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## Sacral Theatre Narrative in Contemporary Lithuanian Theatre

**Key words:** *theatrum mundi*, *ordo amoris*, sacral and contemporary theatre.

The present article researches the sacral theatre narrative in contemporary Lithuanian theatre basing on the theory of sacral theatre. First, the classic and modern understanding of the sacral theatre will be discussed. Second, the Lithuanian stagings of drama theatres will be analyzed looking for the manifestations of sacral theatre, evangelical plots and Christian symbols and their development.

The research focuses on the aspects of sacrality in professional theatre performances in 1990-2007. The productions are viewed within the historical and theoretical context of sacral theatre, and comparisons are drawn between the modern man's attitude towards the realm of modern concept *Ordo amoris* and the classical concept *Theatrum Mundi*, formed by the Jesuit baroque theatre. *Theatrum mundi*, born from the theory and practice of the sacral play in the Jesuit baroque theatre, has revealed the essential *mise en scene* of sacral theatre – the sphere of the sacral and secular is the human, who comprehends him/herself to be in the sight of God. Meditating on one's relationship with God, characters in modern theatre productions experience a sense of separateness from the divine.

A special attention is paid to the manifestations of the *motif of flight* and *deeply dark night* in the plays under discussion, which characterize the search for religious identity.

### THE CONCEPT OF CLASSICAL SACRAL THEATRE

The theory of Christian sacral theatre originated later than the sacral drama. The drama forms of mystery, miracle, liturgical plays, moralite and farce were created and elaborated for nearly eight hundred years in the Medieval European Theatre. The European movement of counter-reformation inspired the creators of sacral theatre to look for different theatrical forms. The most significant achievement of this movement was a university or school theatre, which encouraged new stagings of sacral drama and developed the theory of spirituality related to educational and artistic Jesuit practices. The features of Jesuit drama and specificities of acting in Jesuit theatre are discussed by Motiejus Kazimieras Sarbievijus, Jacob Pontanus and Francis Lang in their works researching the poetics of theatre and literature.<sup>1</sup> Sacral performances, with reference to the above mentioned theoreticians, had to motivate the students to nurture their spirit by transforming their life into the striving for redemption and devotional voyage to the kingdom of God and Jesus Christ.

The concept of sacral theatre was first mentioned in the play "El grand teatro del mondo" by Pedro Calderon de la Barca published in 1645. In this play, the author interprets reality as a performance directed by God.<sup>2</sup> Although the theatricalisation of reality had already been performed before in the

Renaissance drama (for example, in the works of Shakespeare), Calderon was the first to identify the theatre with the world model shaped and mastered by God.

The most important baroque heritage of Jesuit theatre is a contemplative acting method which appeared from the spiritual practices of Jesuits, meant to strengthen the human spirit and renew the bonds engaging God and man. In the world of *Theatrum Mundi*, effectively developed in the Jesuit theatre stagings during the baroque epoch, a man dwells in the presence of God. The act which recreates the mentioned bond is a contemplation of heavenly love. This contemplation becomes an internal act of the Jesuit drama. The skills of contemplation are gained during the spiritual practices. In this way, the theatre participates in the creation of new religiosity; an exceptional place in this process is given to the actor (students of Jesuit colleges and universities) who nourishes and nurtures his religious feelings. The source of spiritual training method was the book "Spiritual practices" by St. Ignacio Loyola, published in 1583. In this book, apart from the spiritual style and training method, the concept of self-atoning man was introduced.<sup>3</sup> The author claims that though the abyss of sin is very deep and cunning, the man owns will, mind and memory. These values, strengthened during the spiritual practices, can evoke the yearning of God's home, the thirst of eternity and the bliss of soul redemption. A redeemed man can reach eternal life through faith, hope and love. The practice stimulates the journey which offers the accomplishment of soul in the glory of God. By the internal struggle with himself and by identifying the actions of the "enemy" (as St. Ignacio names the devil) inwardly and in the surrounding world, the man appears in an unmerciful confrontation with his own thoughts, words and actions. Such reunion is shocking as St. Ignacio leaves no obliquity. The exploration of soul held both, by the participant and the viewer of the future play resembles the vernal ice-drift. Therefore, the dramatics of the exploration is very conflict like. The action of practice reminds the structure of dramatic act. As the research takes the trainee from one situation to the

other, the recognition leads not to the alteration of fate, but to the scale of spiritual evolution. The acting method of the baroque Jesuit theatre was based on contemplation and the creation of characters reminded a man rebuilding his soul during the spiritual practices.

