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Intimate Dialogue with *The Bee Inside the Head*

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Abstract: This paper is structured as an analytical dialogue, challenged by the performance *The Bee Inside the Head* by Roland Schimmelpfennig, directed by Theodor-Cristian Popescu (produced by the National Theatre of Târgu-Mures, the *Liviu Rebreanu* Company). Starting from the definitions proposed by Hans-Thies Lehmann in his book, *Postdramatic Theatre*, this analysis frames the above-mentioned theatrical performance into the realm of scenic poetry, following all the stage mechanisms that avoid the classical construction of a theatrical event.

Keywords: Theodor-Cristian Popescu, *The Bee Inside the Head,* Roland Schimmelpfennig, dialogue, postdramatic theatre, scenic poem.

The invariable feature of theatre can be revealed by disclosing all the layers of an adverb: together. In an overall communication context, the adverb defines itself by means of its very inflexibility. Regardless of the linguistic frame within which it is used, the adverb remains on the same position, always intransigent and firm, in front of all other parts of speech that allow themselves to be molded by the communication process. From the point of view of meaning, the adverb may indicate the place where something happens, the time when something occurs, as well as the manner and purpose of an activity, of something taking place. Each and every time, the adverb uncovers the meaning of an action or of a feature. The meaning of the adverb "together", associated to the noun "theatre", may lead to the discovery of aesthetic beauty by the very capacity of placing us in the departure point of four semantic directions (place, time, manner, purpose). The noun "theatre" and the adverb

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"together" may generate the semantic direction of a space that requires to be inhabited at the same time, in the same manner and for the same purpose by a number which sums up two distinct entities: performance and viewer. The relationship between the two entities is a causal one, but the beauty of this connection resides in the very impossibility of irrevocably establishing (either by scientific methods, or by phenomenological or aesthetic ones etc.) which of the two entities (the performance or the viewer) is the cause and which is the effect. This previously mentioned difficulty may be put in relation to an overall communication frame, to the dialogue that theatrical art presupposes. By its very aim and nature, theatre pulls away the band that isolates the lonely encounter between receiver and artistic product, as it happens, for instance, with other results of some artistic hands, like a painting, a novel or a film. All these can happen as the place, time, manner and purpose of the theatrical event are provided by the star-adverb: together. Furthermore, the above-mentioned lexical unit needs, feeds on and exists only in the presence of the fulfillment of the communication process, i.e. of the prime meaning that the word dialogue brings.

Dialogue, typically associated to theatre, might be defined by means of the semantic touches of Hans-Thies Lehmnann: "The theatre performance turns the behavior onstage and in the auditorium into a *joint text*, a 'text' even if there is no spoken dialogue on stage or between actors and audience"[2]. The syntagm "joint text" makes us look back onto the same adverb, from whose layers the invariable feature of theatre, "togetherness", is revealed. At the same time, the combination of words proposed by Hans-Thies Lehmann may also open the door to the professional gaze, which observes, assesses and carefully studies the theatrical product. The ways in which a theatrical event can be examined are subject to the principle of variety. But if we do not want to exclude the syntagm "joint text" from the examination field of an artistic product, we are forced to focus the professional gaze on the inside of the semantic shell of the locution "reflection of a theatrical experience"[3]. When corroborated, the two entities, "joint text" and "reflection of a theatrical

2. Hans-Thies Lehmann, *Postdramatic Theatre* (London: Routledge, 2006), 17.
3. Lehmann, 8.

experience" actually express a continuation of a communication process initiated by the theatrical performance. Objective or subjective perspectives may waltz between the two entities. As a rule, the joint text, which is born in the space between spectacle and spectator, aims at ideatic sensations or processes that aim, in their turn, at objectivity. The reflection of a theatrical experience, which is a process that depends on the specific tools of reasoning, aims at subjectivity. To carry out and really fulfill the meaning of the adverb "together", but mainly to develop all the possible nuances of the dialogue (understood here as a reflection on a joint text), the theatrical performance has to build bridges for communication, using a variety of mechanisms that are available to it. One possible way would be that, as the director Theodor-Cristian Popescu says, "artists (…) build experiences that carry the audience within themselves"[4].

