

**EN REFLECHISSANT SUR LE THEATRE DE MATÉI VISNIEC**

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*Abstract: Reflecting on Matei Visniec's Theatre. A dramatist whose plays are to be discovered on the stages of thirty countries, Matei Visniec is offering us a wide and rather complete image of nowadays' world. We propose a reflection on some of his plays, grouped in three categories: plays in acts (**Petit boulot pour vieux clown**–1998), plays in scenes (**Les détours de Cioran ou Mansarde à Paris avec vue sur la mort**–2004, **De la sensation d'élasticité lorsqu'on marche sur des cadavres completed with Pièce librement inspirée de l'œuvre d'Eugène Ionesco**–2009) and short plays in volumes (**Attention aux vieilles dames rongées par la solitude. Théâtre de la tendresse et de la folie ordinaires**–2004, **Le Cabaret des mots**–2014). This reflection focuses on three aspects, namely the connection between the title of the play and its content, the characters, the impact the structure of the play establishes with the story in itself. The perspective is that of a play reader, not the one of a spectator. Several conclusions may be underlined: Matei Visniec's theatre generally follows contemporary practices; it is pleading for the discontinuous, fragmentary type of writing; it operates with commonplace-characters insisting on the ability words have in transmitting information or, on the contrary of confusing the issue, in function of the existence or the absence of authentic communication.*

**Keywords:** *Matei Visniec; theatre; title and content; characters; structure and story; message*