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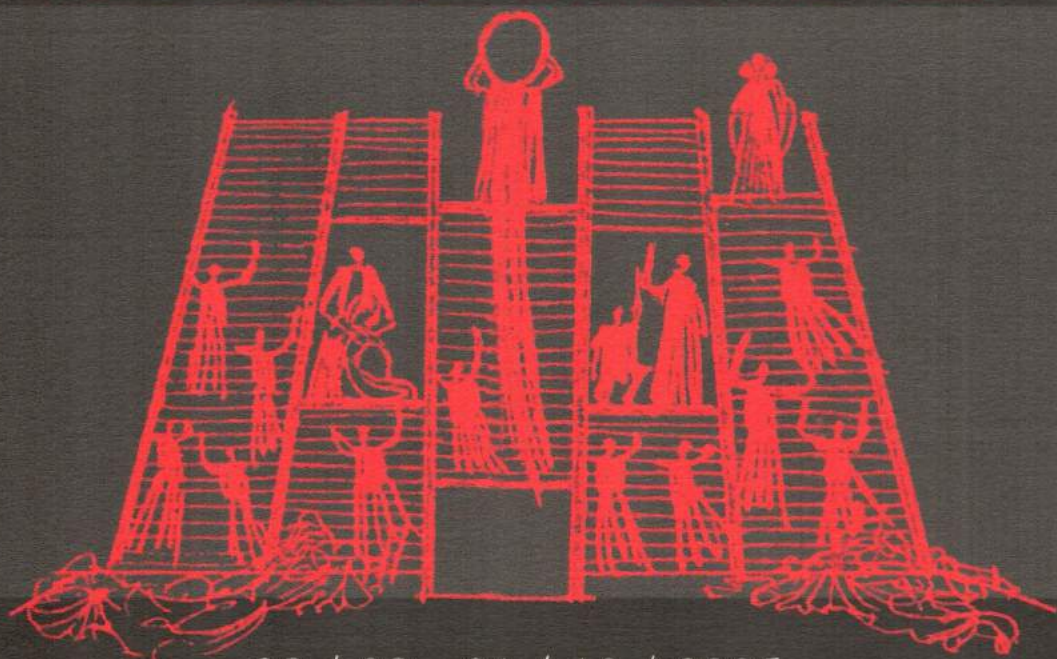
NATIONAL AND KAPODISTRIAN  
UNIVERSITY OF ATHENS  
SCHOOL OF PHILOSOPHY  
DEPARTMENT OF THEATRE STUDIES

Α΄ ΔΙΕΘΝΕΣ ΣΥΝΕΔΡΙΟ

ΘΕΑΤΡΟ ΚΑΙ ΘΕΑΤΡΙΚΕΣ ΣΠΟΥΔΕΣ  
ΣΤΟ ΚΑΤΩΦΛΙ ΤΟΥ 21<sup>ΟΥ</sup> ΑΙΩΝΑ

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PREMIER CONGRÈS INTERNATIONAL  
THÉÂTRE ET ÉTUDES THÉÂTRALES AU SEUIL DU XXI<sup>ÈME</sup> SIÈCLE



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Πανεπιστήμιο Αθηνών	University of Athens
Φιλοσοφική Σχολή	School of Philosophy
Τμήμα Θεατρικών Σπουδών	Department of Theatre Studies
Πανεπιστημιούπολη	University Campus
Ιλίσσια 157 84	Ilissia 157 84
☎ (+30) 210 72 77 303 - (+30) 210 72 77 931	
fax: (+30) 210 72 77 300	

Επιμέλεια Προγράμματος: Ιωσήφ Βιβιλάκης  
Editor of the Programme: Iossif Vivilakis

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Η ΠΑΙΔΕΙΑ ΣΤΗΝ ΚΟΡΥΦΗ  
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## Α' Διεθνές Συνέδριο Θέατρο και θεατρικές σπουδές στο κατώφλι του 21<sup>ου</sup> αιώνα (Πανεπιστήμιο Αθηνών, 28 Σεπτεμβρίου – 1 Οκτωβρίου 2005)

### Στόχοι

Η πρόσφατη θεατρική πρακτική αμφισβητεί τις ολιστικές προσεγγίσεις της *θεωρίας του θεάτρου*, όπως τον δομισμό και τη σημειολογία και έχει ήδη σχετικοποιήσει, κατά μία έννοια, κάθε ξεχωριστό στοιχείο της παράστασης ως επικοινωνιακού γεγονότος μεταξύ ηθοποιών και θεατών. Συγκεκριμένα, όροι όπως κώδικας, μήνυμα, κωδικοποίηση και αποκωδικοποίηση, σημασιολογία, νόημα, πλοκή, χαρακτήρας, ρόλος κ.λ.π., όπως επίσης και η ίδια η επικοινωνία ως μία περιγράψιμη διαδικασία στη σκηνή, καθώς και μεταξύ σκηνής και ακροατηρίου – δεν είναι πλέον αδιαμφισβήτητοι και αυταπόδεικτοι παράγοντες ανάλυσης. Η επανάσταση των δημιουργών του θεάτρου εναντίον της θεωρίας του θεάτρου και η επανάσταση των νέων ανοικτών μορφών πρακτικής, που μερικές φορές υπερβαίνουν τα παραδοσιακά όρια της συμβατικής θεατρικής κατάστασης, ίσως είναι δυνατόν να συνοψιστούν σε συνθήματα όπως «όχι άλλες θεωρίες», «μακριά τα χέρια σας από το μυστήριο της παράστασης», «αφήστε τους δημιουργούς του θεάτρου να δημιουργήσουν ελεύθερα» και ούτω καθεξής. Αυτή η καινούργια κατάσταση έχει ένα σημαντικό αντίκτυπο στη μελλοντική θεωρία του θεάτρου, στον ίδιο τον όρο «θέατρο», καθώς επίσης και στις θεατρικές σπουδές.

Η μεταμοντέρνα τάση απλοποίησης ρίχνει, ακόμη, νέο φως στη *θεατρική ιστοριογραφία*, η οποία – ύστερα από μία περίοδο άρνησής της είναι ξανά το κέντρο της προσοχής και του ενδιαφέροντος. Τα διαρθρωτικά μοντέλα του εξελικτισμού έχουν δώσει τη θέση τους σε πιο συγκεκριμένες και διαφοροποιημένες μεθοδολογίες, οι οποίες τώρα δίνουν περισσότερη έμφαση στην προσωπικότητα και στην ατομική αφήγηση του ιστοριογράφου – υπάρχουν μόνο ιστορίες του θεάτρου και όχι μία ιστορία – και εστιάζουν στις διακοπές, στις τομές και στις νέες απαρχές του φαντασιακού συνεχούς της εξέλιξης. Ο θετικιστικός οπτιμισμός της πιθανότητας ανασύστασης παραστάσεων του παρελθόντος έχει περιοριστεί τώρα απλώς στη δυνατότητα καταγραφής και τεκμηρίωσης των αισθητικών τύπων της θεατρικής παραγωγής και της πρόκλησης μιας συγκεκριμένης περιόδου ή ενός καλλιτεχνικού είδους.

Κατά τις αλλαγές του κανόνα του ρεπερτορίου που σήμερα περιλαμβάνει διαπολιτισμικές παραστάσεις, μετα-αποικιακό δράμα και γενικότερα θεατρικές πρακτικές του Τρίτου Κόσμου, ορισμένες περιόδοι της θεατρικής ιστορίας φαίνεται πως είναι περισσότερο «παρούσες» από τις υπόλοιπες: αυτό συμβαίνει για παράδειγμα στην περίπτωση της *αναβίωσης και της πρόκλησης του αρχαίου ελληνικού δράματος*, το οποίο σήμερα κατέχει ένα σημαντικό ποσοστό στο παγκόσμιο ρεπερτόριο και αξίζει σε αυτόν τον τομέα να γίνουν μεγαλύτερες και πιο έντονες προσπάθειες ακαδημαϊκής έρευνας. Η κλασική φιλολογία παραδέχεται ότι η πρόσφατη ερμηνεία του αρχαίου δράματος από τους δημιουργούς του θεάτρου και η σκηνική του παρουσίαση μπροστά σε σύγχρονο ακροατήριο είναι δυνατό να δώσει μία καινούργια διάσταση στα παραδοσιακά κείμενα. Όπως, επίσης, οι άνθρωποι του θεάτρου αντιλαμβάνονται καλά ότι η ακαδημαϊκή παράδοση του σχολιασμού και της ερμηνείας αυτών των κειμένων δεν αρκεί να είναι απλώς δουλειά γραφείου που γίνεται πίσω από τις κλειστές πόρτες των πανεπιστημίων. Τα προβλήματα της μετάφρασης είναι σήμερα πιο πραγματικά από ποτέ.

Στενά συνδεδεμένο με την αλλαγή της δομής των θεατρικών σπουδών σε προπτυχιακό και μεταπτυχιακό επίπεδο είναι επίσης το ερώτημα της ικανοποιητικής απορρόφησης των αποφοίτων θεατρολογίας από την αγορά εργασίας, η θεατρολογία δηλαδή ως απασχόληση και ως επάγγελμα. Η κατάσταση σε κάθε χώρα διαφέρει σημαντικά. Ποιά *στρατηγική* πρέπει να ακολουθήσουν οι *θεατρικές σπουδές*; Θα έπρεπε το πρόγραμμα σπουδών να είναι πιο στενά προσανατολισμένο προς τις επαγγελματικές συνθήκες και τις ανάγκες της αγοράς ή η θεατρική εκπαίδευση αποτελεί αυτή καθαυτή μία αξιόλογη επιδίωξη ανεξάρτητα από

τις αλλαγές στη δομή της οικονομίας και του πολιτισμού;

Τα πανεπιστήμια είναι ιδρύματα για την παραγωγή διπλωμάτων χωρίς αντίκρισμα στην αγορά εργασίας ή αποτελούν πύλες εκπαιδευτικών ιδεωδών που θα έπρεπε να αντισταθούν στους συμβιβασμούς – ανεξάρτητα από τις ενδεχόμενες αλλαγές της θέσης του θεάτρου μέσα στην κοινωνία;

Το θέατρο στην εκπαίδευση μπορεί να ωφεληθεί από αυτό το καινούργιο απόθεμα ανοιχτών μορφών παραστάσεων: από το παιχνίδι των ρόλων, το ψυχόγραμμα, την «αναθεώρηση» της κοινωνίας και της ιστορίας σε αυτοσχέδια έργα ανεβασμένα από παιδιά, μαθητές και φοιτητές καθώς και από την επανάσταση κατά των παραδοσιακών σχολικών παραστάσεων και την απόκλιση από αυτές. Καθημερινά αυξάνεται η διεθνής βιβλιογραφία επί του θέματος, γραμμένη από ψυχολόγους, παιδαγωγούς και θεωρητικούς του θεάτρου και στη συζήτηση εμπλέκονται όλες αυτές οι ειδικότητες.

Σε αυτό το συνέδριο θα γίνει μία προσπάθεια να τεθούν ερωτήσεις και όχι τόσο να δοθούν απαντήσεις. Ίσως ο καιρός για απαντήσεις να μην έχει έρθει ακόμα – είμαστε στην αρχή ενός καινούργιου αιώνα και προφανώς μίας καινούργιας εποχής. Αλλά απ' ό,τι φαίνεται είναι πολύ βασικό να διατυπωθούν ερωτήσεις και μάλιστα κατά τέτοιο τρόπο, ώστε οι μελλοντικές απαντήσεις να είναι δυνατές. Άλλωστε το να διατυπώσεις σωστά μία ερώτηση είναι πολύ πιο δύσκολο από το να την απαντήσεις. Κάθε παιδί μπορεί εύκολα να κάνει πολλές ερωτήσεις, στις οποίες και οι πιο σοφοί έχουν μόνο μία απάντηση: σιωπή. Αλλά ποιο είναι το σωστό; Ίσως το αντίθετο του σωστού να μην είναι το λάθος αλλά κάτι άλλο σωστό.

ΒΑΛΤΕΡ ΠΟΥΧΝΕΡ

Καθηγητής, Αναπληρωτής Πρόεδρος Τμήματος Θεατρικών Σπουδών

First International Conference  
**Theatre and Theatre Studies in the 21<sup>st</sup> century**  
 (University of Athens, 28 September – 1 October 2005)

### Objectives

Recent theatre praxis is questioning the holistic approaches of *theatre theory*, as structuralism and semiotics, and has already relativized in some sense every single element of the performance as communicative event between actors and spectators. Specifically terms as code, message, encoding and decoding, semantics, meaning, plot, character, role etc. as well as communication itself as a describable process on stage and between stage and audience are not any longer unquestionable and self evident factors of analysis. The revolution of theatre makers against theatre theory and the new open forms of practice, sometimes crossing the traditional borderlines of the conventional theatrical situation may be possibly summarized in slogans as “no more theories”, “take your hands off the mystery of performance”, “let theatre makers create freely” and so on. This new situation has a significant impact on future theatre theory, on the term “theatre” itself and on theatre studies as well.