The "joint text" that Hans-Thies Lehmann had his stakes on, generated by a communication bridge shaped as an experience like the one defined by Theodor-Cristian Popescu, may be translated and exemplified in this research paper. The principle that this analysis starts from is generated by the idea that Andy Horowitz has brought into theatre criticism. In his essay, *Culturebot and The New Criticism*, Horowitz proposes the concept of "critical horizontalism"[5] as a behavior guideline for the web page he is managing, explaining his options thus: „criticism is a creative practice unto itself and the writer exists in subjective relation to the work of the artist"[6]. Therefore, taking Andy Horowitz's thesis as a departure point, this paper intends to present its ideatic background starting from the incentive that it will be no more than an extension of the dialogue initiated by the artists who brought the show *The Bee in the Head* to the Romanian space.

4. Raul Coldea, "Despre Artişti, Public, Şi Învăţarea Continuă. Interviu Cu Simona Deaconescu, Alina Nelega, Theodor-Cristian Popescu, Ferenc Sinkó," *Liternet*, December 7, 2018, https://atelier.liternet.ro/articol/19932/Raul-Coldea-Simona-Deaconescu-Alina-Nelega-Theodor-Cristian-Popescu-Ferenc-Sinko/Despre-artisti-public-si-invatarea-continua.html.
5. Andy Horwitz, "Culturebot and The New Criticism," Culturebot. Maximum Performance, 2012, https://www.culturebot.org/2012/03/12883/culturebot-and-the-new-criticism/.
6. Ibidem.

I shall return for a moment to the statement made by the director Theodor-Cristian Popescu – "artists (…) build experiences that carry the audience within themselves"[7] – positioning it into a space where it can start a dialogue with one of Amos Oz's confessions from his book *A Tale of Love and Darkness*: "I now believe that all journeys are ridiculous: the only journey from which you don't always come back empty-handed is the journey inside yourself"[8].

Taking a journey means taking action – going towards something, but it also means a great distance from the departure point of the undertaken journey. The leaving, the moving, the already travelled distance show distinct shades of the noun "meeting" – the discovery of somebody or of something. The journey towards oneself requires the previously mentioned attributes, but I believe that the presence of something or of somebody is in fact the ground zero of the beginning of this journey, as "it is because we are through and through compounded of relationships with the world"[9]. Thus, the connection between a person and an object, a phenomenon or another person, leads to the appearance of an ideatic or conversational exchange, in the same primal form of dialogue. "Three guides will lead you towards the child that you could have been, and from that point onwards…"[10] – these are the words printed on the complimentary cards distributed upon entering the Small Hall of the National Theatre of Târgu Mureș, when attending a performance of *The Bee Inside the Head* by Roland Schimmelpfennig, directed by Theodor-Cristian Popescu. The words that make up the sentence quoted above come together in the form of a promise of a journey towards oneself. The punctuation marks that break the explanations regarding the possible effects generated by the above-mentioned theatre event act as a perfectly clear invitation to a dialogue with the spectator, to the conversation that *The Bee Inside the Head* wishes to initiate with each and every member of the audience.

7. Coldea, "Despre Artişti, Public, Şi Învăţarea Continuă. Interviu Cu Simona Deaconescu, Alina Nelega, Theodor-Cristian Popescu, Ferenc Sinkó."
8. Amos Oz, *A Tale of Love and Darkness* (Orlando: Harvest Books, 2005), 200.
9. Maurice Merleau Ponty, *Phenomenology of Perception* (London: Routledge, 2005), XIV.
10. "Albina Din Capul Meu [The Bee Inside My Head]," Teatrul Național Târgu-Mureș, 2018, http://www.teatrunational.ro/spectacole/premiere/spect/albina-din-capul-meu/numar-spectacol/1724.html.

