

## Abstracts

(Updating 30.07.2008)

Małgorzata Boduch  
University of Gdańsk, Gdańsk  
[mboduch@neostrada.pl](mailto:mboduch@neostrada.pl)

### **Press reception of performances based on H.Ch. Andersen's fairy tales in Gdańsk Theatre Miniatura in 1981-2002.**

H. Ch. Andersen's fairy tales belong to the most often chosen texts on which Polish puppet theatre artists produced their performances. The lecture will focus, however, on critics' opinions of six productions prepared by Theatre "Miniatura" in Gdańsk between 1981 and 2002. The reviews printed in local daily newspapers and one magazine of *The Shepherdess and the Chimneysweep*, *The Nightingale*, *How to Seize a Sack of Gold or Mr. Klaus's Mischief*, *The Ugly Duckling*, *The Swineherd* and *Thumbelina* are chronologically arranged. My presentation is an attempt of showing reviewers' attitude to artistic aspects of the productions as well as the changes done to the original Andersen's fairy tales text, which may influence reinterpretation of his work.

Annette Doll  
Ludwig-Maximilians-Universität, München  
[annettedoll@yahoo.com](mailto:annettedoll@yahoo.com)

### **Att loda gränser och överskrida trösklar – Lars In de Betous radiopjäsa Albinoregnbågen (2002)**

Inspirerat genom Erika Fischer-Lichtes bok *Ästhetik des Performativen* (2004) kommer jag att undersöka tematiska och performativa gränser i Lars In de Betous radiopjäsa Albinoregnbågen (2002) som handlar om fyra medelålders män som vill uppamma det mod som krävs för att göra det som de aldrig vågade förut.

Wenche Larsen  
Oslo  
[wenchela@online.no](mailto:wenchela@online.no)

### **Esthetic performativity. From a literary to an esthetic analysis of drama**

Based on my analysis *Skue-spillet om kvinnekroppen. Bildets og kroppens betydning i Cecilie Løveids dramatik* (Unipub 2005) I suggest the term *esthetic performativity* as a tool for analysing drama as a *theatrical text*.

With Hans-Thies Lehmann (1999) I claim that a literary conception of drama based on an epical structure (the *plot* based on a *fable*) has put a limit to our understanding of the visual and performative functions of drama as a theatrical text.

Focusing on *theatricality*, *esthetics*, *visual dramaturgy* and *performativity* I therefore suggest the term *esthetic performativity* to get a better understanding of drama as a theatrical text exceeding the verbal meaning subjected to the plot.