

# **Interpretation of Theatrical Work**

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“I can only see what is given to me personally to see, what came to me in my first genuine encounter with the individual work of art.”

Emil Staiger, Swiss Germanist, literary scholar and translator, 1950

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## INTRODUCTION

The main characteristic of changes in the present day theater discourse is its conversion into an interpretative theater. In this theater the recipient is understood to be a part of the interpretative act, i.e. he is expected to function interpretatively. The theater paradigm is extended toward the viewer so that one can talk about mutual interpretive existence of the author and recipient in the staged text. This view is also the main theoretical starting point of the presented monograph.

The monograph *Interpretation of Theatrical Work* deals with the interpretation of dramatic texts and theatrical performances from the point of view of results achieved in different art theory areas as well as the contemporary philosophy and aesthetics.

The monography is a systematic elaboration of the problems of interpretation of art texts in the field of performing arts, including the semantics of this expression. It explains the essence of its understanding as a process. On the one hand, this work builds on the reception aesthetics as developed in Nitra School Theory of Interpretation (Anton Popovič, František Miko, Tibor Žilka, Peter Zajac, Štefan Gero, Lubomír Plesník, Eva Kapsová, Renáta Beličová etc.). It also builds on research results in the area of interpretation in other disciplines (Umberto Eco, Richard Rorty, Paul Ricoeur, Jonathan Culler, Josef Kohl, Jiří Kulka and others.) On the other hand, it analyses in detail the issues of basic interpretive procedures that are relevant in the area of theatrical texts.

These issues are addressed from the perspective of the whole communicative situation of the theatre, i.e. not only from the point of view of reception, but also from the author's point of view, as well as from the aspect of experience and effects (interactivity, communicability etc.). A special part of the book is devoted to issues of border line in interpretation of theatrical works, and the problem of the theatrical text over and under-interpretation.

The conclusions of this work deal with basic types of interpretation (approach to theatrical text), which are further elaborated into interpretative models.

## **SEMANTICS OF INTERPRETATION**

The notion of interpretation (from lat. interpretatio - explanation, interpretation) in Slovakia and in the Czech Republic is presently most often used in the theater science in its two basic meanings. The first is related to the phrase of the interpretative theater. The second one deals with the understanding of interpretation as creative or somehow unique, special way of interpreting a dramatic or other text in a staging concept. The understanding of interpretation as one of the genre of nonfiction or other theatrical genre is less common.

The first term - *the interpretative theater* - most often refers to theatrical productions created on basis of theatre plays - or in the broad sense - any type of dramatic text. Meaning - "the interpretation" - replaces older semantically identical term of *Literary Theatre*, which can have also a pejorative meaning in a term

of *Reproductive Theater*. A term dramatic theatre in this respect is used in German and Polish theatre theory and some others. Slovak theory has the same tradition in using the term of interpretation as the Czech one.

The second semantic meaning is used in various contexts and shifts of understanding. Term the interpretation mainly refers to the process of origin and creation of theatrical form. This term is not established so well in the area of receptive reflection. It can be expressed with the following phrases:

- theatrical character in his/her interpretation, director's interpretation, director's interpretation of Strindberg, director's interpretation of dramatic texts, interpretation of classical plays or study is the interpretation of the theatrical performance, etc.

What is the meaning of these terms:

- "character in somebody's interpretation" (meaning the actor's interpretation) puts the stress on the personal understanding of the actor when playing the character that is based on the dramatic text. It is quite often used as a synonym of the older term "the actor's portrayal of the character";

- "director's interpretation" refers not only to the form of the performance, but also to director's portrayal in terms of style and expressive uniqueness of his interpretation. The term also indirectly refers to the theoretical understanding of director and of the theater performance model;

- "director's interpretation of Strindberg" means that when referring to the directing of Strindberg's theatre play there is a comparison of director's concept with the chosen theatre play, while taking into consideration the whole playwright's work (it is the

most common meaning, but it can also refer to some of Strindberg 's prosaic works);

- "staging interpretation of the dramatic text" is a reference that is focused on the word component and its interpretation in the theatrical production. At the same time this phrase points to the semantic changes in the dramatic text, starting with its pretext form, all the way to the final form.

Genre understanding of interpretation as a phrase is expressed most often by the following word sequences:

- "concept is interpretative," "interpretative approach", "the study is the interpretation of theatrical performance" etc. All expressions mean that the basic reception approach to staging text lies in the explanation of understanding of its nature by the recipient, and that the chosen strategy of writing is primarily a question of the decision for a particular literary genre (i.e. the interpretation).

In each combination the phrase the interpretation gets some different shade. In its essence, however, it still applies to and describes the method of approaching the text, which makes it possible to explain it by other means, such as language of interpreted text. Despite their different contexts and different understanding, it always provides a stable communication basis for understanding.

In accordance with the theory of the text and the reception aesthetics, we can understand this concept in a different way as an act related to the essence of the existence of theatrical work. The concept of interpretation in a theater environment may not be only naming of one of the method of how to access the text, or naming a

literary genre<sup>1</sup> in which the testimony of the text is realized. This means that the interpretation is present both in recipient's as well as author's understanding of theatrical work (either at the level of origin, creation, or realization). We can therefore say that the interpretation is present in every type of interpretation of the text, in each phase and also in each form of its existence.

First, let us have a look at understanding the term interpretation by starting from the general definition in basic dictionaries and then to more specific understanding as it is used in various areas of humanities, and finally move toward the narrowest one in the theory of theater. This approach will allow us to define more clearly the meaning, function and status of the interpretation in the theater and it will help us to define more precisely its theatrical form. Later we will move to its content definition, which is relevant in theater.

General dictionaries and dictionaries describing other semantic and expression relations between lexemes<sup>2</sup> point to more or less identical groups of basic meanings of the word the interpretation.

We can divide them into two groups. On this basis we can consider *the interpretation* to be a scientific term, originally a Latin expression, referring to:

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<sup>1</sup>According to ŽILKA, Tibor: *Vademecum poetiky*. 1. vyd. Nitra : Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, p. 180. ISBN 80-8050-965-4.

<sup>2</sup>For the exact wording see, for example, IVANOVÁ-ŠALINGOVÁ, Mária - MANÍKOVÁ, Zuzana: *Slovník cudzích slov*. Bratislava : Slovenské pedagogické nakladateľstvo, 1979, p. 411. ; PISÁRČIKOVÁ, Mária: *Malý slovník cudzích slov*. Bratislava : Slovenské pedagogické nakladateľstvo, 1958, p. 197. ; PISÁRČIKOVÁ, Mária a kol.: *Synonymický slovník slovenčiny*. Bratislava : Veda, 1995, p. 181. ; PISÁRČIKOVÁ, Mária - MICHALUS, Štefan: *Malý synonymický slovník*. Bratislava : Slovenské pedagogické nakladateľstvo, 1978, p. 46.

1. Aesthetic interpretation, explanation or clarification (analysis) of artwork (text in a broad sense) etc.;
2. Performance of an artwork in public, in the meaning of embodiment of the theater character, performing music etc.<sup>3</sup>

In addition to these above mentioned basic meanings, the word *to interpret* could also have other meanings. These meanings not only deepen the initial understanding of this term, but they describe also more accurately its current practical use in teatrology.

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The first group has the following synonymic variants:

- specify more concrete circumstances to make it more clear, understandable, comprehensible, to interpret explain
- to interpret the work of an author, describe, clarify the rules of the play, convey, express, communicate on behalf of someone, to give an explanation, to provide an explanation about the art work.

The second group of meanings is specified by verbs such as: introduce, perform an art work, play, reproduce, act, present successfully character roles.

Latin translations of the word *interpretation*, whether in the form of noun or verb, are enriching by now the well-established and widely accepted line with new and very interesting meanings for us.

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<sup>3</sup> *Slovník cudzích slov* from 1979 provides one more different explanation when interpretation is clarification of the meaning of the legal Act, interpretation of a legislative norm.

Noun *interpretatio* has, in addition to the prevalent meaning, the explanation, also another meaning - translation.<sup>4</sup> Similar verb *interpretari* has a broad range of translation equivalents explain, translate, interpret, understand, know, etc.<sup>5</sup> Among them, there are more verbs that are related to the translation of the original text into another language, or they touch this meaning only marginally. According to the citation of the literary theorist Anton Popovič, *the translation means "...transcoding a language text, which provides for the creation of new language form and stylistic form, with maximum respect for the expressive and semantic information of the original..."*<sup>6</sup> The translation is also "...a stylistic model and in this respect the translation activity is an experimental process (metacreation)..."<sup>7</sup>

In the environment of theatre we can hardly talk about a maximum respect for expressive and semantic information in relation of the original and translation, as it is understood by the literary science as far as issues of translation are concerned. If we would like to define an exact definition of translation in the context of exact theatrical content and maintain its formulations, we would have to replace the word *translation* by world *transformation*

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<sup>4</sup>According to ŠPAŇÁR, Július - HRABOVSKÝ, Jozef: *Latinsko-slovenský - slovensko-latinský slovník*. Bratislava : Slovenské pedagogické nakladateľstvo, 1987, p. 320.; TVRDÝ, Peter: *Slovník slovensko-latinský*. Ružomberok : „Lev“ and Kníhtlačiarsky and nakladateľský spolok účastinná spoločnosť, 1923, p. 420. and WŽENTEK, Alojz: *Latinsko-slovenský slovník pre stredné školy*. Praha : Slovanské kníhkupectvo, nakladateľstvo a antikvariát (Bačovský-Hach), 1923, p. 393.

<sup>5</sup>In addition to dictionaries mentioned in the footnote No. 3 in this sense see more also in PRAŽÁK, Josef M. - NOVOTNÝ, František - SEDLÁČEK, Josef: *Latinsko-český slovník. A - K*. Praha : Státní pedagogické nakladatelství, 1955, p. 720.

<sup>6</sup>POPOVIČ, Anton a kol.: *Originál - preklad. Interpretačná terminológia*. Bratislava: Tatran, 1983, p. 171.

<sup>7</sup>MIKO, František - POPOVIČ, Anton: *Tvorba a recepcia. Estetická komunikácia a metakomunikácia*. Bratislava : Tatran, 1978, p. 362.



