



©Jean-Marc Nattier – Portrait of Madame Royer, half-length, with a mask and fan

<i>International Conference Athens 2024</i>

<i>17th June 2024</i>	<i>9h ~ 19h30</i>
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Reinventing the Marivaudian stage

Dedicated to Andreas Staikos

The International Conference, funded by the Institut Universitaire de France, explores cultural transfers and genetic criticism in European theatre from the 18th to the 21st centuries. The 2024 edition in Athens focuses on staging Marivaux's plays in Mediterranean countries, including Greece, Italy, Spain, Portugal, France, and Morocco. The conference includes an annual theatrical production. This year, a lecture-performance in Athens, directed by Nikos Chatzipapas, continues the tradition with Marivaux's plays translated by Andréas Staikos.

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Abstracts

Session 1

Françoise Rubellin *Adapting Marivaux into a comic: «The game of love and chance»*

Over the last fifteen years or so, there has been a surge in the number of so-called "classic" literary works appearing in comics, particularly novels (Victor Hugo, Jules Verne, Alexandre Dumas, published by Glénat). The theatre seems to lend itself less to this, except for biographies (*Molière* by Jean-Michel Coblence, published by Casterman, *Molière* by Vincent Delmas and Sergio Gerasi, published by Glénat). 2009 saw the publication of an adaptation of *The game of love and chance*, by Florent Humbert (published by Delcourt), which explores the challenges of this adaptation: how do you render the dialogue so characteristic of Marivaudage in phylacteries? How do you convey the the dynamic on stage? How can we avoid falling into farce? We propose to analyse this new reading of one of Marivaux's masterpieces by comparing the comic strips, the author's intentions and the readers' reactions.

Françoise Rubellin is Professor of French Literature at the University of Nantes. After writing her thesis on Marivaux, to whom she has devoted numerous books, editions and articles, she broadened her research to include the whole of 18th century theatre, in particular the *Comédie-Italienne* and the theatres of the *Foires*, puppet stages, the *Opéra-Comique* and pantomime performances. Her research focuses on parodic practices, interactions between theatre and music, the inventiveness under duress, the cultural hierarchies and the digital humanities.

Paolo Bosisio *Variations on the theme of cruelty*

This paper, which focuses on comedies such as *The triumph of love* and *The false servant*, analyses the key to reading Marivaux's work that was suggested by the French directors who 'rediscovered' his theatre in the 20th century by promoting its dissemination on stages throughout Europe and beyond, and that has subsequently been developed in critical studies. These productions showed that Marivaux's theatre reveals depths and resonances of harshness, violence and even cruelty that tradition had previously ignored.

Paolo Bosisio, emeritus of theatre studies in Milan State University, author of 24 books and many essays mostly focused on 18th and 20th centuries, taught in Paris La Sorbonne and in many countries all over the world. Stage director in Opera theatre, actor in television, he had been artistic director of several theatres and festivals.

Paola Ranzini *Diffusion, cultural transfers and staging*

This paper reviews the particularities of the dissemination of Marivaux's plays on European stages, first in French and then in translation. The focus is on the titles that circulated on foreign stages at different times and, above all, on the reasons and conditions that led to the reception of a particular play at a given time. We are sometimes obliged to note over-interpretations that fail to take account of the historical nature of the plays, but it is precisely these 'discrepancies' that have made and continue to make Marivaux «our [eternal] contemporary».

Paola Ranzini, *Institut Universitaire de France* – IUF senior member, is professor of Theatre Studies at the University of Avignon. Her researches focus on the aesthetics, dramaturgy and practice of European theatre from the 18th century to the present. Her recent publications include *Marivaux Theatre* edition (Italy, Cuepress, three volumes published 2021-2023). Her project *Scènes Européennes & extra-européennes Marivaux* is part of a double research field: cultural transfers and genetic criticism. Numerous studies linked to this project have been published, in journals or collective volumes.

