

# Yes! Obviously! Absolutely Not! - Public Opinion

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## Theatre- Chronicles and Essays

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Date: October 2010

Yes! Sibiu, opening night at the Radu Stanca National Theatre. An opening long waited but also suspected of unhealed nostalgia. Aurel Baranga does not sound familiar for the ones who were born after the '89. And for a large part of those born before that period he only brings some vague memories. And yet, Aurel (Leibovici) Baranga is part of I.L.Caragiale comparison company. Even though "A mellow, faded and predictable I.L.Caragiale [...] the difference between the Capșa Restaurant and a regular cafeteria" (Alex. Ștefănescu). Former editor of the humorous magazine "Urzica", founded by the desire-directive from the party for the people to laugh at the profiteers, Baranga completed the audience's target of the theatres enough and with a spare.



Obviously! Public opinion was written by Mr. Baranga under its own psychoanalytic Fables: "To confirm a/ Pessimistic moral/ Of a Freudian extraction:/ Everyone is dreaming about/ What worries one the most". It is the story of a leader-fighting-the-demagogy newspaper editorial, with a title



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that speaks in capitals *Făclia Vie* (*The Lively Torch*), characters with funny names, raised in the anthroponymy nursery of the typical humour of servility derivation- Chitlaru, Băjenaru, Braharu sau Turculeț și Pascalide.

It's a history on several aspects: the revealing-actor about the ins and outs of the theatre, the employee with the paper in question and the character-viewer, who is entitled by the egalitarian-judiciary spirit to restore the natural order of things, deeply breathing of communist truths. All in all, let's not forget, in a dancing rhythm, easily digestible humour, but which causes the public's formed (by five-year plan) action of emitting of inarticulately sounds- healthy and prophylactic laughter! And the fact that hacks of the journal fawn on the chief, accuses one colleague or another of how he takes advantage of the opportunity, the chief trembles because of loosing the privileges and on top of everyone is the minister having a solemn patriarchal appearance with an Olympian seed does not make anything else, that only confirms Baranga's "psychoanalysis". Undoubtedly, that's how things were like in the "Urzica" editorial office or in any other contemporary editorial.



Absolutely not! Don't believe that the TNRS play is not a successful one. Seen now in double perspective-historical and present-brings you in front of



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the collective past (especially for those who were part of it) and of a present not exactly far from the same situation. Even if it's not about a perfect superposition, unfortunately, large pieces from the text still resonate with current situations. Because, in fact, Baranga's play performed today represents a sad comedy, in which characters that breathe with us same air with us can be identified. The fact that I'm still here is sad and more often demobilizing.

*Yes! Obviously! Absolutely not!* is the play's leitmotif, which portrays the slavish-authoritarian structure of the society from which we emerged. Directed by Theodor Cristian Popescu, the actors' performances are suitable and well cadenced, with the important contribution of the structure and organization of the space and lights by Dragoș Buhagiar. Music by Vlaicu Golcea is already in the classic recipe for success. The final act of Chitlaru "execution" session is totally carried to apogee by the tandem of Nicu Mihoc's voice (Director Cristinoiu) and the music in crescendo, which ends up phonically covering all of your thoughts, giving shivers on one's spine, about the explosion of hypocrisy and cruelty of the managerial speech. If the pictures on *Modern* TV sets and the actor's costume are cut directly from the '60s and '70s ambience, the video layout shown on background made by Daniel Gontz, in which the communist flats are built just like in games such as Tetris or the facade fragments are rotated like a huge Rubik cube, it contains the connection between the play and the present: new times, old habits, with deep roots.



Marius Turdeanu makes a dynamic and less past-ridden Chitlaru than the one of Radu Beligan (of course, the difference of historical stage is significant), and the ton of editors is well organized (Dan Glasu, Ciprian Scurtea, Mihai Coman, Adrian Neacșu, Cătălin Neghină, Vlad Robaș, Mihai Alexandru), with special mention for Liviu Vlad's Turculețul, whose transformation is one of the most successful and hilarious I have ever seen on TNRS stage so far. Although inferior in number, the girls of the editorial office are there. Codruța Vasîu brings up a standard secretary, invisible, but omnipresent and omniscient, totally silent, just how a chief likes (like Aurel Baranga). The three roles of Diana Fufezan are like a *tour de force* and she is the one who supports a large part of the play without error.

Yes! **Public opinion** must be seen. Obviously, without preconceptions. Absolutely not possible not to make you wonder!

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