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**Dramatic communication strategies in Matei Vișniec’s
theater**

(ABSTRACT)

PhD CONDUCTOR

Conf.univ.dr. Habil. Mitchievici Angelo Nicolae

PhD STUDENT,

Asist. univ. CRISTOIU EMANUEL ALEXANDRU

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Contents:

Introduction

I. Verbal and non-verbal language in theatrical communication

I.1. Theater as a means of communication

I.2. Theater - an art of direct communication

I.3. Relation between theater and society

I.3.1. History of the theater and the society

I.3.2. Romanian Theater and the modernity

I.3.3. Theater in the context of totalitarian society

I.3.4. Theatrical movement after 1989

I.3.5. The comic and the communication strategies

I.4. Verbal and paraverbal speech

I.4.1. Elements of verbal communication

I.5. Limbajul non-verbal as a means of theatrical expression

I.5.1. Expressivity and gesticulation

I.5.2. Theatrical communication and the artistic mark

I.6. The *body-language* notion in the construction of *stage attitude*

II. Subversive and ideology in the dramaturgy of Matei Vişniec

II.1.1. Matei Vişniec - the theatrical formation

II.1.2. Matei Vişniec in the absurd theater space

II.1.3. Communication and subversion in the plays of Matei Vişniec

II.1.3.1. Țara asta ține la tine, mă!

II. 1.3.2. Crezi c-or să ne bată?

II.1.3.3. Richard the III is no longer made or Scenes from the life of Meyerhold

II.1.3.4. Gufi's Country

II.1.3.5. The history of Communism told to mental patients

II.1.3.6. The spectator sentenced to death

II.1.3.7. Last Godot

II.1.4. Matei Vişniec on the stages of Constanța

II.1.4.1. About women's sex - battleground in the war in Bosnia

II.1.4.2. Paris Attic with a death view

II.1.4.3. Horses at the Window

Conclusions

References

In the fall of 2014, “Ovidius” University of Constanța confers the title of Doctor Honoris Causa to the writer, poet, journalist and playwright Matei Vișniec. This absolute premiere in the playwright's life, offered me the chance of a memorable meeting: the dramatic writings, so full of the artistic and philosophical metaphor studied before, now took on a new aspect, more profound, once with the direct discovery of the author's personality. Having the chance of a lengthy discussion on the dramatic aspects of his parts, I was able to better outline my research aspects of the already started work. The confirmations of its own views and concepts, along with the discovery of the personal premises of creation, which led to the writing of those plays, as fascinating as full of symbolic *traps*, led me to approach this doctoral study from two mandatory aspects in the deployment of such a step: the acting concept of using the verbal and non-verbal language that serves as an eloquent expression of the scenic message, especially when we are dealing with a kind of theater so full of symbols and metaphors, and the *key moments* study from Matei Vișniec's plays, those *thresholds* which clarify or surprise the audience and develop the play's action.

Another aspect that prompted the request for such a study started from a sense of duty to one of the most important contemporary Romanian playwrights, so popular abroad and in the country, but which the Dobrogea area seems to fear to approach, though each time was proved that a Matei Vișniec show, with the wealth of rhythms and perpetual alternation between comedy and drama, success is guaranteed.

Gone from a suffocated Romania by the scourge of communism, that was sinking more and more into the *well* near which no longer passed by anyone that would have a *pocket with hope*, Matei Vișniec arrives in the Eastern Europe capitalist world, for which the communist utopia represented only, at most, a case study. If for most escapees from the communist ghetto, the West represented a forgotten umbrella, for the intellectual with the authentic Romanian peasant soul this release was a way of turning himself into a *cultural ambassador* of his country. Matei Vișniec does not forget his language, although he is out of the country for more than three decades, and does not forget his lands in which he became both a man and a literary figure. He returns every year in the country, and lavishly participates in the art projects staged by Romanian theaters. Matei Vișniec who is from Radauți, manages to create a much stronger communication bridge than any *flower bridge*, between the consumerist West and rather-imitative Romania and combines the immense cultural force of Europe with the spiritual depth of the Romanian specific intelligence.

