

BABEȘ-BOLYAI UNIVERSITY CLUJ-NAPOCA
FACULTY OF THEATRE AND TELEVISION
DOCTORAL SCHOOL

DOCTORATE THESIS

Summary

The Stage Director's Narrative

Doctoral Supervisor:

Ph.D. Professor MARIAN POPESCU

Doctoral student:

Radu Leonard Teampău

2015

Contents

Summary

Preamble

Chapter I

The narration of the performance at the beginning of the third millennium

1. From the cinematographic spectacle to the Screendance narration
2. Image, imagining, narrativity
3. To read versus to write
4. The spiral trick
5. A few conclusions

Chapter II

The narration of the performance:

Things That Start Slowly by Anna Macdonald

1. Narration exists in the absence of the story
2. The theme of the narration
3. A tragic narration
4. The *pseudo-time* of the performance narration
5. Historicity / Narrativity
6. The Body-I
7. The text of the performance
8. Opinions on the narration of the performance

Chapter III

The actor's narration in Harold Pinter's *The Caretaker*

1. The narrative and non-narrative act of the actor
2. Harold Pinter: „... I'm, essentially, [...] a poet.”

3. The mystic theatre of the sixties?
4. Is *The Caretaker* an allegory?
5. On Pinter's violence
6. The inhabitant of the house
7. Monologue to actors: on the characters of Aston, Mick, Davies (the first part)
8. Between speaking and silence
9. Monologue to actors: on the characters of Aston, Mick, Davies (the second part)
10. Reflections on the actor's narration

Chapter IV

The director's narration in *Autobiographer* by Melanie Wilson

1. A narrative about the failure of a narrative
2. Identity and sub-identity
3. On text and aural narrative
4. The performance as *lived experience*
5. "I'm not here"
6. Conclusions on the stage director's narrative

Final conclusions

Bibliography

- a. Books
- b. On-line resources: videos
- c. On-line resources: studies, articles, interviews
- d. Studies, articles, interviews
- e. Relevant bibliography in the field of study

Summary

The objective, in the first part of the paper, is to capture the metamorphosis undergone by the contemporary performance, in general, and by *Screendance*, in particular, so as to reach a meaningful analysis of Anna Macdonald's performance *Things That Start Slowly*.

We think that due to the author's theoretical material, centered on the study of narration in her work, this analysis is revealing for the relationship between performance and narration, in the most recent cultural products. In this respect, the British performance of the beginning of the third millennium is considered, in the volume *Performing Narrative - narration, 'denarration' fracture and absence in contemporary performance practice*, edited by David Shirley and Jane Turner, as a narrative and treated from this perspective in the scientific articles signed by theatre and dance scholars such as John F. Deeny, Shane Kinghorn, Linda Taylor, Shirley Davis, Jane Turner, Neil Mackenzie, Anna Macdonald. This work is important for our preoccupations regarding the director's narration.

Performing narrative, as a new way "to write" a performance on stage, is rooted in the history of the performance, where we identified sources that we tried to analyze and compare. We noticed these sources in the history of cinema, but also in the history of dance. Therefore, in an attempt of emphasizing the *Screendance's* specificity, we watched, in parallel, over significant moments in the cinema history and the avant-garde dance. In this sense, we placed the emphasis of interpretation of the two fields of artistic expression on the essential coordinates, respectively, on image and movement. Between these two elements there is a common medium - the fluidity, a flow temporally connoted. We are not dealing anymore with the concept of still image, of *trompe l'oeil*, but point out the moving image generated by the body of the performer.

At the same time, taking into account the temporal unfolding of the act of reading we can say that, in the case of performing narration, the reading is a double reading. It takes place on, at least, two levels as Seymour Chatman

notices: "Narrative entails movement through time not only 'externally' (the duration of the presentation of the novel, film, play) but also 'internally' (the duration of the sequence of event that constitutes the plot)".¹ The way in which the two parallel readings merge into one is due to the fact that the narrative of the performance is taken into account as a whole. The harmonization of the *internal plan* with the *external plan* of the temporal unfolding does not require a tilting of the balance in favor of one of the two plans, but an identification, made by the director, of the points of temporal convergence existing between them. In this context, we believe that we can advance the idea of structural identity between narrative and temporality. Thus, the narrative unfolding can substitute the temporal unfolding. As long as the two plans of temporality and narrative are parallel, without any point of incidence, we talk about an unfolding of time. When the two plans are intersecting, we deal with an unfolding in terms of narrative.

Narration, in a performance, reorganizes the system of spatial-temporal references. What cannot be removed from a performance is exactly the narration of performance as *flow* of time. This *Erzählzeit*, which is a *pseudo-time* that, for us, appears as a *weather* of unwinding, leads us, as Diana Cozma remarks, to the idea that temporal inversions a spectator assists to while attending the performance are an essential tool of the narration: "If we've been learnt that the human being, most of the time, thinks that what happens today is certainly the effect of the cause of those happened yesterday, we are asked to linger, even for a second, on the thought that actions, dreams, illusions linked to the future generate the present".²

Therefore, we believe that the narrative of the performance confronts the director, mainly, not only with the problem of creating rhythms and intervals of the unfolding, but also with the very nature of the unfolding.

In the second part of the paper, we analyze the narrative of the

¹ Chatman S. (1990) *Coming to Terms: The Rhetoric of Narrative in Fiction and Film* în H. Potter Abbott (2008) *The Cambridge Introduction to Narrative*, trad. noastră, New York: Cambridge University Press, p. 14

² Cozma D. (2013) *Eugenio Barba și mărul de aur*, trad. noastră, București: Ideea Europeană, p. 66

performance *Things That Start Slowly* by Anna Macdonald, because it appears to be representative, nowadays, for the modality in which the narration of a performance is organized. In Anna Macdonald's *dance-in-frames*, relevant is the connection between movement and time. Time is viewed as a continuous present, as a series of sequences of *now*. Unlike the series of movements executed in a dynamic rhythm within which this present can not be fully captured as a continuous one, in series, often used in the contemporary performance, in *Things That Start Slowly*, the series of movements are committed in a slow pace, a *slow-motion* aiming that every *now* to be perceived by the spectator fully and continuously.

This type of performance narrative and, in particular, the *dance-in-frames* of Anna Macdonald, enjoyed special attention not only from many spectators eager to share a universe wherein they recognized themselves, but also from scholars. We believe that this reception from the consumers of cultural products confirms, like in a sort of political dialogue between the creator and the community, the fact that a personal trauma translated into a cultural product, in an isolated and creative medium, can play a major role both for the creator and, to the same extent or in a greater extent, for the other, no matter his name: spectator, community, society.

It is evident, in Anna Macdonald's performance, the validity of the statement: "Narrative by its arrangement of events gratifies our need for order..."³ The idea of perspective, the vision on one's own individual existence, lies deep in the core of any narrative. It is a fundamental aspect of existence that the community can not fulfil without aggressing the individual identity. Remarkably seems in this example of a performance narration the mode in which both the identity of the mother and of her child recompose themselves in a narration after a shocking and radical experience. It is a narrative of how a human being rises again on her/his own feet, and learn to move on after a devastating blow knocked her down.