According to the information provided by the translator of the text (the playwright Elise Wilk), *The Bee Inside the Head*, Roland Schimmelpfennig's play, appeared for the first time in November 2016 in the German environment, as it had been commissioned by Consol Theater Gelsenkirchen. Moreover, it was the first children play ever written by the German playwright. The action itself is centered around an ordinary day in the life of a child. To be able to manage by himself in the everyday jungle, the child has to think over his every step and every action as if they were a web game and he is forced to use his own power of imagination to get to the next level of his existential game: waking up in the morning, going to school, the mean behavior of his classmates, the meeting with his sailor neighbor who frightens him out of his wits, avoiding a physical conflict prepared by the older boys, who would like to steal his MP3 player and his phone, the heating of a can of peas in the microwave and falling asleep alone. Apart from his dysfunctional family environment – an alcoholic father and a mother who "looks through you as if you were a piece of glass or something"[11] – the child is saved from each new obstacle that he has to conquer by his own power of imagination, which generates an alter-ego: that of a bee.

Well-known for the "special (…) construction"[12] of his texts, Schimmelpfennig sometimes makes use of construction devices like magical realism and fantasy. For instance, he uses such dramaturgical tools in several of his plays, e.g. *The Arabian Night* or *The Golden Dragon*, as the playwright himself is of the opinion that "It often helps to sketch the real world and observe it in a sharper way"[13]. In this case, as the play *The Bee Inside the*

11. Roland Schimmelpfenning, "The Bee Inside the Head. Manuscript. Courtesy of National Theatre of Târgu-Mureș Archives," n.d., 39.
12. Andreea Dumitru, "Sunt Atras de Dramaturgia Contemporană - Femeia Din Trecut [I Have a Linking for Contemporary Dramaturgy - The Woman from the Past] Interview with Theodor Cristian Popescu," Liternet, 2018, https://agenda.liternet.ro/articol/7552/Andreea-Dumitru-Theodor-Cristian-Popescu/Sunt-atras-de-dramaturgia-contemporana-Femeia-din-trecut.html.
13. Randy Gener, "'That Point in the Drama Where It Starts to Hurt, That's Where the Work Gets Interesting' - Interview with Roland Schimmelpfenning, German Playwright and Director," Critical Stages, 2011, http://www.critical-stages.org/5/that-point-in-the-drama-where-it-starts-to-hurt-thats-where-the-work-gets-interesting-interview-with-roland-schimmelpfenning-german-playwright-and-director/.

Head is categorized as children's theatre, the main dramaturgic ingredient that Roland Schimmelpfennig uses is fantasy. In her book, *Rhetorics of Fantasy*, Farah Mendlesohn proposes four different ways to integrate fantasy into the "real" world that a story brings: portal-quest fiction, immersive fiction, intrusive fiction and liminal fiction[14]. I belive that in his play *The Bee Inside the Head*, Roland Schimmelpfennig uses the tools of immersive fiction, a fantasy-revealing footprint which "invites us to share not merely a world, but a set of assumptions. At its best, it presents the fantastic without comment as the norm both for the protagonist and for the reader: we sit on the protagonist's shoulder and while we have access to his eyes and ears, we are not provided with an explanatory narrative"[15]. In a dramaturgic manner that is similar to the one that he also opted for in his play *The Arabian Night*, Schimmelpfennig chooses to use a technique that is based on distancing oneself from the presented fact in shaping the universe in *The Bee Inside the Head*: the main character is revealed by making use of the second person singular: "And you, you're still lying on the bed."[16] If in the dramaturgic universe of the *Arabian Night*, the feelings of the characters are derived from the observational reflection of the people around, in *The Bee Inside the Head* each action is delivered from behind the protective wall of three voices, each with its own perspective. This detached representation is enhanced by the surrounding environment – the town or the living space – which allows itself to be flooded by the effects of the climatic conditions, with an implicit backdrop on the existential journeys of the characters: heat, drizzle, rain in *The Bee Inside the Head* or the suffocating atmosphere of a summer day and the lack of water in the *Arabian Night*. In *The Bee Inside the Head*, in such a landscape, where "everything starts in a totally harmless manner"[17] with the presence of the alter-ego of the main character, the mundane is suddenly infused with fantasy.