Postmodern particularism sheds also new light on *theatre historiography*, which after an a-historic period is again in the centre of attention and interest. The integral models of evolutionism have given place to more particular and differentiated methodologies, emphasizing now more on the personality and the individual narration of the historiographer – there are only histories of theatre, not just a single one – and focusing on breaks, cuts and new beginnings in the imagined continuum of evolution. The positivist optimism of the possibility of reconstructing performances of the past now is limited down to the ability of documenting just the aesthetic norms of theatre production and reception of a certain period or genre.

In the changes of the canon of repertoire, stressing out today intercultural performance, post-colonial





drama and theatre practice in the Third World in general, some periods of theatre history seem to be more actual than others: this is happening for instance in the case of the *revival and reception of Ancient Greek Drama*, which holds today a significant percentage of the global repertoire played worldwide and is worth greater and more intensive efforts of scholarly research. Classical philology admits that recent interpretation of theatre makers and staging in front of a contemporary audience may show the traditional texts in some new light, as well as theatre practitioners understand that the scholarly tradition of commenting and interpreting these texts is not just paperwork done behind the closed doors of universities. The problems of translation are today more actual than ever.

Closely connected with the restructuring of theatre studies on the pre- and postgraduate level is also the question of satisfactory absorption of the alumni by the business market, - theatrologist as an occupation and as a profession. The situation in every country is remarkably different. What *strategy* should *theatre studies* follow? Should the curriculum be more closely orientated to professional conditions and the needs of the market, or is theatre education a worthy goal in itself, independent from changing structures of economy and culture? Are universities institutions of fabrication of diplomas without response on the labor market, or thresholders of education ideals which should resist farming compromises with the every changing functions of theatre in society?

*Theatre in education* may profit from the new reservoir of open forms of performances, between free role-playing, psycho-drama, rewriting society and history in improvised plays staged by children, pupils and students, revolting against and deviating from traditional school performances. A numerous international bibliography on this topic written by psychologists, pedagogues, theatre theorists and actors is growing daily.

This congress will mostly try to put questions, not so much to give answers. Maybe the time for answers has not come yet - we are in the beginning of a new century and obviously of a new era. But it seems very essential to formulate questions in such a way, that future answers are possible. To put a right question is a more difficult task than to answer it. Every child can easily ask a lot of questions, where the wisest men have only one answer: silence. But what is the right thing? May be the opposite of right is not false, but another right.

WALTER PUCHNER

Professor, Vice-President of the Department of Theatre Studies

Premier Congrès International  
**Théâtre et études théâtrales au seuil du XXI<sup>ème</sup> siècle**  
 (Université d'Athènes, 28 septembre – 1er octobre 2005)

### Objectifs

La praxis théâtrale récente met en doute les approches holistiques de la *théorie du drame*, telles que le structuralisme et la sémiotique. Par ailleurs et, dans un certain sens, elle a déjà relativisé chacun des éléments de la représentation en tant que fait de communication entre les acteurs et les spectateurs. En particulier, des termes tels que: code, message, encodage et décodage, sémantique, signification, intrigue, personnage, rôle, etc., ainsi que la communication elle-même en tant que processus descriptible se déroulant sur la scène et entre la scène et le public ne constituent plus de facteurs d'analyse fiables, allant de soi ni vérifiables. La révolte des gens du théâtre contre la théorie et les nouvelles formes liminales de pratique qui, parfois, vont au-delà des frontières traditionnelles de la situation théâtrale conventionnelle, pourrait être résumée en quelques slogans-étiquettes, tels que «s'en est fini des théories», «bas les mains du mystère de la représentation», «laissez les gens du théâtre créer en toute liberté»,

et ainsi de suite. Cette nouvelle situation a un impact significatif sur toute théorie future visant le théâtre, sur le terme de «théâtre» lui-même ainsi que sur les études portant sur cet objet.

Le particularisme postmoderne éclaire d'une nouvelle lumière l'*historiographie du théâtre* qui, après une période anhistorique, se trouve à nouveau au centre de l'attention et de l'intérêt. Les paradigmes de l'évolutionnisme ont cédé la place à des méthodologies plus spécifiques et différenciées, qui mettent à présent l'accent sur la personnalité et la narration individuelle de l'historiographe – il existe des histoires du théâtre et non une seule – et concentrent leur attention sur les interruptions, les ruptures et les nouveaux commencements dans le *continuum* imaginé de l'évolution. L'optimisme positiviste qui considérait qu'il était possible de reconstituer des représentations du passé se voit, à présent, limité à la capacité de ne documenter que les normes esthétiques de la production théâtrale et de l'accueil se rapportant à une période ou un genre précis.

Dans les changements du canon du répertoire, qui mettent actuellement en évidence les représentations interculturelles, le théâtre et la pratique théâtrale post-coloniaux au Tiers Monde en général, certaines périodes de l'histoire du théâtre semblent être plus d'actualité que d'autres: c'est, par exemple, le cas en ce qui concerne l'intérêt renouvelé et la *réception du théâtre grec ancien* qui, de nos jours, représente un pourcentage significatif du répertoire qui est joué dans le monde entier et qui mériterait que des efforts plus importants et plus intensifs de recherche spécialisée lui soient consacrés. La philologie classique admet que l'interprétation récente proposée par les gens du théâtre et la mise en scène présentée au public actuel peuvent jeter quelque nouvelle lumière sur les anciens textes en même temps que les acteurs du théâtre comprennent que la tradition érudite du commentaire et de l'interprétation de ces textes est plus qu'un travail de paperasse mené derrière les portes closes des Universités. Les problèmes de traduction sont, de nos jours, plus d'actualité que jamais.

Parmi les questions étroitement liées aux études de théâtre, aux niveaux aussi bien du premier que du troisième cycle, figure celle de l'absorption à un taux satisfaisant des anciens étudiants par le marché de l'emploi, -à savoir, la question du spécialiste du théâtre en tant qu'occupation et profession. La situation présente des différences significatives entre les pays. Quelle devrait être la *stratégie poursuivie par les études de théâtre*? Le programme des cours devrait-il être orienté vers les conditions professionnelles et les besoins du marché ou bien l'éducation au théâtre peut être un but ayant sa propre valeur, indépendamment des structures économiques et culturelles qui changent? Les Universités, sont-elles des établissements de fabrication de diplômes qui n'ont pas leur contre-partie sur le marché de l'emploi? Ou bien, sont-elles les gardiens des idéaux de l'enseignement qui devraient résister aux compromis avec les fonctions en constant changement du théâtre dans la société?

Dans le *domaine de l'enseignement*, le théâtre pourrait profiter du nouveau réservoir des formes ouvertes de représentations, entre le libre jeu de rôle, le psychodrame, la réécriture de la société et de l'histoire dans des pièces improvisées par les enfants, les élèves et les étudiants, dans un mouvement de révolte contre et d'éloignement par rapport aux représentations scolaires traditionnelles. De nombreux travaux de psychologues, pédagogues, théoriciens et acteurs du théâtre viennent tous les jours enrichir la bibliographie internationale portant sur cette question.

Ce congrès, à notre avis, s'efforcera surtout de poser des questions et pas tellement de donner des réponses. Peut-être que le temps des réponses n'est pas encore là – nous sommes au début d'un nouveau siècle et, de toute évidence, d'une nouvelle ère. Mais, il apparaît particulièrement important de formuler les questions de manière à ce que les réponses futures soient possibles et non *a priori* exclues. Poser la bonne question est une tâche plus difficile que d'en formuler la réponse. Les enfants peuvent poser plein de questions tandis que les sages n'ont qu'une réponse: le silence. Mais, quelle serait la réponse correcte? Il se pourrait que le contraire de «correct» ne soit pas «faux» mais quelque autre «correct».

WALTER PUCHNER

Professeur, Président Suppléant du Département d'Études Théâtrales



**Εναρκτήρια Συνεδρία**  
**Opening Plenary Session**  
**Séance plénière d'ouverture**

**Τετάρτη, 28 Σεπτεμβρίου 2005**  
**Wednesday, 28 September 2005**  
**Mercredi, 28 Septembre 2005**

Πανεπιστήμιο Αθηνών, Κεντρικό Κτήριο, Αίθουσα Τελετών  
University of Athens, Central Building, Ceremony Hall  
Université d'Athènes, Bâtiment Central, Salle des Cérémonies

- 18.45':** Υποδοχή των Συνεδρών  
Welcoming of participants and registration / Accueil des participants et inscription
- 19.00':** Τελετή αναγόρευσης του καθηγητή Marvin Carlson σε επίτιμο διδάκτορα του Τμήματος Θεατρικών Σπουδών του Πανεπιστημίου Αθηνών  
Ceremony awarding the title of Doctor Honoris Causa to Professor Marvin Carlson by the Department of Theatre Studies of the University of Athens  
Cérémonie de nomination de M. le Professeur Marvin Carlson au titre de Docteur Honoris Causa par le Département d' Études théâtrales de l'Université d' Athènes
- 20.00':** Έναρξη των εργασιών του Συνεδρίου από τον Πρύτανη του Πανεπιστημίου Αθηνών, καθηγητή Γεώργιο Μπαμπινιώτη  
Formal opening of the Congress by the the Rector of the University of Athens, Professor Georgios Babiniotis  
Allocution formelle d' ouverture du Congrès par Le Recteur de l'Université d'Athènes, Monsieur le Professeur Georgios Babiniotis

**Χαιρετισμοί / Welcoming Adresses / Allocutions:**

- Καθηγητής Θεοδοσίος Πελεgrίνης, Κοσμήτορας Φιλοσοφικής Σχολής / Professor Theodosios Pelegrinis, Dean of the School of Philosophy / Monsieur le Professeur Theodosios Pelegrinis, Doyen de la Faculté des Lettres
- Καθηγητής Σπύρος Α. Ευαγγελάτος, Πρόεδρος του Τμήματος Θεατρικών Σπουδών / Professor Spyros A. Evangelatos, President of the Department of Theatre Studies / Monsieur le Professeur Spyros A. Evangelatos, Président du Département d' Etudes théâtrales
- Καθηγητής Βάλτερ Πούχνερ, Αναπληρωτής Πρόεδρος του Τμήματος Θεατρικών Σπουδών / Professor Walter Puchner, Vice-President of the Department of Theatre Studies / Monsieur le Professeur Walter Puchner, Président Suppléant du Département d'Études Théâtrales

**Δεξίωση / Reception / Réception**

**Πέμπτη, 29 Σεπτεμβρίου 2005**  
**Thursday, 29 September 2005**  
**Jeudi, 29 Septembre 2005**

*Πανεπιστήμιο Αθηνών, Κεντρικό Κτίριο, Αμφιθέατρο «Ιωάννης Δρακόπουλος»*  
*University of Athens, Central Building, Auditorium "Ioannis Drakopoulos"*  
*Université d'Athènes, Bâtiment Central, Amphithéâtre «Ioannis Drakopoulos»*

**Θεωρία του θεάτρου - Όψεις της θεατρικής ιστορίας και ιστοριογραφίας**  
**Theories on theatre - Aspects of theory and historiography**  
**Autour de la théorie du drame - Questions d'histoire et d'historiographie théâtrales**

**Πρωινή Συνεδρία / Morning Session / Séance du matin**

*Πρόεδροι: Marco de Marinis, Βάλτερ Πούχνερ*  
*Presidents / Présidents: Marco de Marinis, Walter Puchner*

- 10.30'-10.50': **Marvin Carlson**  
"The impact of new digital technology on theatre research"
- 10.50'-11.10': **Stratos Constantinidis**  
"The emotional problem in the theatre and the courtroom"
- 11.10'-11.30': **Claudine Elnécavé**  
«Quelques réflexions sur les métamorphoses de la théorie de la mise en scène»
- 11.30'-11.50': **J. Michael Walton**  
"Crisis, what crisis?"
- 11.50'-12.10': **Συζήτηση / Discussion**
- 12.10'-12.30': **Διάλειμμα / Coffee break / Pause café**

*Πρόεδροι: Marvin Carlson, Σπύρος Α. Ευαγγελάτος*  
*Presidents / Présidents: Marvin Carlson, Spyros A. Evaghelatos*

- 12.30'-12.50': **Lila Maraka**  
"Activating imagination: Myth, History and Literature, Memory and Remembrance as material in a Theatre of Images. A tendency of contemporary theatre with reference to the works of Heiner Müller"
- 12.50'-13.10': **Zoé Samara**  
«Routine dénuée d'art (ou Qui a tué la Théorie?)»
- 13.10'-13.30': **Anna Tabaki**  
«La réception et ses métamorphoses: l'exemple grec moderne»
- 13.30'-13.50': **Walter Puchner**  
"Historiography of theatre after evolutionism and formalism. The Greek case"
- 13.50'-14.10': **Συζήτηση / Discussion**