³ Abbott H. Potter (2008) *The Cambridge Introduction to Narrative*, New York: Cambridge University Press, p.38

Appealing to surprising means of unfolding narrative on multiple levels, both visual-auditory and conceptual, Anna Macdonald succeeds to offer us an artistic experience that is no longer a question of obtaining satisfaction. Her performance is not addressed to the enjoyment of the senses, but avoiding them, tricking them, it touches our deepest intimacy, stating simply that before being in one way or another, before having an identity or another, an option or another, the most important thing is to be. It is not the dilemma of Hamlet involved in the narrative of this performance, but the exact opposite of this dilemma. That is: it is not you who choose whether you are or not, but someone else chooses. In Anna Macdonald's performance who chooses is not a person, but nature itself, *the sound of the wind that knocks at the door*. Here, through all the narrative means involved in the accomplishment of the dance-in-frames, the sequence of events is avoided by giving up the very unfolding as temporality and adopting a narrative unfolding.

In *Things That Start Slowly* we escape from the world of cause and effect. Here we speak only of synchronizations, simultaneities, intersections. Thus, in no way, can we say, as spectators, that "If this can make narrative a gratifying experience, it can also make it a treacherous one, since it implicitly draws on an ancient fallacy that things that follow are caused by those things".⁴ The experience that the spectator has, once exposed to the narration of this performance, cannot be a misleading one. Because in this performance the *why* is not explored. The narration eludes the diachronic unfolding. It is a narrative of the unfolding of the synchronizations in the absence of any necessitarianism.

Perhaps here is the key to understanding the narrative of *Things That Start Slowly*. And perhaps the evil, from the point of view of the unborn child, is precisely the one that it did not fall into the ancient error where things that follow other things are mistaken with the cause of things. Perhaps this ancient error has a name. Its name is: *life*.

In the third part of the paper, referring to one of our performances with *The Caretaker* by Harold Pinter, we try to give answers to the question: What can we

⁴ idem, p. 39

say about the actor's narrative? If we were to give a pertinent answer, we would begin by reaffirming that the act of the actor can never be in itself. It has a narrative development, even when its acts are fragmented, shortened or excessively prolonged. The actor's narrative, which reveals the fiction of the stage identity, has not only syntactic coordinates of the functions of the acts in a semantical unfolding. The actor's act is above all something similar to what is defined by morphology. Thus the actor unfolds a narrative not from a syntactic aspect, but from a morphological one. The syntactic aspect of the performance narrative rests on the playwright, dealing with the textual syntax, and on the director, dealing with the syntax that comes to the surface between predications and updates, visual and sound forms, visibilities and ambiguities, the actor's narration and the narrations of other creators involved in the process.

An actor dwelling only with syntax is concerned exclusively with meanings and encodings, concealments and automatisms, with that which projects him outside his specific activity. That is, *to offer a body capable of speaking incarnation*. The actor's narrative shows us not only an ultimate form but also the mode in which a form takes shape. This is the morphotic aspect of the actor's narrative. In terms of exact sciences, we may say that it is a state of inner turmoil which precipitates a precisely contoured shape.

In terms of narrative, the actor's work is similar to that of a detective's. An actor's narrative has as area of unfolding the detection of the mode in which an act can be accomplished. Not the *why* is relevant, but the *how*. This narrative *how* regards exclusively the actor's craft. Without understanding, one way or another, this *how*, the actor places himself in the narrative at a crossroads. He reads and writes, adding to what he reads narrative material. What is important is that his carrying forward of the writing not to be a re-writing. The narrative of the actor is, firstly, a thorough assimilation of the knowing-how to weave intervals, rhythms and syncopations, at body movement level, both from the perspective of the kinetic displacement and from the perspective of the breath which has as second implication the extremely important act of speech. So, the actor's narrative means cover a larger area than the classic speech and the body

movement.

Looking at this issue from the perspective of the dramatic text *The Caretaker* by Harold Pinter, whose experience as a stage actor has influenced the approach of the text narrative and whose experience as political activist is well known, it appeared, with extreme clarity, the idea that the actor's narrative requires, always, in a good performance, the articulation of a text which avoids its confinement to a simple exposure, according to a journalistic documentation of facts or events. The theatre writer must always have in mind that the only relevance to the success or failure of his work is intimately linked to the actor, to his ability to negotiate a narrative from his interaction with the text. If the dramatic text is limited to the syntactic interpretation and doesn't penetrate also into the morphological aspects, it is opaque to the possibility of interacting with the actor's narrative. In conclusion, as we have seen in the exemplary case of Harold Pinter's dramatic texts, as well as other outstanding contemporary playwrights, the morphological level is accessed by highlighting the dramatic poetry.

Marian Popescu, referring to one of Beckett's plays, notes: "The entire play is not a text lacking the code, the deciphering principle, but the principle itself which cannot be applied, as it does not have a text to decipher."⁵ This observation is both provocative and valid for some of the XXth playwrights, Harold Pinter being one of them. Indeed, these dramatic texts don't have a code of textual interpretation. The idea that they in themselves are a code of interpretation points to, at least, two consequences. The first would be that the code is, in his turn, a text. Thus the comprehension of a text as being coded and possible to be deciphered using another text opens up an almost unending array of meanings. The second consequence might be that, if a text cannot be applied as a "deciphering principle" on another text, there exists the possibility that the deciphering principle to be applied on silence. The text deciphers the silence, and the silence deciphers the text.

Autobiographer by Melanie Wilson seems a representative performance for illustrating the narrative issue which implies the director in the making of a

⁵ Popescu M. (1985) *Cuvintele tăcerii*, București: „Secolul XX"/nr. 10-11-12/1985, p. 229

performance. In actuality, the responsibility for the narrative theme, for the stage-narrative devices and their unfolding in the context of a performance is the task of the director. Current performances do not start from a given text, but requires from the director a prior search of identifying the theme and the narrative means. The negotiation of positioning, within the team which makes a performance, the tasks of the director, dramatic writer, actor, etc., has changed radically. We note here that the stage-narrative means chosen by the director impose the configuration of the text unfolding. It is a major change from the traditional mode of making a European performance. On the other hand, this change has its roots in the history of European theatre, if we recall the Elizabethan period or Italian folk theatre.

In choosing the narrative theme of the performance, the director is no longer confined to the narrative theme of a text. The focus moves from semantics towards narrative morphology. The mode in which the director develops the narration is more relevant than what he wants to convey to the audience. The director begins to abandon his addressing to the audience and focuses on the spectator. Therefore, we believe, it appeared the necessity of ordering expressive materials and conceptual contexts in a narrative performed with the means of the stage.

Thus, we discern, at least, three functions of the narration: the narration of the performance to which subsumes the narration of the dramatic text, the narration of the director and the narration of the actor. We chose to illustrate the narration of the performance, the narration of the actor and narration of the director from the perspective of a certain performance. Relevant for the narration of the director it seems to us the performance *Autobiographer* by Melanie Wilson. At the same time, we note that the realization of the practical intertwining of these narratives is the responsibility of the director who is involved not only in carrying out his typical narrative, the director's narrative, but also in other narratives, as for example, the actor's narrative or the narrative of the dramatic text.

Also, "tied to the dominance of visual and aural sensation, audiences of stage and film must apprehend human interiors by inference, much as we do in

the course of our lives".⁶ The director's narrative focuses not on illustrating the deliverance of a meaning of the performance, but on the deductive, not inductive, modality of the spectator to read a performance. This does not mean that the performances are subject to a naturalistic aesthetic, but that they show themselves in a totally new way to the spectator, as the presentation of a present of the stage presence. The director's narrative is no longer a representation, doesn't repeat an act happened in the past, but materializes a present.

