theatre education, Debrecen, Deszka festival, Kolozsvár (Cluj)*

The ‘Focus on the Community Theatre’ conference was organized in Debrecen on the weekend of 9-11 December 2022. Four recent Hungarian theatre performances were presented there – two recorded, two live – and are briefly described in the essay, which also provides excerpts from

the public reflections of the playful “conference”. The introduction of the article starts from some distance: the text mentions Transylvanian theatre performances with civilian actors – some based on fictional scripts, others on the real experiences of the actors or on community work. The author focuses on performances based on civilians’ own (traumatic) stories. She subtly suggests that we can also tell our defining stories in writing, even if we are theatre critics or theatre-makers.



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Benedek Levente (1983) – képzőművész, Kolozsvár

Bonczidai Dezső (1985) – bábszínész, Ariel Gyermek- és Ifjúsági Színház, egyetemi adjunktus, PhD, Marosvásárhelyi Művészeti Egyetem

Csizmadia Imola (1984) – teatrológus, díszlet- és látványtervező, PhD, Marosvásárhelyi Művészeti Egyetem

Filep Tamás Gusztáv (1961) – történész, ELKH Társadalomtudományi Kutatóközpont, Kisebbségkutató Intézet, Budapest

Gömöri György (1934) – költő, irodalomtörténész, London

Kézér Gabriella (1960) – táncpedagógus, mesteroktató, Magyar Táncművészeti Egyetem, Budapest

Kozma Gábor Viktor (1990) – színész, A Vadász Esélye művészeti társvezető, PhD, egyetemi tanársegéd, BBTE, Kolozsvár

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Sebestyén Kinga (1998) – irodalomtörténész, tanár, Talentum Református Iskola, Kolozsvár

Szabó Péter (1959) – hadtörténész, az MTA doktora, tudományos főmunkatárs, HM Hadtörténelmi Intézet és Múzeum, Budapest

Tamás Etelka (1980) – költő, szinkrontolmács, Budapest

Tar Gabriella-Nóra (1977) – színház-történész, germanista, egyetemi docens, BBTE, Kolozsvár

Tompa Andrea (1971) – író, egyetemi docens, BBTE, Kolozsvár–Budapest
Zsigmond Andrea (1978) – egyetemi adjunktus, PhD, BBTE, Színház és Film Kar, Kolozsvár

TÁMOGATÓK



„Keressük néha a fogást a színházon, ezen a különös képződményen. Újraértékeljük a vele való afférunkat. Kiábrándulunk belőle, és újra beleszeretünk. Valakik miatt, akik hanyagul vagy kártékonyan végzik a dolgukat. És valakik miatt, akik hitelesen és csodálatosan. Mi közöm a színházhoz? Van még egyáltalán? Mennyire távolodhatok el tőle, mikor ránt vissza magához, és mivel?”

(Zsigmond Andrea)

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