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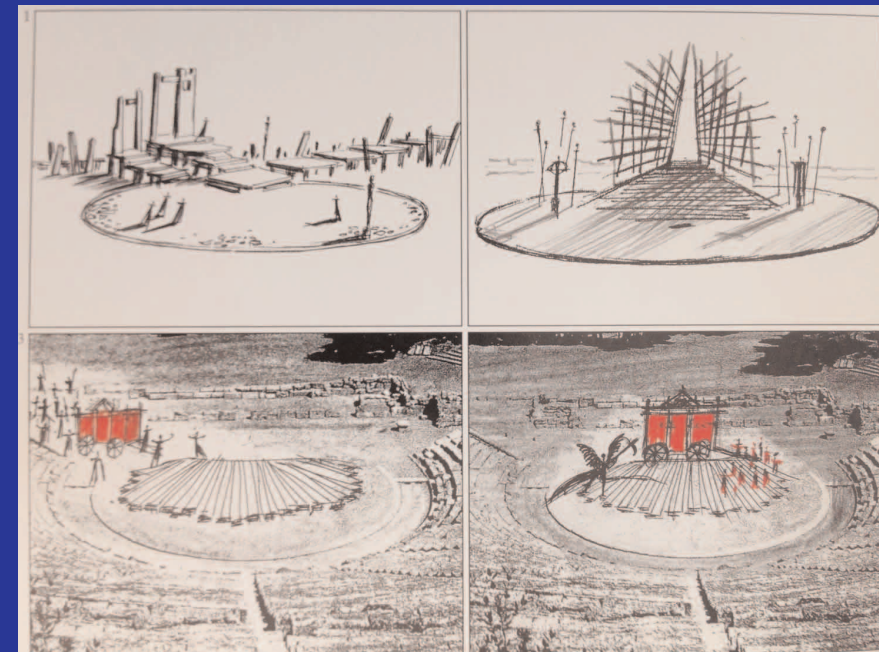
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Τμήματος Θεατρικών Σπουδών
Πανεπιστημίου Αθηνών (ΕΚΠΑ)



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Τμήματος Θεατρικών Σπουδών
Πανεπιστημίου Αθηνών

Τόμος 17-18/1

Παράβασις· τοῦτο λέγεται παράβασις, ἅπερ ἔλεγον ἐπιστρέφοντες οἱ χορευταὶ πρὸς τοὺς θεωμένους. ἔστι δὲ ὁ τρόπος, ὅταν καταλιπὼν τὰ ἐξῆς τοῦ δράματος ὁ ποιητὴς συμβουλευῆ τοῖς θεωμένοις ἢ ἄλλο ἐκτὸς λέγῃ τι τῆς ὑποθέσεως. Παράβασις δὲ λέγεται, ἐπειδὴ ἀπήρτηται τῆς ἄλλης ὑποθέσεως, ἢ ἐπεὶ παραβαίνει ὁ χορὸς τὸν τόπον. ἔστ᾿ασι μὲν γὰρ κατὰ στοῖχον οἱ πρὸς τὴν ὀρχήστραν ἀποβλέποντες· ὅταν δὲ παραβῶσιν, ἐφεξῆς ἐστῶτες καὶ πρὸς τὸ θέατρον ἀποβλέποντες τὸν λόγον ποιοῦνται.

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PARABASIS

ΠΑΡΑΒΑΣΙΣ

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University of Athens

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WALTER PUCHNER

EDITORIAL
25 YEARS OF *PARABASIS*

With its double volume 17/18 (2021), the edition of *Parabasis*, Journal of the Department of Theatre Studies of the National and Kapodistrian University of Athens, covers by now one quarter of a century of circulation (1995-2020). Together with its Annexes, it constitutes the most important and long-lived theatrical journal in Greece, having a purely academic scope, which, beyond the papers and articles, contains a great number of book reviews and presentations. It would not be undue to deduce that no other academic journal has contributed so decisively to the creation, evolution and cultivation of academic Theatrology in Greece in the long run. It also contributed to this function, on the one hand, by bringing Greek Theatrology into touch with the international evolutions in this field and, on the other hand, by introducing and promoting its achievements abroad. The academia of the Department and also of other Departments of Greek and foreign universities, belonging to the wider field of Humanities, together with non-academic scholars, contributed to this attainment. This journal and its annexes are the main body of the numerous editions released by the Department of Theatre Studies¹.