14. Farah Mendlesohn, *Rhetorics of Fantasy* (Middletown: Wesleyan University Press, 2008), XIX–XXIII.
15. Mendlesohn, XX.
16. Schimmelpfenning, "The Bee Inside the Head. Manuscript. Courtesy of National Theatre of Târgu-Mureș Archives," 3.
17. Schimmelpfenning, 1.

By choosing the play *The Bee Inside the Head*, the director Theodor-Cristian Popescu has his fourth theatrical encounter with the dramaturgic worlds of Roland Schimmelpfennig.[18] In the interview that Andreea Dumitru took back in 2008, the Romanian director spoke about some of the reasons of this affinity: "What I like best about Schimmelpfennig is that his texts always start from a very clear impulse, from a very concrete fear (…) or from a very intense sensation (…)"[19]. This creatively attractive transparency, disclosed after the encounter with Schimmelpfennig's plays, provided the director Theodor-Cristian Popescu with the incentive from which, I believe, this performance starts: the intimate confrontation with the meaning behind Sigmund Freud's statement: "even what for a long time we believed forgotten may suddenly return to consciousness"[20]. That particular long-forgotten something, related to the story of *The Bee Inside the Head* alongside with the short presentation provided to the spectator upon entering the stall – "the child you could have been"[21] – actually reveal the benchmarks of the journey proposed by this theatre event. Thus, the performance *The Bee Inside the Head*, by means of its intimate undertaking to which we are also made part of, challenges us, by taking this theatrical product as its conversational impulse, to a dialogue with the forces within us, with our own psychic transformations.

Analyzing the way in which he thought out the stage environment for the performance of *Les Fourberies de Scapin*, Jacques Copeau says: "we endeavor to create no stage apparatus unless under de pressure of the performance itself, out of the obedience to deeply felt dramatic necessities"[22]. The stage apparatus of *The Bee Inside the Head* bears the mark of the stage designer Mihai Păcurar and of the light designer Lucian Moga. We are handed out the key to understand this performance from the very moment we enter the

18. Theodor-Cristian Popescu directed three other texts by the German playwright: *Push Up 1-3*, *The Woman Before*, *The Arabian Night*, both in Romania and in Canada.
19. Dumitru, "Sunt Atras de Dramaturgia Contemporană - Femeia Din Trecut [I Have a Linking for Contemporary Dramaturgy - The Woman from the Past] Interview with Theodor Cristian Popescu."
20. Sigmund Freud, *Psychopathology of Everyday Life* (New York: Dover Publications, 2003), 77.
21. "Albina Din Capul Meu [The Bee Inside My Head]."
22. Apud Patrice Pavis, *The Routledge Dictionary of Performance and Contemporary Theatre* (New York: Routledge, 2016), 8–9.

stall, through the semi-obscurity that allows us to see the bodies of the three actresses and the blurred contours of the stage design. Our attention is drawn to the rectangular positioning of the stage apparatus. A screen is installed at the back of the acting space, accompanied frontally by a stage device in the shape of a long wooden table, full of the many pieces of a miniature universe: blocks of flats, parks, streets, toys, pieces of clothing, two overhead projectors and many other things. The dim lighting filling the audience space and the stage is turned off slowly and, for a few minutes, words are the only ones filling the stage. By temporarily excluding light and, implicitly, visibility onstage, by exclusively betting solely on the voices of the three actresses, the performance *The Bee Inside the Head* proposes, from the very beginning, the connection to a personal theatre experience. Schimmelpfennig's text, which makes use of the above-mentioned distancing techniques, is brought to the stage as is, stripped for a few moments of the visual component, and thus, by means of appealing to the voices that tell a story in the second person singular, the audience is included, from the very beginning, in the theatrical event.