The Jesuits, who first arrived in Lithuania in 1569, strengthened the theory of *Theatrum Mundi* in university and college theatres, thus creating an outstanding history of sacral theatre.

Looking at the procession playbill of the God's Body feast chronicled in 1624 by the "Jesuit academicians", a description of the "sixfold shrine of God and His people" can be found.<sup>4</sup> The mentioned shrine, encompassing time and space, is the universal scenery of *Theatrum Mundi*. The scenery accommodates the characters of the Old and New Testament accompanied by a rich number of allegorical figures. The shrine is created during the six pieces of procession acts.

The first part of procession playbill exhibits either the *Gods dwelling* in the Sun or in the temporal world. This piece of procession act can be entitled as the exposition of the journey to the *God's dwelling*. The second part unfolds the circumstances indicated as the rules of the spiritual journey. The participants of the procession act environed by the characters of the testament resurrect their soul, evoke the spiritual consciousness, and delineate the guideline of the path leading to the shrine of God. The third part of the procession act is devoted to the meditation of the revelation to the Virgin Mary and Godly Love. While observing the reunion of Virgin Mary and Archangel, the participants of the procession witness the reunion of the temporal and heavenly dwelling and find their own stair-steps to heaven. The figure of Christ appears in the fourth part of the procession. The meditation of his sacrifice relocates the participants of the procession to the Dwelling of God. Further on, let us look at the interior of St. John's church. The great altar located in the presbytery is decompounded of ten altars which form a spectacular spatial architectural composition, called the baroque *Theatrum Sacrum* by art critics. The adoration of the Blessed

Sacrament is not theatricalized. The text of the playbill displays all the mentioned elements. A question can be raised whether the theatricality of the baroque altar is a sufficient metaphor of the shrine of God. The fifth part of the playbill presents the love of God hungering for the wisdom of humanity. The Holy Ghost brings the participants of the procession to the feet of God. The procession path, decorated with the visible images of metaphysical reality, alludes that heaven is opened only when a human's heart is transformed. In the sixth part, the participants of procession accompanied by the saints, martyrs and brothers Jesuits find their way to the New Jerusalem, "descended to the world from heaven". New Jerusalem was revealed to St. John during the prophetic visions: "Thy is the dwelling of God amongst people. He will inhabit amongst them and they will be the nation of his and the God himself will stay with his people. He will swipe every tear from every eye and there will be no death, no sorrow, neither wail, nor pain, for what was first – now has already passed."<sup>5</sup> The participants of the procession leave *Theatrum Sacrum* in comfort and consolation.

It would be difficult to outline how the revealed reality was metaphorized and whether it was unclosed for the physical eye or for the spiritual eyesight in the shape of emblems or symbols. However, the key idea is that on the one hand, spiritual path delineated during the procession leads to heaven and, on the other hand, the same heaven can send us the signs of its subsistence. The inventory of the procession proclaims the former existence of spiritual flight, meditative journey up to the glory of soul and essential stay in this journey to the shrine of God. In this procession, the theatre visualized the baroque soul flight to the revealed Jerusalem, thus becoming a companion to the participants. In the performances held in the in-door space, the meditation of flight involved both, spiritual and physical expressions. The embodiment of the physical flight in the theatre of Jesuits was enabled by the use of rich stage technology. Theatrical machinery helped the playwrights, directors and actors of Jesuit theatre to unfold the world full of God's presence.