Following the tradition of Eugen Ionescu, Emil Cioran, Constantin Brâncuși, George Enescu and many others, Matei Vișniec also becomes an emblem in the panoply of the great Romanian cultural personalities of the world, contributing greatly to counterbalancing the superficial image of Romania in the West.

An avid of art writing, Matei Vișniec proves to be extremely prolific, managing to make of his writings great masterpieces. Whether it is about poetry, novel or plays, Vișniec enjoys the worldwide reader's admiration, receiving his value's recognition by numerous awards. As a media person, it is one of the most respected voices on Radio France International, and his each visit to the country is marked by at least one television appearance. Approaching an absurd kind of theater, Matei Vișniec owes to some playwrights as Eugen Ionescu and Samuel Beckett, however bringing a personal touch to his writing, through the ciné-verité concept of which he prints them in his plays.

The verbal and non-verbal language in theatrical communication represents a specific approach to art upon the way of the actor's artistic expression, reflecting the communication's elements combination with the concept of artistic expression. Starting from this premise, I will approach the theatrical phenomenon through the impact and influence that it exerts upon society from antiquity to the present. On the other hand I propose a detailed study on the verbal and non-verbal expressive elements, addressed especially in terms of art, representing each element with suggestive pictures, aspect that I consider sine-qua-non in such an approach.

In what is supposed the subversion and ideology of Matei Vișniec's dramaturgy, I propose to make an insight into his dramaturgy, so I can discover those elements that transform the playwright in a voice that speaks of the prohibited items, managing to turn the *lizards* into metaphors and highly suggestive symbols to represent an absurd censorship. Matei Vișniec does not speak of the Stalinist-communist period, but is sounding the alarm on the horrors and utopia of such a system, which some Westerners consider him, still, as being right in his view. This segment of his parts represent the desperate cry of those who actually lived the communist horror, the playwright managing to impress the audience through an almost realistic approach of the situations in which its protagonists struggle.

I believe it is essential that in this process that I initiate, it should appear also *Vișniec Matei in Constanta's* presence approach, especially since at one theater projects I have taken part. Although sporadic and quite shy, the events that have him in the spotlight it deserve to be mentioned and analyzed, with the hope that they will manage to perpetuate themselves. Addressing

a study on *dramatic communication strategies in Matei Vişniec's theater* is one of the most important aspects to address a Matei Vişniec performance brand.

III. Verbal and non-verbal language in theatrical communication

My scientific approach envisages an own communication strategy setup for the theater performance. I have started from a minimal number of observations that distinguishes the actual text, the literary speech and the dramatic show of his placement into the scene. The text of a play “speaks” for itself, the reading is how this text presents its dramatic topography, the dialogue highlights the tension between the characters, the relationships and differences between them. The dialogue is the essential part of a play, even if there are plays made of a monologue. Even then, there is a subtle dialogue that the actor maintains with the audience, with this invisible partner which is the spectator. From the text to the staging, the distance made is considerable as also how the transformations that which the text support them are substantial. The paper characters acquire a body and a voice, the text is heard, the relationships are created through an interaction that is now palpable. Theatre is the way a text is corporalized. However remains essential in the dramatic art the communication, communication between actors, but especially the communication established between the actor and spectator. The representation is certain for him, it indicates him as the receiver. Everything happens in front of him.

To the character in the text, the actor has a number of additional resources, even if the text obliges him to “repeat” himself, in the rehearsal there are infinite shades. In addition, the actor has on his side his whole body and its expressiveness: mimics, gestures, attitude, tone, timbre of voice etc.

In other words, the non-verbal language that I manage in the thesis has a considerable share in the theatrical show, for the spectator, comparable to the one that the text has to the reader. In the first chapter, I watched how the theatrical language establishes a specific type of relationship between the actor and director on the one hand and spectator on the other, but also between the text and its scenic representation. Here occurs the true alchemy. Here, at the theatrical creation level, occurs the artistic elements adding which involves the verbal and non-verbal speech. Or, as Lavinia Oana-Pisaroglu states: “the actor expresses feelings and beliefs, and is transfigured by virtuosity in character with the help of imagination and fantasy, that artistically fulfill through the

verbal and non-verbal speech, using specific techniques, emotionally feelings and reflective energies”¹. In other words, the art of acting involves many sine qua non aspects for the artistic act to fulfill its mission to communicate the profoundness of the message.