(changing, transforming). The linguistic form of the term has to be free of a narrow literary focus and should be extended by understanding the language in the broadest aesthetic and philosophical sense, especially in the theatrical sense. The above definition by Popovič, however, brings to our attention the presence of creativity throughout the whole interpretative process while significantly clarifying what type, form or manner of theatrical creativity it may appear in theatrical interpretation. It also tells us where exactly and in which situation the creative understanding of situation is achieved by theatrical means: and that precisely in the "translation" of the original information into theatrical language.

Coming back to the dictionaries of Latin language, the word *interpretation* appears in the sense of translation with additional meaning. In this type of dictionaries the explanation of this term from the etymological point of view will help us in understanding one more specific position that this term has in theater and understand more clearly one of the basic characteristics of the interpretative process in theatre. During the theatrical communication what happens is not only explanation of the text or part of the performed piece to another recipient. It is not only demonstration or the interpretation of a dramatic text (and its content) on the stage, the depiction of character by an actor on the stage that reflects the staging concept. *The translation* is also the essence of these interpretative activities. In a literary sense: translating a particular part or information of the whole initial (original) work into another language code. (This is in no case a

new language code.) A thing (fact, element, event, character, theme etc.), which we would like keep from the original work in the theatrical performance, we translate into a theatrical system of signs (the original is transformed creatively). We are trying to clarify that particular thing, reveal it, and depict it by a different expression system, which is different from the original. We explain and clarify the theatrical art work in time and space, for example through speech or writing styles in which we use completely different creative processes for capturing the semantic substance. The actor is then verbally depicting the character on the stage under the dramaturgic and directorial concept.

## INTERPRETATIVE DISCOURSE

When looking for the roots of interpretative activities, the history of interpretation of literary texts and literary artworks<sup>8</sup> we

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<sup>8</sup>Systematic and detailed overview of the history of interpretation can be found in publications such as:

BÍLEK, A. Petr: *Hledání jazyka interpretace k modernímu prozaickému textu*. Brno : Host, 2003. 360 pp. ISBN 80-7294-080-5; KOŤÁTKO, Petr: *Interpretace a subjektivita*. Praha : Filosofia, 2006. 511 pp. ISBN 80-7007-233-4;

RICOEUR, Paul: *Teória interpretácie: diskurz a prebytok významu*. Prel. Zdeňka Kalnická. Bratislava: Archa, 1997. 135 pp. ; SZONDI, Peter: *Úvod do literárnej hermeneutiky. Studijní vydání přednášek*. Prel. Zuzana Adamová, Olga Trávníčková. Brno : Host, 2003. 183 pp. ISBN 80-7294-094-5 etc.

Partial views are represented by the following works:

Literary scholar and aesthetician Lubomír Plesník devoted his attention to mostly Polish interpretative reflection (Janusz Sławiński, Kazimierz Bartoszyński etc.; but also J. Culler, M. Bachtin etc.) in his study *Dekonštrukcia v poľskej literárnej vede*. PLESNÍK, Lubomír: *Dekonštrukcia*

start with the history of hermeneutics (from Greek word Herméneue it means interpret, translate, explain). One can make a conclusion that the interpretation as specific explanation of some activity has originated already in ancient Greece. At the times of Thracian cult of Dionysus in central Greece, the Thracian songs were sung but were not understandable to everybody. Therefore, the singers of songs were joined by an interpreter (exegete), who explained the meaning of the text. Homer's epics in classical Greece were treated similarly. In addition to a rhapsod, a translator was engaged in the recitation and he by his interpretation had added emotional dimension to the text. When difficult texts had to be explained narratively, commentaries were included on margins of text (marginalias), or issued as separate books. These were basically the first hermeneuts in the sense of the current hermeneutic understanding of texts. The interpretation of the text in this sense it is understanding.

Word hermeneus (Slovak hermeneut) - the interpreter did not have only a sacral significance in ancient Greece, although hermeneutics was in the original meaning the art of interpreting sacral texts. Although the name is derived from the god Hermes, who was the messenger between gods and people, an intermediary and interpreter of their messages<sup>9</sup>, the term later began to be used in

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*v poľskej literárnej vede. In: MIKO, František (ed.): Literárne dielo v interpretácii. Nitra : Pedagogická fakulta, Ústav jazykovej a literárnej komunikácie, 1989, pp. 9 - 50. [Výskumné materiály 22/1988.]*

<sup>9</sup> In purely sacral context these were interpreters of incomprehensible predictions, or those who imitated the god Hermes. This was the case when the meaning of the word hermeneus was used to describe the ability to express divine things by the human language.

other ways. Two other meanings of hermeneus were translation from language to language and the interpretation of written text.<sup>10</sup>

Within hermeneutics, several basic types of interpretations were developed during the days of the ancient Greece. Other types of interpretation were added later.

Among the oldest are "ars interpretandi":<sup>11</sup>

1. Grammatical interpretation seeking to preserve the original meaning. It is done in a way that an outdated, already historically incomprehensible language expression (sign) is replaced by a new one, or a similar one. (It is historically the oldest.)
2. Allegorical interpretations, providing new up-to-date understanding. It is based on the meaning of a word that has become obsolete.
3. Typological interpretation which takes into consideration the time elapsed while keeping the historical meaning.

Medieval Christian hermeneutics had the recognition of God and the universe created by God as its basic precondition. It understood the interpretation as a way of deciphering the word, which as a sign referred to a spiritual sense. The same sign could have been connected to different meanings.<sup>12</sup> Kenneth M. Newton, an English literary theoretician of interpretation, considers the issue of

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<sup>10</sup> According to POKORNÝ, Peter: Co je hermeneutika? In: POKORNÝ, Peter a kol.: *Hermeneutika jako teorie porozumění*. Praha: Vyšehrad, 2005. p.19. ISBN 580-7021-779-0

<sup>11</sup> According to SZONDI, Peter: *Úvod do literárnej hermeneutiky. Studijní vydání přednášek*. Brno: Host, 2003, pp. 9 - 22. ISBN 80-7294-094-5

<sup>12</sup> HENCKMANN, Wolfhart - LOTTER, Konrad: *Estetický slovník*. Prel. Dušan Prokop. Praha: Svoboda, 1995, p. 90. ISBN 80-2050-47-88.

allegorical reading of literary texts (either antique or texts of the Old Testament) as particularly important in the Middle Ages. He understands the allegoric reading typical for the middle Ages because the literary texts were read as if they "...contained Christian meanings..."<sup>13</sup> From 16th century on, with the emergence of Protestantism, the focus on the meaning of the discourse centers only on text and denies the sign aspect of things. The Enlightenment followed up on this paradigm and focused its attention on understanding and explaining the author's ideas about the text.<sup>14</sup>

Hermeneutics thus began to examine all aspects constituting the text, focusing on its whole communication situation (even in their extreme situations, i.e. on specific aspects of existence, such as extreme subjectivism or objectivism) and thus became the science dealing with the theory of understanding<sup>15</sup> or "meaning" and not only a system of stylistic rules.<sup>16</sup>

Today hermeneutics interprets text on the basis of the hermeneutic circle (circle of understanding), that is understanding dialectical unity of grasping the part and the whole,<sup>17</sup> when we are able to comprehend specific, distinctive meaning of the part of the

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<sup>13</sup> NEWTON, M. Kenneth: *Jak interpretovat text. Kritický úvod do teorie a praxe literární interpretace*. Olomouc : Periplum, 2008, p. 14. ISBN 978-80-86624-47-1.

<sup>14</sup> HENCKMANN - LOTTER, 1995, p. 90.

<sup>15</sup> According to POKORNÝ, Peter: Podľa Co je hermeneutika? In: POKORNÝ, Peter a kol.: *Hermeneutika jako teorie porozumění*. Praha: Vyšehrad, 2005. p. 17. ISBN 580-7021-779-0.

<sup>16</sup> Similarly notes also SZONDI, 2003, p. 11.

<sup>17</sup> According to POPOVIČ, Anton - LIBA, Peter - ZAJAC, Peter - ZSILKA, Tibor: *Interpretácia umeleckého textu*. Bratislava: Slovenské pedagogické nakladateľstvo, 1981, pp. 11 - 15; also KOL.: *Slovník antické kultury*. Praha: Nakladatelství Svoboda 1974, p. 206.

whole only in the most general correlations, and vice versa.<sup>18</sup> These correlations can be either most general, objective or relying on tradition, ontology, or other "external" semantic context. For instance in German hermeneutics, Hans-Georg Gadamer, the founder of modern hermeneutics, analyzed the issues of preparedness of recipient to understand. Another correlation is subjective, individual, idealistic or psychologically subjective. For instance, the German founder of the so-called philosophy of life Wilhelm Christian Ludwig Dilthey focused on the author's feelings and the issue of empathy.

Various science-oriented concepts of understanding art work interfere significantly with the present date interpretative thinking. The most significant are two psychoanalytic views about the function and meaning of art work and the artist. This is a concept of personality based on suppression of libido and the existence of unconsciousness by the Austrian psychiatrist and physician Sigmund Freud. The second is the theory of archetypes by the Swiss psychotherapist and physician Carl Gustav Jung, who moved the Freud's concept of person into an objectifying level.

Unlike today's understanding of the concept of interpretation, the hermeneutic approach originally did not open question about individualistic approach to the process of explanation, but instead it asked the question about the correct transmission, i.e. transmission and preservation of the original information. First of

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<sup>18</sup> According to HENCKMANN - LOTTER, 1995, p. 90, also <http://cs.wikipedia.org/wiki/Hermeneutika>. The history of interpretation is explained in detail in the chapter Outline of the literary texts interpretation development. In: POPOVIČ - LIBA - ZAJAC - ZSILKA, 1981, p. 11 - 31.

all and most intensively, it asked the question about the compactness of transfer from one text to another. In contrast, the current interpretation concepts question the objective semantic existence of the text itself and the ability of language to express it in a complex way. The possibility of understanding, discovering the meaning and sense that is encoded in it, is relativized significantly. The main arguments focus on the lack of information about the author or the historical context of the art work creation. The text is considered only to be an attempt to capture some concrete event solidly in writing.