## MODERN SACRAL THEATRE THEORIES

The features of modern sacral theatre theories can be overlooked through the creative work of the Nobel Prize winner Czeslaw Miłosz. While writing the history of Polish literature, the poet also interpreted the history of sacral theatre. Comparing the traditions of classical sacral theatre with the situation of a man in the age of modernity, the author built the bridges of mind and spirituality midst the classical and modern sacral theatre. The futurological insights of Czeslaw Miłosz about the evolution of the sacral theatre require a special attention.

In comparison to the reflections on classical theatre traditions with the spiritual situation of the human being in modernity, the contemporary sacral theatre is presented as a vision of *ordo amoris*.

The texts by Czeslaw Miłosz about the theatre arts were the inspiration for the present research. The poet's statements about the sacral are of great importance for the questions raised in the paper. Czeslaw Miłosz's descriptions of different theatrical events and their analytical analyses are actually a part of the integrated reflections about the spiritual situation of the modern person. The poet discusses the processes of the theatre arts in a very broad cultural, historical, political and theological context.

In his later texts, the writer notices that the contemporary creative arts become mental acts, serving creativity which involves "phantoms of the mind".<sup>6</sup> The author negatively assesses this latest trend. Based on his personal experience, he claims that only efforts to rethink reality in the light of hierarchical values without refuting the powers of mimetic creativity saved him from spiritual erosion. These considerations seem to provoke a current scholar to obedience and a review of sacral theatre traditions through the eyes of a modern person by searching for certain sources. Such sources should prevail in contemporary plays of sacral theatre, refreshing and inspiring artists of the third millennium for reflections of religious experience.

The road envisaged by the author in the creativity of the sacral theatre is designated for those persons who, according to Erich From, are suffering through

loneliness and their need to overcome it by making some contact. This need for love, following the psychologist, does not differ in the least from a form of religious love, named the love of God.<sup>7</sup> The feeling of love and the experience of unity with God seem to fill in the space of the sacral play, revealing personal maturity and creating a fusion with "...an indescribable life force, leading to a unification, lying beneath the world of phenomena, and to the foundation of all existence."<sup>8</sup> The sacral theatre seemingly becomes an opportunity, according to philosopher Max Scheler, to comprehend and sense the world as a form of Godly order and live through it by way of love, by *ordo amoris*. Love of God is a dynamic formation of things, a growth and a thrusting towards one's own primary vision which, as Max Scheler notices, is contained in God. The experience of the love of God is an especially important aspect of personal upbringing, possible for the modern person as a being experiencing "...love as a primary act, while still remaining a limited being, crosses over one's own limitations to participate within another being like an *ens intencionale*."<sup>9</sup>

The purpose of this research is to reveal the *homo religioso* identity of the classical and modern age as reflected in the sacral theatre narrative by Miłosz. Furthermore, it is aimed to distinguish the major challenges of creative situation envisaged by Czesław Miłosz, which guide creative artists of contemporary religious theatre.

The poet Czesław Miłosz sees the phenomena of the sacral theatre as a sign of the universal life of humankind from the perspective of theatre evolution. This sign is considered by means of theatrical expression. By recreating and re-experiencing the life, death and resurrection of Christ in passion plays, personal memory is refreshed. The connection between the human being and the metaphysical reality is individualized. When the old mystery theatre first met with the experience of Christian theatre, historical continuity was developed. The sacral theatre narrative written by playwrights became enriched with a new cosmic conception of humankind sinfulness.

With respect to the sacral theatre, Czesław Miłosz highlights the concept of Messianic attitude by a

person in the process of maturing.<sup>10</sup> In the topographic map of the memory, a person who is regenerating Christian identity interconnects with the stylistic variety of sacral theatre, rejuvenates the lost time and recreates a meditation on the metaphysical time.

Miłosz relates the future theatre with the poetic tradition of sacral theatre. The poet associates the thematic expansion of Christian drama in the future theatre with the vision of collective theatre as a universe in which the supernatural light of the world is reflected. Minimization of theatrical means in the vision of the future theatre is based on the meanings born from the "thing" – object, which sprang forth from the environment, regenerating it in the passage of cited time. The completeness of the universe disseminates through "things" – objects. Meanwhile, the sense of awesomeness seemingly recreates the universal dimension, nearly impossible in naturalistic visions of the theatre.