Once the six minutes during which the lights are only blinking, thus offering short visual sequences, are over, the jungle of the mundane, that the main character is crossing, is literally revealed to us, everything is illustrated on the stage. With the input of the whole stage apparatus, consisting of the theatrical installation and the bodies of the three actresses, who manipulate and process, in real time, images that are edifying for the actions of the main character of the story, the audience sees, on the screen in front, the visual representation of the words behind the action. The theatre installation devised by the stage designer Mihai Păcurar, whose images and shades are revealed by the light design operated by Lucian Moga, enhances the immersive feature of the fantasy world contained in the dramatic text. Through such a construction, the stage environment manages to "heighten the viewer's awareness of how objects are positioned (installed) in a space, and of our bodily response to this"[23]. This is how the spectator is invited to get "into his personal corridor of memory"[24], the access being also mediated and screened by the layers of events that the main character of *The Bee Inside the Head* is going through.

23. Claire Bishop, *Installation Art: A Critical History* (London: Tate Publishing, 2005), 6.
24. Bishop, 16.

The function of the many objects integrated into the stage environment and manipulated by the three actresses is to illustrate the actions that the main character of the story, as well as to build sensations generated by the town or the living space, the home where these actions take place. By decidedly betting on the visual component, the connecting bridge with the inner self of the onlooker was scenically built as if keeping in mind Sigmund Freud's statement from his book, *The Psychopathology of Everyday Life*: "Only my earliest childhood memories are of a visual character; they represent plastically depicted scenes, comparable only to stage settings"[25]. In fact, the picturality of the stage setting invites the audience to make up its own performance journey by choosing from among the many simultaneous sequences, in the same manner in which, as part of an artistic installation, the person watching is required to acknowledge his or her own presence in space, in relation to the elements that make up the actual installation corpus. This is, I believe, the very reason for which music or any other possible auditive background have been left out of the equation: from the very desire to avoid the emotional guidance of the spectator during this journey towards him/herself, the only companion on the journey being the stage apparatus of the performance *The Bee Inside the Head*.

The body of the performer also takes part in the shaping of the theatrical space, by merging with the stage landscape, adding itself to it in the form of a detail, but first and foremost as object. By means of their bodily presence within the theatrical space, by the fact that they manipulate video cameras, overhead projectors, but also other parts of the theatrical installation as well, the three actresses – Roxana Marian, Loredana Dascălu, Georgiana Ghergu – engage and use their whole anatomic apparatus as means of generation of the stage landscape. According to the moment of the story, in agreement with the scenically illustrated actions of the character, several body parts of the performer (physiognomy, limbs, gaze) are caught on the media and projected onto the screen, to be then submerged into the whole theatrical landscape. By using neutral stage costumes, the body of each of the three actresses gets to be scenically "hidden from view", allowing the manipulation of the stage

25. Freud, *Psychopathology of Everyday Life*, 36.

devices to bask in the spotlight. Nevertheless, when the story requires it and the environment affects the existential journey of the character, the whole body of the performer is used to render the efforts the character makes to actually break down all obstacles in his way. Apart from all these above-mentioned bodily mechanisms, the voice of the performer – in fact, the bearer of the whole narration of facts – is freed from any intense shades and it is only used as a means of connection between the visual frame and the actions in the story. As stage time passes, by objectifying the body of the performer, the stage landscape allows itself to be contained by word and gesture.