*Θεωρία του θεάτρου - Όψεις της θεατρικής ιστορίας και ιστοριογραφίας*  
*Theories on theatre - Aspects of theory and historiography*  
*Autour de la théorie du drame - Questions d'histoire et d'historiographie théâtrales*

**Απογευματινή Συνεδρία / Afternoon session / Séance de l'après-midi**

*Πρόεδροι: Ζωή Σαμαρά, Stratos Constantinidis*  
*Presidents / Présidents: Zoé Samara, Stratos Constantinidis*

- 17.00'-17.20': **Georges Pefanis**  
«Le maître omnipotent de la scène: aspects et limites de la métaphore théâtrale au début du XX<sup>e</sup> siècle»
- 17.20'-17.40': **Kyriaki Petrakou**  
“Appeal of Modern Greek Theatre abroad. The case of Nikos Kazantzakis”
- 17.40'-18.00': **Sirkku Aaltonen**  
“Does the Eel Have Gender? Processes of interpretation in the translation into English of three plays by Laura Ruohonen”
- 18.00'-18.20': **Pirkko Koski**  
“Anna Liisa”
- 18.20'-18.40': **Συζήτηση / Discussion**
- 18.40'-19.00': **Διάλειμμα / Coffee break / Pause café**

*Πρόεδροι: Σάβας Πατσαλίδης, Oliver Taplin*  
*Presidents / Présidents: Savas Patsalidis, Oliver Taplin*

- 19.00'-19.20': **Kalina Stefanova**  
“Theory vs Theatre”
- 19.20'-19.40': **Erika Fischer-Lichte**  
“Culture as Performance. Defining a concept of Performance”
- 19.40'-20.00': **Henri Schoenmakers**  
“I am the other (sometimes). The dynamics of involvement processes during the reception of theatrical events”
- 20.00'-20.20': **John Somers**  
“Creating a Bridge: interactive theatre and audience involvement”
- 20.20'-20.40': **Συζήτηση / Discussion**

**Παρασκευή, 30 Σεπτεμβρίου 2005**  
**Friday, 30 September 2005**  
**Vendredi, 30 Septembre 2005**

*Πανεπιστήμιο Αθηνών, Κεντρικό Κτήριο, Αμφιθέατρο «Ιωάννης Δρακόπουλος»*  
*University of Athens, Central Building, Auditorium "Ioannis Drakopoulos"*  
*Université d'Athènes, Bâtiment Central, Amphithéâtre «Ioannis Drakopoulos»*

*Αναβίωση και πρόσληψη του αρχαίου ελληνικού δράματος*  
*Revival and Reception of ancient Greek drama*  
*Renouveau et réception du théâtre grec ancien*

**Πρωινή Συνεδρία / Morning Session / Séance du matin**

*Πρόεδροι: Henri Schoenmakers, Ελένη Φεσσά-Εμμανουήλ.*  
*Presidents / Présidents: Henri Schoenmakers, Helen Fessas-Emmanouil*

- 09.30'-09.50': **Herman Altena, Platon Mavromoustakos**  
"Hard Data – Tricky Numbers: Quantitative research and some comparative results concerning modern productions of ancient drama"
- 09.50'-10.10': **Jose Luis Navarro**  
"Ancient greek drama in spanish secondary school"
- 10.10'-10.30': **Maria de Fatima Silva**  
"The Nurse. An Euripidean motif in the production of Hilia Correia"
- 10.30'-10.50': **Freddy Decreus**  
"The POMO interpretation of Greek tragedy in Europe"
- 10.50'-11.10': **Συζήτηση / Discussion**
- 11.10'-11.30': **Διάλειμμα / Coffee break / Pause café**

*Πρόεδροι: J. Michael Walton, Νάσος Βαγενάς*  
*Presidents / Présidents: J. Michael Walton, Nasos Vayenas*

- 11.30'-11.50': **Kaiti Diamantakou**  
«La réception de la Comédie Nouvelle et Romaine par la scène Grecque moderne: sur les traces d' une absence brillante»
- 11.50'-12.10': **Konstantza Georgakaki**  
«La Tragédie au Festival d'Athènes (1955-1960). Promotion du tourisme ou nouvelles quêtes esthétiques?»
- 12.10'-12.30': **Helen Fessas-Emmanouil**  
"Eve Palmer-Sikelianos: her contribution to the staging of ancient Greek drama"
- 12.30'-12.50': **Spyros A. Evangelatos**  
«Aspects contemporains du renouvellement du drame grec antique»
- 12.50'-13.10': **Συζήτηση / Discussion**



*Αναβίωση και πρόσληψη του αρχαίου ελληνικού δράματος*  
*Revival and Reception of ancient Greek drama*  
*Renouveau et réception du théâtre grec ancien*

**Απογευματινή Συνεδρία / Afternoon session / Séance de l' après-midi**

*Πρόεδροι: Πλάτων Μαυρομούστακος, David Wiles*  
*Presidents / Présidents: Platon Mavromoustakos, David Wiles*

- 17.00'-17.20': **Carol Gillespie - Lorna Harwick**  
"Theory and practice in researching Greek drama in modern cultural contexts"
- 17.20'-17.40': **Ketevan Gurchiani**  
"Sophocles in 20<sup>th</sup> century Georgian theatre: Revival and Reception of Ancient Greek Drama"
- 17.40'-18.00': **Dina Mantceva**  
«Les tragédies grecques dans l'interprétation de la dramaturgie symboliste»
- 18.00'-18.20': **Chara Bakonikola**  
«Deux Phèdres "bourgeoises" du XX<sup>ème</sup> siècle»
- 18.20'-18.40': **Συζήτηση / Discussion**
- 18.40'-19.00': **Διάλειμμα / Coffee break / Pause café**

*Πρόεδροι: Erica Fischer-Lichte, Λίλα Μαράκα*  
*Presidents / Présidents: Erica Fischer-Lichte, Lila Maraka*

- 19.00'-19.20': **Keti Nadareishvili**  
"Medea on the Georgian scene"
- 19.20'-19.40': **Savas Patsalidis**  
"Lang-scapes of Death, Inscapes of Memory: The Politics of the (Dis)Embodied Self"
- 19.40'-20.00': **Cleo Protokhristova**  
"The Bulgarian Oedipus"
- 20.00'-20.20': **Bernd Seidensticker**  
"Satyroi redivivi. The Reception of the *Cyclops* on the Modern stage"
- 20.20'-20.40': **Συζήτηση / Discussion**

**Σάββατο, 1 Οκτωβρίου 2005**  
**Saturday, 1 October 2005**  
**Samedi, 1er Octobre 2005**

*Πανεπιστήμιο Αθηνών, Κεντρικό Κτίριο, Αμφιθέατρο «Ιωάννης Δρακόπουλος»*  
*University of Athens, Central Building, Auditorium "Ioannis Drakopoulos"*  
*Université d'Athènes, Bâtiment Central, Amphithéâtre «Ioannis Drakopoulos»*

**Αναβίωση και πρόσληψη του αρχαίου ελληνικού δράματος**  
**Revival and Reception of ancient Greek drama**  
**Renouveau et réception du théâtre grec ancien**

**Πρωινή Συνεδρία / Morning Session / Séance du matin**

*Πρόεδροι: Steve Wilmer, Κυριακή Πετράκου*  
*Presidents / Présidents: Steve Wilmer, Kyriaki Petrakou*

- 09.30'-09.50': Grażyna Golik-Szarawarska,**  
"Christianization of antiquity in the tragedies of Sophocles translated  
by professor Tadeus Zielinski"
- 09.50'-10.10': Dmitry Trubotchkin**  
"Theatre theory and practice working together: ancient drama in post-revolutionary  
Russia and in the beginning of the XXI century"
- 10.10'-10.30': Nurit Yaari**  
"Greek tragedy on the Israeli stage"
- 10.30'-10.50': Chrysothemis Vassilakou**  
«La réception du théâtre grec ancien dans le bassin oriental de la Méditerranée:  
le cas de Smyrne et d'Alexandrie (19<sup>e</sup> siècle: début du 20<sup>e</sup> siècle)»
- 10.50'-11.10': Συζήτηση / Discussion**
- 11.10'-11.30': Διάλειμμα / Coffee break / Pause café**

*Πρόεδροι: Bernd Seidensticker, Καίτη Διαμαντάκου*  
*Presidents / Présidents: Bernd Seidensticker, Kaiti Diamantakou*

- 11.30'-11.50': Oliver Taplin**  
"How the lyric passages in tragedy are handled by Seamus Heany and some other  
recent translators into English"
- 11.50'-12.10': David Wiles**  
"Practice and Theory in the teaching of Greek theatre"
- 12.10'-12.30': Steve Wilmer**  
"Women in Greek tragedy: Reconsidering the Misogyny of the Classics"
- 12.30'-13.00': Συζήτηση / Discussion**





*Προοπτικές των θεατρικών σπουδών - Θέατρο και εκπαίδευση*  
*Perspectives of theatre studies - Theatre and education*  
*Stratégie et perspectives des études théâtrales. Théâtre et éducation*

**Απογευματινή Συνεδρία / Afternoon session / Séance de l'après-midi**

*Πρόεδροι: Maria de Fatima Silva, Χρυσόθεμις Βασιλάκου*  
*Presidents / Présidents: Maria de Fatima Silva, Chrysothemis Vassilakou*

- 16.30'-16.50': **Evelyne Ertel**  
«Les Études Théâtrales à l'Institut d' Études Théâtrales de Paris III- Sorbonne Nouvelle»
- 16.50'-17.10': **Chantal Hébert**  
«Une pratique théâtrale actuelle: Le théâtre de l'image»
- 17.10'-17.30': **Marco de Marinis**  
«Le XX<sup>e</sup> siècle et les Études Théâtrales: questions méthodologiques»
- 17.30'-17.50': **Συζήτηση / Discussion**
- 17.50'-18.10': **Διάλειμμα / Coffee break / Pause café**

*Πρόεδροι: Evelyne Ertel, Άννα Ταμπάκη*  
*Presidents / Présidents: Evelyne Ertel, Anna Tabaki*

- 18.10'-18.30': **Irène Perelli - Contos**  
«Une approche pédagogique du théâtre à l' Université»
- 18.30'-18.50': **Irène Roy**  
«Un outil pédagogique de création: Les Cycles Repère»
- 18.50'-19.10': **Don Rubin**  
«The future of Theatre Studies: dim and darkening»
- 19.10'-19.30': **Συζήτηση / Discussion**
- 19.30'-21.00': **Στρογγυλό Τραπέζι / Round Table / Table Ronde:**  
«Theatre and Theatre Studies in the 21<sup>st</sup> century / Théâtre et études théâtrales au seuil du XXI<sup>ème</sup> siècle»  
Moderator / Modérateur: Walter Puchner  
Participants: Marvin Carlson, Stratos Constantinidis, Spyros A. Evanghélatos, Erica Fischer-Lichte, Henri Schoenmakers, Oliver Taplin, Michael Walton
- 21.00': **Τέλος των εργασιών / Closing of the Proceedings / Clôture des travaux**

## ΠΕΡΙΛΗΨΕΙΣ / ABSTRACTS / RÉSUMÉS

I

Θεωρία του θεάτρου - Όψεις της θεατρικής ιστορίας και ιστοριογραφίας  
*Theories on theatre - Aspects of theory and historiography*  
 Autour de la théorie du drame - Questions d'histoire et d'historiographie théâtrales

Marvin Carlson

*The impact of new digital technology on theatre research*

The rise of digital technology presents both rich possibilities and formidable challenges to theatre researchers. This paper will consider several of the ways such technology is already enhancing theatre research, particularly in the digitalization of archival material, as seen in such projects as the digital archives of medieval material in major libraries in France and the Netherlands, the development of hypertext archives such as the Global Performing Arts Consortium, and the creation of virtual theatre spaces as in the European Theatron and performances, as in the Virtual Vaudeville developed at the University of Georgia. I will provide a detailed description of the Virtual Vaudeville, perhaps the most ambitious such project so far created. I will conclude by considering some of the major challenges presented by digital technology, especially those of related to preservation of material, rapid obsolescence of formats and ongoing access to material.

