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## European popular theatre

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**Massip, Francesc** (Univ. Rovira i Virgili. Dept. de Filologia Catalana. Plaça Imperial Tàrraco, 1. 43005 Tarragona): Le vol scénique dans le drame médiéval et les survivances actuelles dans le théâtre traditionnel (Scenic change in medieval drama and its current remains in traditional theatre) (Orig. fr)

In: *Oihenart*. 16, 7-15

Abstract: It is our intention to analyse the different appliances used in medieval stage-setting to represent change in theatrical fiction. We particularly wish to insist on the possibilities offered by an iconographic analysis, thus following the steps of Aby Warburg and Erwin Panofsky, which favour a confrontation of visual and literary sources, comparisons which have also been applied to the painting-theatre-festivities triad by Pierre Francastel and, also adding constructive arts, by Ludovico Zorzi. Such analyses seek to individualise, within pictorial documents, the traces of anything that could contribute to a visualisation of the world of theatre and shows.

Key Words: Medieval theatre. Stage-setting techniques. Stage machinery.

**Le Duc, Gwenaël** (6, Allée de Gaël. F-35760 Saint-Grégoire gwenael.leduc@whb.fr): Les aspects médiévaux du théâtre populaire breton (Medieval aspects of the Bréton popular Theatre) (Orig. fr)

In: *Oihenart*. 16, 17-49

Abstract: From the 19th century onwards, with the arrival of the Anatole Le Braz's theses, it was admitted that there was no possibility of continuity between Bréton medieval theatre from the 15th and 16th centuries, and popular theatre as was known in 18th and 19th centuries. In reality there was indeed a continuity, even if the 17th century is not very rich in documents. From the texts we can draw several facts that demonstrate that, in reality, in spite of the documentary silence, there was a continuity and even a preservation of many things that come from the Middle Ages until the 19<sup>th</sup> century, be it in the texts, the topics, the mores, the behaviours, or the organisation of the stage. My approach it is partial, since Bréton popular theatre is not a surviving medieval theatre: it has been subjected to numerous influences, and it has evolved. I wish, however, to suggest that if Basque theatre is not well documented in early times, these are no grounds to renounce to the hypothesis of a medieval origin. On the other hand, there is a considerable relationship between Basque and Bréton theatre.

Key Words: Medieval theatre. Bréton popular theatre.

**Heiniger, Patricia** (Univ. de Pau. Fac. de Lettres. Etudes occitanes. Avenue Université. F-64000 Pau): La pastorale dans le jeu des langues (The pastoral in the interaction of languages) (Orig. fr)

In: *Oihenart*. 16, 51-61

Abstract: In Gascoigne, the term "pastoral" encompasses many types of theatrical performances. Of an intellectual or popular character, such performances are places of linguistic exposition and, but beyond any written works, there is a confrontation between the language of the establishment and the day-to-day language. As the expression of the paradox, the popular pastorals tend to favour the French language whereas the pastorals written and produced by intellectuals magnify the Occitanian language.

Key Words: Pastoral. Occitanian. French. Felibrigio. Diglossia. Hubbub. Asoada. Palay.

**Etchecopar Etchart, Hélène** (F-64470 Trois-Villes): Ambivalence du théâtre populaire basque (The ambivalence of Basque popular theatre) (Orig. fr)

In: *Oihenart*. 16, 63-85

Abstract: The pastorals of Zuberoa, the "tobera" are grouped with other forms of theatrical and carnival performances under the term of "popular theatre". In Europe, throughout history and particularly in the 20th century, popular theatre groups a wide range of spectacular demonstrations of the most varied types. Popular theatre does not constitute an aesthetic category but rather a sociological category that is thus opposed to elitist, bourgeois, and literary theatre. The ambiguity of the notion of "popular theatre" (a theatre originating from the people and/or destined to the people?) has now become reinforced, on one hand by the development of the culture of the masses and, on the other hand by the enthusiasm provoked by traditional theatre. The study of modern pastorals and of some contemporary representations of the "tobera" illustrate these problems.

Key Words: Basque theatre. "Pastoral". "Tobera". Theatre sociology.

**Dicharry, Eric** (12 rue du centre. F-64200 Biarritz): Approche ethnolinguistique des mascarades souletines (Ethnologic and linguistic approach to the masquerades of Zuberoa) (Orig. fr)

In: *Oihenart*. 16, 87-136

Abstract: The language, the society and the culture of Zuberoa analysed within the rites of rural carnivals in Zuberoa allows for the consideration of a new approach. This article studies the smallest of the seven Basque provinces by means of the texts of the carnival, in the form of minutes, and a list of statements. The festive oral literature used in the masquerades by the youths of village that organises the festivity must be adjusted to a form of traditional expression (verses, isosyllabic monorhymes, ...). It is necessary to recur to the collective memory of the elders, and the dominance of the language is necessary in its full meaning within this context. For the actors in this situation, art means transmitting criticism, inspired on the present and on the life of the people, in a humorous tone, but it also means making people react. The work effected on a considerable number of masquerades shows that the rite can be therapeutic for the composers of the statements, but then the festivity will then be, for a cultural minority, the means to make their linguistic and identity demands heard.

Key Words: Popular Theatre. Dance. Masquerades.