Besides the double volume 17/18 (2021) in hand, the Journal has already published and released 16 volumes, edited by the following members of the Department staff: Platon Mavromoustakos (1-2, 1995, 1998), Iosif Vivilakis (3, 2000), Konstantza Georgakaki (4, 2002), George Pefanis (5-11, 2004-06, 2008-10, 2013), Gogo Varzelioti (12-16, 2014-18 [double-volumes]). From 2004 on, *Parabasis* has been released annually and is presented as the Yearbook of the Department. The period 2011-13 was a turning point in the structure and the format of the journal: A second, foreign-language volume was established, which would also contain henceforward, like the Greek-language one, papers and book reviews in English, French, German and Italian. All

¹ I.g.: Kyriaki Petrakou – Anna Karakatsouli (summaries-translations), Kyriaki Petrakou ed.: *Research into Modern Greek Theatre (1995-2005). Summaries of the Academic Publications of the Department of Theatre Studies in the University of Athens*, Department of Theatre Studies-Ergo Publications, Athens 2005. The redaction and editing of all these issues was taken on by members of the Department (A. Altouva, C. Georgakaki, K. Diamantakou, E. Fessa-Emmanouil, G. Ioannides, A. Karakatsouli, Pl. Mavromoustakos, A. Mouzenidou, D. Mousmoutis, K. Petrakou, W.Puchner, A. Tabaki, Chr. Stamatopoulou-Vasilakou, G. Varzelioti, I. Vivilakis et al.).

the papers are being submitted to double blind peer review. The journal is released on line on the official website of the Department of Theatre Studies as well as on the website of the social networking platform *Academia.edu*, having a very satisfactory traffic (both of the Greek and foreign language volumes). Also, *Parabasis* established every year a special subject, without excluding papers not dealing with it.

The total extent of those volumes is sensational: pp. **8.897**, pp. **3.233** on line (foreign language 990, Greek 2243), papers **258**, on line and peer reviewed **98** (foreign language 36, Greek 62), book reviews **607**, on line 206 (foreign language 60, Greek 146).² Together with the double volume 17/18 (2019/20), the total extent reaches the number of 10.000 pages.

However, an important section of *Parabasis* is consisted of its fourteen (14) Annexes, containing monographs on special issues, Honorary Volumes and Records of Conference Proceedings and/or with special subject matter. Those escorting volumes are integrated into categories: Studies (9), Plays (text and introduction) (2), Resources (1), Bibliography (2). For these arduous editions the following scholars were responsible: I. Bogdanović, K. Georgakaki, A. Karakatsouli, D. Mousmoutis, K. Petrakou, G. Ioannides, W. Puchner, A. Tabaki, G. Varzelioti, I. Vivilakis. The total extent of these volumes reach **5.275** pp. and **262** papers.³

All these mean that the total production and presence of the academic journal *Parabasis*, together with the Annexes amount to ca 15.000 pp., of **519** papers, in five languages. I believe it is a direct evidence of the sustainability of the Department of Theatre Studies of the National and Kapodistrian University of Athens in Greece and the entire world, as it is moving forward into the new century on solid basis and an optimistic perspective.

WALTER PUCHNER

² Analytically: vol. 1 (1995, pp. **354**, 7 papers 18 reviews), vol. 2 (1998, pp. **298**, 9 papers, 18 rev.), vol. 3 (2000, pp. **444**, 9 papers, 35 rev.), vol. 4 (2002, pp. **481**, 11 papers, 60 rev.), vol. 5 (2004, pp. **572**, 11 papers, 49 rev.), τμή. 6 (2005, pp. **468**, 14 papers, 32 rev.), vol. 7 (2006, pp. **557**, 20 papers, 31 rev.), vol. 8 (2008, pp. **707**, 23 papers, 41 rev.), vol. 9 (2009, pp. **850**, 20 papers, 71 rev.), vol. 10 (2010, pp. **545**, 22 papers, 23 rev.), vol. 11 (2013, pp. **388**, 14 papers, 23 rev.), vol. 12/1+2 (2014, 180+429=**609**, papers 8+9=17, rev. 19+70=89), vol. 13/1+2 (2015, 203+722=**925**, papers 9+19=28, rev. 17+24= 41), vol. 14/1+2 (2016, pp. 104+398=**502**, papers 5+13=18, rev. 9+17= 26), vol. 15/1+2 (2017, pp. 145+314= **459**, papers 7+10=17, rev. 10+16=26), vol. 16/1+2 (2018, pp. 358-380=**738**, papers 9+9=18, rev. 5+19=24).

³ Analytically: Studies: [1] pp. 402 (folio 4th) (2001, 35 papers), [2] pp. 395 (folio 4th) (2002, 35 papers), [3] pp. 532 (4th) (2004, 46 papers), [4] pp. 173 (2008), [5] pp. 1439 (2007, 122 papers), [6] pp. 226 (2008), [7] pp. 208 (2008), [8] pp. 198, (2009, 15 papers), [9] pp. 274 (2013), that is a total of **3847** pp. (1329 in royal folio), **257** papers. Plays (text and introduction): [1] pp. 221, [2] pp.111. Resources: [1] pp.188. Bibliography: [1] pp. 827, [2] pp. 81.

