

L'intuition de l'androïde. De la crise de l'acteur au théâtre pour marionnettes chez Maeterlinck

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Abstract: The main objective of this article is to reread Maeterlinck's proposals concerning marionettes in a broader context of questioning the presence of the actor on stage. It begins by analysing the author's essay *Menus propos. Le théâtre*. Then, it examines to what extent the playwright's theatre for marionettes conforms his own theoretical proposals. Finally, it addresses the topicality of Maeterlinckian thought by referring to the theatre for androids by the Japanese writer and director Oriza Hirata, *Sayonara ver.2.* and *Three Sisters, version Android*, an adaptation of Chekhov's famous tragedy.

Keywords: Maeterlinck, marionette, crisis actor, android, Oriza Hirata.