Let us have a look at several major postmodern concepts, which are typical for today's understanding of the text interpretation.

For example, Jonathan Culler, American literary scholar mentions that every text is connected by its context, but adds that contextuosness as a principle of analysis is unlimited.<sup>19</sup> On the other hand, the American philosopher and pragmatist Richard Rorty says that text can't be revealed, and that it is for us just a diverse description of the presented, while expressions used in the text are just tools for understanding the reality, not pieces of reality itself. Thus he considers text to be only a kind of an intermediate station, while the meaning is outside of it.<sup>20</sup> Italian aesthetician Umberto Eco is limiting the principle of infinite semiosis by claiming that its infinity does not have limits. That

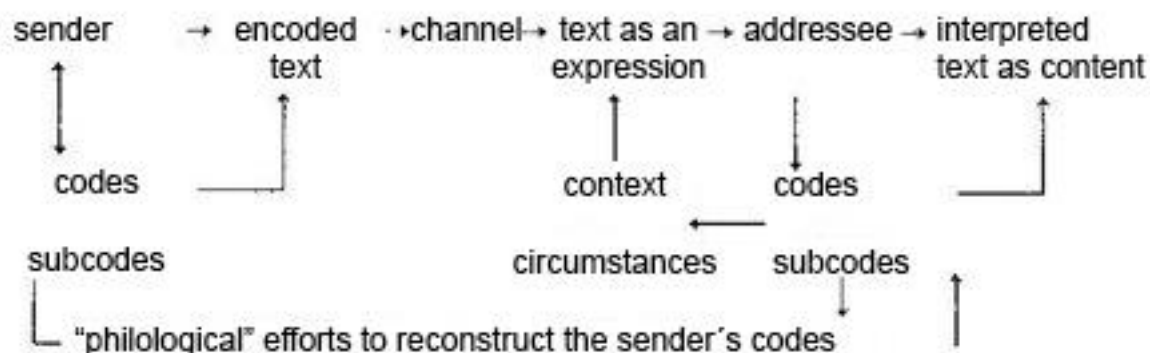
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<sup>19</sup> See more CULLER, Jonathan: Na obranu nadinterpretácie. In: ECO, Umberto - RORTY, Richard - CULLER, Jonathan - BROOKE-ROSEOVÁ, Christine: *Interpretácia a nadinterpretácia*. Bratislava: Archa, 1995, p. 108 - 121. ISBN 80-7115-080-0.

<sup>20</sup> See more in RORTY, Richard: Pút pragmatistu. In: ECO - RORTY - CULLER - BROOKE-ROSEOVÁ, pp. 89 - 107.

limit is exactly the text that is interpreted. It conditions the limit of contextuosity at its margins. Behind it there are only so called crazy uses of text.<sup>21</sup> The interpretive procedure is for him always "... dialectics between openness and form, an initiative by the interpreter and the pressure of context."<sup>22</sup> Text, including symbols which it contains, is always open only to an undetermined interpretation and not to one infinite interpretation. The fact that it is not defined is limited by the context. This way the text is open intersubjective interpretative discourse.<sup>23</sup>

His idea of communication model of the text is the interpretative model:<sup>24</sup>



German philosopher and esthetician Wolfgang Iser points out that in "...conditions of postmodernism it is necessary to ensure respect for different forms in which others express themselves, because each type of discourse as such implies a decision for

<sup>21</sup> See more ECO, Umberto: Interpretácia a dejiny. In: ECO - RORTY - CULLER - BROOKE-ROSEOVÁ, pp. 30 - 40 a also ECO, Umberto: Odpoved'. In: ECO - RORTY - CULLER - BROOKE-ROSEOVÁ, pp. 135 - 146.

<sup>22</sup> ECO, Umberto: *Mezeinterpretace*. Praha: Univerzita Karlova, 2004. p. 28. ISBN 80-246-0740-9.

<sup>23</sup> According to ECO, 2004. p. 28.

<sup>24</sup> Taken from BÍLEK, 2003, p. 100. Model is also present in the chapter Readers Role by U.Eco *Teória semiotiky*. Brno: JAMU, 2004. 407 pp. ISBN 80-85429-99-3.



certain contents and excludes other contents."<sup>25</sup> French philosopher Paul Ricoeur in this context concludes that: "This option of different readings is a dialectical counterpart of the semantic autonomy of the text ... hermeneutics begins where the dialogue ends."<sup>26</sup> Under the dialogue Ricoeur understands a direct addressing of one person by another. The interpretation is in his view a dialectical process of understanding and comprehension, probably linked to the beginnings of interpretative behavior, which exists already in discussion.<sup>27</sup>

The following approaches appear most often among definitions in modern dictionaries: German aestheticians Wolfhart Henckmann and Konrad Lotter consider the interpretation to be the basic hermeneutical operation, "... which can be specified as understanding (*subtilitas intelligendi*), explanation (*subtilitas explicandi*) and application (*subtilitas applicandi*)."<sup>28</sup> They relate the interpretation to texts that are fixed in writing. When working with them, they consider the meaning which attributed by language signs to be the most important.<sup>29</sup> German literary theoretician Ansgar Nünning in addition to the definition also deals with errors that often occur. He understands the interpretation as a "... process and result of interpretation of oral, written and sign expressions, which take place on the basis of understanding or on the basis of hermeneutic process (...) Misunderstanding of text leads to an

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<sup>25</sup> WELSCH, Wolfgang: *Postmoderna: pluralita ako etická a politická hodnota*. Praha: KONIASH LATIN PRESS, 1993, p. 40.

<sup>26</sup> RICOEUR, Paul: *Teória interpretácie: diskurz a prebytok významu*. Bratislava: Archa, 1997, p. 49.

<sup>27</sup> RICOEUR, Paul: *Teória interpretácie: diskurz a prebytok významu*. Bratislava: Archa, 1997, p. 118. ISBN 80-7115-10-17.

<sup>28</sup> HENCKMANN - LOTTER, 1995, p. 90.

<sup>29</sup> According to HENCKMANN- LOTTER, 1995, p. 90.

interpretation that surpasses the art work, and by finding relationships between the art work and the author, cultural and social history etc., draw incorrect conclusions."<sup>30</sup>

French philosopher Jacques Derrida addressed the issue of the interpretation of interpretation. He mentions two ways of interpreting the interpretations, out of which the first "... tries to decipher, dreams of deciphering such truths and such origins that are beyond the play and the order of signs, and the need for interpretation (then - n.b. of author) is interpreted as an exile. The second doesn't address the origin any more, it agrees with the play and tries to cross over the human and humanism ..." <sup>31</sup> He considers these two types of interpretation to be absolutely irreconcilable, regardless of whether we experience them simultaneously or not.

For the Polish historian and theoretician Janusz Slawinski the interpretation is a form of art which always includes double modality of literary testimony - overt and secret modality (explicit and implicit). The interpretation is always "...hypothesis of a hidden complexity of form..." <sup>32</sup>, but also understanding of this complexity from the view point of the context propositions, which the reader of the text identifies. The interpretations in historical literature and in critical literature are extreme interpretations. In the first case there is reconstruction of adjusted tradition, of

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<sup>30</sup> NÜNNING, Ansgar (ed.): *Lexikon teorie literatury a kultury*. Brno: Host, 2006, p. 347. ISBN 80-7294-170-4.

<sup>31</sup> DERRIDA, Jacques: *Struktura, znak a hra v diskurzu věd o člověku*. In: PETŘÍČEK, Miroslav ml. (ed.): *Myšlení o divadle II*. Praha: Herrmann a synové, 1993, p. 118.

<sup>32</sup> SŁAWIŃSKI, Janusz: *O problemach „sztuki interpretacji”*. In: *Dzieło. Język. Tradycja*. 1. vyd. Warszawa : Państwowe Wydawnictwo Naukowe, 1974, p. 165.

historical poetics, the area of thematic motifs, the compositional rules of form, etc. Because of the way how the research is done, the context is present here as a negative sign, as the function of the context consists of the fact that it is used to express what is not obvious..Its presence is suppressed and it is connected with art work only metonymically. In case of a critical literary interpretation, the context doesn't need to be taken into consideration because „...mother context of form...”<sup>33</sup> the main context is the ideological and artistic program of the critic, and therefore metaphorism of the interpreted text occurs. The interpretation is free of diachronism, it is only synchronous, and the critic focuses on the text as a model, which helps in understanding the general signs of the manuscript.<sup>34</sup>

The Polish art historian Piotr Piotrowski in his study *O firmie portretowej "S. I. Witkiewicz"* speaks in connection with the analyzes of Witkiewicz's personality and his work about the importance of the role of criticism. He distinguishes two basic functions of criticism - the analytical and the advertising one. The analytical function is considered to be most often oriented on the interpretation of an art work.<sup>35</sup>

Polish Anglicanist Wojciech Henryk Kalaga, inter alia, in his monograph *Młhovy diskurzu* addresses the issue of the necessity of challenging the meaning of interpretation in terms of structuralism and semiology. The reason is that both approaches are primarily

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<sup>33</sup> SŁAWIŃSKI, 1974, p. 168.

<sup>34</sup> According to SŁAWIŃSKI, pp. 162 - 170.