In this chapter I watched some aspects of theatrical communication starting from a revaluation of Stanislavski's approach on the art of acting along a line of evolution. In the work “Stanislavski. Actorul se dăruiește”, Diana Cheregi considers that: “the wonderful early twentieth century meant, for theater, the appearance of the Stanislavskian System, and simultaneously, a real revolution in the actor’s art history”², which led to the formation and definition of great actors, directors, teachers, critics, etc. of modern and contemporary artistic phenomenon.

The actor is in the center of this communication, it becomes the main instrument of resonance of the text, and at the same time, a part of the text is metabolized by it in the attempt to build a character that is likely to be in a rejection relationship.

I made a small historic of the theater, necessary to define a context of the theater society relation. What interested me was the relation of the theater with a society that has become the prisoner of a totalitarian regime. However, I believe that you cannot judge a play, or rather it does not acquire its true value, than in the theater’s history context. The more so as the theater is one of the few contemporary arts brought by representation. From Jan Kott, who leans on Shakespearean drama, we know that a play can be reshaped to answer questions of the present. In other words, the theater can now be designed using staging, directing vision, arts, actors etc.

The relationship between theater and modernity is one of the old pieces reading, of ancient tragedies, of the reinvention but also of its tragic deconstruction. The modernity means a reading of the ancient plays from a new perspective. “In the first half of the nineteenth century in the Romanian Countries, culture and art had an encyclopedic character”³, said Michaela Tonitza-Iordache, George Banu in *Arta Teatrului*, and “the forty-eighters activity went towards nearly all the spiritual life that were able to contribute to the foundation of existence and national consciousness”⁴. We analyzed in this chapter what changes occur in the approach of the dramatic show, the appearance of the absurd theater as a way of responding to the challenges of the history and the unprecedented modern society’s dynamics. Behold what Matei Vișniec wrote in *Cronica*

¹ Oana-Lavinia Pisaroglu, *Sincretismul artelor, teatru-dans*, Ed. Universitaria, Craiova, 2014, p.17.

² Diana Cheregi, *Stanislavski. Actorul se dăruiește*, Ovidius University Press, Constanța, 2007, p.11.

³ Michaela Tonitza-Iordache, George Banu, *Arta Teatrului*, Ed. Nemira, București, 2004, p.343.

⁴ Idem.

ideilor tulburătoare, commenting in his characteristic style, the theatrical and social actuality of our country: “Imagine [...] the following situation: you are with your parents in a car and, obviously, they are at the wheel. And at a time, when your parents find (without understanding why) that the wheel is locked and the brakes are not functioning, while the car is moving at a great increasingly speed towards a precipice, those who grew and have educated you (and who love you, by the way) tell you: *Dear ones, now it's your turn to drive, let us learn you how to do it, come and take the wheel*”⁵.

Some of Matei Vișniec’s dramaturgy shares the declined provided artwork in a totalitarian context where art has to correspond to an ideological rule or at least not to violate them. I analyzed the role of theater in this context and the relation that it establishes with the society and the way it communicates when it is not allowed to do so freely. Inevitably, the theater becomes a place where, especially through a non-verbal speech, it is established a communication secret, subversive between the actor/director and spectator on a common code of signs and symbols. A second part of the work of Matei Vișniec will thematize precisely the feature of a totalitarian universe, the reduction to absurdity of the world, but also the intimate resorts of the dictatorial mechanism. In this regard, the configuration of such a context acquires relevance for Matei Vișniec’s plays analysis that reflect an entire issue of the speech in a totalitarian space.

A first specific technique, which every actor seeks to develop, is the *art of scenic speech*, about the importance which K.S. Stanislavski said: “when an actor – with a well-tuned voice, possessing a virtuoso spelling technique - says loudly his text on stage, by his mastery he conquers me. When the actor comes into the heart of letters, words, phrases and thoughts, he takes me to the mysteries of poetic work and his own soul. When the actor live colors with his voice, and shapes with the tone what he lives inside, then it compels me to see with the eyes of mind these faces and images of which my words speak and which his imagination creates.”⁶ The verbal and non-verbal language of the actor is of a paramount importance in the creation of a performance, by the many facets that involve and give a personal touch to the interpreted character. The artist uses the native data of his voice, which he enriches with the speech stage techniques specific to the actor’s art, managing to become a “jeweler of the word”. The same thing happens with the non-verbal speech,

⁵ Matei Vișniec, *Cronica ideilor tulburătoare*, Ed. Polirom, București, 2010, p. 5.

