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Abstract of the PhD thesis

The PhD thesis bearing the title „Text performativity in Jon Fosse's work” consists of an in-depth study of Norwegian author Jon Fosse's dramatic work, up to the year 2012. The main difficulty of the PhD thesis is its degree of performativity of his plays, in which one can distinguish the dissidence from the notion of the *grand plot* in the traditional theatre.

The first part of the PhD thesis is dedicated to the study of event reformulation techniques and of the dramatic setting in Jon Fosse's dramas. It starts by an analysis of the position the author grants to the structural return towards the past in the case of different characters, both in a practical, physical manner, and in the figurative plan. Then, there is an approach of the elements which make these characters be embraced by immobility and resist any tendency of moving, of getting out of inertia, of events evolution. The initial situations are those containing in them all the potential for dramatic tension of the plays and the way by which their reformulation, and, consequently, the amplification of their performative character are being realized, by reconfiguring the totality of every single basic element.

The second part is a research of the constitutive fatigue state for the dramatic characters whom Fosse makes interact in his work, as well as of the connection between possible reasons of its emergence and its effects, invested with important dramatic functions by the playwright. In order to be able to have an argumentation, we used an inventory of objects for relaxing, trying to determine their function in the ensemble of each drama proposed as a case study. By a systematical observation of the different characters static tendencies, we have proven their witness quality, as well as the intensifying of the dramatic tension, which migrates from the sphere of a traditional actantial system to that of a perception conflict, as a sign of a post-dramatic theatre. The predominating phenomena in it are the following: the transparency of spaces and the mutations of these characters physical body, permanently subject to the surveillance of the people surrounding them, but also their tendencies of expansion or dispersion in the space of the scene, as a result of perceptive changes. As an extension, the circulation of this phenomenon has been proven on all the levels of Fosse's dramaturgy.

The third part of the present study concentrates around the linguistic minimalism and around silence, as a *sine-qua-non* element in such a dramatic writing. The analysis of the structures Fosse brings into play will have the language device as an object he operates with on different text stages. In the plan of the scene, such texts hereby built require the creation of a negative space (*the silent space*), the performative values thereof we have watched unfold in several performances, at different stage directors.

In the fourth part, we have approached the phenomena of distance and disappearance, the rituals of visiting and coming back, as well as the structures of the funeral imaginary, comprised in Jon Fosse's drama production. By discovering the different forms of their manifestation, we have tried to locate the dramatic tension specific to the proximity of death and its value from the point of view of the performance. The catastrophe and the return locations, co-inhabited by the

living and the dead, have proven to be sacred spaces of initiation in the art of prospective perception, both for the characters, and for the actors and spectators. The reformulation of the refrains specific for each drama, by maintaining an intensified concentration upon these transit areas, fulfills a function of a catalyst in the context of mutations on the perceptive level. The arguments of the internal movement giving the occasion for such transformations are offered both by the discourse of the characters and the sphere of the stage directions, and by the observations of the stage directors, who have tried to understand Fosse's text dynamics, when working with the actors. Last, but not least, we have followed the progressive retreat of certain dramatic figures from the material reality and its impact upon the witness societies assisting or contemplating it. We have also shown that the nebulous spaces these manifest themselves in are traversed by the dramatic tension necessary for the overcoming of physical reality limits and for an incursion into an immaterial dimension which, in case of a lack of pronounced performative potential, would not attain an intelligible expression.

The fifth part of our work has the break from the language as an object of study and the play Fosse imposes on his characters and on his public. A first approach of this aspect consists of the analysis of new forms of verbal and non-verbal expression of individualities, taken from the instituted norms of human communication which is specific for contemporary society. In parallel, we have studied the processes of linear chronology dissolution and of the durative aspects of time, followed closely by the phases of spatial dimension dispersal. These phenomena's performative character demonstration imposed the necessity of an opposition systems study which Fosse's dramaturgy is based upon, on the level of phonetics, lexical structures, of the complex syntax and the semantic one. Apart from studying the original texts in Nynorsk, we approached the functioning of language structures from this theatre in Romanian as well, locating the situations where translation tends to hamper it. The last part of the fifth chapter is dedicated to the transpersonal character of the dramatic discourse practiced by Fosse and to its structural performativity.

Keywords: static theatre, drama in one act, performativity, dramatic situation, immobile character, language deconstruction, acoustic space, non-places, perceptive mutations, reformulation, rewriting the event, rehearsal, variation, choir refrain, immobility desideratum, transit areas, dematerialization, death, disappearance aesthetics, objects of rest.

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