<sup>35</sup> PIOTROWSKI, Piotr: *Portrety i społeczeństwo. O firmie portretowej „S. I. Witkiewicz”*. In: KALINOWSKI, Konstanty (ed.): *Problemy interpretacji dzieła sztuki i jego funkcji społecznych*. Seria historia sztuki Mr 10.; Poznań : Uniwersytet Im. Adama Mickiewicza, 1980, p. 159.

focused on looking for conditionality of the text more than searching for its multiplicity of meanings.<sup>36</sup>

Above mentioned Kenneth M. Newton also believes that the interpretation is part of any kind of literary science.<sup>37</sup> *Poetics* by Aristotle is among the most influential formalized works<sup>38</sup>. It is mentioned in the works of text critics who decide which reading is to be preferred - perhaps also because of the apparent incomprehensibility of parts of text.<sup>39</sup> In his work *Jak interpretovat text*, he discusses in detail not only the history of interpretation, but also the functionality and purpose of its forms. When taking into consideration the comparative and divinatory interpretation, in line with understanding of hermeneutics by the German philosopher and the protestant theologist Friedrich Schleiermacher, who reinvented interest about hermeneutics, Kenneth M. Newton says that the comparative interpretation of the author is considered to be a general type and divinatory because of the fact that it leads the interpreter to function as the author and at the same time the interpreter has to understand the author as an individual.<sup>40</sup> He also brings attention to issues which don't agree with interpretation, as explained for example by the understanding of the American philosopher, writer and critic Susan Sontag, for whom the interpretation means reducing an art work to its content only while its subsequent interpretations provide a false impression that we

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<sup>36</sup> According to KALAGA, Wojciech Henryk: *Mlhoviny diskurzu*. Brno: Host, 2006, p. 22. ISBN 80-7294-172-0.

<sup>37</sup> NEWTON, 2008, p. 16.

<sup>38</sup> NEWTON, 2008, p. 17.

<sup>39</sup> NEWTON, 2008, p. 18.

<sup>40</sup> NEWTON, 2008, pp. 61 - 62.

are in full control of the art work<sup>41</sup>, or by J. Culler (the interpretation only partially contributes to the understanding of art works), as well as by others<sup>42</sup>. A special part of this monograph is devoted to the issue of feminist interpretations.

## The Slovak and the Czech Context

In the Czech and Slovak interpretative context<sup>43</sup> literary scholar Štěpán Vlašín for example considers the interpretation to be "... the interpretation of the meaning of some text: 1. in the broadest sense, every approach to reality, which seeks to interpret the phenomenon, its nature, causes, conditions and methods of its existence. (...) 2. In a narrow sense, the interpretation is a literary discipline, the starting point of which is the literary text while the objective is to understand the most adequately the meaning and the interpretation of literary art work."<sup>44</sup>

Literary scholar Pavel Vašák in his monograph *Autor, text a společnost* (*Author, Text and Society*) draws attention to another

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<sup>41</sup> NEWTON, 2008, p. 83.

<sup>42</sup> NEWTON, 2008, p. 93.

<sup>43</sup> In this case, however, we will not deal with critical, analytical, polemical, historicizing, theoreticizing essays and reflections on the subject or specific examples of different interpretative approaches according to the publication by Zdeňek Kožmín *Modely interpretace. Patočkové průhledy*, Zlatica Hlebová *K problematice interpretácie umeleckého textu* or collection of studies and articles *Interpretácia umenia. Umenie interpretácie* (editor Michal Babiak), monography by Ivan Sulík *Literárne konfrontácie*, collection of interpretation studies by Ústav jazykovej a literárnej komunikácie (Institute of literary communication) *O interpretácii umeleckého textu 14*, monography by Margita Laczková *Interpretácia dramatických diel Ostvána Örkénya*, habilitation lecture by Ján Uličianský *Interpretácia výtvarnej zložky bábkového divadla*, study by Dušan Slobodník *Preklad dramatických diel*, teaching texts by Anton Krát *Pokus o výklad a spresnenie niektorých pojmov a termínov z oblasti dramatického umenia* etc.

<sup>44</sup> VLAŠÍN, Štěpán a kol.: *Slovník literární teorie*. Praha: Československý spisovatel, 1974, p. 156.

important aspect of interpretation. He says that the essence of the interpretation is "... semantic transfer of a sign (text) and a meaning (art work)."<sup>45</sup> In accordance with its own procedural understanding of text, the interpretation is conditioned by "...potential unfinishness of the text process, which creates a free semantic space between intention (pretext) and text - accomplished state of fixation."<sup>46</sup>

Hermeneutic Josef Khol in his publication *Interpretace. Nástin teorie a praxe interpretování* (*Interpretation. Outline of the Theory and Practice*) says that the interpretation is an understanding of content based on its source, which requires understanding the content of information that is contained in a particular source.<sup>47</sup> In his opinion, interpreting means mainly reconstruction of the entity. The aim of heuristic work, which is part of interpretation and precedes it, is to get enough of information that will facilitate the fullest possible interpretation of the basic reality. J.Kohl explains his understanding of interpretation by using the example of the investigation of an accident. During this process it is necessary to collect the maximum amount of real and objectively existing information (tire prints, other evidence, identification of participants, minutes of witnesses etc.), and only on that basis one can decide what was the cause.<sup>48</sup>

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<sup>45</sup> VAŠÁK, Pavel: *Autor, text a společnost*. Praha: Academia, 1986, p. 41.

<sup>46</sup> VAŠÁK, 1986, P. 41.

<sup>47</sup> According to KHOL, Josef: *Interpretace. Nástin teorie a praxe interpretování*. Praha: Academia, 1989, p. 27.

<sup>48</sup> Analogically to this Slovak considerations about the interpretation as one of the fundamental strategies of qualitative research in the social sciences speaks Peter Ondrejko in his monograph *Interpretácia a vedecké vysvetľovanie v spoločenskovednom výskume*. Bratislava: Veda, 2008. 92 pp. Interpretation preceded the conclusion of research (it is the ninth step in

In his work J. Khol further explains interpretation mistakes. The most common include the following:

a) making of a false interpretative model deliberately formulated in such a way not to represent the true reality, but the reality which is in line with the wishes of the interpreter (mostly emotionalizing, trivializing, rationalizing, reflecting prejudice, deception, blame, etc..);

b) the absence of interpretative process, where all the information is taken and there is no consideration about a function, characteristics or content of the text;

c) unintentional errors that usually arise from false isolation of phenomena, atomized thinking, false assumptions, etc.<sup>49</sup>

Czech psychologist and esthetician Jiří Kulka elaborated problems of interpretation in the area of art work in detail. He considers the interpretation to be the last phase of a comprehensive analysis of an art work. Different stages may coincide or even be absent, depending on the specifics of the investigated art work.

Phasing of the comprehensive analysis has the following sequences:

**1st phase** - the reception of art work without the presence of analytical intention and without the creation of aesthetic impressions based on the experience from the art work;

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research) and is based on the explanation of the measured values and dependences, their comparison with the known evidence and attempt to understand them. It represents not only the finalization of research results, but also its continuity, and reflects an attitude and belief (ONDREJKOVIČ, 2008, p. 11 a p. 53)

<sup>49</sup> KHOL, 1989, pp. 95 - 104.

**2nd phase** - a description of details, elements, levels, layers, dimensions;

**3rd phase** - finding of interrelations between them;

**4th phase** - interpreting the work and creating a synthesis of organic whole.<sup>50</sup>

The first step corresponds to the 1st phase; the second one corresponds to all the others.

Jiří Kulka addressed also the issue of preparation for the comprehensive analysis of an art work, which can be generally historiographic, sociological, art history based, semiotic and archetypal. He considers the basic forms of partial analysis to be parametric, tectonic, semantic, content, form, stylistic, genealogical, genologic and socio-pragmatic analysis. He understands the complex analysis of an art work as a comprehensive type of the interpretation.

For him the understanding together with the interpretation is universal principles of cognition that are consistently applied in everyday reality. He argues that "... our practical life is never transparent and thanks to the complicated social reality, we have to understand and act at several levels simultaneously."<sup>51</sup>

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<sup>50</sup> According to KULKA, Jiří a kol: *Komplexní analýza uměleckého díla I*. Praha: Státní pedagogické nakladatelství, 1986, p. 22. (similar scheme of communication chain - p. 19). For more information see also KULKA, Jiří - DOLEŽEL, Pavel - MAREČEK, Zdeněk: *Komplexní analýza uměleckého díla II*. Praha: Státní pedagogické nakladatelství, 1990.

<sup>51</sup> KULKA, Jiří: (U)strojenost uměleckého díla aneb několik pozitivních poznámek k absolutnímu psychologizmu v teorii umění. In: KOPÁL, Ján (ed.): *O interpretácii umeleckého textu 19. Od recepcie k morfológii umeleckého diela*. Zborník prác Ústavu literárnej a umeleckej komunikácie. Nitra: Univerzita Konštantína Filozofa, Ústav literárnej a umeleckej komunikácie, p. 88. ISBN 80-8050-192-0.



Philosopher and textologist Petr Kořátko understands the interpretation as "... act or effort aiming to understand the speech (act or effort, which is completed when the speech makes sense to me)."<sup>52</sup> He sees that the understanding of speech coincides with the recognition of propositions in the content and the strength of argument. Interpreting a literary work is all about its identification, which is the objective of its interpretation. According to him, the interpretation in general means "... claiming to understand the notion of the content of speech, which enables us to adjust our acting and thinking about the fact that the speaker spoke with particular propositional content (and strength of argument)."<sup>53</sup>

Literary historian and critic Peter A. Bílek considers the interpretation a mental act, a cognitive process that is rationalizing the reading experience. The impulse for this is provided by a few basic factors:

- 1 Previous experience with the language and its use, particularly in relation to texts that are in some respect close to the interpreted text.
- 2 Recognizing the rules of the particular text world.<sup>54</sup>

When interpreting, we try to overcome facts which are not clear in the text (the quality of text), which happens during the reading and distinguish the text itself.<sup>55</sup>

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<sup>52</sup> KOŘÁTKO, Petr: *Interpretace a subjektivita*. Praha: Filosofia, 2006, p. 21. ISBN 80-7007-233-4.

<sup>53</sup> KOŘÁTKO, 2006, p. 101.

<sup>54</sup> According to BÍLEK, 2003, p. 120.

Philosopher Miroslav Petříček on the one hand, considers today's interpretation to be only an academic genre. In a broader sense, however, it is a perfectly normal activity of human behavior. And it means that we constantly interpret and therefore the interpretation of the unconscious and unintended belongs here as well. Each interpretation implies taking a distance, and this deviation returns the interpretation back to what was interpreted through tradition, ensuring that the interpretation remains in "touch" with what it interprets. This contact has a mimetic form, because one cannot touch the distance otherwise than mimetically.<sup>56</sup>

Philosopher and theologian Zdeněk Kratochvíl and archaeologist Jan Bouzek both agree that thinking without interpretation is not possible, although the interpretation of each idea is always somehow painful.<sup>57</sup> The constant need for new and new interpretations bring new experiences, sometimes change perspective about the same issue, encounter of another person, another culture etc.<sup>58</sup> The interpretation for them is "... entitlement of responsible attitude to otherness (...), also entitlement of a community that knows about their problems", whether personal, which is a prerequisite of personal responsibility, the continuity of history, philosophy or

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<sup>55</sup> According to BÍLEK, 2003, p. 176.