⁶ K.S. Stanislavski, *Munca actorului cu sine însuși, însemnările zilnice ale unui elev*, Editura de Stat pentru Literatură și Artă, București, 1954, p.61.

whom I have approached, in this study, from many aspects, highlighting the theoretical arguments with suggestive images of the film and theater sphere. In the book *Interpretarea gesturilor – cum să descifrezi limbajul trupului*, Joseph Messinger discusses the following classification: “Of all the messages sent by one person and used by the interlocutor, 7% are verbal, 38% are paraverbal (tone of voice, accent, tonality) and 55% are nonverbal.”⁷

For the actor, especially the rookie one, there are two extremely big problems on stage: *now what?!* and, the second one, perhaps even more painful, *what do I do with the hands?!* In terms of relations actor – stage creation – spectator, the artistic communication is found in all aspects: verbal and non-verbal. Of all the forms, the one that arouses a particular interest is the non-verbal communication. To the gesture was given a special attention, and history has exposed many writings of the expressive actions from antiquity, both in Greece and in Rome.

It is interesting how the nonverbal language theorists recognize the importance of the actor's art in the study of this form of communication, and they even use it in their arguments. An example in this regard is Allan Pease that in his *Body Language* book discusses the importance of the silent film upon the pioneering in the study of nonverbal communication: “Charlie Chaplin and many other silent movie actors were the pioneers of skillfully using the non-verbal communication; this was the only means available to the screen in that time. Each actor was classed good or bad as far as he could use gestures and other body signals to communicate effectively.”⁸

Referring to the non-verbal language, Vera Pântea considers that “theater, today, turns to the gesture, towards the inarticulate language, and demonstrates once again the need of profound and real significance, the need for dialogue beyond the barriers of verbalization. Not founding the means to determine their own form, the contemporary individual seeks to discover the resorts that can restore balance, the original rhythm, on stage. This fact is translatable in the permanent seeking of which the theater people operate at the system of gestures level, movements etc. They transfer the verbal language to the body, realizing a rehabilitation of its potentialities. The pace of body, returns to the service of the individual.”⁹

⁷ Joseph Messinger, *Interpretarea gesturilor – cum să descifrezi limbajul trupului*, Editura Litera, București, 2010, p. 16.

⁸ Allan Pease, *Limbajul trupului*, Editura Polimark, București, 2002, p. 12.

⁹ Vera Pântea, *Teatrul contemporan în căutarea unui nou centru al semnificării*, Acta Yassiensia Comparationis – Centru și periferie 5/2007, p.168

In the article published by Alexandra Nuțu, entitled *Personajul și metamorfozele lui în contextul teatrului occidental modern*, are highlighted the variety of artistic expression and the dissolution of borders between different forms of artistic expression, which leads to an aesthetic of impure configuration: “Century XXI marks a dilution of boundaries between forms of theatrical expression, the poetics principles intertwine, and today we are witnessing what was called impure aesthetics.”¹⁰

Gordon Craig and Antonin Artaud were the ones who discovered that twentieth century’s theater can be done otherwise, with deeper transmission, and Antonin Artaud's stake to create an *artistic grammar* was huge, the playwright and theorist ending to seek the essence of theater including at the shamans in Latin America. Coming from the other side of the world, the revelation offered by the Japanese theater NO and Kabuki, in which actors were *doing* almost nothing, but their movements and vocalizations, the way they controlled their energy, were extraordinary and, at the same time, totally different from the usual European theater, was also a turning point.

