

Abstract of the habilitation thesis

THE WORD'S JOURNEY INTO IMAGE, IN AN EXERCISE OF THE HISTORY OF THEATER. THEORETICAL, TEACHING AND RESEARCH REFERENCES

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How does the word incarnate in a scenic image and what are the particularities of the approach when a professor of theater history steps on this path? The answer to the question (metaphorically, truthfully speaking) can be found in the pages of this paper which, on one hand, represents a map of personal evolution in the academic sphere, but, on the other hand, is the analysis of the career of an explorer meets infiltrator with confessional notes.

This thesis reveals a journey spanning more than a decade in the field of theatrical theory, a direction along which my research and didactic interests have settled in a natural way. It turns out that the connection between theory, research and the mechanism of the teaching process is interdependent, the three fields being complementary, nourishing each other, ensuring their existence together. The imprint is therefore that of homogeneity.

The habilitation thesis is divided into two parts: the first - and the most consistent - describes the evolution of my career during the doctorate and, especially, after obtaining the title of doctor; the second part is a stepping-stone of the plans to continue the activity, again, from the triple perspective that defines me - the theoretician, the researcher and the didactician.

One of the major themes of my research of the dramaturgical language is that of the careful observation of the word becoming an image on stage or on film and is the main thread of the present work. The metaphorical image, the aesthetics, the lush faces, the moving image, but also the minimalism or the virtual are found in these pages, raising questions regarding the ways in which they are constructed, the identities they define, the limits encountered, the shortcomings and the desire to overcome them. Whether I spoke about books whose author I am (Chapter III. 2.1.), About the articles published (Chapter III.2.2.) Or about the Conferences I attended or organized (Chapter III.2.3.), the relationship between word and image was like a bridge that crosses the poles of my research. Similarly, the continuous interest for the classical theater text and its avatars in contemporary directorial visions, emerges as a unifying, recognizable axis in the projects I have undertaken locally (Chapter III.3.). The tangency with the world of the cinema creates a particular branch, pointing once again the dynamics of the sign between the different spaces - from the one of the literary frame, to the one of the performing arts and to the film one. From this view, we crop a volume of significance in the cultural identity of our society in the 21st century, in continuity with the previous centuries, drawing hypothetical directions for the future. Somewhere, at the end of the cultural "ecosystem", the theater history teacher integrates into the gesture of the academic community that preserves heritage and follows in detail the fine, sometimes barely perceptible, tectonic movements of artistic currents, as well as of the fundamental questions that unite or separate the artist's visions. To this

professor of the history of theater, with a detailed overview, I come back every time to restore my bearings, to find my balance on a theoretical and ethical level. The teacher is also the one whom, teaming with the researcher, with the theatre critic, guided a series of license thesis that I presented in Chapter III.1.4., taking care to outline the important thematic lines that coagulated them: the analysis of the word transition to the scenic image, the facets of the female character, features of the laboratory theater in Romania, the image in the theater-dance show are just some of the topics on which I meditated together with the students who trusted my coordination.

There is a clear connection between the activity during the three years in which I prepared my doctorate (obtained in 2011 with the thesis entitled *The game of identity and otherness in ancient Greek tragedy*) and the subsequent achievements. I described the convergent points between the two stages in Chapter III.1. *Doctoral course* and Chapter III.2. *Radiography of postdoctoral teaching activity*. With more prolific periods, and with somewhat arid ones, but preceding fruitful moments, the trajectory of my profession has always subjected to analysis the body of the myth and its positioning in the context of the art of the present. Rediscovering the ancient myth, its dissection and current reconstructions are aspects that I wanted to detect their meaning whether through theater criticism, or through the message launched from the teacher's desk to the course students, or through projects organized for the benefit of local communities (such as *InterDramText*, *American Corner's Movie Club*, workshops, interdisciplinary workshops, book launches, movie presentations and others). This shows how the theoretician can never speak only from the teacher's desk, needing to enter the castle, among those who love literature, theater, film and want to talk about them. Encountering the others is also a useful detour on the way to itself, as the being can return to itself enriched, from meeting and sharing ideas. I have constantly sought to meet the others and will continue to do so, as I described, step by step, in Chapter IV. Following four major poles of professional development, namely the didactic, research, editorial and self-improvement activities, I wish them to be solid pillars that have the strengths of already existing construction and the ability to create a correct combination with the projections of my career in the world of the possible.

In the oscillation and the mirror like reflection between identity and otherness (cultural, historical, social), we discover the other through itself. As, perhaps, the word also discovers its image in art, or as moments in the history of the theater are reflections of the society that shapes them. What's at the end of the word's long road to image in theater? The more we need to nuance the answer, the more we understand the meaning of research, the artistic creation, the educational act ... and perhaps the more we feel the desire to find the time "lost" in a word, through a picture.