<sup>56</sup> According to PETŘÍČEK, Miroslav: *Interpretace a pohyb*. In: In: MICHALOVIČ, Peter a kol.: *Interpretácia a film*. Bratislava: Asociácia slovenských filmových klubov, 2008, pp. 19 - 27. ISBN 97-88-0969-873-20.

<sup>57</sup> According to KRATOCHVÍL, Zdeněk - BOUZEK, Jan: *Proměny interpretací*. Praha: Herrmann & synové, 1996, p. 16. ISBN 80-238-0030-2 [Neuvedené v kniže.]

<sup>58</sup> According to KRATOCHVÍL - BOUZEK, 1996, p. 15.

religion, but also continuity within the society or among societies."<sup>59</sup>

Literary scholar Jiří Holý notes that whether the interpretation of literary work is hermeneutical or structuralist, it is always "... unfinished activity, it carries a vibrant meaning."<sup>60</sup> Interpretation as a historical fact is always rooted historically and as an object of perception it is always up-to-date.<sup>61</sup>

Czech phenomenologist Zdeněk Mathauser when commenting postmodern discourse characterizes the interpretation following way: "The importance of questions of "seeing" text culminates today in post-modernism in its rejection of the old model of "deep (unveiled by interpretation of the art work) - shallow". On the contrary, the whole "secret of text" has to be looked for in what is "seen", "visible".<sup>62</sup>

Czech literary scholar and semiotist Jiří Pavelka in his graduation lecture *Text jako interkulturní dialog* understands the interpretation widely in culturological context: "If we look at culture as an interpretative model or tool, with which you can explain social and cultural reality and its segments, then the

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<sup>59</sup> KRATOCHVÍL - BOUZEK, 1996, p. 16.

<sup>60</sup> HOLÝ, Jiří: *Možnosti interpretace : česká, polská a slovenská literatura 20. století*. Olomouc : Periplum, 2002, p. 25. ISBN 80-86-6240-21.

<sup>61</sup> HOLÝ, 2002, p. 25.

<sup>62</sup> MATHAUSER, Zdeněk: *Co vidíme uměleckými texty*. Nitra: (bez vydavatele), 1995, p. 6.

culture looks as a system information, as a reference conceptual framework and an interpretative method."<sup>63</sup>

Czech logician and philosopher Jaroslav Peregrin in his study *Concept of Interpretation in Logic (Pojem interpretace v logice)* mentions three possible interpretation results of an unknown language:

"1. Result can be the translation of interpreted language to the language of interpreter. (...)

2. In the case when the interpreter doesn't find exact equivalent expressions of the interpreted language in its own language, he/she can formulate results of interpretation in a form of interpretation. (...)

3. It is possible to consider that we "model" the meaning of terms of the interpreted language by using some formal means; ..."<sup>64</sup>

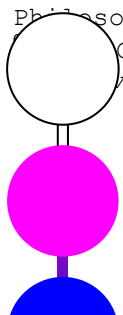
His understanding of interpretation is very open to the meaning of the text. From the structural view point, text becomes a moving and open entity.

The study of Aleš Zábaj *Roviny komunikace na pozadí některých tradičních esoterických modelů světa (Communication Levels in the Background of Some Traditional Esoteric Models of World)* is a unique attempt to link different types of virtual realities (i.e. models of "seeing" of the world) through the interpretation of certain levels

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<sup>63</sup> The lecture was presented on May 15, 2008 at the Constantine the Philosopher University in Nitra. Manuscript, p. 5.

<sup>64</sup> JOUHAŘ, Marián (ed.): *Používanie, interpretácia a význam jazykových* ... Bratislava: Veda, 2004, p. 9 - 10. ISBN 80-967225-1-4.



of interactive communication of psycho space.<sup>65</sup> Seven basic interactive levels of communication through which one interprets the

**Crown Chakra**, crown of the head-is the source and starting point for all other manifestations, associated with being without a certain shape...

**Brow Chakra** 'third eye', the eye of wisdom - the rational, intellectual thinking, intuition, integrity of cognitive process, super-sensory perception ...

**Throat Chakra**, communication center - internal communication with the outside world, by words, facial expressions, gestures, creation...

**Heart Chakra**, the heart center - forms the center of the physical, emotional, social centers and spiritual centers, the ability to empathize, sympathize, charity to others, to feel...

**Chakra** of solar plexus, navel, stomach, liver - an active link to worldly things, based on adaptation, feeling for the thing...

**Sacral chakra**, the center of the cross - the center of unfiltered emotion, sexual energy, the creative forces of procreation...

**Base Chakra**, the root chakra - connects us with the physical world, relationship to the order, the Earth...

space are always connected with higher contexts. By using these levels, A. Záboj is looking how to be connected with the system of seven main chakras as one of the traditional models of human existence. For example, he compares the model of chakras with seven heavens of sefirotic tree of Kabbalah, the seven spiritual gifts of the Holy Spirit - wisdom, understanding, counsel, knowledge, fortitude, piety, and fear of the Lord (wonder and awe), or the interpretation qualities of color spectrum etc.

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<sup>65</sup> ZÁBOJ, Aleš: Roviny komunikace na pozadí některých tradičních esoterických modelů světa. In: *Člověk v divadle - divadlo v člověku II*. CD. Brno: Janáčkova akademie muzických umění, Divadelní fakulta, 2000. [Not numbered.]

This includes the following interactive communication in time-psycho space level:

"1 "The first level can be characterized as a level of basis, law, order. It is a feature of understandability, clarity, transparency, periodical repetition, inertia, symmetry, stability, establishing immediate contact.

2 The second level can be characterized as an emotional level, internal, hidden energy, dynamics, adhesion, repulsion.

3 The third level - the level of feeling, sensitivity.

4 The fourth level - empathy level is based on empathy and defensive instincts.

5 The fifth level - the perception and creation of ideas, communication through ideas.

6 The sixth level - characterized by our consciousness (mind), which creates structures from ideas.

7 The seventh level - the level of continuity, the level of belonging to wider unit, being defined within a higher entity."<sup>66</sup>

It is therefore possible to read through the color the existence of man in space (time psycho space) in a following way:<sup>67</sup> Ancient Indian Sanskrit chakra model helps to interpret the human existence through fields of vibration (energy bodies), chakras themselves (energy centers) and distribution channels (nádí).

It is therefore possible to read through the color the existence of man in space (time psycho space) in a following way:<sup>68</sup>

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<sup>66</sup> ZÁBOJ, 2000.

<sup>67</sup> A. Záboj, however, points out that many sources indicate their different interpretations.

For Slovak literary scholar František Štraus, the interpretation is not only a procedure that is based on the interpretation of meaning, basics, causes, conditions and manner of existence of some phenomenon, or the translation of a literary work, but also a literary discipline.<sup>69</sup>

Philosopher and esthetician Peter Michalovič understands artistic text as the one which "... paradoxically reveals its instability outside of itself, in its interpretation."<sup>70</sup> As one of the main signs of instability P. Michalovič considers impossibility to calculate linearly, because each interpretation has its immediate opposition. An artistic text is "... a hidden place of destruction of any totalizing interpretation..."<sup>71</sup> There are actually a number of interpretations which refer to the artistic text while at the same time they overlap with it. Each interpretation is actually in its nature an over interpretation (Culler). Unlike over interpretation as misinterpretation, the reader is unaware of any of the three basic intentions of correct interpretation: intention auctoris, intention operis and intention lectoris.<sup>72</sup>

Literary scholars Ján Sabol, František Ruščák and Olga Sabolová in their monograph *Interpretácia umeleckého textu (Interpretation of Artistic Text)* strictly distinguish between interpretation and

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<sup>68</sup> Taken from ZÁBOJ, 2000.

<sup>69</sup> According to ŠTRAUS, František: *Príručný slovník literárnych termínov*. Bratislava: Spolok slovenských spisovateľov, 2005, p. 167. ISBN 80-8061-208-0. (Note from the author : He based his definition of interpretation on the concept of Nitra School)

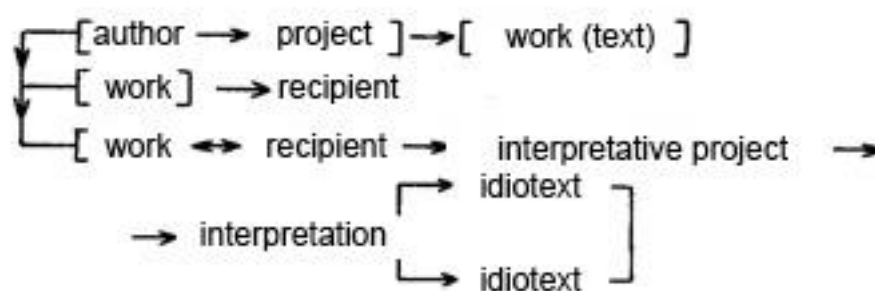
<sup>70</sup> MICHALOVIČ, Peter: O subjekte, textoch a interpretácii. In: *O textoch a interpretácii*. Bratislava: Archa, 1997, p. 26. ISBN 80-7115-135-1.

<sup>71</sup> MICHALOVIČ, 1997, p. 26.

<sup>72</sup> According to MICHALOVIČ, Peter - ZUSKA, Vlastimil: *Umenie a interpretácia*. Ecovs. Eco. In: MICHALOVIČ, Peter a kol.: *Interpretácia a film*. Bratislava: Asociácia slovenských filmových klubov, 2008, p. 14 a p. 18. ISBN 97-88-0969-873-20.

analysis. While the interpretation in their view is heading into deep structure of the text, the analysis moves only on its surface structure as it deals only with the level of language means and in reality it is actually an effort to understand the importance of the use of language means.<sup>73</sup> The interpretation follows internal dimensions of the text and interprets the original text through the language and style of the interpreter. The interpreter as a creator of metatexts is therefore a "co-author" of the original text.