Oana-Lavinia Pisaroglu emphasized that expressivity is directly related to the dimension of communication and the way it is drawn the profile of some strong personalities: “The expressiveness is found mainly in the area of communication, at people loaded with significant virtues, that through their grace may submit moods and emotional messages.”¹¹

In the paper *Stilistica Funcțională a Limbii Române*, Ion Coteanu was achieving a significant separation between two types of expression, a *spontaneous expressiveness* which is a manifestation of a specific emotion, and a *deliberate expressiveness*, which sends toward a contemplative emotion: “the spontaneous expressiveness is the verbal manifestation of the appropriate emotion, while the deliberate expressiveness is the verbal expression of the contemplative emotion”¹². In his turn, I. Toboșaru dissociates between a *body expressiveness* and an *oral expressiveness*, starting from the distinction between the literary character, that belongs exclusively to the text and scenic character that follows to be performed by the actor and that needs to restore it to the spoken language. Therefore, the teatrologist believes that: “the actor labors to achieve a role through the bodily expressive expression and connotative orality. The bodily and vocal metaphor, subordinated to the stage vision, provides authenticity, emotion and dramatic thrill

¹⁰Apud. Oana-Lavinia Pisaroglu, *op.cit.* p.125.

¹¹ Oana-Lavinia Pisaroglu, *op.cit.*, p.14.

¹² Ion Coteanu, *Stilistica fundamentală a limbii române*, Editura Academiei, 1973, pag. 76.

to the embodiments. Theater critics will emphasize, in the actor's art psychology mechanism, the correlation between the literary and scenic character seen under the rapport of renewing ways of expression in terms of modern and contemporary spectacology".¹³

According to I. Cojar, there is a noticeable distance between the stage act and literary fact, the theatrical act representing a broadening of the semiotic field own to literary work. Moreover, it should not be reported very strictly on a mimetic exclusive criteria at the literary work, the performing art not providing a reading of the literary work, but a creative interpretation of them, and also a single domain, different, with its own rules and its own expressiveness that exceeds that of the literary text. In other words, Ion Cojar believes that "the scenic act is a material system, dynamic and contradictory, an actual reality, alive, which also includes the author's semiotic system, but which exceeds it"¹⁴. Following the creative process, G.W.F. Hegel addresses the discovery issue of the artistic nuances of the subtext and transitions, not always relevant which the written work involves: "the actor must not only penetrate deeply in the spirit of the poet and in the role which he plays and to match with it fully his own individuality inside and outside, but must in many ways to complete, to fill in gaps, find transitions, using his own creation".¹⁵

Creator of symbols, the theater looks back only to retrieve the lost pace and, from there on, to give rise to new configurations and network meanings. "Through the body, the actor is integrating into a process of imitation – representation – the invention of the surrounding reality. Therefore it is harnessed an emotional, intuitive and symbolic dimension."¹⁶

IV. Subversive and ideology in the dramaturgy of Matei Vişniec

In terms of theater, Matei Vişniec is one of the most prolific Romanian authors, because his songs stir up interest worldwide. Just like his literary predecessors, which the dramaturgy interpreters have identified in the perimeter of the avant-garde and postmodernism, Matei Vişniec is venturing into a human phenomenon introspection through a theatrical speech whose dominant side is the existential and social unrest.

¹³ Ion Toboşaru, *Contururi spectacologice crepusculare*, Vol.I Editura Tempus, Ploieşti, 2004, p.87.

¹⁴ Ion Cojar, *O poetică a artei actorului*, Editura Paideia, Bucureşti, 1998, p.63.

¹⁵ G.W.F. Hegel, *Prelegeri de estetică*, trad. D.D. Roşca, Vol.II, Editura Academiei, Bucureşti, 1966, p. 589.

¹⁶ Oana-Lavinia Pisaroglu, *op.cit.*, p.60.

These anguishes causes, whip and aggressively ransack in literature macro and microcosm, in search of a definitive answer, liberating, whose aim is to be translated into peace and happiness. The way the author has accomplished and still fulfills the work, places him alongside *the great restless* of dramaturgy of our century: Jean Genet, Boris Vian, Fernando Arrabal and, especially, Eugen Ionescu and Samuel Beckett.

The desolation before the futility of existence is accompanied by the degradation of the word by which the human communicates with his peers. These, however, prove to be insufficient, and sometimes, even unnecessary, therefore becoming a random emission of interchangeable sounds. Not even people no longer find their individualities and identities, and the phenomenon of depersonalization makes humanity to become a compact mass, amorphous, difficult to recognize. Thereby we discover an almost apocalyptic vision of the world in which we exist, and that, in order to discern through the absurd vision, we only have to use the method used by Eugen Ionescu, namely to reverse the magnifying lens through which the world is viewed. Thus he manages to take a look inside the innermost of the characters. The man is snatched from the social and ideologies jaws to show him in the depiction of a mortal being, revealing his most mysterious reality.