Miłosz enriches the meditation of metaphysical reality, validated in the vision of the future theatre, with the personal experience of a 20<sup>th</sup> century person who has come into contact with the new challenges. Miłosz urges saving *homo religioso* from spiritual erosion with the help of immortal soul and a meditative search for the mystery and meaning of the universe. In the creative work by Miłosz, sacral theatre is reflected as the love of God in a form of action and sensation, based on mimesis in the development of hierarchical reality.<sup>11</sup> Under conditions of crisis in Christian identity, the poet sees the designation of sacral theatre in the creative arts, which serve to save a person from loneliness and regenerate his/her contact with God by means of *ordo amoris*.

#### THE CONCEPT OF *THEATRUM MUNDI* AND *ORDO AMORIS* IN CONTEMPORARY LITHUANIAN THEATRE

In contemporary Lithuanian theatre, the world of *Theatrum Mundi* is reconstructed in a number of performances. On the other hand, more often *Theatrum Mundi* is implicated into the reflection of the loss of *Ordo Amoris*. With respect to the reflection of loss, the aspect of soul challenge, "The

dark night of the Soul” as named by St. John of the Cross, will be singled out for the needs of the present work. Thus the two types of representation of religious identity in the theatre will be looked at.

The reconstruction of *Theatrum Mundi* in contemporary Lithuanian theatre is based on the motif of flight to the God’s dwelling. The theatrical representations of flight originated in the baroque Jesuit theatre.

#### THE VISUAL METAPHORS OF FLIGHT

The present part of the paper aims at examining both, the semantic and the formal significance of the flight image in the following productions: “The Fire-Proof City” (directed by Kęstutis Jakštas), “Idiot’s Mass” (directed by Rolandas Atkočiūnas), and “Crime and Punishment” (directed by Gintaras Varnas). The flight to sacral locus within the space of theatrical performance is the predominant sacral motif in the referenced productions. A sacred locus is identified either with the temple in which the performance is enacted, or with its image conjured

up in the space of enactment inside the theatre building.

Researching the epistemological aspect of the process of sacralisation of theatrical space and interpreting its sacral locus symbols, it is possible to discern a metatheatrical tendency. According to it, the performance is an opportunity for a soul phenomena discourse and an invitation to a God-man dialogue.

In 2004, *Fundamentum Collegii Vilnae* showed a performance based on the play “Fire-Proof city” by Arnas Ališauskas in the yard of Vilnius University. The story about an angel, who warned the citizens of Vilnius about the imminence of fire, was performed in the porch of St. John’s church. The story tells about the ignorance of the citizens and their belief when the physical fire approaches. The flare-up of fire led the crowds of flustered people to the church where they prayed for the mercy of God. In the end of the performance, the director reconstructed the angel’s *flight* to the glory of altar by using the Jesuit theatre based technique of the *flight* realized with



Fig. 1. P. Venslovas, V. Anužis in F. Dostoyevsky *Idiot*, director R. Atkočiūnas, photo by R. Ivoška.

the help of hoist. The *flight* to the Dwelling of God broadens the associative field of the performance and creates new semantic bonds which, according to Bakhtin, exist as a link to the “idea of the word’s solidity based on the completeness of the cosmic and human universum”. By quoting the baroque theatre flight, a dialog between a historical kitchen-sink drama and metaphysical discourse of the performance is constructed.

