



## English Summaries

### Theatre, Performativity, and Performance

#### **KAREN JÜRS-Munby: ‘Did You Mean *Post-Traumatic Theatre*?’: The Vicissitudes of Traumatic Memory in Contemporary Postdramatic Performances**

By analysing a few recent examples, the article explores how postdramatic forms of theatre might relate to forms of traumatic memory in the twenty-first century. In a first attempt to map the continuum of postdramatic and posttraumatic forms, we have moved from a performance that intimates the traumatic Real through structural trauma and movement traces of traumatic experience, to a performance that remembers a recent traumatic event by making us re-inhabit the traumatic situation and the loss it caused, to a performance that plays with vicariously experienced, mediated traumata and which raises the question whether traumatising may not also reside in the very form of global mediation itself. What can also be provisionally concluded is that postdramatic productions tend to be self-consciously aware of the theatrical and performative forms they employ to explore trauma and resist the closure and teleology of dramatically enacted narratives. At the same time, they are also implicitly critical of many mainstream ways of excessively representing traumatic events and histories in this digital information age. By slowing down and defamiliarising perception they seek to actively involve the audience and re-hone our response-ability for trauma and traumatic damage in the twenty-first century.

**Keywords:** post-dramatic theatre, traumatization, mediation, performance

#### **JOLÁN ORBÁN: Performing Artaud in the Time of *Pandemic***

Antonin Artaud’s *The Theatre and the Plague*, delivered at the Sorbonne in 1933, was the most quoted and performed text in theatre and philosophical circles in the period following the pandemic. This text is on the website of Ariane Mnouchkine’s theatre – *Théâtre du Soleil* –, it is the title of the theatre film by Wolfgang Pannek – *Antonin Artaud’s, The Theatre and the Plague* (2020), it is the text that has been the subject of a tour of performances by the Lisbon director-couple John Romão and Salomé Lamas in Portugal (2020), it was staged by Frank Castorf with Racine’s play *Bajazid* in his “deconstructive” theatre performance “*Bajazid – En considérant le Théâtre et la peste*”

(2019). In this paper, I would like to focus on the different performances of Artaud's text, with a particular reference to the *mise en scène* of the body and the voice, to the deconstructive features of Castorf's theatre and to his "coworking" with the actors Jeanne Balibar, Jean-Damien Barbin, Claire Sermonne, Mounie Margoum, Adama Diop.

**Keywords:** theatre of cruelty, deconstruction, representation, plague, covid19, body, voice, performance

### **VERA KÉRCHY: Terror, Trauma, Theatricality in *Euphoria***

HBO series *Euphoria* (2019-) uses the collective trauma of 9/11 as a symbol of discomfort experienced by a whole generation born around 2001, and shows different strategies used by the characters to handle this state of distrust and insecurity. These strategies are connected to staging, theatrical situations, in which the characters try to regain the director's control over their lives, or in which – as the final school performance suggests – they can discover the subversive power of unpredictable performativity. Among other postmodern films with a theater performance in the heart of their stories *Euphoria* is special because it does not use intermediality, transgressions of representation or mixing up reality and fiction for illustrating the tragic breakdown of their protagonist, but to show the positive possibilities of decentralization. With this message the series offers "pure, unconditional hospitality" (Derrida) – instead of "terror against terror" – to deal with our "precarious life" (Butler).

**Keywords:** theatricality, performativity, intermediality, trauma, terror, euphoria, catharsis, gender

### **PETRA EGRI: Balkan Erotic Epic: the hysterical body and the abject body in Marina Abramović's performance**

The performance is an art of direct materiality, of bodily presence. The characteristic presentation of the body is particularly important in Marina Abramović's art. It is well known that Sigmund Freud connects the formation of the ego with the individual's projected idea of his or her own body, i. e. the ego is first and foremost a corporeal self, not a surface entity but itself an embodiment of a surface. In performance art, such a possible projection is the performative body that is formed during and by the performance-event, which never is, but always becomes, and thus in the performative process transforms itself into a work of art and offers itself for interpretation. In my thesis, I will attempt a deconstructive (Jacques Derrida, Paul de Man) and psychoanalytic (Julia Kristeva, Jacques Lacan) reading of the performative body in the light of Marina Abramović's performance series *Balkan Erotic Epic* (2005), focusing on how Abramović's folk ritual takes on an abjected body, a hysterical body and a fetishized body. The performance is based on Abramović's research on popular culture and the use of eroticism, in which certain objects and the female and male genitals play an important role in the everyday life and agricultural rituals of Balkan people. In these rituals, women showed their genitals, breasts and

menstrual blood, and men their male parts during masturbation. Abramović's performance is guided by a poetics in which the body, sexuality functions as a heterogeneous force of meaning. In the performance, the body is not an "object" but, as Kristeva calls it, it is an "abject" body in opposition to the mirror-positioned projection of the self-ideal. The abject is a radically repressive, denied but still defining, self-forming surface. In Abramović's performance, the body is created in a performative act in which the corporeal appears as a fragmented objectification of forbidden, rejected desire.

**Keywords:** Marina Abramović, performance, performative body, deconstruction, rituals, abject

### **NIKOLETT PINTÉR-Németh: Vocal Transitions and Gaps in the Radio Play of Katalin Ladik**

The voice as a transitory, in-between phenomenon is observed through the psychoanalytic concepts of *objet a* and *lalangue* based on Jacques Lacan. According to Mladen Dolar's interpretation, within the relation between the subject and the signifier, the voice structurally works as the gaze that has been split from the eye, and thus constitutes a gap in the self. In the study *A Voice and Nothing More*, he describes voice also as a semi-material remainder of the signifier, the latter being iterative, but a negative entity without materiality. Martha Feldman approaches vocal gap as a bodily risk and potential, which presents itself in singing, in the form of a break between the head and chest voice. Following these ideas, I engage with the radio play *Who is Dreaming About Wasps* (1982) by the poet, performer and intermedia artist Katalin Ladik. I focus on the multiplication of the subject as the listener gets immersed in the operations of the unconscious through sonorous, poetic scenes.

**Keywords:** Voice Study, *objet a*, vocal gap, the disturbance of narcissism, sound poetry, Katalin Ladik, multiplied subject

\* \* \*