The spectator's deduction regarding to what is present in front of his eyes has a more morphological than syntactic connotation. The meaning of what is happening becomes less important than the form in which is happening. The theatrical experience of the spectator changes due to the transformation of the director's stage work from putting-on-stage, directing into *directing narration*. The spectator is, at the same time, fully involved in the development of the performance and deeply detached from what is happening on stage.

One of Melanie Wilson's merits is that she manages to provoke in the spectator a reflexive attitude, thinking processes and reevaluations of his own existence. The theme she chose is that of the impossibility of telling a story of one's own life as the character of Flora suffers from a nervous disease which prevents her from becoming coherent. Flora is lost in her alter-egos. However, Flora does not go beyond the area within which a human being may be defined.

The way in which Melanie Wilson transposes in narration this existential issue is amazing. By appealing to technological means she manages to transmit to the spectator, in a non-conceptually manner, the sensations experienced by the character of Flora. She doesn't tell the story of Flora, but recreates it from fragments. The presence of Flora in front of the spectator is convincing, genuine and penetrating, even if it is a narrative convention.

Our opinion is that the spectator reads a performance when he witnesses it, and not only looks at it. Also, we separate the idea of *reading* something from the idea of *being read* something. Extracting the physical presence of a narrator from the narrative, we see that the narrative continues to take place in the

⁶ idem p. 111

presence of at least one spectator. The narrative is not necessarily accomplished by the physical presence of a person who tells us something. Neither the way in which the narrative is delivered nor the source of its deliverance do define it as such, but its reception. The discussion, we believe, should take place on the coordinates of the fact that for a human being, and this is evident in the case of the spectator, the inevitable contextualization of what he sees, hears, or receives as information through his senses form, by definition, a text, a narrative.

If a text *is read* to a spectator, this will not be perceived by the spectator more than a *recitation*. The reading belongs to the spectator. Without this *reading*, which must not be understood only as *lection* of a text, the individual cannot place himself in the position of a spectator. He, the spectator, will read even a *recitation*.

We believe, therefore, that Peter Abbott is wrong when he remarks: "... the actors do work for us that, when we read, we have to do entirely by ourselves".⁷ Even if the actors read in our place they can not but, I repeat, *recite*. Thus, they, the actors, don't put themselves in our place of spectator. But we, the spectators, put ourselves in their place, reading also their recitation. Basically, for the spectator, the contact with the outer articulated narrative, or even a fractured, fragmented narrative, impossible to be perceived in itself as a whole, can be accomplished only by inter-relating with the components of a pre-existing inner narrative particular prior to the particular act of reading. The spectator figures out whether or not there is a narrative delivered to him. And yet, the balance between the manner and the form taken by a performance narrative in order to be read by the spectator and the inner narrative of a spectator, the contextualization which he gives to his own existence, is the task of those involved in the realization of the product. Producers, writers, playwrights, directors, actors, etc., should not rely on extremes, trying to construct a narrative of the performance or too far away from the spectator, illustrating at any cost their phantasmic visions, or too pleasing for the spectator, illustrating only what the spectator is willing to see. In none of these cases the producers of the

⁷ idem p. 73

performance have really built a narrative. Narrative, for those who make a performance, is a guarantee that the spectator not only *sees* or *is prevented to see*, but also that he is able to fulfil the act for which he came to the performance. We believe that the spectator, sitting comfortably in his spectator's armchair, whether the seat is comfortable or not, comes to the performance in order to *read* it. We are not saying that it is mandatory for the spectator to understand what he reads, only that he must not be prevented to *read*. When the spectator is frustrated by the experience of reading, the performance ceases to exist.

Throughout this paper we have described some tools that the director may use in figuring out the narrative of a performance. Of these the most important one seems to be that of using the space of representation not only in terms of image, but also as a place of propagating acoustic waves. Another important tool is that of not excluding the presence of the actor from the visual-sound space. The role of interaction to the level of detail of movement and utterance between the actor and director is essential in articulating the actor's narrative. The actor is unable to carry out his *play* separated from the actor's narrative which must be a part together with the director's narrative in the performance narrative without the risk of undermining the intelligibility of the performance and thus the possibility of the spectator to *read* the narrative of the performance. Of course, the actor's narrative, the director's narrative, the playwright's narrative (which is not the subject of our research) are interwoven into a texture of the entire narrative which is the narrative of the performance.

In this paper we analyzed the narrative of the performance in the terms of the dance-in-frames *Things That Start Slowly* of Anna Macdonald, identifying in the texture of the performance the modes of unfolding a narration. We note, here, that even in the absence of the classical categories of narration: character, story, climax, etc., the narrative continues to unfold, and the spectator can *read* it, making an intimate connection between any performance narrative and temporality. We conclude that the fundamental element of a narrative is that it behaves like a temporality, substituting it. This feature of the *unfolding* is, according to our opinion, the necessary condition for the existence of a

performance.

We, also, analyze the dimensions and the place of the actor's narrative in the narrative of a performance. To illustrate this we have chosen to analyze the play *The Caretaker* by Harold Pinter and the performance, based on Pinter's text, that we made as director. We've highlighted the close link between the work of the actor and the work of the director with the actor which concur to the apparition of the actor's narrative. We note, in the case of the Pinterian text, that the author's acting experience led him to write a text which favours the apparition of the actor's narrative in case of directing errors and thereby prevents an eventual collapse of the director's narrative. However, we could highlight, by appealing to this performance along with the analysis of the written text, Harold Pinter's testimonies related to the written text, to the existing of a margin of safety. A safe margin which guarantees the success in making a performance narrative even when the actors and the director are not aware of the semiotic translations made by the author of the dramatic text. The strict concern to articulate the narratives specific to the actor and director, finally get to coincide with the perspective of approaching that reality which belongs to the writer of the dramatic text.

The narrative of the director was analyzed, particularly, in the performance *Autobiographer* by Melanie Wilson. Here we observed that the preoccupation for *unfolding* is implicit in the work of the director. Noting the implications of the narrative in the temporality issue from the perspective of the performance *Things That Start Slowly* by Anna Macdonald, of the actor's narrative in *The Caretaker* by Harold Pinter, as an essential tool in the composition of intervals even by simply alternating silence and sound presence, darkness and images, respectively, of the actor's narrative viewed in a double perspective, both of Harold Pinter's as actor and of the actors Diana Cozma, Eugen Titu, Adrian Maticoc who played in the performance, we conclude, by analyzing the performance of Melanie Wilson's *Autobiographer*, that the director's narrative, essentially, involves the watching eye of the director over events (stage acts) in terms of the architecture of the visual and aural movement.

Also, we notice in the narrative of the performance of the beginning of the third millennium the predilection for existentialist themes, corresponding to a phenomenological philosophy, such as *loss*, *absence*, *ego*, *identity*, themes moulded in a narration made with stage means, in forms that can be identified, sometimes, as belonging to the aesthetics of the "techno-sublime". Although the narrative of the European performance of the XXIst century takes specific shapes using, in an obsessive way, the latest technological means, these means are used only as part of a narrative. At the same time, the intertwining of the themes with the technology is designed to generate the ancient "liberation", "purification". The spectator experiences, also, the alienation which humanizes. However, for the spectator to have this experience, the narrative no longer takes the form of a single story; the narration is an assault of stimuli that require from the spectator mental involvement of active-reactive type. The spectator is not left in a sort of incomprehensibility due to the aesthetic signs exposed in front of his eyes. Thus the narration is not perceived as a simple monologue, the stage monologue. The spectator, even without the possibility of replying orally or with physical actions, exposing himself to the narration, enters in a dialogue with the multiple author. Any actor can certify that the spectator communicates with the actor who plays the character through micro-actions, change of breath, silence or sneezing.