In 2004, a director Rolandas Atkočiūnas produced a performance based on Dostoyevsky “Idiot”. The performance “The Mass of the Idiot” was played in the ruined and derelict space of St. George church [fig. 1]. The creators of the performance placed a blue floodlight in the place of the altar, ruined and desecrated in the soviet times. Such replacement of spatial objects created a blue shine under which all characters of the novel empathized their lovesick mysteries. Just before closing up the performance, the audience could view a peculiar projection – an image of the Christ’s grave filmed by an amateur camera. The image placed in the float of uprising and descending shapes drawn to a discontinuous and repeated translation formed a reflection of un-availing endeavor of Resurrection. This strange un-resurrected *flight* of the duke Mishkin dethroned his struggle to redeem the world and himself. The postmodern translation transferred the actual space of the grave into the church’s place, which narrated the unusual story of wake.

In the interpretation of Dostoyevsky’s “Crime and Punishment” by Gintaras Varnas, we can track the repetition of flight to the merciful embrace of God. This performance singles out two spheres: the profane (of the crime) and the sacral (of the penance). The physical screen divided these two spheres; thus the main aim of the character of Roskolnikov was to overbear the separating shroud. The chime of the Orthodox Church heard just before the ending of the pageant invited to the mystery of high Mass and alluded to the possible flight of the soul. By following the trace of chime, Raskolnikov overcame the screen. Yet, the expected view modeled into the parquet where his victim was sitting. In this way, the audience of the performance devolved not the *flight* itself, but the theatrical reflection of it, bound to the

repetition of the *flight*. The missperformance of the flight would assure the punishment of Raskolnikov.

The visual metaphors of the *flight* in the above mentioned performances do not withdraw the contraposition of sacral and profane space. That is why they are not self-sufficient in the semantic field of the performance. On the other hand, by developing the motif of *flight*, links to the spiritual practice of the baroque Jesuit theatre are developed. The visual metaphors of *flight* also reflect the stories of falls and resurrections of contemporary human soul. These reflected stories unfold the spiritual landscape of the modern man altogether with his soul’s existence inspired long before by St. Ignatius.

#### THE MOTIF OF THE DARK NIGHT

The performances interpreting and rehashing the evangelic motif of the *dark night* unfold another side of the story.

What do the characters of the decade drama theatre feel when they face death, journey to the otherworld and wait for the reunion with the appreciable but unidentified God?

Pain companions the characters of the performance in the theatrical journey of directors like Eimuntas Nekrošius, Gintaras Varnas and Oskaras Koršunovas. Pain is plunged into the timeless oppositions – it can be often hidden and, at the same time, strikingly sudden, unbearable and uncontrollable, enervating and corrosive, inconceivable and realized, turning into aggression and insularity, both, stimulating and suspending activity. Characters are nearly always accompanied by a reasoned portion of pain. It seems that the character’s of the decade mind and will are infected by sore illness which is their life.

The characters formed by director Gintaras Varnas in “Heda Gabler” are accompanied by the sense of oneness. Therefore, the goldilocks Heda chooses death as a decision brought by unwillingness and incapacity to identify herself with the fellow-travelers of her life journey. By committing a suicide she excludes herself out of the range of others, though the stage direction offers her another option – the

posthumous fame. The spectator gets into the world of Heda only by overcoming the Pantheon of Hedas built out of the most famous 20<sup>th</sup> century actors' bodies. Creation is the first temptation fallen on the shoulders of the favored.

Performance "Master and Margarita" by director Oskaras Koršunovas is constructed as a dismal epitaph for the creator – you can find no physical barriers saving the Master from the demonic intrigues. The creative potential is drawn through the images of burning manuscripts and ashes. A piece of art is no longer represented as a symbol of endless soul. An artist is no longer seen as a hero of romantic tradition. This transformation occurs in the junction of the two centuries where the way to posthumous fame leads through the desert challenges to the dark night on the Golgotha hill. That is how the attention of the creators and their characters is focused on the demonic challenges. A dark night symbolic of separation from God enfolds those characters of drama theatre who become aliens and marginals of society. The creative purpose of this intermillenary theatre is

undiverted at the signs of dereliction. Instead of the messiahistic character of classical drama, we can watch the performance of characters aware of their neglected souls.