Stratos Constantinidis

*The emotional problem in the theatre and the courtroom*

The main role that emotions play in the theatrical experience—for both performers and spectators—has had its critics (from Plato to Brecht) and its apologists (from Aristotle to George Lucas). In recent decades, emotions rein supreme not only in “fiction shows” but also in “reality shows,” including “reality shows” such as televised courtroomwork performances in series like Judge Judy, Judge Joe Brown, or Judge Mathis. The legal filters designed to suppress emotions fail repeatedly to keep courtrooms free of emotions. Judges and contestants in the “reality shows” bring their emotions (anger, revulsion, sorrow, hatred, vengeance, pity, fear, compassion) to the courtroom and their “performances” are overtly or covertly evocative. In this talk I will briefly analyze the comparative role that emotions play in the theatre and the courtroom, and will tackle two questions: If emotions are in part instinctive and in part cognitive, does this mean that emotions are malleable to developing new cognitive understandings and experiences? If so, what are some of the new understandings and experiences that “fiction shows” can offer but “reality shows” cannot.

Claudine Elnécavé

*Quelques réflexions sur les métamorphoses de la théorie de la mise en scène*

Le sujet que j'ai choisi est assez complexe. Un coup d'œil jeté sur les différentes théories, démontre une mutation de la mise en scène, représentation visuelle du texte théâtral.

Les questions épineuses qui se posent sont: Où en est la mise en scène aujourd'hui? Peut-on parler d'une théorie ou des théories?



Je ne prétends pas donner de réponses mais plutôt d'essayer de mettre en lumière les problèmes que pose la mise en scène, à savoir par quels procédés les metteurs en scène ouvrent-ils un éventail de possibilités.

**J. Michael Walton**

*Crisis, what crisis?*

Is Theatre Studies in crisis? The theatre is always in crisis and probably the better for it. My aim in this paper will be to look at any 'crisis' in Theatre Studies, less in terms of the potential for failure which that term might imply than in the purer sense of the ancient Greek krisis, judgement, interpretation, decision. What are the areas of study and research which will carry Theatre/Drama forward in a time of cultural upheaval, as a legitimate discipline in its own right, rather than as a cross-disciplinary offshoot of literary theory, psychoanalysis, linguistics, anthropology, philosophy or cultural studies? Is there a necessary link to professional training? What should be the relationship between an academic system and the world of the professional performer if they are to be mutually supportive?

**Lila Maraka**

*Activating imagination: Myth, History and Literature, Memory and Remembrance as material in a Theatre of Images*

*A tendency of contemporary theatre with reference to the works of Heiner Müller*

Starting point for this topic is the observation that in contemporary theatre there is a tendency to be distinguished which prescribes a course of future development: The dispute of the binding priority of the word in favor of a theatre of descriptive picture, which aims to activate the imagination of a public participating in the production of the final artistic work, which is the theatrical performance. In order to achieve this result it is necessary that the pictures, which come as proposal from the creative imagination of the artist, have a correspondence to the receiver recalling coherently new pictures. For this purpose theatre elaborates material which is drawn up from the tank of the whole human heritage (as it is Myth, History, Literature etc.), while memory and remembrance, as well in personal as in collective level, is elevated to the main lever of the total effort. Subsequently using as example the works of the German author Heiner Müller it is attempted to illustrate this procedure which, by drawing up material from the tank of common deposit, engenders coherent pictures which concern the present time of every performance. In this manner the play contains the possibility of going beyond the present time of its creation, since in future performances always a new public will participate in the production with all its new, enriched experiences.

**Zoé Samara**

*Routine dénuée d'art (ou Qui a tué la Théorie?)*

Assis à l'ombre d'un haut platane – scène très rare dans les écrits de l'antiquité grecque –, Socrate et Phèdre examinent un discours de Lysias. Le philosophe se demande si la rhétorique est un art ou, au contraire,

un exercice mécanique, une espèce de routine, car l'art des discours n'est pas digne de son nom s'il n'est pas attaché à la Vérité (Phèdre 260e). Il oppose à la rhétorique devant les tribunaux une rhétorique philosophique. Selon lui, Phèdre sera incapable de parler de quoi que ce soit s'il n'a pas d'abord « dignement philosophé » (261a). Or, beaucoup de théâtrologues ne croient pas que le théâtre puisse être un objet d'analyse, oubliant que le mot analyse est un terme philosophique (voir, par exemple, la logique générale de Kant, la phénoménologie d'Husserl): le mot analyse marque le retour au point d'origine, la remontée de la conséquence au principe, du spectacle à la théorie du spectacle.

Après la mort de l'auteur et de ses prédécesseurs, la Théorie a célébré la mort de l'oeuvre. Alors, il est temps que l'empire de la Théorie s'effondre (cf. *Theory's Empire. An Anthology of Dissent*, New York, 2005). Tout d'abord, remplaçons Théorie par théories. Et à la place de l'Impératrice, il y aura, il y a déjà, un vide intellectuel.

Il se peut que la meilleure théorie du théâtre soit écrite par les praticiens du théâtre. Si leur spectacle réfute leur théorie, nous autres « théoriciens » nous avons beaucoup à gagner, car la théorie devient un intertexte négatif du produit artistique. Nous devenons alors témoins de la naissance d'un art authentique.

L'art oratoire, dit Socrate à Phèdre, est une psychagogie (261a), à la fois « récréation » et « une façon de mener les âmes ». Pourquoi le plaisir devant le texte a-t-il disparu? Pourquoi l'âme ne participe-t-elle pas à la réception de l'oeuvre d'art? Et enfin, qui veut tuer la Théorie?

Anna Tabaki

### *La réception et ses métamorphoses: l'exemple grec moderne*

Partant de quelques réflexions préliminaires, qui mettront notamment l'accent sur la pauvreté ou même l'inexistence d'études herméneutiques concernant la dramaturgie grecque moderne dans sa diachronie, examinée surtout en tant que *genre*, à l'exception de deux cas limitrophes – à savoir l'ère de la Renaissance crétoise et la production contemporaine (deuxième moitié du XXe siècle), l'auteur essaiera de focaliser l'intérêt de sa communication sur la question cruciale de la *réception* et de la polymorphie que celle-ci révèle.

En se basant sur le matériau polyvalent offert par le cas grec, pendant que l'activité théâtrale se déployait dans une aire culturelle aux frontières géographiques quasiment fluides et élargies, émergeant en tant qu'une notion de modernité dans la société balkanique d'alors aux tenants traditionalistes (XVIIIe siècle), et formant son noyau d'oeuvres dramatiques par rapport au discours idéologique fortement motivé qu'a cultivé le nouvel État grec (XIXe, début du XXe siècle), l'auteur va s'interroger sur la validité de l'application de certains concepts, comme les « analogies », les « parallélismes » ou « homologies » entre cultures, les affinités éclectiques déterminées, ou enfin ce qu'on a défini plus tard et en d'autres termes, comme l'« horizon d'attente » et l'enjeu de l'esthétique. C'est en particulier le « discours préfaciel » qui sera exploité ici, servant de paradigme à la mise au point d'une réception, tantôt limitée et timide, tantôt dynamique, se révélant dans la plupart de cas éclectique, s'efforçant d'activer, à maints niveaux (esthétique, idéologique, stylistique), les éléments qui attribueront au théâtre grec moderne sa physionomie et sa spécificité.

En guise de conclusion, on pourra réfléchir, à l'ère justement de la postmodernité, sur l'utilité d'une approche comparative, ayant comme exemple un terrain d'investigation multi-culturel et polymorphe de sa nature, comme il est situé à un carrefour de civilisations, formant des noyaux-satellites dans le bassin oriental de la Méditerranée et les centres de la diaspora en Occident, et transpercé d'une dichotomie capitale entre le bagage idéologique de son patrimoine antique et sa soif, son besoin pour incorporer la modernité.



Walter Puchner

*Historiography of theatre after evolutionism and formalism. The Greek case*

This short communication tries to formulate some thoughts on theatre historiography after the interregnum of mainly a-historic approaches. The absence of evolutionistic concepts and the postmodern aversion to any holistic views seem to give way to a new emphasis on ruptures and turning points instead of the presentation of history as a harmonious continuum. The history of Modern Greek theatre from the Renaissance to the end of the 20<sup>th</sup> century is a good example for this new way looking at theatre history, because there are at least four main breaks of continuity after Antiquity: Byzantium, the end of the Cretan theatre of Renaissance and Baroque in 1669, the turning point of 1800 and the deep rupture between the 19<sup>th</sup> and 20<sup>th</sup> century in ca. 1900. In this way the history of Modern Greek theatre is not really in danger the reproduce evolutionistic concepts. Actually, it has to be written a new due to the many discoveries of recent research: of new facts, texts, performances, actors, theatres and details of theatre life. That means that consequently all the older histories of Modern Greek theatre are definitely out of date and, as it seems, this history is much more important than it has been considered before. Furthermore, it is also "postmodern" in the sense that it take place in a geographically decentralised way on entirely different language and style levels following various dramaturgical models, the performances are undertaken by socially and artistically very different actors in the frame work of distinctive ideologies and adressed to inhomogenous audiences.

Georges Pefanis

*Le maître omnipotent de la scène: aspects et limites de la métaphore théâtrale au début du XX<sup>e</sup> siècle*

La métaphore théâtrale est présente dans la configuration de l'esprit européen du moment que la première forme de l'art théâtral et de la réflexion philosophique apparussent dans la Grèce. Le XX<sup>e</sup> siècle a souvent exploité les aspects de la métaphore théâtrale de plusieurs manières et dans des champs scientifiques divers: dans la sociologie de la connaissance et des rôles et dans la critique des Médias ou dans l'anthropologie herméneutique et la thérapie, de telle façon que la distinction du théâtre de la vie quotidienne soit difficile.

Dans cette perspective, on va présenter huit critères pour la différenciation de deux mondes (répétitivité, réflexivité, interaction ouverte, participation, corporéité, autonomie du discours scénique, disjonction du monde extérieur, engagement moral), qui permettent en même temps la formation des régions communes où les études théâtrales peuvent créer des cadres de recherche et des champs nouveaux de réflexion.

Kyriaki Petrakou

*Appeal of Modern Greek Theatre abroad. The case of Nikos Kazantzakis*

In this paper the condensed results of two long research programs, which produced two self-contained publications, are presented combined. As far as the appeal of Modern Greek Theatre abroad is concerned, judging by translations of modern Greek plays and performances in foreign countries in translation, it can be seen that there is a great number of both, but still Modern Greek drama cannot be pronounced an

autonomous artistic product in the chart of the world theatre; its presence outside the Greek borders is still rather a cultural procedure and marginal in theatrical life. Moreover, this presence practically started after the Second World War and the first writer whose plays were staged in foreign countries was Nikos Kazantzakis, possibly because of the increasing fame of his novels and poetry abroad. They are still played until today, and that is the reason why his case is presented here. He seems to have paved the way for other playwrights to venture into the same course.

Sirkku Aaltonen

*Does the Eel Have Gender? Processes of interpretation in the translation into English of three plays by Laura Ruohonen*

Playscript interpretation in theatre translation is a heuristic problem of deciding on the potential significance of a range of elements on different levels of the text. It involves a search for meanings which the stage director can use for directing characters, living people, speaking and acting in a living, for them, real everyday world. Some meanings will be turned into signs belonging to non-verbal sign systems. In my presentation I will look at the process of interpretation in the translation into English of three plays by Laura Ruohonen, one of the most prominent contemporary Finnish playwrights. The process has involved both intralingual and intersemiotic queries and the playwright herself, translators and stage directors have been involved. My purpose in this presentation is to locate the textual elements which were deemed potentially significant for how the plays mean and how they work in another language and culture.

Pirkko Koski

*Anna Liisa*

Yes, that was when I felt the little body twitch under my hand and then it was still. I took my hand away – no more sounds, life had gone out. (P. 52.)

Oh, what I would have given to have had the child there were beside me, alive again. (P. 53.)

In her play *Anna Liisa*, Finnish classical dramatist Minna Canth has given the lines above to the main character, Anna Liisa, who is missing her newborn baby, killed by her in despair after secret birth in forest. Mikko Roiha, the director of the Vaasa City Theatre's production, has multiplied the latter lines, and except Anna Liisa, the whole village is repeatedly whispering them like a classical chorus. The lines are foregrounding the beginning of the story-line, a tragic event in the past, and frame Roiha's interpretation in a way which clearly differs from the performance tradition of this classical work.

Not only reiteration foregrounds Anna Liisa's longing and penance. The child, who in the play gets little space and even that only in speech, appears onto stage in the performance. Four years have passed since her unhappy birth and death, and she is in about that age, passing repeatedly the stage in her white shirt. Before the end Anna Liisa lowers tenderly her body into a kind of grave, a hole on the sloping floor, which however gives an image of something better than a grave in forest. The interpretation has still one special feature more: Anna Liisa's figure has been duplicated into two, and two actors of faintly different character but in similar dresses share or utter together her lines. In certain moment one shoots another, and carries alone the play out until the end.