In an interview given to the newspaper *România Liberă*, in September 2004, Matei Vișniec talks about his conception of the absurd theater: "It is a song I wrote last year to pay homage to the one hundred years since the birth of Ionesco, *Despre senzația de elasticitate când pășim peste cadavre*. It's a play I wrote because a theater in Paris asked me to do something to mark this moment. I got the idea, because I remembered an extraordinary story told, in a book salon in Paris, by the distinguished critic and literary historian Nicolae Balota. At one point in 1959, when he was from several years in prison, in the cell that he was sharing with two other intellectuals, was brought in one day another inmate, Nicolae Steinhardt. He, coming from outside, was asked by the others what's going on in the world, how were their generation colleagues. *That someone writes books*, Nicu Steinhardt told, *that someone writes poetry*, and *Ionesco writes theater*. Let us not forget that it was in '59, when it only appeared *Cântărețul Cheală*. In response to the surprise of others, Steinhardt immediately tells them, from memory, the whole piece and plays it there. Nicolae Balota, the one who ended up with the absurd theater there, in his cell, says that later, after he was released and went to Paris, saw the plays of Ionesco, but never laughed so much as when, he first heard the play, in prison. It was so surprising this play in 1959, the absurdity of it stuck so

well to the historically absurd, the absurd that the people there bore, that was, perhaps, a moment of freedom retrieval. Either I exploit this reality in my play, talking about how absurd theater meets with the absurd history. I wrote it more for the western audiences, who believes that theater of the absurd is a literary invention. Well, no. Before the absurd theatre there was the absurdity of history.”¹⁷

Dissociating of the *genuine absurd*, trenchantly in their decision not to show any sense other than the meaninglessness of things, Matei Vişniec lets you look through the keyhole generously, so to understand the incomprehensible. *Who has ears to hear use them* tries to tell us the author through his plays, not as absurd as metaphorical and loaded of parables. Thus, to him, the indecipherable is a guess-work, and most often, the open end is confused with the nothingness of death. Vişniec's plays were by the unusual content and originality of the characters, a captivating allure. His endings are coup de theater, the texts of this author appear as distinct poses of some problems that, since forever, trouble humanity: war, time, death, hope ... In this vision, Matei Vişniec orientation is not completely delirious or metaphysics; reality is not only complex, it is also discontinuous; the plans intertwine, and the complexity and the way of plays construction make them to be appreciated worldwide, and especially in Romania. The topics addressed by Matei Vişniec are timeless, of interest, always have something to say, as he defines himself in the play *Groapa din tavan*: “God is like the drop of the bottle... apparently gone, but if you know how to wait, it moistens the bottom of the cup...”¹⁸

The communist period leaves its mark upon the artistic creations of any kind, therefore implicitly influence also the dramaturgical writing, as happens with Matei Vişniec, no matter if we talk about the writings conducted in the country until 1987, the year when he gets political asylum in France, or thereafter, when the machine of oppression and censorship could not stop him. *The runner* Matei Vişniec, overwhelmed by the utopia of a totalitarian regime and disgusted by the feeling of helplessness, leaves the citadel. If *the runner's legs* no longer wanted to stop the winning exile race, once with the Parisian period, the Romanian dramatist, perhaps from a hidden desire to suppress the frustrations accumulated during the censorship, cannot stop now from the vortex of writing, not transforming itself although in a bohemian Parisian, but remaining the same extremely acid critic regarding the regime left behind. The anti-totalitarian aspect, in general, and the anti-

¹⁷ *Publicul violat de mizeriile lumii*, interviu cu Matei Vişniec, de Diana Evantia Barca, România Liberă, sept.2004.