By nestling his body to the dead wife's head, Othello, performed by actor Vladas Bagdonas in Eimuntas Nekrošius performance, nestles to his loneliness [fig. 2]. No rational reasons for the dimming darkness which surrounds the eyes and deep love of and for Desdemona can be found. Moreover, the incredulity of love surfacing the tender Othello is also unreasonable. Iago's struggle for the irredeemable darkness shrouding the bodies of the two lovers shares the effectiveness with Othello's contraposition of savage knowing and believing lied down in his subconsciousness. Doubt banished the Love of God out of the wedding. Vladas Bagdonas traces the owl-light penetrating his soul, wipes the veil of darkness out of his eyes and on a hunch of his defeat, stares at the eyes of the spectators who witness and hear his last words stating a quasi-question – "God why did You desolate me?".



Fig. 2. V. Bagdonas, E. Špokaitė in W. Shakespeare *Othello*, director E. Nekrošius, photo by D. Matvejev.



Fig. 3. G. Ivanauskas in J. L. Lagarce *The Far Country*, director G. Varnas, photo by D. Matvejev.

Even the strong ones brake down to the obscurity of the night not to speak of the weak ones.

In „Shopping and Fucking“ by Oskaras Koršunovas, the characters suppositionally submerge into their secretion topping the unbearable physical pain while the mask of anesthesia burst from their covered faces.

By making a sacrifice to the God of fire (Agni), the young characters of the “Face of Fire” directed by Oskaras Koršunovas rise against the world formed according to physiological norms and reflections. The destruction of this world, substance and physical shapes of humanity is altogether the destruction of themselves. Their desperation is laid in the field of brutality and sadism. No reasoning of self-perception or motives can be found. Motiveless aggression waylays as an obsession and a corrosive fire transforming its way to the heart and destructing the soul. The face of the fire apparent in this performance is dark and irredeemable.

The hour of darkness is not unexpected to the theatre characters. They provoke the fate as if holding a challenge. They brave it out knowing that they deserve the pain they bare and the day of reckoning. The question rises – what do the splendor and distrust demoniacs, the condemned, the unfaithful and the patricides punish themselves for? Romanticists would suggest the *internal brake of soul* (August Shlegel). Catholic theologians would add the world’s and one’s own sins. St. John of Cross comforts us: “These trials indicate that the night of the spirit is coming. They do not last for as long as they will in the coming night. The soul returns to its happy state after it has had a few days and nights of temptation”<sup>12</sup>. However, we are not able to find one answer for the reasons of the man’s dark night and the silence of God. Caught in this silence a man is shut in the repetition of once spelled words – “My God, my Father, why did You desolate me?!” Nowadays, the marginals of our scene are privileged to experience the confrontation with the “desolated son’s” outcrying.

The motif of *dark night* can not be placed alongside with the posture of the baroque theatre characters who lived for the “Greater Glory of God”. On the other hand, the fallen dark night is also counted as a part of God’s plan. The participants of *Theatrum Mundi*” are still facing the otherworld, but with less faith and courage in their faces. In this intermillenary situation, the characters of the theatre are the dwellers of faith periphery. In the words of Sigitas Parulskis, they are familiar with the “dustier than dust” state, though they still own their God – the desolate Christ. Italian theologian Gerard Rosse discusses the situation of the turn of the 20<sup>th</sup> century entitling the desolate Christ as the God of our time. According to Gerard Rosse, “In the Era of wars, concentration camps, totalitarian systems and other factors God seems to be dead; the silence of God became stabbing and familiar to human consciousness. (...) more than ever the man of our times is able to identify with the face of Christ poised on the Cross and desolated by his God”<sup>13</sup>.

The marginals of drama theatre bring back to life the metaphysical dimension by meditating their desertion and loneliness. The baroque flight towards





Fig. 4 S. Balandis in J. L. Lagarce *The Far Country*, director G. Varnas, photo by D. Matvejev.

God becomes unbearable and constrained by the coldness of dark night. Still, light covers the face of the defeated Macbeth by actor Kostas Smoriginas in the performance by Eimuntas Nekrošius. The words whispered by Macbeth are not meant for the viewers. They can not be heard as Macbeth communicates with silence which hides an invisible companion and hope to see his face. The hope worth those still waiting for Godo.