The themes around which the performance narrative gravitates have their correspondent to the ancient Greek tragedies, such as the themes of sacrifice, loss, death, agora in the community, or to the ancient comedies marked by virulence and generating wonder and laughter.

However, a major difference between the grain of tragedy encapsulated in the nowadays performance narrative and the Greek tragedy lies in the mutations suffered by the contemporary individual, changes generated by a whole range of scientific discoveries, many of them majorly inverting the perception and understanding of the individual in the world. Camus's dream to bring, in a modern manner, the tragic genre back on European stages seems to be accomplished by the use of technology.

References have been made, in this sense, to fundamental coordinates

specific for the narrative of the performance, respectively to image, space, time.

We've proposed the idea that the *narration of the performance* consists of *theatralization, dramatisation* and *de-referentialization from the daily reality* of an event. The performance narrative, we think, is one of the most representative modes, in our times, of conceiving and scenic incarnating an idea or obsession or interrogation, capable of revealing possible new meanings of *theatricality*. Theatricality, "... this concept [which] has something mystical in it, seems too general, idealist and ethnocentrist. ",⁸ might find its right place in the stage work and might be taken down, without being broken, from the pedestal on which it is placed today.

We think this new way of narrating a performance more than a symptom of a different type of performance creation. We believe that it is a representative way for the performance of the third millennium.

⁸ Pavice P. *op. cit.* p. 383

BIBLIOGRAPHY

a.

1. **autor colectiv** (2002) *Esthétique et philosophie de l'art: Repères historiques et thématiques*, prefață: Thierry Lenain, Danielle Lories, Bruxelles: De Bocck Université
2. **Abbott** H. Potter (2008) *The Cambridge Introduction to Narrative*, New York: Cambridge University Press
3. **Adorno** Theodor Wiesengrund (2006) *Philosophy of New Music*, translated [in english], edited, and with an introduction by Robert Hullot-Kentor, Minneapolis: University of Minnesota Press
4. **Appia** Adolphe (2000) *Opera de artă vie*, trad. Elena Drăgușin Popescu, București: Unitext
5. **Ariès** Philippe (1975) *L'enfant et la vie familiale sous l'Ancien Régime*, Paris: Le Seuil
6. **Ariès** Philippe (1997) *Timpul istoriei*, trad. Răzvan Junescu, București: Meridiane
7. **Bahtin** Mihail Mihailovici (1970) *Problemele poeziei lui Dostoievski*, trad. S. Recevski, București: Univers
8. **Bahtin** Mihail Mihailovici (1982) *Probleme de literatură și estetică*, trad. Nicolae Iliescu, București: Univers
9. **Bahtin** Mihail Mihailovici (1992) *Metoda formală în știința literaturii* *Introducere critică în poezia sociologică*, trad. și cuvânt înainte Paul Magheru, București: Univers
10. **Baker** William and Stephen Ely Tabachnick (1973) *Harold Pinter*, Edinburgh: Oliver & Boyd
11. **Barba** Eugenio (2010) *Teatru – singurătate, meșteșug, revoltă*, trad. Doina Condrea Derer, București: Nemira
12. **Barba** Eugenio (2012) *Casa în flăcări – despre regie și dramaturgie*, trad. Diana Cozma, București: Nemira
13. **Barthes** Roland (1987) *Romanul scriiturii – antologie*, trad. Adriana Babeți și Delia Șepețean-Vasilu, București: Univers
14. **Bauman** Zygmunt (2000) *Etica postmodernă*, trad. Doina Lică, Timișoara: Amarcord
15. **Billington** Michael (2009) *Harold Pinter* London: Faber and Faber
16. **Blessner** Barry și Linda-Ruth Salter (2007) *Spaces Speak, Are You Listening?: Experiencing Aural Architecture*, Cambridge: The MIT Press
17. **Brook** Peter (2012) *Fără secrete – gânduri despre actorie și teatru*, trad. Monica Andronescu, prefață de Andrei Șerban, București: Nemira
18. **Brook** Peter (1999) *Threads of Time*, Washington DC: Counterpoint
19. **Brooks** Peter (1992) *Reading for the Plot: Design and Intention in Narrative*, Harvard: University Press
20. **Browning** Barbara (1995) *Samba: Resistance in Motion*, Bloomington: Indiana University Press

21. **Burke** Edmund (1981) *Despre sublim și frumos*, trad. Anda Teodorescu și Andrei Bantaș, București: Meridiane
22. **Burkman** Katherine H. (1971) *The Dramatic World of Harold Pinter: Its Basis in Ritual*, Columbus: Ohio State University Press
23. **Caragiale** Ion Luca (2000) *Opere. Scrieri despre teatru. Versuri*, vol II, ed. îngrijită de Stancu Ilin, Nicolae Bâna, Constantin Hârlav, cuvânt înainte de Eugen Simion, București: Univers Enciclopedic
24. **Carreri** Roberta (2008) *Tracce – Training e storia di un'attrice dell'Odin Teatret*, edizione a cura di Francesca Romana Rietti, trad. noastră, Milano: Il principe costante Edizioni
25. **Chubbuck** Ivana (2007) *Puterea actorului – Metoda Chubbuck*, trad. Irina Margareta Nistor, București: Quality Books
26. **Connor** Steven (1997) *Postmodernist Culture: An Introduction to Theories of Contemporary*, Oxford: Blackwells
27. **Cozma** Diana (2005) *Dramaturgul-practician*, Cluj-Napoca: Casa Cărții de Știință
28. **Cozma** Diana (2005) *Experimentul homo-felix*, Cluj-Napoca: Casa Cărții de Știință
29. **Cozma** Diana (2007) *Teatrul înlănțuit*, Cluj-Napoca: Casa Cărții de Știință
30. **Cozma** Diana (2013) *Eugenio Barba și mărul de aur*, București: Ideea Europeană
31. **Craig** Edward Gordon (2012) *Despre arta teatrului*, trad. Adina Bardaș și Vasile V. Poenaru, București: Fundația culturală Camil Petrescu, Revista Teatrul Azi (supliment) prin Kheiron
32. **Darwin** Charles (1996) *Hosts of Living Forms*, Londra: Penguin Books
33. **Dawkins**, Richard (2012) *Un râu pornit din Eden*. trad. Elena-Marcela Badea și Dan Oprina. București: Humanitas
34. **Derrida** Jacques (2008) *Despre gramatologie*, trad. Bogdan Ghiu, Cluj: Tact
35. **Durand** Gilbert (1998) *Figuri mitice și chipuri ale operei – De la mitocritică la mitanaliză*, trad. Irina Bădescu, București: Nemira
36. **Durand** Gilbert (1999) *Aventurile imaginii – Imaginația simbolică, Imaginarul*, trad. Muguraș Constantinescu și Anișoara Bobocea, București: Nemira
37. **Durand** Gilbert (2000) *Structurile antropologice ale imaginarului. Introducere în arhetipologia generală*, trad. Marcel Aderca, București: Univers Enciclopedic
38. **Durand** Gilbert (2003) *Arte și arhetipuri – Religia artei*, trad. Andrei Niculescu, București: Meridiane
39. **Esslin** Martin (2000) *Pinter the Playwright*, London: Methuen
40. **Féral** Josette (2009) *Întâlniri cu Ariane Mnouchkine – Înălțând un monument efemerului*, trad. Raluca Vida, Oradea: Artspect
41. **Flaszen** Ludwik (2010) *Grotowski & Company*, translated [in English] by Andrey Wojtasik with Paul Allan, Holstebro – Malta – Wrocław: Icarus Publishing Enterprise