¹⁸ Matei Vişniec, *Groapa din tavan*, în vol. *Groapa din tavan*, Editura Cartea Românească, Bucureşti, 2007,p.312.

communist, in particular, appears most commonly in the writings of Matei Vişniec, even if it's about *short plays* or *theatre plays* (in the generally accepted conception about the aspect of consistency of this literary genre). Moreover Vişniec give reasons and he himself defines his dramaturgical concepts. When referring to the theatrical exposures of small stretch, the dramatist puts in view for the reader the depth of the ideas, on the one hand, and the fulfillment of the character or subject, on the other hand. Vişniec is not willing to fall on the dangerous slope of the dramatist which risks to demolish the entire structure just because he does not know or does not want to stop in time, just like in a settlement of a castle of cards, in which the insistence to put *another* card leads, mostly to the collapse of the entire work to date, in other words: "a short play is an exercise in capturing the emotion of a single movement, a styled game in which you propose to obtain maximum effects with minimum means. A short play is a sample of prestidigitation, in which time and emotion are in an inverse correlation"¹⁹, said Matei Vişniec in the book's foreword *Omul din cerc. Antologie de teatru scurt 1977 – 2010*.

The kind of theater proposed by Matei Vişniec, that present life situations that may seem absurd to the reader or spectator from Paris that does not know the horrors of communism and especially the obstinacy of the regime representatives in the torturer area of the prison, present all of the absurd theater characteristics. But for the Romanian who lived in those times, or even more so for the one who felt himself the kind of terminator torture applied in prisons in Ploieşti or Aiud, two of the short plays of Matei Vişniec, *Țara asta ține la tine, mă!* și *Crezi c-or să ne bată?*, acquire a bitter aspect of realism. But the research aspect does not argue between the drama genres approached by Matei Vişniec, but comes to capture an elementary aspect in the study theater approach, namely the impact on society. In the support of this concept I bring an experiment done by the director Peter Brook in the England of year 1981 at the Royal Shakespeare Company before a thousand spectators, experiment that consisted in reading two lists of names: the first representing some of the heroes who fell in the battles during the period between the years 1400-1500 AD, and the second list containing some of the names of those who were killed in the Auschwitz camp. The effect was of course the predictable one, the audience being more impressed by the second list. In other words we are dealing with the temporal proximity that has a definitive character in terms of the interest fence and the public impress. In this sense perhaps the effect would have been even stronger if Peter Brook had a third list, with the martyr heroes that were dying at that moment in

¹⁹ Ibidem, p.6.

the communist prisons in our country. But besides this proximity dramatic historical events presented, must be taken into account the regional impact; the experiment from England would have produced quite different results if it would had been conducted in Poland, for example. Of course, thanks to the development of the media industry, the entire world knows of the horrors that happened in the war in the former Yugoslavia, but the show *Sexul femeii – câmp de luptă în războiul din Iugoslavia* gains deeper nuances when depicted in Serbia, for example, than in any other part of the world.

Matei Vişniec manages, through his work, to create a bridge between the natal country (Romania) and adoptive country (France), claiming the first one by his obvious anti-communist writings, and the second one teaching her about the danger that the Marxist-Leninists utopia possess (sounding the alarm also upon the beliefs of one of the most important people of French culture – Jean-Paul Sartre).

Constanța receives Matei Vişniec's theater both in his professional profile, in the profile institutions, and also in the academic space offered by the University Ovidius of Constanța in which he found its place since 1998 the Faculty of Arts, Theatre Department. Even if we talk about the productions "Căi la fereastră" directed by Lica Gherghilescu and Mihai Constantin Ranin in 2008, the reedited show directed by Gabriel Borodan in 2014; *Femeia, ca un câmp de luptă sau Despre sexul femeii – câmp de luptă în războiul din Bosnia* in 2012, directed by Radu Niculescu and Emanuel Cristoiu, or the show *Mansardă la Paris cu vedere spre moarte* staged at the State Theatre Constanța by the director Radu Dinulescu in 2007, Matei Vişniec is recognized in the Tomis lands as being one of the most important Romanian playwrights in life, recognition that culminates in the awarding of Doctor Honoris Causa from the University Ovidius in 2014. I believe that these works represent an extremely important aspect in addressing the study of the creative personality of the Romanian playwright of French citizenship.

The personality of the man of letters Matei Vişniec preserves the authenticity of the Romanian spirit intertwined with the western full of democratic freedoms, thus managing to create a unique theatrical universe through the approach with realistic nuances of an absurd theater.

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