Anna Liisa, written in 1895, has a structure typical to its period, where Henrik Ibsen's influence was apparent. The point of attack comes late in the story and everything happens in few days. Anna Liisa lives then as a highly appreciated daughter of a prosperous farmer and plans to marry a respectable man in the neighbourhood. She has hid her crime and tries to forget it. Her former socially disregarded lover, after having got some money, returns then and demands her to himself. His mother who had buried the child follows him. When the crime is recovered, Anna Liisa's family promises their daughter to him in order to avoid social shame, but it would be realized only after the bans of marriage with her groom which has already been announced to the neighbours. In this celebration Anna Liisa confesses her guilty and is ready to go to jail, terrifying but also winning the approval of her surrounding. This has been traditionally seen as a religious move, contrition asking forgiveness by the others. Her groom's lines show this clearly: "May God be with you, Anna-Liisa. Just one word more – you are, after all, the person I thought you were from the very beginning." (P. 105.)

The traditional interpretation shows how the main character becomes whole, finds harmony by confessing and atoning her sins. The child has no central role; Anna Liisa's crime and punishment have importance. The interpretation follows Lutheran moral codes very clearly, and except Ibsen's influence, the intertextual links to or similarities with other artworks of the original period are clear.

Roiha's interpretation breaks in many ways the traditional model, seen on Finnish stages during a century. Instead of a character who learns to submit God's will, becomes filled with contrition and regains her status as a socially appreciated individual, Anna Liisa's survival bases on killing of the contradictory character – a part of herself – and leaving only another half, making the spectator face human destiny instead of social and individual reconciliation. This interpretation comes closer to tragedy, and leaves the spectator in front of an open question about choices and repentance – not punishment – in life.

Anna Liisa's story on stage is cruel and very beautiful, and especially when its religious features have been polished away or diluted. Roiha's interpretation is very sensual and strongly embodied. Anna Liisa's tragedy does not concentrate on the conflict between her deed and the moral codes of her surrounding religion included. It bases on the ultimate absence of a child, physically seen on stage. Instead of childish innocence and an unmoral man in her early age, she had been betrayed by her own feebleness and also by her love which seems to have been real.

Since Medea, the woman who kills her child has been portrayed in different plays and on numerous stages. What makes us enjoy this terrifying theme? Is it simply the Aristotelian concept of pity and terror? Is it what Anne Ubesfeld proposes as a pleasure of the spectator, the feeling of relief that it concerns the other and not me? I will search for an answer to this peculiarity by surveying Anna Liisa on stage, concentrating on Roiha's divergent interpretation and its corporeality especially. I will apply what E. Husserl and his successors have written about the corporeal base of the encounter between "I" and "the other" – "I" meets "the other" primarily in perception – and how Kuisma Korhonen discusses the question of poetics and ethics, mimethics, encounter and recognition. My claim is that the beauty of Roiha's cruel story bases on theatre's ability to touch evil as another, as embodied and imaged, non-transparent, and my aim is to show that this leads beyond good and bad, from moral concerns to more abstract ethical field.

Instead of the conflict between Anna Liisa and society, Anna Liisa's character as such becomes central: her desire for reaching "the other" in the past – not only her child but love as well – and through this idea of an attainable, a question about responsibility and liability. Roiha's production emphasizes Anna Liisa's longing, contradictions in her female love and her social context which asks for destruction of her another self. Her memory of the child becomes embodied emphatically and repeatedly. The production ends in a traditional reconciliation and illumination but in an untraditional context of maternal, sexual and patriarchal contradictions. The play parts from its historical origin and approaches tragedy?

**Kalina Stefanova**

*Theory vs Theatre*

My intervention will dwell on the role of theory in the theatre studies and in particular in the studies of theatre criticism. The role of theory is certainly a positive one, when theory is used as a starting point. However, when, along with a point of departure, theory becomes an ending point as well, theory could turn into a rather stifling factor in the development of student's creative thinking and in the mastering of their creative writing abilities. A direction into which theatre studies are, alas, moving more and more. And this tendency is becoming an obstacle especially in a discipline like theatre criticism. Because theatre criticism in its essence is a means of translating the language of theatre into the language of life, and one needs to allow for a hands-on approach or at least a balance between theory and a hands-on approach in teaching the future theatre critics.

I'll touch upon the difference between real theoreticians who have contributed enormously to the development of theatre studies and those who just transmit other people's theories and stop right there in their teaching. That is: between real theory and only "chewed up" theory.

I'll also talk about the situation of theatre criticism and theatre studies in Bulgaria as a springboard of such thoughts. While in the West the problem is a lack of sound education of theatre critics, could the opposite be a problem too?

I know my thesis could be perceived as a heretical one but the dominance of theory could deprive students of the lively language they need to communicate with the readers/audience.

**Erika Fischer-Lichte**

*Culture as Performance  
Defining a Concept of Performance*

During the last years, our understanding of cultural processes has changed considerably; and so has our concept of culture. We do not proceed any more only from the assumption that culture has to be understood as a text, made up of signs that has to be read as the concept of culture will have it that dominated since the linguistic turn in the seventies: "Culture as text". We rather have come to understand that culture is also, if not in the first place, performance. It can hardly be overlooked to what an extent culture is brought forth as and in performances – not only in performances of the different arts but also, and foremost in performances of rituals, festivals, political rallies, sport competitions, games, fashion shows and the like – performances which, in a mediated form, reach out to millions of people. Hence it follows that the concept of performance, that performance theory is in the centre and at the heart of all debates in cultural, social and art studies.

I shall present and explain the concept I have developed by pursuing four arguments:

A performance comes into being by the bodily co-presence of actors and spectators, by their encounter and interaction.

What happens in performances, is transitory and ephemeral. None the less, whatever appears in its course, comes into being *hic et nunc* and is experienced as present in a particularly intense way.

A performance does not transmit pre-given meanings. Rather, it is the performance which brings forth the meanings that come into being during its course.

Performances are characterized by their eventness. The specific mode of experience they allow for is a particular form of liminal experience.





In the end I shall draw some conclusions regarding theatre studies, in particular the fields of theatre historiography, performance analyses and theatricality.

**Henri Schoenmakers**

*I am the Other (Sometimes)*

*The dynamics of involvement processes during the reception of theatrical events*

In traditional drama, performance and media theory, the concept of identification is used as a rather static concept. The dominant assumption is that spectators identify themselves with the supposed hero in the fictional world.

In this presentation the relationships between characteristics of the theatrical works at one hand and the characteristics of the spectators at the other hand, will be discussed as causes for a greater diversity and more dynamism in processes of involvement of spectators during the reception of theatrical and media events. Identification is considered as just one of the possible processes of involvement.

First of all we will discuss proposals for different sub processes under the general heading of involvement, sub processes as illusion, identification, empathy and kinaesthetic involvement.

Secondly we will discuss the possible causes for changes in the involvement processes during reception of theatrical events from the perspective of a single spectator.

Thirdly we will discuss how the relationships between characteristics of theatrical events and the characteristics of spectators may cause differences in the kind of involvement processes of involvement for different groups of spectators.

**John Somers**

*Creating a Bridge: interactive theatre and audience involvement*

Interactive theatre consciously attempts to create a bridge between audience members and the fictional story enacted. This presentation will deal with such matters as pre-performance audience engagement; audience as active witness; audience exercising concern and responsibility; moving from the specific narrative to the general context, and 'the well-made play' in relation to interactive theatre. It will explore ways in which this process works, drawing theory from the presenter's long experience of interactive theatre. The presentation will use a case study of a six-month English tour of the play, *On the Edge* which deals with mental illness, drawing on extensive research outcomes from a comprehensive evaluation of the play's effectiveness. I will claim that, unlike most forms of theatre, this kind of interactive theatre aims 'to do a specific job' and, once this is defined, the skill of the theatre team is to make sure that job is done.

## II

*Αναβίωση και πρόσληψη του αρχαίου ελληνικού δράματος*  
*Revival and Reception of ancient Greek drama*  
*Renouveau et réception du théâtre grec ancien*

Herman Altena - Platon Mavromoustakos

*Hard Data – Tricky Numbers: Quantitative research and some comparative results concerning modern productions of ancient drama*

The paper is based on the quantitative elaboration of several archival sources of performances of ancient drama due to research work done by the European Network of Research and Documentation of Performances of Ancient Greek Drama (Arc-Net) and the Archive of Performances of Greek and Roman Drama (APGRD). These sources show a vast increase in the number of performances of ancient drama in the last quarter of the 20<sup>th</sup> century. However, when this general increase is compared to evidence from the theatre practice in The Netherlands and Greece, a more nuanced picture emerges. Factors that affect the general image comprise such issues as: what constitutes the classical repertory, what is a theatre or media event, and how is the performance of ancient drama determined by production circumstances?

Jose Luis Navarro

*Ancient Greek drama in Spanish secondary school*

Theatrical education is nearly absent from Spanish curriculum. 2 hours a week at the age of 16 as a kind of workshop is the only possibility the scholars have to be in touch with theatre. Theatrical practice must be achieved away from the scheduled timetable.

Some schools have been successfully working in the field of classical Spanish theatre together with ancient classical drama (Greek and Latin). Since 1981 a big event has been taking place in Segobriga, an ancient roman town 100 km away from Madrid. A School Festival of Ancient Drama started then and spread out to some other roman theatres in Spain. Nearly 100.000 students attend the performances every year in spring-time. Tragedies and comedies are performed by scholars and students. A small book including the text with an introduction is given to those scholars attending the Festival. Young people, so, will have the chance of being better instructed having the real possibility of reading, watching and performing Ancient Drama.

Maria de Fatima Silva

*The Nurse. An Euripidean motif in the production of Hilia Correia*

In her play about Antigone and Helen, Hilia Correia puts in evidence the role of the Nurse. In its main lines, the Portuguese author follows the creator of Medea's and Phaedra's Nurses; she puts them in connection with their mistresses and shows the great influence they have in the fate of the family's house. But making their interference stronger, Hilia gives them the nature of a true daemon, a kind of shadow of a human being, in life and death.



Freddy Decreus

*The POMO interpretation of Greek tragedy in Europe*

Post-modernism introduced an epistemological and ontological doubt that no longer considered the western subject the unique center of humanism. From the Renaissance, the start for the 'modern age' onwards, many attempts were made to justify a certain type of knowledge and rational discourse that resulted into the unique value of Western civilization (Descartes, *Aufklärung*, Marxism, phenomenology, philosophical idealism). Today, however, all totalizing narratives no longer seem valid. That is why post-modernism is out to find new solutions for philosophical doubts and the individual existence, not relying on universal, rationalistic and dogmatic perspectives, but on points of view which render a multi-layered consciousness and a physically nurtured intensity (Deleuze).

In this lecture, we would like to study the consequences of these shifts in terms of the changes that have been made in the actual staging of classical tragedies. Therefore, we will question the following four categories: Text, space, body and time. Many POMO performances only playfully stage post-modern characteristics, very few are radically post-modern. Mostly a POMO-performance of a Greek tragedy has to be situated somewhere on a gliding scale between modern and post-modern. Finally one cannot escape the next two questions: can a POMO-version of a Greek tragedy still be tragic, and does it still have the potential to generate political meanings?

Kaiti Diamantakou

*La réception de la Comédie Nouvelle et Romaine par la scène Grecque moderne:  
sur les traces d' une absence brillante*

Contrairement à la grande popularité de Ménandre auprès les érudits, depuis l'antiquité grecque et romaine jusqu'au siècle des Lumières néo-hellénique, la scène grecque du XXe s. s'est plutôt avérée parcimonieuse à son égard, d'autant plus à l'égard de ses héritiers Romains, Plaute et Térence, comme l'inventaire des représentations modernes des comédies ménandriennes et romaines en fait preuve. À partir de cet inventaire et du méta-texte critique existant, la présente étude essaiera de distinguer les différentes tendances, finalités et tactiques qui ont prédominé lors des représentations modernes en question; de les placer dans le contexte de la culture politique nationale et/ou de l'esthétique artistique particulière de chaque metteur en scène; de comparer leur réception à la réception d'autres genres comiques (Comédie Ancienne, comédies de Molière ou de Shakespeare etc.) ainsi qu'à leur réception respective au niveau européen; finalement, de résumer les raisons de cette absence scénique –plus ou moins remarquable– de la Comédie Nouvelle et Romaine, en fonction de leur structure textuelle spécifique et de facteurs sociologiques tels que la configuration et l' horizon d' attente du public.