The German playwright gives the following stage directions in the opening of his text: "There are three actors onstage: #1, #2 and #3. They all look at the audience, they talk and play with each other"[26]. The gender of the actors is not specified. Theodor-Cristian Popescu, nevertheless, chooses three actresses for his stage version. Thus, within the stage environment, the bodily presence becomes a clear sign, as the gender or the sex of the performer brings with it a preexisting cultural code. In this way, the bodies of the three actresses become the bearers of differentiation. With the director choosing three actresses of three different ages, this cultural code is further enhanced. Keeping in mind the nature of Schimmelpfennig's story (we are dealing with a childen's play), the whole fantasy-infused set of initiatic events that the character of this dramaturgic concoction goes through, alongside with the whole stage environment of the performance *The Bee Inside the Head*, I believe that the director's choice of the female gender shifts into the conventional sphere constructed by the symbol. The bodies of the actresses are added to the stage apparatus and cross the theatrical space either as sign, or as object or image. By choosing three actresses of three different ages, the director's choice frames the feminine presence from within the performance into the possibility to reveal what Jung used to call an archetype, thus disclosing, according to stage time, several shades of these feminine presences: "the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all

26. Schimmelpfenning, "The Bee Inside the Head. Manuscript. Courtesy of National Theatre of Târgu-Mureș Archives," 1.

that is benign, all that cherishes and sustains, that fosters growth and fertility. The place of magic transformation and rebirth, together with the underworld and its inhabitants (...) anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate"[27]. As a consequence, the previously mentioned choice, scenically organized by the director of the performance, transfer the children theatre story imagined by Roland Schimmelpfennig from the fairy tale world, shifting its weight center towards the individual existential experience of each member of the audience in the Small Hall of the National Theatre of Târgu Mureș. The performance *The Bee Inside the Head* makes use of complex affective reactions, "for emotion is the chief source of consciousness"[28], but, given the above-mentioned choices and especially by using three performers of the same gender – the archetypally female one – transforms the fantasy-infused narrative, either by seducing it, or by devouring it, "along this path of conscious realization adds that much to the world"[29].

The performance *The Bee Inside the Head* recommends itself as a "theatrical experience that is difficult to classify"[30] The resistance against classic theatre practice may easily be observed by recording the previously mentioned stage devices. The difficulty of framing or placing this theatre event into a certain area of contemporary theatre space becomes redundant if this theatrical product is placed under the umbrella of postdramatic theatre, more exactly of that what Hans-Thies Lehmann names by using the syntagm of "scenic poem": "The human being, the physical gesture, (...) matter and space form a purely scenic figuration, the spectator taking on the role of a reader who gathers the human, spatial, tonal signifiers scattered across the stage. Such formations/processes situated in between poetry, theatre and installation are best characterized as a *scenic poem*. Like a poet, the director composes fields of association between words, sounds, bodies, movements, light and

27. Carl Gustav Jung, *The Archetypes and the Collective Unconscious* (London: Routledge, 1991), 82.
28. Jung, 96.
29. Ibidem.
30. "Albina Din Capul Meu [The Bee Inside My Head]."

objects"[31]. The main tool of poetry is the word. Irrespective of the rhythm and rhyme also used from its chest of treasures, poetry confers much more power of expression to the word by enhancing the image within it. At the same time, the word has been cleared of all impurities and it is served in a concentrated form. Betting it all on imagination, poetry operates with the tensions that emerge among words. The differences of potential between the basic units of the vocabulary give birth to meaning, by association. Nichita Stănescu believed that the "poetic stage is reached only once the word can be imagined, once the word becomes one with imagination"[32]. Such a poetic stage is also employed all through the performance of *The Bee Inside the Head*. Imaginative tensions are born between the bodies of the performers, the scenic word, the theatrical image, light and the objects that are part of the installation. Each of the elements mentioned in the previous sentence is shown in its concentrated form, as its materiality should not be for the audience anything else than the force leading it towards associative image-fields. In this way, the audience is shown a theatrical white sheet containing conventional signs and symbols stripped of their actual meaning and of their primary features, its mission being then equivalent to the mission of a poetry reader.