Travelers to the otherworld leave promises of possible love; those who come back – fulfill them. In the performance “The Far Country” by Gintaras Varnas, the returned character from the land of death talks to his former life [fig. 3]. The character is the one who holds the story because he can view the darkness of former life from a different perspective. He comes back because he recognized love in the solitude of death. [fig. 4]. What amazes most in “The Far Country” is the brightness of the actor’s Saulius Balandis face; brightness, which could be shaped by the real life’s family sphere. It is possible that only by separating from the darkness of life the desolated can recognize *Ordo Amoris*.

## CONCLUSIONS

In the world of *Theatrum Mundi*, which was effectively unfolded by the baroque theatre of Jesuits, a man dwells in the presence of God. Though the abyss of sin is very deep and cunning, the man owns will, mind and memory. Following St. Ignacio, these factors, enriched during the spiritual practices, can evoke the yearning of God’s home, the thirst of eternity and the bliss of redeemed soul. A redeemed man travels to eternal life through faith, hope and love.

Czeslaw Miłosz comparing the traditions of classical sacral theatre with the situation of a man in the age of modernity, builds the bridges of mind and spirituality midst the classical and modern sacral theatre. In the creative work by Czeslaw Miłosz, sacral theatre is reflected as the love of God in a form of action and sensation based on mimesis in the development of hierarchical reality. Due to the crisis in Christian identity, the poet sees the designation of modern sacral theatre in the creative arts, which serve to save a person from loneliness and renew the contact of a person with God by means of *ordo amoris*.

The plays, staged by the Lithuanian Theatre of Drama, are exceptional for meditative motifs of *flight* and the *dark night*. The meditative motifs of *flight* and *the dark night* are singled out in the performances of such directors as Eimuntas Nekrošius, Oskaras Koršunovas, Gintaras Varnas, Kęstutis Jakštas and Rolandas Atkočiūnas. Developing the motif of *flight*, links to the spiritual practice of the baroque Jesuit theatre are identified. The visual metaphors of *flight* and *dark night* reflect the stories of falls and resurrections of a contemporary human soul.

In the productions of drama theatre, the main characters bring back to stage the metaphysical dimension by mediating their desertion and loneliness. Although the baroque *flight* towards God in contemporary theatre performances can be seen, most often it is deconstructed and becomes unbearable and constrained by *dark night*. The manifestations of the motif of *dark night* in the discussed plays emphasize the search for religious identity.

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## Sakralinio teatro naratyvas Lietuvos šiuolaikiniame teatre

**Reikšminiai žodžiai:** theatrum mundis, ordo amoris, sakralinis, šiuolaikinis teatras.

### Santrauka

Straipsnyje aptariami esminiai sakralinio teatro teoriniai aspektai – *Theatum Mundi* ir *Ordo Amoris* konceptai – ir jų refleksija šiuolaikiniame Lietuvos teatre. Lyginant klasikinio ir modernaus sakralinio teatro konceptus *Theatrum Mundi* ir *Ordo Amoris* išskiriami ir aptariami krikščioniškojo sakralinio teatro požymiai; nustatomi šiuolaikiniame Lietuvos teatre dominuojantys sakraliniai vaizdiniai; atskleidžiama evangelinių siužetų, simbolių ir vaidybinės erdvės teatralizacijos dinamika.

Pirmą kartą sakralinio teatro konceptas *Theatrum Mundi* buvo paminėtas Pedro Calderono de la Barcos dramoje *El grand teatro del mundo*. 1645 metais išspausdintame kūrinyje rašytojas realybę interpretuoja kaip spektaklį, kurio vyriausiasis režisierius – Dievas. *Theatrum Mundi* pasaulyje, kurį įspūdingai atskleidė jėzuitų baroko teatro scena, žmogus gyvena Dievo akivaizdoje. Veiksmas, kuris atkuria šį ryšį, ir yra dieviškosios meilės kontempliacija. Dvasingumo ugdymo metodikos šaltinis – Šv. Ignaco Lojolos knyga *Dvasinės pratybos*. 1583 metais išspausdintoje knygoje atsiskleidžia ne tik dvasingumo stilius ir metodas bet kartu išryškinamas atitaisantis save žmogus.