The cooperation scheme between the authors and the interpreter is as follows:<sup>74</sup>



(idiotext = variant of metatext; for example recitation of poems as a metatext and its various reception forms, idiotexts with listeners )

They understand the idiotext as a variant of metatext, like various forms of reception of recitated poems by listeners.<sup>75</sup>

They deal with the issues of interpretation value. This concept implies both a discrepancy between the author of the text and its recipients, and other non-individual factors such as socio-cultural dimensions, literary movements, social and psychological phenomena

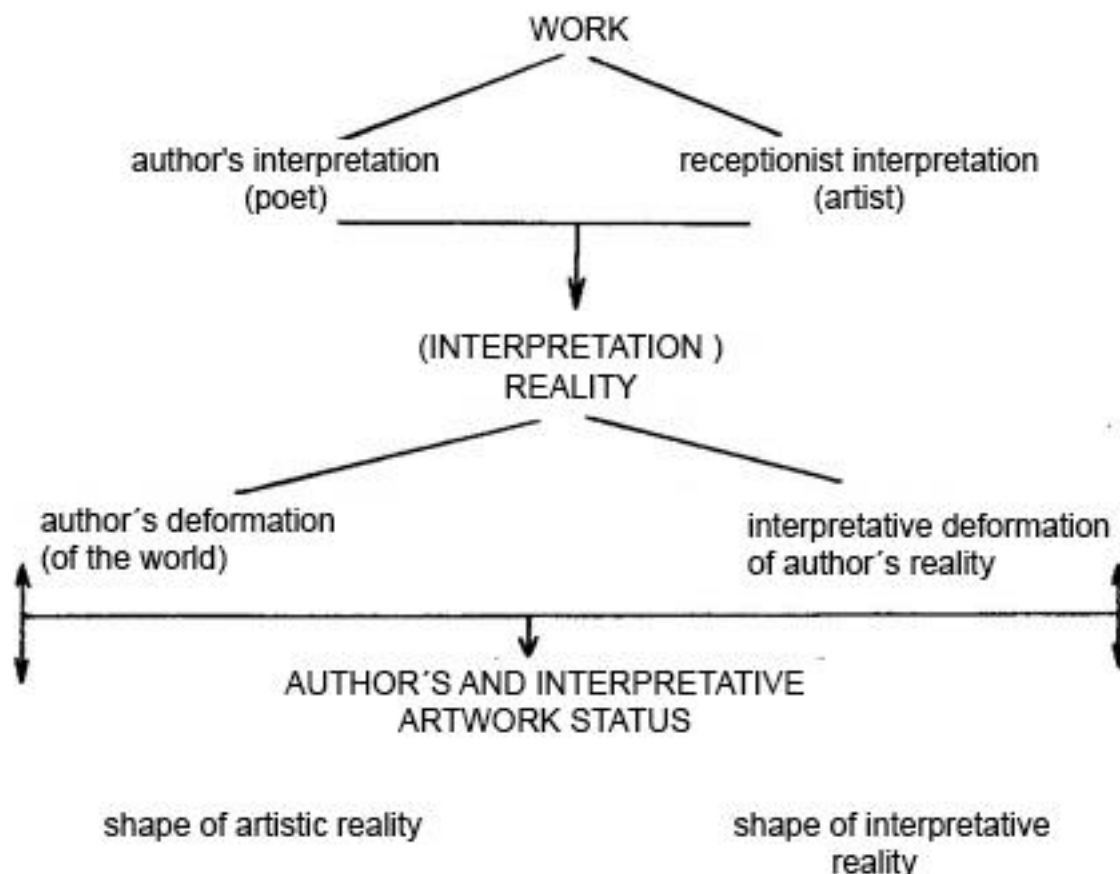
<sup>73</sup> SABOL, Ján - RUŠČÁK, František - SABOLOVÁ, Oľga: *Interpretácia umeleckého textu*. Košice : Univerzita P. J. Šafárika, Filozofická fakulta, 1992, p. 20. ISBN 580-7097-189-4.

<sup>74</sup> Taken from SABOL - RUŠČÁK - SABOLOVÁ, 1992, p. 21.

<sup>75</sup> SABOL - RUŠČÁK - SABOLOVÁ, 1992, p. 21.



etc. The interpretation is thus "a play" between the creator and the recipient and it emanates from "distortions" of depicted reality in artistic texts. It is the stylization in which various time and space dimensions of the author and recipient meet:<sup>76</sup>



The above mentioned authors dealt partly with the issue of the dramatic text interpretation. They consider reading of such text to be the fullest form of text staging.<sup>77</sup> According to them, when this is done in an educational process, the role of teacher is very

<sup>76</sup> SABOL - RUŠČÁK - SABOLOVÁ, 1992, p. 25.

<sup>77</sup> According to SABOL, Ján - RUŠČÁK, František - SABOLOVÁ, Oľga: *Interpretačné variácie umeleckého textu*. Prešov : Prešovská univerzita, Filozofická fakulta, 2005, p. 36. ISBN 80-80-683-7-19. The publication also contains the amended scheme of literary texts interpretation scheme as a specific form of verbal creativity (made by poet, novelist, playwright), which is "meta-projection" of the displayed. (pp. 34 - 35).

important. Teacher's presence adds to the individual character of the interpretation.<sup>78</sup>

Literary scientist Stanislav Rakús considers his theory of substance, theme, problem and form to be one possible option of his contribution not only "... to the issue of the literary work creation, production and author's method, but also contribution to the interpretation of artistic text nature and its intentionality..."<sup>79</sup>

Interpretative methodological system of teaching literature elaborated by the literary scholar Viliam Obert is based on the theory of literary communication and metacommunication and consists of the three basic areas:

- Methods of literary text reception;
- Methods of its interpretation;
- Methods of its evaluation.<sup>80</sup>

Students' perception is encouraged by the interpretative reading of the art work. Art work interpretation is not just the center of the learning process, but the main literary form of educational activity.<sup>81</sup> During classes student participates in interpretative processes and is facing task that enables him to better understand literary texts. A student formulates an opinion, builds aesthetic preferences, specifies views about specific problems, learns to generalize, develops experience with genres,

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<sup>78</sup> SABOL - RUŠČÁK - SABOLOVÁ, 2005, p. 42.

<sup>79</sup> RAKÚS, Stanislav: *Poetika prozaického textu (Látka, téma, problém, tvar)*. Bratislava: Slovenský spisovateľ, 1995, p. 3. ISBN 80-220-0652-1.

<sup>80</sup> According to OBERT, Viliam: *Komunikatívnosť v čitateľskej recepcii a interpretácii*. Nitra: Univerzita Konštantína Filozofa, 1998, p. 129.

<sup>81</sup> OBERT, 1998, p. 129.

confronts text with his/her own experience etc.<sup>82</sup> Dialogue which arises during this interpretative process is hermeneutic – it is the way of existence, among other things, because the teacher's preparation for the educational process is demanding.<sup>83</sup>

Methodologist Zora Mihoková considers particular the experience from the art work, which takes place only during its direct perception, is the basis of interpretation in the secondary school educational process. Language of interpretation is conceptual, it contains both evaluation statements and experience expressions. According to her, communication as a dialogue between art recipients is the basis of interpretation.<sup>84</sup> Methodologist Július Lomčík considers aesthetic interaction between art work and students, which is a form of literary work understanding, to be the basis of the interpretation when teaching communication.<sup>85</sup>

Linguist JuraJ Vaňko in the monograph *Interpretácia jazyka umeleckej prózy (Interpreting the language of artistic prose)* based his concept of artistic interpretations of the art text on analysis of linguistic and stylistic elements (prose). He analyzed the whole communicative situation – author – text – recipient, not just in terms of structure, syntax, grammar, but also from the point of view of semantics or expression.<sup>86</sup>

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<sup>82</sup> OBERT, 1998, pp. 139 – 142.

<sup>83</sup> OBERT, 1998, pp. 142 – 147.

<sup>84</sup> MIHOKOVÁ, Zora: *Estetické vnímanie umeleckých diel, paralely umení a námety na interpretáciu vybraných diel*. Prešov : Metodické centrum, pp. 12 – 13. 2000. ISBN 80-8045-18-34.

<sup>85</sup> According to LOMČÍK, JuraJ (ed.): *Interpretácie umeleckých textov*. Banská Bystrica, metodické centrum, 2000, p. 3. ISBN 80-98041-341-X.

<sup>86</sup> VAŇKO, JuraJ: *Interpretácia jazyka umeleckej prózy*. Štúdium 5. Vedeckovýskumné pracovisko literárnej komunikácie a experimentálne

Linguist and literary scholar Anton Pokrivčák sees the basis of interpretive process in "... the mutual conditioning of construction and de-construction processes..."<sup>87</sup> According to him, this is interpretation in its anthropological dimension (onto creative aspect).

Anglicist Edita Gromová explains procedural nature of reception and interpretation during translation process that influences the strategy and creativity of the translator when translating the text. Reading the text by translator and his/hers own interpretation is part of it.<sup>88</sup> Her model of translation process is based on the one elaborated by A. Popovič, in which the translation is a communication act. It includes the original language as well as the language of translation.<sup>89</sup> According to Gromová, reading of the original text is monolingual communication which becomes bilingual communication situation by translator's contribution:<sup>90</sup>

Monolingual communication with model A - T - R (Č)

**a) *Monolingual communication A - T - R ( Č)***

**1. Author (A) creates a code, selects the message (text T).**

**2. Author codes a message (T).**

**3 Author selects a channel (connection, written or oral expression).**

**4 Author transmits the signal via message (T).**

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metodiky. Nitra: Pedagogická fakulta, Vysoká škola pedagogická, 1985, p. 6, p. 200 etc.