Omar Fertat «'al Mosadafa' or how Tayeb Saddiki 'Moroccanised' «Le Jeu de l'amour et du hasard»

Tayeb Saddiki is one of the sacred monsters of Moroccan and Arab theatre. He contributed to the development of a theatre focused on the literary and spectacular Arab-Muslim heritage. His plays that are now considered masterpieces, including *Sidi Abderhman el Mejdoub* (1967) and *Les Maqamat* (1971). This Moroccan director first tried his hand at Western theatre, specifically French theatre. He spent the first ten years of his career translating and adapting European plays. Saddiki was one of the first Arab directors to introduce foreign playwrights to Arab-speaking audiences. Among these authors was Marivaux, who is little known in the Arab world and had never been performed in Arabic. The play *Le jeu de l'amour et du hasard*, renamed *al Mousadaf* [Le hasard], was performed in Moroccan Arabic in Casablanca in 1963. Why Marivaux? How was the play received by local audiences? How did the Moroccan director adapt this 18th century play for Moroccan audiences? We will try to answer these questions on the basis of Tayeb Saddiki's statements and an analysis of the manuscript of the adapted play.

Omar Fertat is an associate professor (Arab-Muslim arts) at Bordeaux-Montaigne University. He is director of the review *Horizons/théâtre* and of the collection “Monde arabe/Monde musulman” (Presses Universitaires de Bordeaux), as well as of the event “Scènes arabes: Rencontres autour des arts du spectacle dans le monde arabe”, which takes place every two years in Bordeaux. His research focuses on Arab theatre in general and Moroccan theatre in particular. He is also interested in issues relating to translation and adaptation, as well as modern and contemporary forms of performing arts in the Arab world. His recent books include *Le théâtre marocain à l'épreuve du texte étranger: traduction, adaptation, nouvelle dramaturgie* (2018).

Session 2

Lydia Vasquez *The reception of Marivaux in Spanish: translations and stagings*

This paper presents an overview of Marivaux's translations into Spanish until the present time, as well as some Spanish and Latin American stagings of Marivaux's plays, in order to draw up a report on his reception in Spain and Latin America and deduce future perspectives.

Lydia Vázquez is a University Professor at the UPV/EHU (Euskadi, Spain). She translated some of Marivaux' plays and she is in charge of the project to translate his complete works for the ADE publishing house in Madrid. She is a researcher in the History of translation, Translatology and French Literature of the 18th century, from a comparative perspective, and is a member of the Academia Europaea.

Monica Pavesio *Publishing Marivaux in Italian in the 21st century*

In Italy, Marivaux's theatre had a very controversial fortune. Ignored until the 20th century, at the beginning of the 21st only a few titles have been translated and staged. This led to the project to publish Marivaux's all plays for the first time, in seven volumes, the first three of which were published between 2021 and 2023 (the fourth is in press). Some of these translations have also been staged (*La seconda sorpresa dell'amore* and *La colonia* by Beppe Navello, *La sorpresa dell'amore* by Paolo Bignamini). The scientific committee for the edition includes Paolo Bosisio, Gabriella Bosco, Ioana Galleron, Beppe Navello, Monica Pavesio, Paola Ranzini and Françoise Rubellin. The books are published by CuePress (Imola) and coordinated by Paola Ranzini.

Monica Pavesio, Professor at the University of Turin, is a specialist in French theatre of the first modernity. Her research focuses on the French reception in the 17th century of the Spanish theatre of the *Siglo de Oro*, the Italian theatre of the 16th century and the *Commedia dell'Arte*. Currently she participates in the project coordinated by Paola Ranzini of Marivaux' Theatre (Cuepress).

Vincenzo De Santis «*Annibal*» by Marivaux: stylistic aspects and translation problems

Annibal represents Marivaux's only venture into tragedy. Initially performed in 1720 and later revived in 1747, the play experienced modest success on both occasions. Notably deviating from the comedic nature prevalent in Marivaux's works, within its versification and rhetorical structure *Annibal* retains elements characteristic of the author's stylistic devices. A thorough analysis of the play's key stylistic elements highlights the challenges presented by its complex rhetorical and linguistic devices for an Italian translator.