Konstantza Georgakaki

*La Tragédie au Festival d'Athènes (1955-1960).  
Promotion du tourisme ou nouvelles quêtes esthétiques?*

Dans la Grèce de l'après-guerre, les manifestations culturelles du Festival d'Athènes ont pour fonction d'assurer la promotion du pays à l'étranger, de drainer les touristes et de faire affluer les devises. Pour leur mise en œuvre, parallèlement aux artistes et aux groupes de renom international qui sont invités, la

participation grecque est également requise. Tirer parti de la tragédie antique, en connexion avec des souvenirs de l'Athènes de l'époque classique, apparaît, aux yeux des responsables de la culture, comme la solution idéale pour attirer les spectateurs. La conjonction d'un passé grec antique et de messages diachroniques à l'ombre de l'Acropole souligne la grécité du Festival et est à même de renforcer l'activité touristique. Parallèlement, la marginalisation d'une approche muséale dans cette résurrection du passé et la recherche d'une interprétation résolument néohellénique constituent un défi pour les artistes et témoignent des nouvelles quêtes esthétiques. Au demeurant, les choix du gouvernement, durant les cinq premières années, couvrent-ils les deux objectifs à la fois ou sont-ils à sens unique? Et quelles sont les réactions des autres formations politiques face à ces nouvelles tendances?

**Helen Fessas-Emmanouil**

***Eve Palmer-Sikelianos: her contribution to the staging of ancient Greek drama***

The presentation deals with the contribution of Eve Palmer-Sikelianos (1874-1952) to the choreography and the stage-costume design of the ancient Greek drama, by focusing on two issues: First, the historic significance of Eve's innovations regarding the costumes, the setting and the chorus in two Aeschylean tragedies, *Prometheus Bound* and the *Suppliants*, which were presented in the ancient Theatre of Delphi in the framework of the Delphic Festivals of 1927 and 1930. Second, the fertile influence of Eve on the pioneers of 20<sup>th</sup> century Greek scenography and choreography in the staging of ancient drama, such as the incomparable costume designer Antonis Fokas (1889-1986), the charismatic painter and stage designer Yannis Tsarouchis (1919-1989) and the gifted disciples of the great paedagogist Koula Pratsika (1899-1984). These pioneers have laid the foundations of the two Greek schools of staging ancient drama, namely the Neoclassical school of the National Theatre and the anti-academic school of the Karolos Koun Art Theatre.

Specific references and comments are made on the following topics: the cultural framework of the Neoromantic enterprise of the American lady, lover of ancient Greece, and its relation to the utopian Delphic Idea of her husband, the poet Angelos Sikelianos (1884-1951); the artistic genius of Eve, her handwoven costumes and her pioneering effort to reestablish chorus –the “heart” of ancient Greek tragedy –as a dancing, playing and singing ensemble at the performance of *Prometheus Bound* in the first Delphic Festival (1927); the scenic, costume and choreographic refinements in the staging of *Prometheus* and *The Suppliants* in the framework of the second Delphic Festival (1930). Finally, the basic shortcomings of Eve's approach to the role of chorus in the ancient drama are pinpointed.

**Carol Gillespie - Lorna Harwick**

***Theory and practice in researching Greek drama in modern cultural contexts***

With reference to particular examples from the last 30 years this paper will identify aspects of the modern performance of Greek drama that have particular significance for the understanding and critique of broader cultural contexts, including reconstruction and exchange. It will discuss how these contexts and the trends that they reveal may be theorised and will identify and analyse the types of performances sources that enable



researchers to integrate evidence from theatrical practice with theoretical frameworks. The speakers will display and demonstrate ways in which theatrical ephemera such as costume may be incorporated into Visual Record Archives and will consider the problems raised for researchers in the use of evidence from photographs and videos.

**Ketevan Gurchiani**

***Sophocles in 20th century Georgian theater:  
Revival and Reception of Ancient Greek Drama***

The paper will address the question of popularity of Sophoclean dramaturgy in 20<sup>th</sup> century Georgia. 1912 Georgian Theater of Drama presented *Antigones*, 1913 *Oedipus Rex* was put on stage followed by a long interval from 1913 until 1956, when Rustaveli-Theater staged *Oedipus Rex*. The same tragedy was presented again, after more than 20 years in 1978 by two different theaters in Tbilisi and Batumi.

Questions arise concerning the choice of the tragedy, of characters and themes that could be put on Georgian stage during the Soviet regime. It is interesting to ask, why always *Oedipus Rex* was chosen and not e.g. *Antigones*: one of the most popular Sophoclean tragedies and protagonists. The paper will also focus on the post soviet Georgian theater and the place of Sophocles in it.

**Dina Mantchéva**

***Les tragédies grecques dans l'interprétation de la dramaturgie symboliste***

La communication étudie, du point de vue typologique, la tendance symboliste à la reconstitution des tragédies perdues d'Eschyle (*Prométhée porteur du feu*, *Prométhée délivré*), de Sophocle (*Tantale*) et d'Euripide (*Mélanippe la Philosophe*, *Le roi Ixion*, *Laodamie*) et à la réécriture de leurs œuvres connues (Sophocle: *Œdipe-roi*, *Œdipe à Colone*, *Antigone*, Euripide: *Médée*, Eschyle: *Prométhée enchaîné*).

Le corpus comprend les dramaturgies francophone (belge et française) et slave (russe, polonaise, bulgare) qui illustrent les deux contextes européens fondamentaux et dont les périodes de maturité (les années 90 du 19<sup>e</sup> s. pour la production francophone, les années 1900 pour les drames russes et polonais et les années 10-20 pour les œuvres bulgares) synthétisent la mouvance intérieure du courant. Les auteurs analysés sont Péladan, Hérold et Lorrain, Vielé-Griffin pour le fonds francophone et Ivanov, Annenski, Brid'oison, Sologoub, Wyspianski, Stoyanov, Popdimitrov pour le fonds slave.

Le rapport entre la tragédie grecque et sa structuration moderne illustre les tendances symbolistes (christianisation, approche syncrétique, mise en scène suggestive) qui transforment le caractère du tragique hypotextuel. D'autre part, alors que les auteurs francophones élargissent la signification philosophique des intertextes antiques, les dramaturges slaves les enrichissent de connotations sociales et parodiques pour les rapprocher de la conscience moderne.

Chara Bakonikola

*Deux Phèdres «bourgeoises» du 20<sup>e</sup> siècle*

Miguel de Unamuno et Gilbert Cesbron nous ont donné respectivement deux variantes dramatiques du mythe de Phèdre qui divergent, tout en suggérant un terrain culturel et intellectuel commun aux deux auteurs. Unamuno a comme point de départ la pièce euripidéenne (Hippolyte), Cesbron la pièce racinienne (Phèdre). Le premier en fait sa Fedra, une tragédie, le second sa Phèdre à Colombes, un petit drame (que lui-même traite de comédie). Leurs différences de style, de structure dramatique, d'élaboration des caractères sont évidentes. Pourtant, les deux pièces sont non seulement des transcriptions de l'histoire dans le monde moderne (ce qui fait que le temps et l'espace dramatiques sont presque identiques), mais reflètent un point de vue commun sur les relations interpersonnelles, qui émane discrètement d'une culture bourgeoise éclairée, aussi bien que d'une foi chrétienne vivante et nullement dogmatique. Au fond des deux trames, on entrevoit l'amour pour autrui et l'indulgence envers tout ce qui est « profondément humain », que les deux auteurs éprouvent constamment, sans pour autant suggérer l'idée d'un théâtre engagé ou d'une pièce à thèse.

Ketevan Nadareishvili

*Medea on the Georgian Scene*

Although the staging of the ancient tragedies in Georgian professional theatre begins from 1912, Euripides' "Medea" has not been performed until 1962. It seems, that the Georgian theatre consciously tried to avoid the "Medea theme" as it was problematic for Georgian mentality in the whole to see Georgian (kolchean) woman as the murderer of her own children. In 1962 A. Chartishvili has surpassed this psychological barrier. Although his play followed the plot of Euripides' "Medea", the performance wasn't the simple restoration of the ancient tragedy. Aiming to discover the tragic essence of Medea's personality, the director interpreted the terrible deed of the heroine. Alongside with Euripides' version another reception of "Medea's theme was very popular on the Georgian stage as well. According to this interpretation (L. Sanikidze) the murderer of the children is Corinthian folk, not Medea. During 20-25 years the plays based on this reception were performed on the stages of Georgia's theatres from 1960-ies.

Savas Patsalidis

*Lang-scapes of Death:  
The Politics of the (Dis)Embodied Self*

In the last ten or twenty years there has developed a significant group of writers who clearly place themselves outside the tenets of realism, traditional plots and character development and venture into other areas of interest, like structures, sounds and most importantly, the evocative possibilities of language itself. At a time when technology and virtual realities invade everything, the word comes back in full force, to explore verbally the language of space itself, of geography. Of course one might claim that this is no different from traditional naturalism. In fact, it is, for unlike the detailed physical landscapes of naturalism, that were created for the eye", this generation of artists creates langscapes that are often not seen, they are simply heard and imagined



(Carlson 2002: 147). Richard Foreman, Suzan-Lori Parks, Mac Wellman, Len Jenkin, Addrienne Kennedy, Eric Overmyer, Erik Ehn, John Jesurun, Heiner Müller, Stefan Schütz, Sam Shepard, Maria Irene Fornes, David Greenspan, seem to share the aversion to climaxes, “refining techniques to avoid them while expanding the possibilities open to their plays if they succeed, ingeniously complicating the process of writing, and thus extending the Stein tradition one generation further” (1994: 180).<sup>1</sup> Instead of climaxes they opt for intense dramatic moments, a language that hums, bobs and dances, a self-reflexive discourse whose complex narratives follow the “disobedient” instincts of the imagination rather than the orderliness of the intellect, thus adding to the readers’ (or viewers’) frustration, since they are always trying to figure out what he is trying to do and how he fits in with the things they know about drama, which in this case provides no sequence of events, no comfort of a narrative continuum. Everything is fragmented, juxtaposed, multi-layered, contradictory, high and low at the same time, a hard to distinguish mixture of presence and absence, a collage microcosm of quotations, analogies and images, where the actors are not expected to create coherent roles but rather serve as icons of something.

What this paper claims is that this fused and confusing world is the writers’ response and expression of our culture, which is made up of contradictory ideas, events, and images that exist side by side, layer upon layer. The paper shares their claim that says no matter how timely some of the classical themes appear to be, the passage of time and social change inevitably leave their mark. As director Peter Sellars claims, prefacing the run of his Gulf War adaptation of Aeschylus’ *The Persians* (1993), “a classic is a house we’re still living in. And as with any old house, you’re going to fix it up and add a new wing. It’s not an exhibit. It’s meant to be lived in, and not admired”. Which means that to make this old house a home to reflect the social, political and aesthetic parameters of the contemporary, it takes redecorating, repainting, refashioning, new mirrors, new sofas, new sound and lighting systems, new words, high tech gadgets and spectacular iconography, popular and high culture. And John Jesurun’s *Philoktetes* is a case in point.

The writer turns the body as the site of a trauma, an endless replay of the ecstasies of social and political violence, an object of observation and site of suffering and also abhorrence. Starting with the idea that the play presents an interesting case of metadrama, my intention is to show how postmodern performative strategies of storytelling gradually acquire the qualities of a theatre of pain and cruelty, visible acts of constant decenterings and dis-embodiments.

Relying on postmodern notions of multiple selfings, Jesurun recontextualizes his classic material to emphasize the social albeit painful (de)construction of the performative self in which what the individual presents is not himself but a (rehearsed) story containing a protagonist who may happen also to be himself. The paper claims that whereas the fate of the characters in the original play is assigned to them by the myth, the gods, and finally the playwright himself, in the fragmented universe of artists like Jesurun, they are constantly constructed and deconstructed by social discourse. Hence the frequent reference to body parts and functions (heart, organs, health, excretory organs, bones, joints etc) that ground the idealist subject into a politicized world of pain and a flesh of things.

<sup>1</sup>Robinson, Marc. *The Other American Drama*. Cambridge: Cambridge UP, 1994.

Cleo Protokhristova

*The Bulgarian Oedipus*

The presentation is concerned with the life of Sophocles' tragedy *Oedipus* in Bulgaria. Since its first introduction to Bulgarian reading public at the end of the 19<sup>th</sup> century it has undergone numerous translations, stagings, theatrical and literary interpretations, most of them to the credit of outstanding intellectuals and artists. Special emphasis is given to the persistent fascination Gheo Milev had for *Oedipus*. He interpreted Sophocles' masterpiece simultaneously in his capacity of translator and poet, as critic and art theoretician, as spectator and director.

Specifically interesting is the impressive climax of *Oedipus* motive's presence in Bulgarian culture during the last decade of the 20<sup>th</sup> century encompassing all its different spheres – literature and playwriting, the arts, the political and the philosophical discourse. An attempt is made to rationalize the actual notion of the ancient identified mainly with the ancient tragic in the perspective of the possible and pertinent comparison with the modernist interpretation of the attic dramatic tradition.