42. **Fludernik** Monika (2009) *An Introduction to Narratology*, trad. from the German Patricia Häusler-Greenfield and Monika Fludernik, London and New York: Routledge
43. **Gabbard** Lucina Paquet (1976) *The Dream Structure of Pinter's Plays – A Psychoanalytic Approach*, Cranbury: Associated University Press
44. **Genette** Gérard (1983) *Narrative Discourse – An Essay in Method*, translated in English by Jane E. Lewin, cuvânt înainte de Jonathan Culler, Ithaca: Cornell University Press
45. **Gogea** Vasile (2013) *Singur cu Hegel*, Cluj-Napoca: Eikon
46. **Grotowski** Jerzy (1998) *Spre un teatru sărac*, trad. George Banu și Mirella Nedelcu-Patureanu, prefață Peter Brook, postfață George Banu, București: Unitext
47. **Grotowski** Jerzy (2014) *Teatru și ritual în Teatru și ritual – scrieri esențiale*, trad. Vasile Moga, prefață George Banu, București: Nemira
48. **Habermas** Jürgen (2005) *Sfera publică și transformarea ei structurală*, trad și notă bibliografică Jeanina Ianoși, București: Comunicare.ro
49. **Harvey** David (2002) *Condiția postmodernității*, trad. Cristina Gyurcsik și Irina Matei, Timișoara: Amarcord
50. **Hegel** Georg Wilhelm Friedrich (1966) *Prelegeri de esteică*, vol.II, trad. D. D. Roșca, București: Editura Academiei
51. **Heidegger** Martin (2006) *Ființă și timp*, trad. Gabriel Liiceanu și Cătălin Cioabă, București: Humanitas
52. **Homer** (2007) *Imnuri – Războiul șoarecilor cu broaștele*, trad. Ion Acsan, București: Minerva
53. **Ionesco** Eugène (2007) *Macbett în Teatru X*, trad. Vlad Russo și Vlad Zografi, București: Humanitas
54. **Lecoq** Jacques, Jean-Gabriel Carasso și Jean-Claude Lallias (2009) *Corpul poetic – o pedagogie a creației teatrale*, trad. Raluca Vida, Oradea: Artspect
55. **Lehmann** Hans-Thies (2007) *Postdramatic Theatre*, translated and with an Introduction by Karen Jürs-Munby, New York: Routledge
56. **Lehmann** Hans-Thies (2009) *Teatrul postdramatic*, trad. Victor Scoradeț, București: Unitext
57. **Lindh** Ingemar (2010) *Stepping Stones*, Edited & Introduction Frank Camilleri, trad. in English Benno Plassmann, Marlene Schranz and Magdalena Pietruska, Holstebro – Malta – Wrocław: Icarus Publishing Enterprise
58. **Lynch** David (2007) *Cum să prinzi peștele cel mare*, trad. Cătălin Mesaru, București: Humanitas
59. **Lyotard** Jean Françoise (1993) *Condiția postmodernă. Raport asupra cunoașterii*, trad. și prefață Ciprian Mihali, București: Babel
60. **Lyotard** Jean Françoise (1994) *Lessons on the Analytic of the Sublime: Kant's Critiques of Judgement*, translated by Elizabeth Rottenberg, Stanford: Stanford University Press

61. **Lyotard** Jean-François (1997) *Postmodernul pe înțelesul copiilor. Corespondență 1982-1985*, trad. și postfață de Ciprian Mihali, Cluj: Apostrof
62. **Lyotard** Jean-François (2002) *Inumanul. Conversații despre timp*, trad. și postfață Ciprian Mihali, Cluj-Napoca: Idea Design & Print
63. **Mamet** David (2012) *The Secret Knowledge: On the Dismantling of American Culture*, New York: Penguin Books
64. **Mamet** David (2013) *Teatrul*, trad. Monica Botez, București: Curtea Veche
65. **Marcel** Gabriel (1998) *Omul problematic*, trad. François Breda și Ștefan Melancu, Cluj: Apostrof
66. **McConachie** Bruce (2008) *Engaging Audience – A Cognitive Approach to Spectating in the Theatre*, New York: Palgrave Macmillan
67. **Metz** Christian (1991) *Film Language – A Semiotics of the Cinema*, translated into English by Michael Taylor, Chicago: The University of Chicago Press
68. **Mulvey** Laura (2006) *Death 24x a Second : Stillness and the Moving Image*, London: Reaktion Books
69. **Nells** William (1997) *Frameworks Narrative Levels and Embedded Narrative*, New York: Lang
70. **Nicolescu** Basarab (2013) *Théorèmes poétiques / Teoreme poetice*, trad. din limba franceză de L.M. Arcade, viziune grafică și ilustrații de Mircia Dumitrescu, București: Curtea Veche
71. **Oida** Yoshi și Lorna Marshall (2009) *Actorul invizibil*, cuvânt înainte de Peter Brook, trad. Maia Teszler, Oradea: Artspect
72. **Pavice** Patrice (2012) *Dicționar de teatru*, trad. Nicoleta Popa-Blanariu și Florinela Floria, Iași: Fides
73. **Pinter** Harold (1968) *Îngrijitorul*, trad. Olga Maniu și Ivan Denes, în *Teatru englez contemporan*, vol. II, București: Editura pentru Literatură Universală
74. **Pinter** Harold (1991) *The Lover in Plays*, vol. 1, London: Faber and Faber
75. **Popescu** Marian (1987) *Teatrul ca literatură*, București: Eminescu
76. **Popescu** Marian (1990) *Drumul spre Ithaca – de la text la imagine scenică*, București: Meridiane
77. **Popescu** Marian (2011) *Teatrul și comunicarea. Elemente ale paradigmei teatrale*, București: Unitext
78. **Powlick** Leonard (1986) *'What the hell is that all about?' A Peak at Pinter's Dramaturgy*, Cranbury: Associated UP
79. **Rousseau** Jean-Jacques (1743) *Dissertation sur la musique moderne*, la <http://gallica.bnf.fr/ark:/12148/bpt6k5626542x/f10.image>
80. **Rousseau** Jean-Jacques (1981) *Scrisoare către dl. d'Alembert în Scrieri despre artă*, trad. Marina Dimov, Minerva: București
81. **Sartre** Jean Paul (1986) *L'imaginaire: psychologie phénoménologique de l'imagination*, Paris: Gallimard
82. **Savarese** Nicola (2010) *Eurasian Theatre – Drama and Performance Between East and West from Classical Antiquity to the Present*, translated

- from the Italian by Richard Fowler, updated version revised and edited by Vicki Ann Cremona, Holstebro – Malta – Wrocław
83. **Sheppard** William Anthony (2001) *Revealing Masks*, Berkley: University of California Press, p. 32
 84. **Strugatki** Arkadi și Boris (1992) *Picnic la marginea drumului*, trad. Valentin Stoicescu, București: Nemira
 85. de **Toro** Fernando (1995) *Theatre Semiotics – Text and Staging in Modern Theatre*, translated from the Spanish by John Lewis, Buffalo: University of Toronto Press
 86. **Vanloo** Albert (1913) *Sur le plateau, souvenirs d'un librettiste*, la <https://archive.org/details/surleplateausouv00vanluoft>
 87. **Varley** Julia (2011) *Notes from an Odin Actress – Stones of Water*, London & New York: Routledge
 88. **Winick** Charles (1995) *Desexualization in American Life*, Piscataway Township: Transaction Publishers
 89. **Wunenburger** Jean-Jacques (1998) *Viața imaginilor*, trad. Ionel Bușe, Cluj-Napoca: Cartimpex
 90. **Wunenburger** Jean-Jacques (2000) *Sacrul*, trad. Mihaela Căluț, Cluj-Napoca: Dacia
 91. **Wunenburger** Jean-Jacques (2001) *Utopia sau criza imaginarului*, trad. Tudor Ionescu, Cluj-Napoca: Dacia
 92. **Wunenburger** Jean-Jacques (2004) *Filozofia imaginilor*, trad. Muguraș Constantinescu, Iași: Polirom

b.