*Ordo Amoris* termino autorius – filosofas Max Sheler'is. Jo nebaigtoje, jau po autoriaus mirties 1929 metais išleistoje, studijoje *Ordo amoris*, meilės tvarkos forma aptariama kaip „žmogaus esmės formulė“, atsiskleidžianti ne

### Notes

<sup>1</sup> Poglar, Laszlo. *Bibliographie sur l'histoire de la compagnie de Jesus*, Rome, Institutum Historicum S.J., 1983, p. 396–399.

<sup>2</sup> Calderon de la Barca, don Pedro. *Obras completas*. Vols. I–III por A. Valbuena Brisones. Madrid: Ed. Eguilar. T. III, 1967, p. 108–116.

<sup>3</sup> Lojola, Ignacas. *Autobiografija. Dvasinės pratybos*, Vilnius: Aidai, 1998, p. 95–107.

<sup>4</sup> Griffin, Nigel. *Jesuit school drama*. London, Grant and Cutler, 1976, p. 21.

<sup>5</sup> *Naujasis Testamentas*. Vilnius: Lietuvos Biblijos Draugija, 1993, p. 608.

<sup>6</sup> Miłosz, Czesław. *Apie eroziją*. In: *Šiaurės Atėnai*. 1999 kovo 20, nr. 11 (452), p. 1.

<sup>7</sup> Fromm, Erich. *Meilės menas*. Kaunas: Verba Vera, 2004, p. 50.

<sup>8</sup> Šeleris, Maksas. *Ordo amoris forma*. In: *Gėrio kontūrai. Iš XX a. Užsienio etikos*. Vilnius: Mintis, 1989, p. 201.

<sup>9</sup> Ten pat, p. 202.

<sup>10</sup> Miłosz, Czesław. *Lenkų literatūros istorija*. Vilnius: Baltos lankos, 1996, p. 245.

<sup>11</sup> Miłosz, Czesław. *Apie eroziją*. In: *Šiaurės Atėnai*. 1999 kovo 20, nr. 11 (452), p. 4.

<sup>12</sup> St. John of the Cross. *The Dark night of the Soul*. London, Sydney, Aucland: Hodder and Stoughton, 1988, p. 47.

<sup>13</sup> Rosse, Gerard. *Il grido di Gesu in croce una panoramica esegetica e teologica*. Roma: Cita Nuova Editrice, 1984, p. 137–138.

žmogaus mąstymu, bet jo gebėjimu mylėti, dalyvauti būtyje, kuri išsisknijusi meilėje. Šiuolaikinė *Ordo Amoris* koncepto sklaida sakraliniame teatre analizuojama remiantis Czesławo Miłoszo kūryba.

Tiriant sakralinių vaizdinių sklaidą šiuolaikiniame Lietuvos teatre, režisierių – Kęstučio Jakšto, Rolando Atkočiūno, Gintaro Varno – spektakliai lyginami su rekonstruotais septyniolikto amžiaus *Theatrum Mundi* simboliais; sakralinių *tamsiosios nakties* ir *skrydžio* motyvų sklaida tiriama, remiantis Eimunto Nekrošiaus, Oskaro Koršunovo spektaklių scenomis. Aptartuose spektakliuose asmuo pripažįsta metafizinį pasaulį, yra pasirengęs palaikyti su juo ryšį, tačiau religinio tapatumo jam nepavyksta pasiekti. Dominuojantis sakralinis motyvas dešimtmečio spektakliuose – Dievo ieškojimas, Dievo apleisto asmens refleksija, kurianti *tamsiosios nakties* jausena.

Gauta: 2007 12 02

Parengta spaudai: 2008 04 15