Bernd Seidensticker

*Satyroi redivivi. The Reception of the Cyclops on the Modern stage*

Satyrplay had a short creative history and a rather limited history of reception. The paper looks at the small signs of a growing interest in the subject since the last decades of the 20th century, and concentrates on Friedo Solters production of the *Cyclops* for the "Deutsches Theater Berlin" (1994).

Grażyna Golik Szarawska

*Christianization of antiquity in the tragedies of Sophocles*  
translated by professor Tadeusz Zieliński

Tadeusz Zieliński (1859-1944) polyhistorian, philosopher, classical philologist, specialist in religious studies concentrated on the history of antique culture, comprehending it as the development of the spirit of antiquity in different spheres of its manifestation.

Assuming that Greek tragedies are the most excellent expression of religious feelings and moral principles in the spirituality of ancient Greeks, he emphasized in his translations of tragedies by Sophocles the proximity connecting people of the ancient world with those in contemporary times. He translated all tragedies of that author, including those which were available only in fragments and published them in Moscow during the years 1913 to 1915 within the framework of a three-volume edition entitled *Sofokl, Dramy*.

Concrete translating effects, that included the idealistic sphere of the tragedy, were a direct consequence of the view, according to which many ancient authors sensed in their prophetic minds a Christian God, which can be observed in their works. This was possible by way of internal revelation. He considered Sophocles as the most outstanding in the group and did not hesitate to call him the prophet of Christianity.

In translations of his tragedies, making reference both to the use of metaphors with archetype connotations as well as to depictions from the area of Christian culture, he made characteristic transformations, supplements,





changes and amplifications, giving special consideration to places, which he felt were the result of illumination or the expression of epiphany. Striving to bring Sophocles's tragedies closer to the religious and aesthetic feelings of contemporary man, he did not hesitate to considerably increase the volume of originals- mainly in the area of monologues.

In his Introductions to translations, collected later in the volume entitled Sophocles and his tragic works, published in Poland in Cracow in 1928, Zieliński gave scientific justification for this type of creative strategy. That is to say that he created an ideographic classification of concrete Sophocles' tragedies, which making bold comparisons within the world of ancient Greek values and Christianity, and typically justifies them in a convincing way. At the same time, this systematization allows to interpret Sophocles' tragedies, taking into consideration the presence in dramatic texts of the epiphany of love as an evangelical value, suggested by the translator, and the Christian morality resulting from it, which were signalled by the solving of moral dilemmas appearing in the works. (It is characteristic that such a point of view allowed the discussion with the convictions of Saint Augustine). In this context special meaning was given by Zieliński to the interpretation and translation of *Antigone*.

The characteristic feature of Zieliński's works was manifested in his activity in the sphere of European culture, including that in Russia and Poland. He ascribe the specific role in such seen activity to Sophocles's tragedies in their new translations, in his opinion, closer to the sensitivity of contemporary man.

#### Dmitry Trubotchkin

#### *Theatre theory and practice working together: ancient drama in post-revolutionary Russia and in the beginning of the XXI century*

The statistics very well illustrate the fact that there was a remarkable period of special attention towards Greek and Roman theatre in Russia. It lasted 10 years after the October Revolution, 1918-1928, and it is in this period that most Russian performances based on ancient classics were produced. In my paper I shall analyse some of those performances to show that nearly all of them were a result of close interaction between theatre/art theory and practice. Theoretical background influenced the choice of plays, ideological and artistic motivation etc.; and *vice versa*, theatre practice formed the basis of most interesting research on ancient theatre. My investigation is based mostly on the unpublished material kept in museums and archives.

In the beginning of XXI century (2000-2005) the taste to working with the classics is still strong in Russian theatre, but ancient drama has now found its place only in the niche of pure experiment. There is no big commercial theatre in Russia which is ready to perform an ancient drama as a repertoire play. But there are a few theatre centres with the reputation of theatre laboratory, which work on the Greek and Roman classics regularly, and a few young directors that have gained public success with their performances based on ancient drama. I will compare contemporary theatre activities with those after the Revolution: the important difference will lie in the way of theory-practice interaction.

With the examples from the Russian theatre history, I would like to show that, in the case of classics, theatre theory can effectively work as an artistic stimulus for a theatre practitioner.

Nurit Yaari

*Greek Tragedy on the Israeli stage*

Throughout the history of Jewish culture, theatre, as art and institution, functioned in the tension between interdiction and fascination. Jews were prohibited from attending the theatre by the second commandment's interdiction against any kind of representation. Moreover, the repeated discussions and admonitions in the Talmud and the Midrashic literature, where theatre is described as synonymous to irresponsibility, licentiousness and immorality, resulted in a lack of Jewish definable theatrical tradition up to the middle of the 19<sup>th</sup> century.

In the light of this complex background, I would like to focus my paper on the two first Hebrew performances of Greek tragedy: Sophocles' *Oedipus Tyrannos* (1947) and Euripides' *Medea* (1955), performed in Tel Aviv by the Habima theatre, whose actors had won international fame in the 1930s with their expressionist performance of Shmuel Anski's *The Dybbuk* directed by Yevgeny Vakhtangov.

Situating these two performances in the dichotomy between "Athens and Jerusalem", I would like to question the choices made by the Habima theatre regarding the plays, their translation, the directors, the scenographers and the actors. I shall then analyze the visual "models" by which the two performances were fashioned, as well as the actors' acting style. Finally, through their reception by theatre people, critics and audiences, I shall examine the contribution of these two performances to the development of the then emerging Israeli theatre.

Chrysothemis Vassilakou

*La réception du théâtre grec ancien dans le bassin oriental de la Méditerranée:  
le cas de Smyrne et d'Alexandrie (19<sup>e</sup> siècle: début du 20<sup>e</sup> siècle)*

L'activité théâtrale dans les communautés grecques du Proche-Orient pendant le 19<sup>ème</sup> siècle a été en grande partie répertoriée. La recherche la plus récente a dévoilé tous les éléments qui nous permettent d'étudier en détail l'action du théâtre grec dans les centres de l'Hellénisme au bassin oriental de la Méditerranée (Constantinople, Smyrne, Alexandrie). Plus particulièrement, en ce qui concerne le drame grec ancien, dout la réception à Constantinople a déjà été étudiée par la locatrice, cette communication se concentrera sur son apparence à Smyrne et en Alexandrie, telle que constituée par des informations relatives à des conférences, éditions, traductions et analyses critiques. On examinera également sa place dans l'éducation grecque de la région, pendant la période étudiée.

Oliver Taplin

*How the lyric passages in tragedy are handled by Seamus Heany and  
some other translators into English*

"...meters in verse are kinds of spiritual magnitudes for which nothing can be substituted... a translator should begin his work with at least a metrical equivalent to the original form..." Joseph Brodsky

In my experience theatre directors and actors want to know about is the varieties of delivery and of song in ancient Greek tragedy. And it is true that some of the most important creative steps in performance



reception have been related to metre, musicality and chorality – from Monteverdi to Mendelssohn to Mnouchkine. This whole issue is indivisible from the translation and the music; and it requires synergies (not easy to achieve in practice) with the director and whole company.

I shall look in particular at the verse of lyric passages translated into contemporary English in order to illustrate the potential and the problems of this approach. I shall take illustrations from, among others, Seamus Heaney.

David Wiles

*Practice and Theory in the teaching of Greek theatre*

The teaching of theatre studies in the UK and Commonwealth countries differs profoundly both from the continent, with its philosophically rooted traditions, and from the US, where the conservatoire concept is predominant. I want to explore the implications of the UK/Commonwealth model, which chimes with a new philosophical understanding that knowledge is always embodied. I will consider the limitations of what can be learned from participating in productions, where the imperative is success in modern performance conditions. I shall describe a number of workshop techniques that may bring about an understanding of the historical otherness of fifth-century performance. I shall argue that Theatre Studies is a discipline of exceptional value in allowing students to grasp the historical nature of personhood. Personhood I shall define as a nexus of relationships between an ego on the one hand and the corporeal, the collective and the divine spheres on the other.

Steve Wilmer

*Women in Greek tragedy: Reconsidering the Misogyny of the Classics*

In this paper I want to examine the representation of ancient Greek heroines both in their original contexts and in the modern world, where in some cases they have been transformed to enhance their relevance to topical and local situations and/or to strengthen and make more appealing their personalities and their actions. While theatre scholars such as Sue Ellen Case have emphasized the misogynist features underlying these plays and classicists such as Froma Zeitlin have argued that in their original social context the female characters' "actions and reactions are all used finally to serve masculine ends", modern productions have often exploited these texts to great advantage. Such productions have shown that the plays are more subtle and complex than some feminists have suggested and that they can be employed creatively to empower rather than demean women.

## III

Προοπτικές των θεατρικών σπουδών - Θέατρο και εκπαίδευση  
*Perspectives of theatre studies - Theatre and education*  
*Stratégie et perspectives des études théâtrales. Théâtre et éducation*

Evelyne Ertel

*Les Études Théâtrales à l' Institut d' Études Théâtrales de Paris III  
 Sorbonne Nouvelle*

L'Institut d'Études Théâtrales, fondé en 1959 par le Professeur Jacques Schérer dans l'ancienne Sorbonne, fut le premier centre d'études du théâtre créé dans l'université française. Il a connu un développement très progressif et qui ne s'imposa pas sans lutte auprès du Ministère de l'Éducation Nationale. C'est à partir de ce développement que d'autres universités, autour de Paris (Nanterre, Saint-Denis) et en province (Aix-en-Provence, Lyon, Montpellier, Caen, Bordeaux, etc.), s'efforcèrent à leur tour d'introduire un cursus d'études théâtrales autonome à côté des cursus plus traditionnels tels que ceux de langues et de littératures. Ce n'est pas encore totalement accompli dans tous les cas. Mais, de toute façon, l'IET de Paris III est toujours resté, aux yeux des étudiants, des enseignants et des chercheurs, voire des professionnels du théâtre, le département-phare de l'étude du théâtre à l'université.

L'enseignement qu'il dispense est, en gros, régi par deux principes:

- l'enseignement se veut à la fois théorique et pratique (d'où la place importante réservée aux différents ateliers, animés le plus souvent par des professionnels – metteurs en scène, comédiens, scénographes, dramaturges -);

- l'Institut n'a pas vocation à être une école de théâtre, formant des comédiens, des metteurs en scène, des scénographes, etc. Il entend rester un lieu de formation intellectuelle, de transmission des savoirs, de réflexion et de recherche sur l'objet-théâtre dans tous ses aspects: de là, l'accent porté, dès la première année et tout au long du cursus, sur «l'analyse de la représentation».

Sera-t-il possible de maintenir cet esprit avec l'application de la réforme européenne (Licence – Master – Doctorat), imposée par le Ministère et qui débutera à Paris III à la rentrée 2005? C'est ce qui sera tenté, même si la réforme oblige à des changements de maquettes et à des équilibres différents entre les matières. Mais, en même temps, on profitera de ce changement pour répondre à la demande à la fois du marché du travail et des étudiants: de même qu'il y a déjà une «Licence professionnelle» à côté de la Licence générale, on proposera un «Master professionnel», précisément ciblé, à côté du Master recherche.

Chantal Hébert

*Une pratique théâtrale actuelle: Le théâtre de l'image*

Nous proposons d'éclairer certaines modalités, lignes de force et caractéristiques d'une pratique théâtrale actuelle, appelée théâtre de l'image, qui, tant au Québec qu'ailleurs, est en train de remettre en question les codes habituels du visible et le rapport traditionnel à la représentation. Tout en étant représentative de la nouvelle poésie qui semble sourdre de l'ère informatique et de la culture médiatique, cette pratique théâtrale constitue aussi un terrain de choix permettant de mieux rendre compte des conséquences épistémologiques du croisement des médias dans la production culturelle contemporaine et de la manière dont le théâtre actuel participe au renouveau de l'écriture et de la pensée.



Marco De Marinis

*Le XX<sup>e</sup> siècle et les Études Théâtrales: questions méthodologiques*

Les études courants sur le théâtre contemporain font émerger un problème: la difficulté à rendre compte de la véritable révolution que s'est vérifiée sur scène au XX<sup>e</sup> siècle. On a tendance à parler du théâtre contemporain en des termes qui sont plus pertinents à la chronique qu'à l'histoire, plus quantitatifs que qualitatifs. Mais, avant tout, la limite majeure est celle de rester à la surface des phénomènes, en ratant ainsi la possibilité de saisir l'authentique rupture produite par la scène pendant le siècle passé. Il est donc nécessaire de passer d'une optique de surface, ce que j'appellerai le «grand bazar» du théâtre contemporain, à une optique en profondeur, ce que je nommerai «histoire souterraine». Seulement avec l'histoire souterraine il devient possible de s'apercevoir que la véritable révolution théâtrale du XX<sup>e</sup> siècle n'a été ni esthétique ni technologique mais plutôt éthique, en concernant avant tout buts et fins du travail théâtral. On peut résumer tout ça, entre autres, dans la formule stanislavskienne de «travail de l'acteur sur soi-même».