1. **Aggiss** Liz și Charlotte Vincent (2009) *V&A Artefacts: Blurred Vision (2012)*, la <http://www.youtube.com/watch?v=mKDtQiyIMMM>
2. **Aggiss** Liz și Joe Murray (2010) *Beach Party Animal (2010)* Liz Aggiss & Joe Murray – Extract, la <http://www.youtube.com/watch?v=x4FX3CKI72A>
3. **Anwar** (2012) în *The act of killing, Documentary with Filmmaker Josua Oppenheimer*, la <https://www.youtube.com/watch?v=hHGbb64YxAk>
5. **Billington** Michael (2009) *Harold Hobson obituary*, la <http://www.youtube.com/watch?v=tP3orHo20cQ>
6. **Bromberg** Serge (2011) *A conversation with Serge Bromberg LE VOYAGE DANS LA LUNE*, la <http://www.youtube.com/watch?v=iKNX7AchVeY>
7. **Brook** Peter (2011) *Peter Brook speaks about The tragedy of Hamlet*, la <https://www.youtube.com/watch?v=MgjX9qw9ul>
8. **Brook** Peter (2012b), *The Tighrope - Peter Brook*, la <http://www.youtube.com/watch?v=EKAqgeTslnk>
9. **Brook** Peter (2013) *Peter Brook incontra il Teatro Valle occupato - 12 aprile 2013*, la <http://www.youtube.com/watch?v=L6aftmL8FmE>
10. **Cocteau** Jean (1930) *Jean Cocteau: Le sang d'un poète (1930)*, la <https://www.youtube.com/watch?v=Ers4x5h9bno>
11. **Decroux** Étienne (1960) *Decroux - L' Usine*, la

- <https://www.youtube.com/watch?v=JzBFPCg0UWI>
12. **Duchamp** Marcel (1926) *MARCEL DUCHAMP - ANEMIC CINEMA*, la <https://www.youtube.com/watch?v=upvYAAh8RuU>
 13. **Ebina** Kenichi (2013) *2013 America's Got Talent: Kenichi Ebina ALL PERFORMANCES HD*, <https://www.youtube.com/watch?v=S2edtPdP14>
 14. **Gifuni**, Fabrizio (2011) *Na specie de Cadavere Lunghissimo*, la <http://www.youtube.com/watch?v=fVXhRVxavg4>
 15. **Grossman** Dave (2012) *Psychologist Lt. Col. Dave Grossman On The Act Of Killing*, la <http://www.youtube.com/watch?v=9Ozno7HMGE>
 16. **Herzog** Werner (2013) *Werner Herzog and Errol Morris talk about "The Act of Killing"*, la <http://www.youtube.com/watch?v=LLQxVy7R9qo>
 17. **Iures** Marcel (2012) *Absolut Day*, la <http://www.youtube.com/watch?v=wZ-7vG7hquU>
 18. **Jillette** Penn Fraser (2013) *Bravo Profiles – Penn and Teller (2001)*, la <http://www.youtube.com/watch?v=RJhQKw2xZIM>
 19. **Lenox** John Carson (2011) *Lennox Vs. Dawkins Debate - Has Science Buried God?*, la <http://www.youtube.com/watch?v=J0UIbd0eLxw>
 20. **Lennox** John Carson (2014) *Answering Typical New Atheist Objections and Fallacies*, la <http://www.youtube.com/watch?v=PGyQVnO8Vt8>
 21. **Macdonald** Anna (2010) *Things That Start Slowly*, la <http://vimeo.com/25080056>
 22. **Mamet** David (2014) *David Mamet on conservatism*, la <http://www.youtube.com/watch?v=WTGJHI4xicA>
 23. **Méliès** Georges (1902) *"Le Voyage dans la Lune" George Méliès 1902 (Original version, silent and black & white)* la <http://www.youtube.com/watch?v=9m830jhUi3E>
 24. **Méliès** Georges (1903) *La Lanterne Magique - The Magic Lantern (1903)*, la <http://www.youtube.com/watch?v=FACSBbqmaAw>
 25. **Méliès** Georges (1904) *Georges Méliès Le Voyage à travers l'impossible 1904 Part 1*, la <http://www.youtube.com/watch?v=txEvVNdRZIQ>
 26. **Nicolescu** Basarab (2010) *Qu'est-ce que la réalité ? Définition des différents niveaux de réalité*, la <http://www.youtube.com/watch?v=jFE4w6mfaQ>
 27. **Offenbach** Jacques (compozitor), Vanloo A. (libretist), Leterrier E. (libretist) și Mortier A. (libretist), Soustrot M. (dirijor), Savary J. (regia); (1985) spectacolul de la Grand Théâtre de Genève, transmis de postul de televiziune France 3 în data de 31 decembrie 1988, *Le Voyage dans la Lune - Présentation [Alain Duault & Jérôme Savary] (1988)*, la <https://www.youtube.com/watch?v=J6dlHTdmXDo&list=RDJ6dlHTdmXDo#t=576>
 28. **Offenbach** Jacques (compozitor), Vanloo A. (libretist), Leterrier E. (libretist) și Mortier A. (libretist), Laurent Gendre (dirijor), Olivier Desbordes (regie – adaptare text), David Belugou (scenografie), Jean-Michel Angays și Stéphane Laverne (costume) François Gendre (ecleraj) (2013) *Le voyage dans la lune, J. Offenbach, Jonathan Spicher, le Prince qui passe par là*, la <http://www.youtube.com/watch?v=-TmMHAXOgF4>
 29. **Pinter** Harold (1963) *On Location with The Caretaker*, 1963, la