Vincenzo De Santis is an associate professor of French literature at the University of Salerno. With a Ph.D. of Paris-Sorbonne and Milan Universities, he has also worked as a research fellow at the University of Warwick. His research focuses on 18th century French drama, philology of theatrical texts, and the theory and practice of translation.

Session 3

Ana Clara Santos *Marivaux's fortune on the Portuguese stage in the 20th and 21st centuries: «Le Préjugé vaincu»*

Three years after the success of *Le Préjugé vaincu* by Marivaux, Voltaire used the title of this comedy as a subtitle for *Nanine* (1749), joining Marivaux in the debate about prejudice and social conformism. Marivaux makes the prejudice of birth the main spring of his play's plot and love the main victory over prejudice. We will attempt to identify the contours of the fortune and success of Marivaux's comedy on the Portuguese stage, by emphasising the mediation, the intermediation of the theatrical words that leads to self-knowledge, and the projection of a model of theatrical learning perceived by young actors.

Ana Clara Santos is an Associate Professor at the University of the Algarve, honorary president of the APEF - Associação Portuguesa d'Études Françaises (winner of the 2014 Hervé Deluen prize from the Académie Française) and vice-president of the SIHFLES. She is editor of the collection "Entr'acte: études de théâtre et de performance", published by Le Manuscrit (Paris), and editor-in-chief of *Synergies Portugal*. One of the axes of her research is the reception of French dramaturgy in Portugal.

Catherine Ailloud-Nicolas *The Marivaudian ending as seen from the stage: an attempt of typology*

Over the last fifty years or so, French directors have looked suspiciously at Marivaux's endings. They made them the key to the meaning of their work. Through a backwards dramaturgical effect, they reveal the ambiguity of these endings; or, through a voluntarist action, they show how unsuited they are to today's sensibilities or codes. This paper will attempt to draw up a typology of the means used, based on some specific examples.

Catherine Ailloud-Nicolas is Professor at the University Lyon 1 and she teaches dramaturgy at the Lyon Conservatory and at ENSATT. She is a specialist in Marivaux and wrote numerous articles and books on this author. Alongside this research activity, she works as a dramaturge for theatre and opera directors, in particular Richard Brunel, director of the *Opéra de Lyon* (in preparation for Janacek's *L'Affaire Makropoulos* and Berg's *Wozzeck*). She recently wrote the dramaturgy for the world premiere of *On purge bébé*, composed by Philippe Boesmans (*Théâtre de la Monnaie*, Brussels), and *Otages* (adaptation of a text by Nina Bouraoui to music by Sebastian Rivas) in Lyon. Part of his research involves defining the role of dramaturgy and the potential of teaching it.

Katerina Karra *Marivaux on stage in Athens during the interwar period, the Occupation and the Liberation*

This paper examines the presence of Marivaux on the Athenian stage during the interwar period, the Occupation and immediately after the Liberation, prior to the first professional staging of his work in 1949 by the National Theatre. It will deal with a representation of Marivaux in the 1930s, references to his dramaturgy in the periodical theatrical press, and particularly the comedy *Fleur d'amour* by Alekos Sakellários and Christos Giannakopoulos (1946), based on Marivaux's play *Le Jeu de l'amour et du hasard*. At the same time, the impact of Marivaux on other comedies of the period will be discussed.

Katerina Karra is Professor at the Department of Theatre Studies at the National and Kapodistrian University of Athens. She has also lectured at the Department of Theatre Studies in Patras and worked, with private and state theatre companies, as a theatre's specialist. Her scientific interests concern the history of the modern Greek theatre of the 20th century.

Sofia Felopoulou *The Zoe Samara marivaudage on the theatre of Thessaloniki*

This paper analyses the performances of Nikos Sakalidis, in Thessaloniki, in translations by Zoe Samara. It will focus on studying the theory-practice relationship, particularly in the stagings of *The Island of Slaves*, *The Triumph of Love* and *A Matter of Dispute*.