Irène Perelli-Contos

*Une approche pédagogique du théâtre à l'Université*

Au seuil du XXI<sup>e</sup> siècle et sous l'influence, entre autres, de la mondialisation des médias, de l'expansion rapide de la technologie, de l'éclatement des frontières entre les cultures et les disciplines artistiques, le théâtre s'est à ce point modifié qu'il est désormais difficile de l'examiner en tant qu'objet d'étude ou d'enseignement avec des outils qui ne relèvent que des modes d'approches du passé. Nous proposons donc de présenter d'abord certains outils théoriques et pratiques que nous utilisons déjà dans notre enseignement et notre recherche et qui s'avèrent indispensables à la compréhension de la complexité qui caractérise les écritures dramatiques et scéniques actuelles. Nous présenterons ensuite l'essentiel de la stratégie poursuivie par notre programme d'études théâtrales dans la perspective d'une approche pédagogique du théâtre non seulement en tant qu'activité artistique et socioculturelle, mais aussi et surtout, en tant qu'activité de connaissance à même de nous mettre en rapport, d'une certaine façon, avec la complexité du monde dans lequel nous évoluons.

Irène Roy

*Un outil pédagogique de création: Les Cycles Repère*

Les nouvelles écritures théâtrales contemporaines appellent désormais d'approches de création souples et ouvertes à l'intégration de la multiplicité et de la complexité au sein des langages scéniques. Au Québec, une telle approche a vu le jour au tournant des années 80, au sein du Théâtre Repère. Appelée *Cycles Repère*, cette démarche créatrice met le corps sensible de l'artiste au centre d'un parcours qui favorise ses relations exploratoires avec un objet concret, source de ses inspirations. Elle est utilisée par de nombreux créateurs de différentes disciplines et le plus souvent dans le cadre de créations collectives. Depuis plusieurs années, elle est mise en pratique dans le programme d'études théâtrales de l'Université Laval. Cette communication présentera le schéma des quatre phases qui constituent les *Cycles Repère* et démontrera en quoi leur utilisation dans nos ateliers s'avère à l'usage un outil dynamique de création, susceptible de stimuler l'imagination et la

créativité de nos étudiants. De plus, nous expliquerons comment, avec le temps, nous en avons raffiné les procédures artistiques pour en faire un outil pédagogique efficace.

**Don Rubin**

*The future of Theatre Studies: dim and darkening*

Over the last two decades, many universities in the Euro-American sphere of influence have increasingly turned away from traditional notions of theatre studies. That is, they have opted to root much of their work in theories derived from non-theatrical disciplines such as linguistics, sociology, film or gender theory rather than rooting them in close examinations of evolutions and revolutions in actual theatre practice, canonicity, and historical relationships between theatre and society. By making the experience of the living theatre incidental rather than essential to philosophical enquiry, theatre studies professors have created a generation or more of students whose work is often irrelevant to what Artaud might have called "the fragile fluctuating centre" of theatrical art and, as a discipline, irrelevant to those who work in the living theatre. Indeed, they have left their students in a position where they seem only capable of communicating to other theatre studies students and even then only in a babble of pseudo-scientific jargon. My paper will explore the ramifications of these developments and the dangers I believe they pose to the future of what has been traditionally called theatre studies.



Κατάλογος Συνέδρων  
List of participants / Liste des participants

**Aaltonen Sirkku**, Professor of English and Translation Studies, University of Vaasa, e-mail: [siaa@uwasa.fi](mailto:siaa@uwasa.fi)

**Alexiadis Minas**, Assistant Professor, Department of Theatre Studies, University of Athens, e-mail: [minalex@ath.forthnet.gr](mailto:minalex@ath.forthnet.gr)

**Altena Herman**, Utrecht Univesity, e-mail: [herman.altena@xs4all.nl](mailto:herman.altena@xs4all.nl)

**Bakonikola Chara**, Professeur, Département d' Études Théâtrales, Université d'Athènes

**Carlson Marvin**, Sidney E. Cohn Distinguished Professor of Theatre and Comparative Literature, The City University of New York, e-mail: [mcarlson@gc.cuny.edu](mailto:mcarlson@gc.cuny.edu)

**Constantinidis Stratos**, Professor, The Ohio State University, Department of Theatre, e-mail: [constantinidis.1@osu.edu](mailto:constantinidis.1@osu.edu)

**De Marinis Marco**, Professeur titulaire de Disciplines Théâtrales, Université de Bologne, Département de Musique et Spectacle, e-mail: [demarinis@muspe.unibo.it](mailto:demarinis@muspe.unibo.it)

**Decreus Freddy**, Professor of Classical Studies, Theatre Department, Ghent University, e-mail: [Freddy.decreus@ugent.be](mailto:Freddy.decreus@ugent.be)

**Diamantakou Kaiti**, Lectrice, Département d' Études Théâtrales, Université d' Athènes, courriel: [diamcat@theatre.uoa.gr](mailto:diamcat@theatre.uoa.gr)

**Elnécavé Claudine**, Professeur, Université de Haifa, courriel: [claudine@research.haifa.ac.il](mailto:claudine@research.haifa.ac.il)

**Ertel Evelyne**, Professeur, Département d' Études Théâtrales, Paris III - Sorbonne Nouvelle, courriel: [Evelyneertel@aol.com](mailto:Evelyneertel@aol.com)

**Evanghélatos Spyros A.**, Professeur, Département d' Études Théâtrales, Université d' Athènes

**Fatima Silva Maria de**, Professora Cathedratica, Faculty of Letters, University of Coimbra, Portugal, e-mail: [fanp@ci.uc.pt](mailto:fanp@ci.uc.pt)

**Fessas-Emmanouil Helen**, Professor, Department of Theatre Studies. University of Athens, e-mail: [efessa@theatre.uoa.gr](mailto:efessa@theatre.uoa.gr)

**Fischer-Lichte Erika**, Prof. Dr., Freie Universität Berlin, Institut für Theaterwissenschaft, e-mail: [theater@zedat.fu-berlin.de](mailto:theater@zedat.fu-berlin.de)

**Georgakaki Konstantza**, Lectrice, Département d' Études Théâtrales, Université d'Athènes, courriel: [kgeorga@theatre.uoa.gr](mailto:kgeorga@theatre.uoa.gr)

**Gillespie Carol**, Project Officer, Reception of Classical texts Project, The Open University, Arts Faculty, e-mail: [C.A.Gillespie@open.ac.uk](mailto:C.A.Gillespie@open.ac.uk)

**Gogos Savas**, Professor, Department of Theatre Studies, University of Athens

**Golik Szarawarska Grazyna**, Habilitated doctor, Extraordinary University Professor, University of Silesia, Katowice, Poland, e-mail: [szarawago@interia.pl](mailto:szarawago@interia.pl)

KΑΤΑΛΟΓΟΣ ΣΥΝΕΔΡΩΝ / LIST OF PARTICIPANTS  
LISTE DES PARTICIPANTS

**Gurchiani Ketevan**, Assistant Professor, Institute of Classical Philology, Byzantinology and Modern Greek Studies, University of Tbilisi, Georgia, e-mail: kgurtshiani@yahoo.com

**Harwick Lorna**, Professor, The Open University, Arts Faculty, Department of Classical Studies.  
e-mail: L.P.Hardwick@open.ac.uk

**Hébert Chantal**, Professeure titulaire, Études Théâtrales, Université Laval, Faculté des Lettres, Département des Littératures, Québec, Canada, courriel: chantal.hebert@lit.ulaval.ca

**Karakatsouli Anna**, Lectrice, Département d' Études Théâtrales, Université d'Athènes,  
courriel: apkaraka@yahoo.co.uk

**Koski Pirkko**, Professor, Department of Theatre research, Institute of Art Research, University of Helsinki, e-mail: pirkko.koski@helsinki.fi

**Mantchéva Dina**, Professeur, Département d' Études Romanes, Université de Sofia,  
courriel: mantcheva@mail.com

**Maraka Lila**, Professor, Department of Theatre Studies. University of Athens,  
e-mail: lmaraka@theatre.uoa.gr

**Mavromoustakos Platon**, Associate Professor, Department of Theatre Studies. University of Athens,  
e-mail: platon@theatre.uoa.gr

**Mousenidou Agni**, Prof. Assistant, Département d' Études théâtrales, Université d'Athènes,  
courriel: amouzen@theatre.uoa.gr

**Nadareishvili Ketevan**, Assistant Professor, Institute of Classical Philology, Byzantinology and Modern Greek Studies, e-mail: greekstudies@caucasus.net, tamara784@hotmail.com

**Navarro Jose Luis**, Associate Professor, Universidad Autonoma de Madrid [U.A.M.],  
e-mail: naussika@hotmail.com

**Patsalidis Savas**, Professor of Theatre history and theory, School of English, Aristotle University,  
e-mail: spats@enl.auth.gr

**Pefanis Georges**, Lecteur, Département d' Études Théâtrales, Université d' Athènes  
courriel: gpefanis@theatre.uoa.gr

**Perelli-Contos Irène**, Professeure titulaire, Université Laval, Faculté des Lettres, Département des Littératures, Québec, Canada, courriel: Irene.Perelli-Contos@lit.ulaval.ca

**Petrakou Kyriaki**, Assistant Professor, Department of Theatre Studies. University of Athens,  
e-mail: kypetra@theatre.uoa.gr

**Protokhristova Cleo**, Associate Professor, Doctor habil. Plovdiv University, Bulgaria,  
e-mail: cleoproto@yahoo.com

**Puchner Walter**, Professor, Department of Theatre Studies. University of Athens,  
e-mail: wpochn@theatre.uoa.gr

**Roy Irène**, Professeur adjointe, Université Laval, Faculté des Lettres, Département des Littératures, Québec, Canada, courriel: irene.roy@lit.ulaval.ca





**Rubin Don**, Professor and Former chair, Department of Theatre, York University, Toronto, Canada,  
e-mail: drubin@yorku.ca

**Samara Zoé**, Professeur Émérite, Université Aristote de Thessalonique, courriel: zsamara@frl.auth.gr

**Schoenmakers Henri**, Prof. Dr. Institute for Theatre and Media Studies, University Erlangen-Nuremberg, e-mail: hschoenmakers@hotmail.com

**Seidensticker Bernd**, Professor, Freie Universität, Berlin, Seminar für Klassische Philologie,  
e-mail: bs1@zedat.fu-berlin.de

**Somers John**, Senior Lecturer in Applied Drama, Founding Editor of the journal Research in Drama Education, Director of the international conference, Researching Drama and Theatre in Education. School of Performance Arts, University of Exeter, e-mail: J.W.Somers@exeter.ac.uk

**Stefani Evanthia**, Lectrice, Département d' Études Théâtrales, Université d'Athènes,  
courriel: evastef@theatre.uoa.gr

**Stefanidis Manos**, Lecteur, Département d' Études Théâtrales, Université d' Athènes  
courriel: manosstefanidis@nationalgallery.gr

**Stefanova Kalina**, Ph. D., Vice President, International Association of Theatre Critics Associate Professor of Theatre Criticism, National Academy of Theatre and Film Arts, e-mail: kalina@aster.net

**Sivanaki Evanthia**, Lectrice, Département d' Études Théâtrales, Université d'Athènes,  
courriel: astivan@theatre.uoa.gr

**Tabaki Anna**, Professeur, Département d' Etudes Théâtrales, Université d'Athènes  
courriel: atabaki@theatre.uoa.gr

**Taplin Oliver**, Professor, Oxford University, e-mail: oliver.taplin@magdalen.oxford.ac.uk

**Trubotchkin Dmitry**, Doctor of Art Studies, Russian Academy of Theatre Arts GITIS, State Institute for Art Studies, e-mail: theatron@rol.ru

**Vassilakou-Stamatopoulou Chrysothemis**, Prof. Assistant, Département d' Études théâtrales, Université d'Athènes, courriel: ekvas@hol.gr

**Vayenas Nasos**, Professor, Department of Theatre Studies, University of Athens

**Vivilakis Iossif**, Assistant Professor, Department of Theatre Studies, University of Athens  
e-mail: ivivilak@theatre.uoa.gr

**Walton J. Michael**, Emeritus Professor of Drama, Drama Department, University of Hull,  
e-mail: j.m.walton@hull.ac.uk

**Wiles David**, Professor of Theatre, Department of Drama and Theatre, Royal Holloway University of London, e-mail: d.wiles@rhul.ac.uk

**Wilmer Steve**, Professor, Trinity College, Dublin, e-mail: swilmer@tcd.ie

**Yaari Nurit**, Dr., Senior Lecturer, Department of Theatre Studies, Tel Aviv University,  
e-mail: yaari@post.tau.ac.il