Such an organization of the stage material is obviously subscribed to a theatrical experience that is difficult to classify. Nevertheless, the stage experiments that Theodor-Cristian Popescu chose to make provide several anchors to the audience, anchors which retain their traditional functionality. The stage action consists of both the story of Schimmelpfennig's dramatic text and the manner in which this story is translated onto the stage. The events that the main character goes through, as well as their narrative recounting, are substituted to the traditional manner of telling a story onstage. There is no illusion of a stage character, but this absence is compensated by the three actresses gazing into the audience, thus integrating it into the onstage sequences. The stage environment, although invaded by the totally untraditional stage setting, maintains some of the traditional ingredients:

31. Lehmann, *Postdramatic Theatre*, 111.
32. Nichita Stănescu, *Fiziologia Poeziei* (Bucharest: Editura Eminescu, 1990), 11.

the clear separation line between performance and audience space, the intimate darkness from the stall hiding the audience, the positioning of the performance space in front of the audience. The stage time is imprinted the duration that is necessary for the unfolding of the theatrical event, without compressing or dilating it.

The fact that the director Theodor-Cristian Popescu used, even for this experimental theatrical event, several tools that are specific to traditional theatrical art falls under the syntagm of "joint text" used by Hans-Thies Lehmann, i.e. it is in compliance with the mission of the theatrical object of not existing or not being given meaning in the absence of an audience. Keeping in mind the very fact that the audience as such, as a group, is an eclectic one, but also anticipating the fact that the Small Hall of the National Theatre of Târgu Mureș will hide, among the many spectators gathering there with a shared purpose, several theatrical horizons of expectation, the performance comes with the proposal of "a purely scenic figuration"[33], constructed around a scaffolding of a few traditional fragments, so as not to hinder the capacity of the scenic poem to melt away into the imaginary of each member of the audience. Having as a declared purpose the taking of the audience into a journey towards the inner self, only in the form that the director Theodor-Cristian Popescu has chosen, i.e. that of a "scenic poem", the performance *The Bee Inside the Head* offers the audience a reading of its interior space, a revisiting of a past existential moment, where lines like: "You don't know yet? You will, some day"[34] have not yet been covered by the acknowledgment of the passing of time.

When asked by Randy Gener why he had become a playwright, Roland Schimmelpfennig answered: "I think in dialogue"[35]. Furthermore, the German playwright affirms that the plays he writes always resonate with the world that we live in, as he sees theatre as being something "about

33. Lehmann, *Postdramatic Theatre*, 111.
34. Schimmelpfenning, "The Bee Inside the Head. Manuscript. Courtesy of National Theatre of Târgu-Mureș Archives," 50.
35. Gener, "'That Point in the Drama Where It Starts to Hurt, That's Where the Work Gets Interesting' - Interview with Roland Schimmelpfenning, German Playwright and Director."

me and the other"[36]. I shall thus associate the echo of Schimmelpfennig's words with the desire of the director Theodor-Cristian Popescu to build possible worlds in his shows, worlds that should take us inside ourselves. The result of this ideatic association sends us to the same star-adverb that has opened this essay: together. By embarking the audience onto this journey of an intimate dialogue about and towards itself, not only via this performance, *The Bee Inside the Head*, but also via the performance *Aventura* by Alfredo Sanzol, at the Piatra Neamt Youth Theatre, Theodor Cristian Popescu provides the aesthetic objects from which this conversation can start. When one starts such a journey, the theatre event *The Bee Inside the Head* turns into the contemplative distance from which we look inside ourselves and watch our own transformations. In time, at the moment when one thinks one's theatre experience through, the performance turns into the remembrance of an image of one's self, as "(…) living memory, like ripples in water or the nervous quivering of a gazelle's skin in the moment before it takes flight, comes suddenly and trembles in a single instant in several rhythms or various focuses, before being frozen and immobilized into the memory of a memory."[37]

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36. Ibidem.
37. Oz, *A Tale of Love and Darkness*, 68.

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