<sup>87</sup> POKRIVČÁK, Anton: Znak, jazyk, interpretácia. In: ŽILKA, Tibor (ed.): *Od moderny k postmoderne*. Nitra: Ústav literárnej a umeleckej komunikácie, Filozofická fakulta, Univerzita Konštantína Filozofa, 1997, p. 53. ISBN 80-8050-122-X.

<sup>88</sup> According to GROMOVÁ, Edita: *Interpretácia v procese umeleckého prekladu*. In: ŽILKA, Tibor (ed.): *Textové podoby postmodernej. Vizuálna poézia, próza, dráma*. Nitra: Ústav literárnej a umeleckej komunikácie, Filozofická fakulta, Univerzita Konštantína Filozofa, 1996. pp. 218 - 219. ISBN 80-8050-016-9.

<sup>89</sup> According to GROMOVÁ, 1996, p. 17.

<sup>90</sup> Models taken from GROMOVÁ, 1996, pp. 18 - 19.

**5 Recipient (R) or a reader (Č) receives a signal.**

**6 Recipient distinguishes a code.**

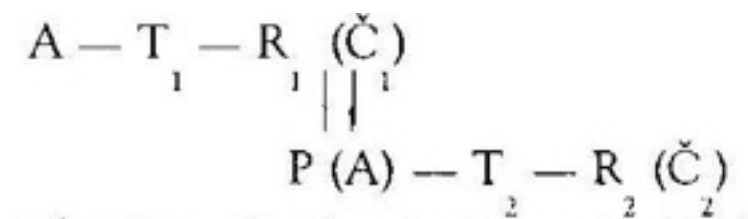
**7 He/she decodes the signal.**

**8 He/she interprets the message (text T).**

**9 He/she understands the message.**

Bilingual communication with the model

**b) *Bilingual communication with the model***



**1 Translator receives the signal from the text of the sending language ( T<sub>1</sub> )**

**2 Translator distinguishes the code 1**

**3 Translator decodes the signal 1**

**4 Translator interprets the message (T<sub>1</sub> - original)**

**5 Translator understands the message**

**6 Translator selects the code 2 (for T<sub>2</sub>)**

**7 Translator encodes the message by code 2**

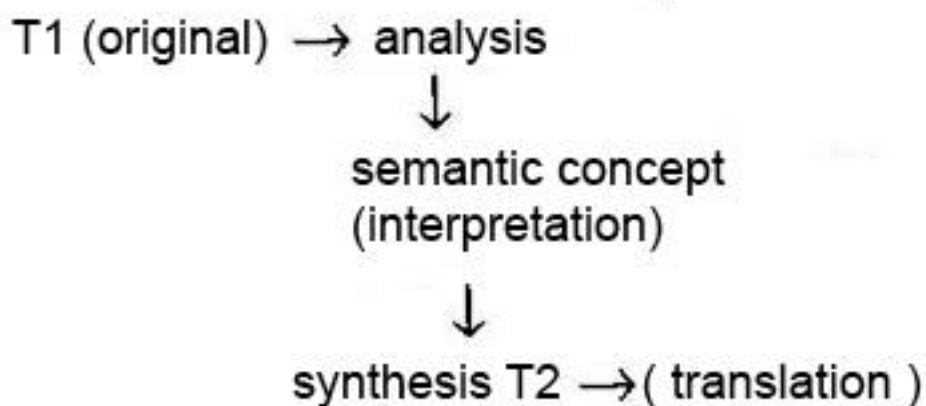
**8 Translator selects the channel (written or oral connection)**

**9 Translator transmits the signal 2 of the message (T<sub>2</sub> - translation).**

The translation process includes psycholinguistic and sociolinguistic phases (encoding and decoding of messages, selection, understanding, interpretation, etc.), and it is a socio-cultural communication. During this process, the original language text is transformed into the target language text in the memory (consciousness) of translator by "...analysis of the original text into the universal (non-language) semantic understanding,

interpretation and synthesis of this semantic idea into a translation form."<sup>91</sup>

The detailed model of this communication situation - M is as follows:<sup>92</sup>



Literary scholar František Koli deals in his monograph *Interpretačné reflexie (Interpretative Reflections)* with the interpretation of border situations, which are characterized by large communication barrier between the text (the author's intent) and the possibility of its understanding by the reader. He gives examples of a number of studies where the text is only a weak or a zero code, a code without a key (Eco), but figuratively speaking "... by its nature it is rather a crossword than a riddle."<sup>93</sup>

Artistic recitation historian Jaroslava Čajková considers the interpretation of literary text by a person who recites it to be a sound interpretation, which this person is able to do due to "... voice and speech dispositions, and audio reciting means (...) the person who recites is in close contact with a recipient - viewer -

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<sup>91</sup> GROMOVÁ, 1996, p. 19.

<sup>92</sup> GROMOVÁ, 1996, p. 19.

<sup>93</sup> KOLI, František: *Interpretačné reflexie*. Nitra: Vysoká škola pedagogická, Fakulta humanitných vied, 1997, p. 8. ISBN 80-8050-114-9.

and can apply non sound means such as music, lights and other."<sup>94</sup> In the process of preparing for recitation, as well as in the process of its implementation, the mediation occurs of "... visual, sensational and mental impulses between the text, the person who recites (...) and the recipient."<sup>95</sup>

## Nitra School

Department of Literary and Art Communication (hereinafter referred to as ÚLUK) of the Faculty of Arts, Constantine the Philosopher University in Nitra is the only institution in Slovakia which since its establishment in 1968,<sup>96</sup> is intensively devoted to the issues of interpretation and its aspects of communication, semiotics and experience. The theory of artistic interpretation of literary art text and its form in some other art disciplines has been elaborated in great detail in this institution. The development and identification of interpretation issues has confirmed that the

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<sup>94</sup> ČAJKOVÁ, Jaroslava: Princíp show v umeleckom prednese. In: *Show ako výrazový princíp*. O interpretácii umeleckého textu 18. Zborník prác ústavu literárnej a umeleckej komunikácie. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, 1997, p. 445. ISBN 80-8050115-7.

<sup>95</sup> ČAJKOVÁ, 1997, p. 445.

<sup>96</sup> History of the Institution's name:

1968 - 1970 as Kabinet literárnej komunikácie (KLK); (Cabinet of the Literary Communication)

1971 - 1979 as Kabinet literárnej komunikácie a experimentálnych metodík (niekedy aj v znení Kabinet literárnej komunikácie a experimentálnej metodiky (KLKEM) (Cabinet of the Literary Communication and Experimental Methodics);

1980 - 1986 as Vedeckovýskumné pracovisko literárnej komunikácie a experimentálnych metodík (VPLKEM) (Scientific Institution of the Literary Communication and Experimental Methodics);

1986 - 1993 as Ústav jazykovej a literárnej komunikácie (ÚJLK) (Institute of Language and Literary Communication);

from 1994 as Ústav literárnej a umeleckej komunikácie (ÚLUK) (Institute of Literary and Art Communication).

method of interpreting art texts is a platform where it is possible to combine the interests of literary study with the school literary education.<sup>97</sup> This is done of course in a wider context.

We will further analyze the broadest aspect of this issue in line with the views of Nitra School founders, as well as their followers.

The starting point of ULUK's interpretative approach when analyzing text is a stylistic model of text elaborated by the literary scholar František Miko. This model is based on the operational and iconic function of the language, which starts with empirical and intuitive approach to the art work in form of feelings, later to be followed by a rational approach. This can be for example a comparison of the two artworks or some aspect of literary education. Miko's expression system covers all the elementary stylistic categories which he assembles into the system of relations (binary opposites). His system has been further elaborated by the semiotic model of another founder of the Nitra School - literary scholar Anton Popovič. He created a model that offers tools for description and analyses of art work's themes, with emphasis on the unity of text and communication.<sup>98</sup>

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<sup>97</sup> According to VALENTOVÁ, Mária: *O niektorých historických a metodologických súvislostiach nitrianskej školy interpretácie umeleckého textu*. In: KAPSOVÁ, Eva - REŽNÁ, Miroslava (ed.): *O interpretácii umeleckého textu 24: Autentické a univerzálne v tvorbe a interpretácii umenia*. Zborník vedeckých prác Ústavu literárnej a umeleckej komunikácie. Nitra: Univerzita Konštantína Filozofa, 2009, p. 48. ISBN 978-80-8094-433-9.

<sup>98</sup> According to POPOVIČ, 1983, pp. 13 - 14.

