

Fábri Péter:

The Actor and the Directory

(The World of the Theatrical Text)

Statements following the List of Contents

Foreword – what is it all about

After writing texts for theatres for thirty years I realised that in most theatres in Hungary textual problems are not regarded as seriously as they should be.

Introduction – statements

I introduce here the main statements of this study. There is no theatre without a dramatical story; text is a fundamental tool of a dramatical story; layers of text are tools of expression on stage; working with these tools needs expertise; text and interpretation influence each other; proper work with texts could raise the niveau of theatrical repertory in Hungary.

Coding roles and situations in theatrical text

I show through examples what are the verbal tools used by the authors in coding roles and situations.

Different types of verbal theatre plays

I briefly typify verbal theatre plays from ancient Greek tragedy until musicals.

Reference frames in the theatre

I characterize the reference frames of dramas and the theatre, meaning here not only the verbal ones (prologue, epilogue), but also those appearing in situations. (Organising space and time, etc.)

Theatre is an encyclopaedic art

The historical appearance of the director, how stage directions appeared and evolved in the text of plays, what is their real meaning. High context versus low context.

The meaning of nonsensical texts on stage

We find surprisingly many nonsensical texts in plays. Why do we still understand them?

The lyrical drama and its disappearance

Showing how the lyrical drama slowly disappeared from the theatres.

The language of prose on stage

Linguistical properties of prose pieces. Difference between live average prose and stage prose. The pretense of referentiality.

About closet plays

A disappearing misbelief –people thought of a certain number of great plays that they were not to be performed. This situation has changed.

The text of the musical theatre

Textual properties of different genres of musical plays.

Translating and re-translating

Collision of two conceptions of literary translations. The theory of Walter Benjamin about approaching the language of origin in translating. The practice of György Petri, literary translations approaching everyday language. Are we supposed to understand everything?

Copyright issues concerning theatrical texts

The adventurous story of the development of copyrights. Beaumarchais's fight for authors' rights. Copyright as an expression of the modern individual. The antecedents of copyright in Shakespeare's company. An interesting dispute from the recent past: the opinion of József Ruszt and György Spiró of copyright.