WALTER PUCHNER

FOREWORD

The special edition of the Journal *Parabasis* dedicated on the subject «The ancient Greek theatre and its reception» expands into a very comprehensive field. There are two reasons: it includes 1) the whole ancient theatre, starting from representative rituals and theatre-like forms of dithyrambic poetry of the pre-classical era together with the regular performances of the classical fifth century within the institutional framework of the religious festivals of Dionysos' cult and their awards, to the Hellenistic and Roman era, with the *mimi*, *pantomimi* and other forms of show-business of later and latest antiquity, but it also includes –mainly– 2) the whole history of drama reception from Aeschylus to Menander and Seneca, the imitations of the ancient performance, the archaeology of theatre architecture and the attempts of re-production and museum-like productions of the Italian Renaissance, to contemporary festivals of ancient drama with several aesthetic and interpretive visions according to the standards of «postmodern» and «postdramatic» theatre. The history of this reception goes back to antiquity itself, in the Hellenistic period, when *mimus* and *pantomimus* presented satirical and parodic forms of tragedies developing a dense intertextual networking and reference to the classical texts of the 5th century.

As will be shown by the papers submitted on this issue, the interest focuses less on classical philology and chiefly on theatrical historiography, with the 20th century in the center and the analysis of contemporary dramatic and scenic production. This interest is due to the fact that the 20th century (and the two decades of the 21th) is the historical period during which the reception of ancient drama has been enhanced mostly quantitatively, meaning the number of productions and the number of translations, adaptations and experimentations with the ancient surviving dramatic texts even their fragments.

This statistic frequency of ancient subject matter becomes denser and denser and culminates during the last decade of the 20th century to such a degree that reaches 1% of the international repertory. This remarkable phenomenon concerns Greece for the most part, because the ancient repertory is cultivated more intensely in Greece than in the rest of the world. There is a need for an explanation, which, however,

cannot be easily given in some convincing way.⁴ This multi-modal reception of ancient drama causes many and specific questionings, on several levels: academic research and aesthetic, philosophical and dramatic commentary of the dramatic texts, translation and linguistic adaptation, text adaptation and intertextual references of subsequent plays to ancient plays, subjects and patterns. This questioning about the texts used in production concern even the terminology (translation or adaptation) and the statistics of those productions (number of translations and adaptations); the borders between translation and adaptation are rather uncertain, as a word for word translation without interventions in the plot or adjuncts of any interpreting or ideological dimensions appear only in the 19th century, while in the 20th century pure adaptations dominate, especially in the movements of reproductions of primitive-like rituals or the trend of extreme modernization of the plot. The translation questioning, however, has an additional peculiar nuance for the modern Greek versions: it is no dubbing but intralingual translation; nevertheless the problems concerning the verbal conveyance from one historical form to a (more) contemporary one do not differ essentially from the speculation on translation from one language to another. The form choices, which cannot avoid distancing the aesthetic atmosphere from the original, aggravate the linguistic conflicts: many translations refer to a bourgeois drawing-room or smell of thyme from the mountains, both having absolutely no relevance to antiquity. Only very recent translations choose a mixed vocabulary from several historical and style layers of the history of Greek language.⁵

A fundamental factor influencing directly all directing and aesthetic choices of a production, beyond the translation and the language style, is the music – not only of the chorales, whose is handling always a strong challenge even for postmodern directions. The emotional and psychosomatic power and pervasiveness of music often drives the whole aesthetics of an ancient drama production, together with the acting and the body movement (kinesiology) of the Chorus, the scenery and the costumes, the scenic space (roofed or open air in ancient theatres). As the lack of religiosity in those manifestations,

⁴ See my key-note paper in the First International Theatrical Conference, held in 2005 in Athens, organized by the Department of Theatre Studies of the NKUA (W. Puchner, «Theatrolgia quo vadis?», in A. Tabaki – W. Puchner (eds), *First International Conference Theatre and Theatre Studies in the 21th century (Athens, 28 September-1 October 2005). Proceedings / Premier Congrès International Théâtre et Études théâtrales au Seuil du XXIème siècle (Athènes, 28 septembre-1er octobre 2005). Actes*, Ergo, Athènes 2010, σ. 17-23).

⁵ W. Puchner, «Μετάφραση ή διασκευή; Στα άδρια της προσληπτικής διαδικασίας» («Translation or adaptation? In the sanctuaries of reception procedure»), *Κερκίδες και διαζώματα. Μελέτες για το αρχαίο θέατρο και την πρόσληψή του*, Athens 2016.

which belonged to Dionysos's cult (and other cults in later antiquity) cannot be reinstated, the aesthetic and the content of the performance get transformed into a freely manageable assemblage of several elements, according to the will of each director, who deals with the contemporary aesthetic dogma of modernity and originality and has to differ from the whole earlier tradition.

With this rationale, of multi-level complexity of questioning about the intense existence of adaptations, productions and intertextual recordings of the ancient repertory, we present here the following sample of papers on this given subject-matter, a sample that ranges from antiquity itself to this day, uses several and different methodologies, and focuses on several aspects of this issue. Despite the unavoidable particularization in the whole approach of the issue and despite the abundant and diversified bibliography existing for the research of ancient theatre reception, in whose clarification and analysis both classical philology and theatrology co-operate nowadays harmoniously, the following sample of papers is a representative mirror of the manifold questioning set by the intense presence of antiquity in drama and stage. It is an interpretive challenge both for art and science, the theatre artists and the theatrologists.