- <http://www.youtube.com/watch?v=xods41vmR7w>
30. **Pinter** Harold (1988) *Precisely (Exact) 1988/ Night (Nacht) 1988/ BBC: Mountain language /interview Pinter,* la <https://www.youtube.com/watch?v=8NlyThUoL3E>
 31. **Pinter** Harold (2001) *Harold Pinter on the Charlie Rose Show: July 19th 2001 (Part One)*, la <http://www.youtube.com/watch?v=R0jbuCweGiU>
 32. **Pinter** Harold (2006) *Krapp's Last Tape with Harold Pinter (Part 1)* la www.youtube.com/watch?v=cKteolGbFOQ
 33. **Pinter** Harold (2012) *30 Renowned Writers Speaking About God*, la <http://www.youtube.com/watch?v=tpxoD9KFpHI>
 34. **Ramamurthi**, Rajyashree; Desmond Roberts; Parimal Phadke; Dhanya Pilo; Surjit Nongmeikapam; Frederic Lombard; Preethi Athreya; Yashaswini R; Rakesh MPS; Asim Waqif; (2011) *The Yellow Line Project - New Delhi* la <http://www.youtube.com/watch?v=dvX78fX5SRA>
 35. **Rehm** Ophélie și Nicolas Habas (2014) *Le corps de la ville #00*, la <http://vimeo.com/88640149>
 36. **Ray** Man (1920) *Emak Bakia: A Short Film by Man Ray*, la http://www.youtube.com/watch?v=8V_zr-dVDws
 37. **Schlemmer** Oskar (1922) apud Margarete Hastings (1970) *Triadisches Ballett von Oskar Schlemmer - Bauhaus (Best Quality)* la <http://www.youtube.com/watch?v=4BB9Xd2yOtE>
 38. **Schonberg** Arnold, Albert Giraud, Otto Erich Hartleben, Erwin Stein (1912) *Complete performance: Schoenberg's Pierrot lunaire*, la <http://www.youtube.com/watch?v=bd2cBUJmDr8>
 39. **Wasson** Steven și Corinne Soum (1992) *from THE MAN WHO PREFERRED TO STAND (1994), Theatre de l'Ange Fou, 1994.* la <https://www.youtube.com/watch?v=rX7f4UvDbsE>
 40. **Wilson** Melanie (2012) *Melanie Wilson & Fuel present Autobiographer*, la <http://www.youtube.com/watch?v=49okdnlXfWY>
 41. **Wolpert** Lewis (2011) *Lewis Wolpert - The nonsense of bioethics*, la <http://www.youtube.com/watch?v=beVAEwM2t8Q>
 42. **Wrangham** Richard (2014) *The Great Debate: ORIGINS OF VIOLENCE (OFFICIAL) - (Part 1/2)*, la <http://www.youtube.com/watch?v=vxMP4IAkqpU>

C.

1. **Aggiss** Liz (2008) *'Take 7' study pack*, apud *What is Screen Dance?* la <http://www.britishcouncil.org/new/forward-motion/Forward-Motion-Articles-Folder/What-is-Screen-Dance/>
2. **Boicea** Dan (2013) *Victor Ioan Frunză: „UNITER este un bloc de tip sovietic“*, București: Ziarul Metropolis, la

- <http://www.ziarulmetropolis.ro/victor-ioan-frunza-uniter-este-un-bloc-de-tip-sovietic/>
3. **Bowie-Sell** Daisy (2012) *Autobiographer-Toynbee-Studios-review*, la <http://www.telegraph.co.uk/culture/theatre/theatre-reviews/9236310/Autobiographer-Toynbee-Studios-review.html>
 4. **Brown** Peter (2010) *The Caretaker* London Theatre .co.uk la <http://www.londontheatre.co.uk/londontheatre/reviews/caretaker2010.htm>
 5. **Chrutowicz** Maria (2012) *Din istoria tapiseriilor*, la <http://1-cultural.blogspot.ro/2012/08/din-istoria-tapiseriilor.html>
 6. **Darriulat** Jacques (2007) la <http://www.idarriulat.net/Introductionphiloesth/PhiloModerne/Kant/KantAnaISublime.html>
 7. **Florescu** Judy (2014) Cristina Modreanu: "Refuzul noului poate fi justificat doar de blocajul mental al producătorilor de teatru", București: Ziarul Metropolis, la <http://www.ziarulmetropolis.ro/cristina-modreanu-critic-de-teatru-publicul-e-ultimul-vinovat/>
 8. **Funke** Lewis (1964) *The Caretaker': Play by Pinter Returns With a New Cast*, The New York Times la <http://www.nytimes.com/movie/review?res=9905E2DB1530E033A25752C3A9679C946591D6CF>
 9. **Hayes** Katy (2015) *Review: The Caretaker, Gate Theatre, Dublin*, The Independent la <http://www.independent.ie/entertainment/theatre-arts/review-the-caretaker-gate-theatre-dublin-30983212.html>
 10. **Jones** Chris (2011) *What's Pinter without tension?* Chicago Tribune, la http://articles.chicagotribune.com/2011-11-18/entertainment/ct-ent-1119-caretaker-review-20111118_1_harold-pinter-davies-mick
 11. **McManus** F. Barbara (1999) *Structure of the Greek Theater* la <http://www2.cnr.edu/bmcm Manus/tragedy theater.html>
 12. **Orr** Jake (2012a) *Review: Autobiographer*, la <http://www.ayoungertheatre.com/review-autobiography-melanie-wilson-toynbee>
 13. **Orr** Jake (2012b) *Theatre Thought: Melanie Wilson's Autobiographer Reconsidered*, la <http://www.ayoungertheatre.com/theatre-thought-melanie-wilsons-autobiographer-reconsidered>
 14. **Panait** Lala (2013) *Cum ajungi să dormi într-un teatru ocupat? Teatro di Valle occupato (Roma)*, Gazeta de artă politică la <http://artapolitica.ro/?p=263>
 15. **Paravidino** Fausto (2013) *Dramaturgie italiană la „Odeon“ (II). Fausto Paravidino, școala crizei*, a consemnat Andreea Dumitru, la <http://www.teatrul-azi.ro/spectacole-lectura/dramaturgie-italiana-la-%E2%80%9Eodeon%E2%80%9C-ii-fausto-paravidino-scoala-crizei>
 16. **Tentiuc** Ion (2009) apud Liliana Păpușoi, *Ceramica, semnul distinctiv al primei civilizații europene*, la <http://www.flux.md/articole/7283/>
 17. **Vanhaesebrouck** Karel (2004) *Towards a Theatrical Narratology?* la <http://www.imageandnarrative.be/inarchive/performance/vanhaesebrouck.htm>

d.

1. **Beckett** Samuel (1985) *Samuel Beckett către Alan Schneider*, (fără traducător) București: Secolul XX/nr. 10-11-12/1985
2. **Casimcea** Mircea Ioan (1996) *Hăul de Christian Palustran*, Cluj-Napoca: Adevărul de Cluj, nr. 7-8 decembrie 1996
3. **Cioran** Emil (1985) *Beckett*, trad. Cristina Hăulică, București: Secolul XX/nr. 10-11-12/1985
4. **Classen** Albrecht (2005) *Philippe Ariès and the Consequences: History of Childhood, Family Relations, and Personal Emotion: Where Do We Stand Today?*, în *Childhood in the Middle Ages and the Renaissance – The Result of Paradigm Shift in the History of Mentality*, edited by Albrecht Classen, Berlin: Walter de Gruyter GmbH & Co
5. **Erickson** John (2003) *Defining political performance with Foucault and Habermas: strategic and communicative action in Theatricality*, edited by Tracy C. Davis and Thomas Postlewait, Cambridge: University Press
6. Grotowski J. (2011) *Legi pragmatice*, în Eugenio Barba și Nicola Savarese *Arta secretă a actorului – Dicționar de antropologie teatrală*, trad. Vlad Russo, București: Humanitas
7. **Isherwood** Charles (2005) *A Pinter Actor Must Know His Between-the-Lines*, New York: The New York Times, 16 octombrie 2005
8. **Macdonald** Anna (2013) *'Things That Start Slowly' în Performing Narrative: narration, 'denarration', fracture and absence in contemporary performance practice* edited by David Shirley and Jane Turner, Crewe: MMU Cheshire
9. **Meineck** Peter (2012) *The embodied space: performance and visual cognition at the Theatre of Dionysos*, in *New England Classical Journal* 39.1/2012, p. 3-46
10. **Modreanu** Cristina (2011) *Andrei Serban: „În România, nivelul de Alzheimer în cultură e în creștere”*, București: Revista Scena, nr. 15/2011
11. **Oberten** Janos (1996) *Experiment teatral într-un studiu adecvat*, Timișoara: Renașterea bănățeană, 1 iulie 1996
12. **Palustran** Christian (1996) *Sper că într-o zi voi fi capabil să citesc Caragiale în limba română*, interviu luat de Adrian Țion, Cluj-Napoca: Tribuna nr. 12/1996
13. **Pinter** Harold (1966) *Harold Pinter interviewat de Larry Bensky*, Paris: The Paris Review, nr.39/1966
14. **Pleșu** Adrian (1988) *Notă despre teatralitatea vieții*, București: Teatrul, nr. 6/1988
15. **Popescu** Marian (1985) *Cuvintele tăcerii*, București: Secolul XX/nr. 10-11-12/1985
16. **Popescu** Marian (2014) *Reflection on Sound, Voice and Attention*, în *Studia Dramatica*, LIV, 2, 2014, p. 9-16
17. **Runcanu** Tudor (1993) *Ingrijitorul de Harold Pinter*, Cluj: Steaua, ianuarie
18. **Serghe** Dorin (1992) *Cum l-au învins studenții pe Harold Pinter*, Cluj:

- Adevărul de Cluj, noiembrie
19. **Stracula** Attila (1996) *Ministagiune providențială*, București: Azi, 21 iunie
 20. **Turner** Jane (2013) *Autobiographer and the Technological Sublime in Performing Narrative – narration, 'denarration' fracture and absence in contemporary performance practice*, edited by David Shirley și Jane Turner, Crewe: MMU Cheshire
 21. **Țion** Adrian (2005) *Un Nobel întârziat*, Cluj: revista Tribuna, nr. 76/2005

e.

1. **Bal** Mieke (2008) *Naratologia: introducere în teoria narațiunii*, trad. Sorin Pârvu, Iași: Institutul European
2. **Banu** George (2000) *Livada de vișini, teatrul nostru – jurnal de spectator*, trad. Anca Măniuțiu, București: Allfa
3. **Barba** Eugenio (2010) *Pământ de cenușă și diamant. Ucenicia mea în Polonia*, trad. Diana Cozma, București: Ideea Europeană
4. **Biner** Pierre (1972) *The Living Theatre*, New York: Horizon Press
5. **Borie** Monique (2007) *Fantoma sau îndoiala teatrului*, trad. Ileana Littera, București: Unitext
6. **Brook** Peter (1997) *Spațiul gol*, trad. Marian Popescu, București: Unitext
7. **Brook** Peter și Marie-Hélène Estienne (2002) *The Man Who...*, London: Methuen Publishing Ltd.
8. **Burlacu** Diana-Violeta, (2011) *A Pragmatic Approach to Pinteresque Drama*, Cluj: Casa Cărții de Știință
9. **Caranfil** Tudor (1978) „Cetățeanul Kane” - „Romanul” unui film, București: Meridiane
10. **Chatman** Seymour (1993) *Story and Discourse: Narrative Structure in Fiction and Film*, London: Cornell University Press
11. **Corniș-Pop** Marcel (2000) *Tentația hermeneutică și rescrierea critică: interpretarea narativă în zodia poststructuralismului*, București: Ed. Fundației Culturale Române
12. **Declan** Donnellan (2006) *Actorul și ținuta – reguli și instrumente pentru jocul teatral*, trad. Saviana Stănescu și Ioana Ieronim, București: Unitext
13. **Domenach** Jean-Marie (1995) *Întoarcerea tragicului*, București: Meridiane
14. **Drozdowski** Bohdan (edited by) (1979) *Twentieth Century Polish Theatre*, English translations Catherine Itzen, London: John Calder
15. **Esslin** Martin (2009) *Teatrul absurdului*, trad. Alina Nelega, București: Unitext
16. **Hodge** Alison (edited by) (2010) *Actor Training*, New York: Routledge
17. **Holmberg** Arthur (2004) *The Theatre of Robert Wilson*, New York: Cambridge University Press
18. **Ionesco** Eugène (1992) *Note și contranote*, trad. și cuvânt introductiv Ion Pop, București: Humanitas
19. **Ionesco** Eugène (1999) *Între viață și vis. Convorbiri cu Claude Bonnefoy*, trad. Simona Cioculescu, București: Humanitas

20. **Ionesco** Eugène (1992) *Jurnal în fărâme*, trad. Irina Bădescu, București: Humanitas
21. **Ionesco** Marie-France (2003) *Portretul scriitorului în secol – Eugène Ionesco 1909-1994*, trad. Mona Țepeneag, București: Humanitas
22. **Grotowski** Jerzy (2014) *Teatru și ritual*, trad. Vasile Moga, București: Nemira
23. **Jung** C. G. (2003) *Despre fenomenul spiritului în artă și știință*, în *Opere complete*, volumul 15, trad. Gabriela Danțiș, București: Trei
24. **Karli** Pierre (1991) *Animal and Human Aggression*, translated from French by S.M. Carmona and H. Whyte, New York: Oxford University Press
25. **Kempis** Thomas (2005) *The Inner Life*, translated by Leo Sherley-Price, New York: Penguin Books
26. **Mnouchkine** Ariane (2010) *Arta prezentului: convorbiri cu Fabienne Pascaud*, București: Fundația Culturală Camil Petrescu
27. **Nelega** Alina (2009) *Recuperarea tragicului în textul nou de teatru*, Târgu-Mureș: Editura Universității de Artă Teatrală
28. **Pászka** Imre (2010) *Sociology of Narrative Story Forms: (life story, autobiography)*, Cluj: Presa Universitară Clujeană
29. **Peck** M. Scott (2004) *Psihologia minciunii. Speranța de a vindeca răul uman*, trad. Lucian Popescu, București: Curtea veche
30. **Peck** M. Scott (2007) *Drumul către tine însuși și mai departe. Evoluția spirituală într-o epocă a anxietății*, trad. Ileana Achim, București: Curtea veche
31. **Popescu** Marian (1986) *Chei pentru labirint. Eseu despre teatrul lui Marin Sorescu și D.R.Popescu*, București: Cartea Românească
32. **Popescu** Marian (2004) *Scenele teatrului românesc 1945-2004. De la cenzură la libertate*, București: Unitex
33. **Popovici** Ada (2009) *Limbajul dramatic și orizontul de așteptare estetică*, Iași: Demiurg
34. **Richards** Thomas (2001) *At Work with Grotowski on Physical Action*, London & New York: Routledge
35. **Sartre** Jean-Paul (2006) *Adevăr și existență*, text stabilit și adnotat de Arlette Elkaim-Sartre, trad. Toader Saulea, București: Nemira
36. **Sava** Ion (1981) *Teatralitatea teatrului*, București: Eminescu
37. **Schechner** Richard (2009) *Performance; Introducere și teorie*, București: Unitext
38. **Sacks** Oliver (2005) *Omul care își confundă soția cu o pălărie*, trad. Dan Rădulescu, București: Humanitas
39. **Sacks** Oliver (2009) *Muzicofilia. Povestiri despre muzică și creier*, trad. Anca Bărbulescu, București: Humanitas
40. **Vartic** Ion (2002) *Clanul Caragiale*, Cluj: Apostrof