**Pérez Priego, Miguel Angel** (Univ. Nacional de Educación a Distancia. Apdo. de Correos 50.487. 28080 Madrid): Pervivencia de la teatralidad medieval en el siglo XVI (Vestiges of medieval theatricality in the 16th century) (Orig. es)

In: *Oihenart*. 16, 137-152

Abstract: The author analyzes the main topics and themes that endured in medieval theatre in various places of the Iberian Peninsula over the 16th century. The European cycle that is composed of the of the Christmas, Passion and Resurrection representations. The author also includes the "Canto de la Sibila" (Song of the Sibyl), of pagan origin, which enjoyed considerable popularity and has survived in Catalonia until the present day, originated in Castille in the cathedral of Toledo and irradiated towards and livened other places such as León and Extremadura. The author also studies the "Auto de la Sibila Casandra" (the Act of Sibyl Casandra) by Gil Vicente, the "Farsa del juego de cañas" (Farce of the game of canes) by Diego Sánchez de Badajoz,... and also the jocular representations like that of the little bishop ("obispillo"), that were performed between Saint Nicholas day and Innocent Saints day in many villages ...

Key Words: Medieval Theatre Castillan. The little bishop "obispillo". The Sibyl.

**Rodríguez Alonso, Manuel** (UNED. Fac. de Filología. Senda del Rey, 7. 28040 Madrid): Pervivencias del teatro medieval gallego (Vestiges of the Galician medieval theatre) (Orig. es)

In: *Oihenart*. 16, 153-163

Abstract: Various researchers have indicated the possible existence of a medieval Galician theatre. There are vestiges thereof in para-theatrical performances in religious festivities and especially in carnival farces. Cultivated literature and theatre use such para-theatrical performances in the "Rexurdimento" and at present, especially in the great work of Galician theatre: "Os vellos non deben de namorarse".

Key Words: Galician literature. para-theatrical performances and popular theatre.

**De Stasio, Loreta** (Univ. del País Vasco. Fac. de Ciencias Sociales y Comunicación. Apdo. 644. 48080 Bilbao): Ecos medievales y renacentistas italianos en los espectáculos del País Vasco durante la transición (1972-1982). (Echoes from medieval times and the Italian Renaissance in shows in the Basque Country during the transition period (1972 - 1982). (Orig. es)

In: *Oihenart*. 16, 165-179

Abstract: This article studies the forms and functions of the presence of certain medieval components of the "Commedia dell'Arte" in the "independent" theatre during the transition in the Basque Country. This work suggests the missions that such echoes fulfilled both within the plays themselves and beyond: in social, political and cultural expressions in that era in the mores and life styles.

Key Words: Basque theatre. Transition. Middle Ages. Commedia dell'Arte. Independent theatre. Carnival. Grotesque.

**Fdez. de Larrinoa, Kepa** (Euskal Herriko Unib. Filologia eta Geografia eta Historia Fak. Avda. de las Universidades, 5. 01006 Vitoria-Gasteiz): Pastoralaren azkenaren zentzazioak (The feeling at the end of the "Pastoral") (Orig. eu)

In: *Oihenart*. 16, 181-188

Abstract: In this article, the author details the existing fear for the future of the Pastoral. Based on the work by the anthropologist Perry Anderson, he researches on the interpretations and reflections of this author about the end of the Pastorals. Finally, with reference to the linguistic community of Zuberoa, the author reminds us of what George H  relle, Jon Juaristi and Arene Garamendi said in their works about the end of the pastoral. He also includes the criticism produced by their representation in Donostia and Bilbao, due to the fact that they were not performed in their habitual settings.

Key Words: Folk theatre. Cultural Anthropology. Zuberoa.

**Mozos, I  aki** (Eusko Ikaskuntza. Miramar Jauregia - Miraconcha, 48. 20007 Donostia): Inauterietako Herri Teatroaz (On popular theatre at the Carnivals) (Orig. eu)

In: *Oihenart*. 16, 189-198

Abstract: Phantzart, Bakus and the Judgement and the Conviction of Carnival belong to a type of theatre that it would be appropriate to designate as "Carnival Pastorals". The manuscripts of these works, their scripts and performance libretti are detailed, as are also, more extensively, the versions of Phantzart from B  arn: their number and the historical period to which they belong, the evolution of their performances, etc. When researching on the historical period they belong to, we see that their origin is to be found in the Grotesque Realism analysed by Mikhail Bakhtin, the form of amusement of the moment during the Renaissance. The author analyses the language used in such works which is also to be found in various forms of popular literature in the Basque Country.

Key Words: Carnival Pastoral. Phantzart, Bakus and the Judgement and Conviction of Carnival. Amusement for farmers in Renaissance Europe. Grotesque Realism. Stage setting evolution and unity.

**Urkizu, Patri** (Eusko Ikaskuntza. Miramar Jauregia - Miraconcha, 48. 20007 Donostia): Zuberoako Irri-teatroa (Comic Theatre in Zuberoa) (Orig. eu)

In: *Oihenart*. 16, 199-246

Abstract: In this work the author analyses a particular form of theatre that has almost been marginalised. The study is carried out in seven sections: I. Names; II. Origins; III. Authors; IV. Topics; V. Apparel, dances and music; VI. Languages; VII. Literary values. The work of some predecessors (Michel, H  relle, Desplat, Rey-Flaud...) is continued and research is carried out on numerous unpublished manuscripts (1998 arg.), emphasising the interest thereof and the links that these "astolasterrak" from Zuberoa maintain with different European popular theatres of the same type.

Key Words: Basque literature. Popular theatre. "Aslasterrak".