Sophia Felopoulou is an Associate Professor at the Department of Theatre Studies at the National and Kapodistrian University of Athens. Her scientific interests and research focus on modern and contemporary drama, the theory and aesthetics of theatre, the relationship between text and stage, as well as on contemporary Greek theatre and its comparison with European theatre.

Alexia Altouva *Female characters in Marivaux's dramaturgy and their theatrical performances in contemporary Greek theatre*

This paper focuses on the interpretative approaches of female characters in Marivaux's comedies as rendered in Greek theatre, especially in recent years. Emphasis will be put mainly on the interpretation of women psychology, the relation between the sexes, the place of woman in society and the connection to today's reality.

Alexia Altouva is an Assistant Professor at the Department of Theatre Studies at the National and Kapodistrian University of Athens. She published articles in scientific magazines and volumes. Her research interests include the history and theory of dramatic art, the history and dramaturgy of modern Greek theatre (19th-20th centuries).

Session 4

Maria Baïraktari *In the footsteps of Marivaux: Andreas Staïkos, playwright, translator, and director*

Andreas Staïkos, translator of Marivaux, Racine, Molière, Laclos, Musset, Labiche and other French authors into Greek, well-known playwright, prose writer and director, is an important figure in contemporary Greek theatre. He linked his name with Marivaux, not only because of his six translations, which are still performed today (*Le Jeu de l'amour et du hasard*, *Le Legs*, *Le Triomphe de l'amour*, *Les Fausses Confidences*, *Les Acteurs se bonne foi* and *La Commère*), but above all because of his 'elective affinities' with the Marivaudian themes: stage play, disguise, comedy that (un)covers the profound tragedy of human existence, and a style close to Marivaudage. We will present his portrait as creator and recreator, and sketch out the path of his writing and scenic art.

Maria Baïraktari is an Assistant Professor in Literary Translation in the Department of French Language and Literature at the National and Kapodistrian University of Athens. She is a translator from French into Greek. As specialist in Translation Studies, she wrote several studies to the translation of theatre and the adaptation of foreign theatre for the stage. She edited a volume to the staging of Marivaux's plays in Greece.

Elina Daraklitsa *The 'theatre within the theatre' in Marivaux's dramaturgy: *The game of love and chance* vs *The constant players**

In the present study, the focus is on the dramaturgical technique of "theatre within the theatre" and how it is embodied in Marivaux's plays *Le Jeu de l'amour et du hasard* and *Les acteurs de bonne foi*. The analysis of these plays is done through their Greek translation by Andréas Staïkos. It aims to bring to light the common dramaturgical universe and common dramaturgical styles between the two texts. It is also aiming to highlight the conception of *mise en scène* through these plays.

Elina Daraklitsa is an Assistant Professor of Theatre at the Department of Theatre Studies of the National and Kapodistrian University of Athens. Her studies have been published in journals and volumes, in Greece and abroad. Her research focuses on the history and aesthetics of the European and American theatre, particularly the Italian theatre and its relationship with the Greek theatre. She has received numerous awards and prizes for her scientific and artistic work.

Nikos Chatzipapas

Nikos Chatzipapas is an actor and director. He studied theatre, cinema, set design, costume design and graphic arts. In 1987 he founded the Magic Theatre and in 1997 the Helix Action Theatre. His performances have participated in many international festivals and European events. He specializes in the genre of street theatre and commedia dell'arte. In the years 2014 - 2016 he was Artistic Director and producer of the "Proscenium" Theatre. He was also Artistic Director of the Municipal Regional Theatre of Rhodes, collaborator of the National Theatre and the Experimental Stage of Art. Since 2015 he has been organizing the "Athens Suitcase Theatre Festival" and has directed works by William Shakespeare, Ben Jonson, Christopher Marlowe, Molière, Carlo Goldoni, Anton Chekhov, Federico García Lorca, Samuel Beckett and many others. He is a member of the Society of Greek Directors and the International Theatre Institute.

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