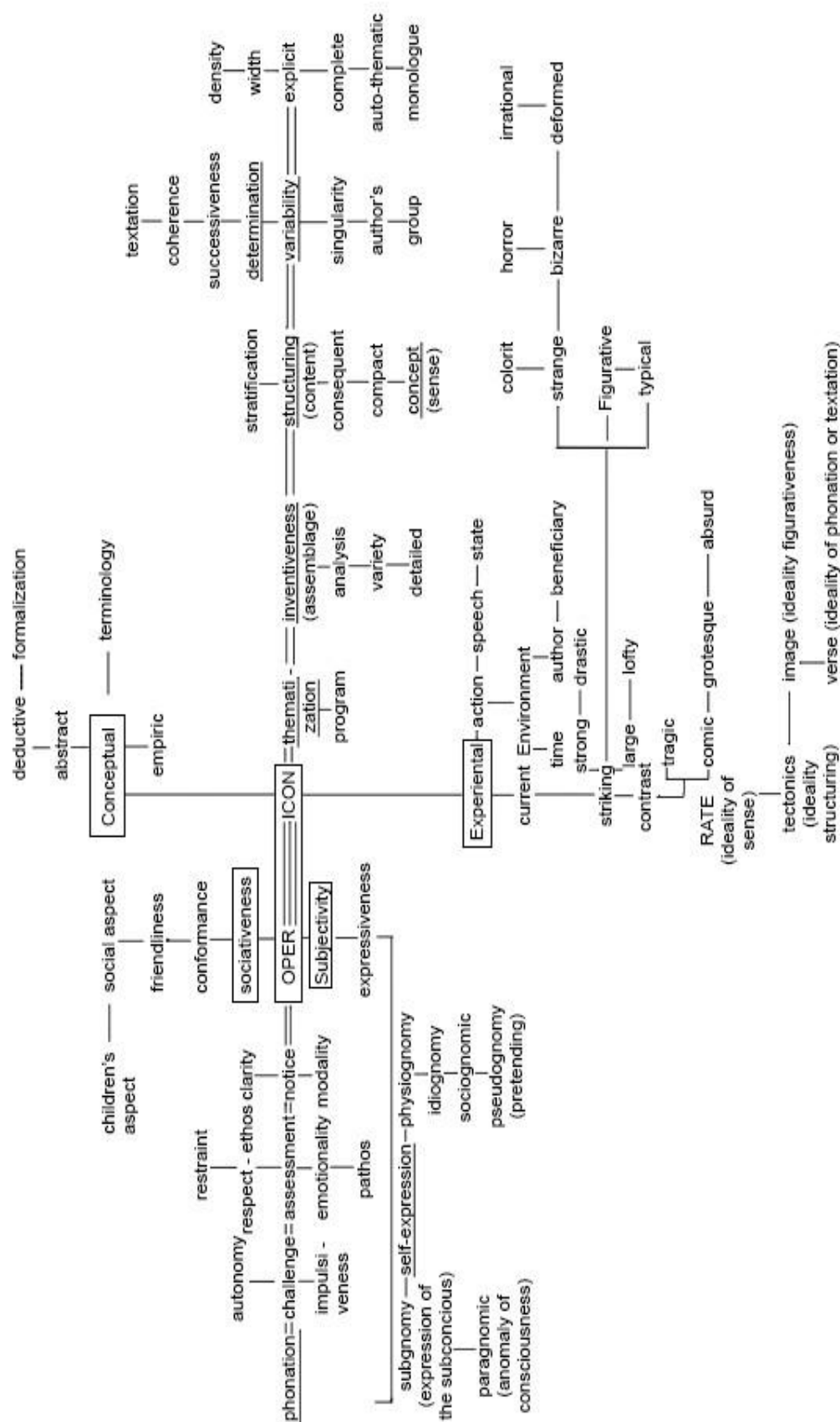


Functional expression model of the text by František Miko is a system<sup>99</sup> that interprets the text in terms of its impact on the recipient. It is a system of expressive qualities of the text, graded according to a form of display (icons - iconicity of expression) and how it operates (oper - operability; originally action), i.e. operatively addresses the recipient. It is the system of receptive-interpretative text classification from the point of view of the quality effect of a theme and ways of its expression for the recipient.

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<sup>99</sup> Taken from MIKO, František: *Aspekty literárneho textu*, Štúdie 6. Nitra: Pedagogická fakulta, Ústav jazykovej a literárnej komunikácie, 1986, pp. 44 - 45.

# FUNCTIONAL (EXPRESSION) SYSTEM OF TEXT



According to Miko the text has only technical function<sup>100</sup> (it is "dead"<sup>101</sup> ). He considers it to be just a "manual" or "pattern", to which the content is added "... only later in our consciousness. (...) In doing so, "the complete art work" exists initially in author's mind ..." <sup>102</sup> and its "reality" arises only on the basis of the imaginative ability of a recipient so that the text then "... acts in his coded memory as a generator of meanings."<sup>103</sup> So only when the recipient "is amalgaming" (F. Miko's expression) meanings emerging from the readers imagination to an imagen meant by the author of the text, only then the art work is created as a "complex" text. Therefore artwork has to be understood as a reception imagen and all the reception operations are dealing exactly with that imagen.

By imagen F. Miko understands the result of imaginative activities, imagination both by the recipient and the author of the text, not just the "image" (usually etymological meaning). It is a vivid actual reality, which is evoked by the ideas from the text in the consciousness and "...it happens in its live presence only at the time of reading. After its completion, the whole phenomenon ceases. Only some particularities remain (...). If something is

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<sup>100</sup> According to MIKO, 1986, p. 139.

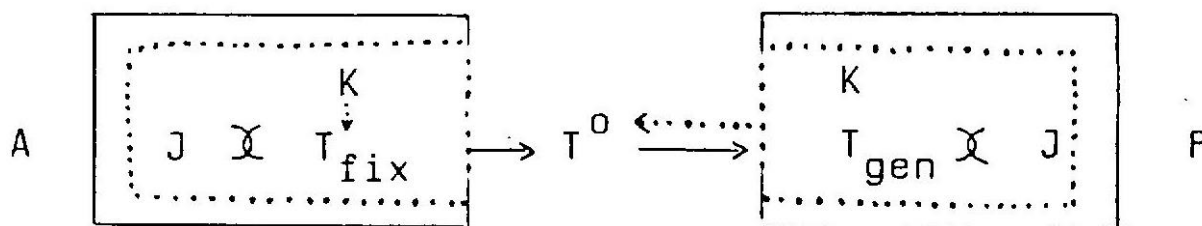
<sup>101</sup> MIKO, František: *Živá kultúra*. In: PLESNÍK, Lubomír - VALENTOVÁ, Mária (ed.): *Umelecká tvorba, jej recepcia a interpretácia ako živé formy kultúry*. Nitra: Ústav jazykovej a literárnej komunikácie, Vysoká škola pedagogická, 1992, p. 20. [Výskumné materiály 38/1992.]

<sup>102</sup> MIKO, 1992, p. 20.

<sup>103</sup> MIKO, 1992, pp. 20 - 21.

still kept in long-term memory, then it is mostly remarkable and striking components of imagen, as we say, the overall idea."<sup>104</sup>

The communication model of "transport" of writer's consciousness into reader's consciousness (i.e. existence of artwork in consciousness):<sup>105</sup>



A - author

J - formation of a coherent presence of an art work, i.e. language

$T^0$  - text only as a guide, master sample, to which the content accedes later in our consciousness

K - contact, author's communication with readers as the correction and control via the code memory

$T_{fix}$  - text as support for the author's imagen

J) ( $T_{fix}$  - complete art work arises as a result of imaginative activities, while the text is the fixation of author's imagen, it provides support to the author ( $T_{fix}$ ) and for reader's mind it acts as a generator of meanings in reader's memory ( $T_{gen}$ )

$T_{gen}$  - text as a generator of meaning in the mind of the reader's code memory

P - recipient

<sup>104</sup> MIKO, František: Živá kultura. In: PLESNÍK, Lubomír (ed.): *Ako vstupovať do živej kultúry I. Kapitoly z literárnej vedy a estetiky*. Nitra: Vysoká škola pedagogická, 1993, p. 12. ISBN 80-085183-76-5.

<sup>105</sup> MIKO, 1993, p. 12.

Thus interpretation of the text happens in the space of imaginatively meant reality, both by the author and the recipient,<sup>106</sup> words form "... imagen of the meant reality ..."<sup>107</sup>, they wander without a meaning to the recipient, in whose consciousness the importance of the process origins and moves in the opposite direction. Author's meanings, i.e. initiated meanings in the language code pass into a state of latency in live speech and by "... creating imagenes they actively support keeping of imagen in the light of consciousness' (S<sub>fix</sub>)."<sup>108</sup>

In the process of interpretation of a literary work František Miko distinguishes two receptive-interpretive levels<sup>109</sup> that can be considered analogous to the phases of a comprehensive analysis of an artwork by Jiří Kulka and the interpretation as a particular type of receptive process.

These are:

1. founding level of reception, which generates an impression imagen of recipient and
2. a higher level of interpretative reception in which the recipient generates from imagen its conceptual core.

Thus interpretation is, according to F. Miko, a conditioning factor of reception. He regards the reception of an artwork as a kind of sensing the artwork, where the sense intuitively arises from

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<sup>106</sup> MIKO, František: *Význam, jazyk, semióza. Metodologické reflexie*. Nitra: Fakulta humanitných vied, Ústav literárnej a umeleckej komunikácie, 1994, p. 60. ISBN 80-88-738-55-5.

<sup>107</sup> MIKO, 1994, p. 37.

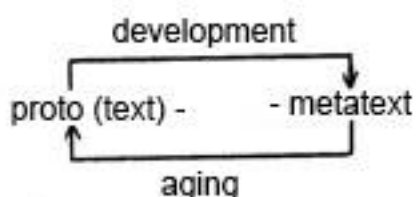
<sup>108</sup> MIKO, 1994, p. 37.

<sup>109</sup> According to MIKO, 1986, p. 150.

imagen.<sup>110</sup> Meaning though, even in this case, is created in the mind, because even in this way "... phenomenon of the particular fact is imagined."<sup>111</sup>

In addition to basic factors of linguistic communication which is promoter **and beneficiary** of speech, **text, language** and **experiential complex** - thematisized in the text, as well as **communicative situation** - taking place in the speech, F.Miko also includes literary **context** from which the text receives canonized (conventionalized) information of literary or other nature. This is an intertext of canonized communication that is the most frequently given by the time sequence.<sup>112</sup>

When analyzing the initial reasoning of communication situation of text, F. Miko thought, together with A. Popovič, about the issue of text aging (prototext). He often pointed out the forgotten fact that in terms of metatexts, prototext is always the older text. Within this aspect of aging, the prototext is always in process of development:<sup>113</sup>



<sup>110</sup> According to MIKO, 1986, p. 151.

<sup>111</sup> MIKO, 1996, p. 66.

<sup>112</sup> According to MIKO, František: *Text a štýl. K problematike literárnej komunikácie*. Bratislava: Smena, 1970, p. 121 - 122.

<sup>113</sup> Taken from MIKO, František: *Vývinový aspekt literárneho diela v perspektíve štýlu*. In: MÜNZOVÁ, Zorka (ed.): *O interpretácii umeleckého textu 5*, Nitra: Pedagogická fakulta, Kabinet literárnej komunikácie a experimentálnej metodiky, p. 14.

Literary scholar Anton Popovič is the author of the theory of semiotic world modeling in the text, which together with the theory of metatexts forms the base of interpretive understanding of the concept of text as a communication act in ÚLUK.

Semiotic model of the world in the text expresses the way in which the author speaks reality, i.e. reflects it "... by semiotizing of the fact ..." <sup>114</sup> Signs create the basic rule of communication as interaction between author and reader. Semiotization of reality can take many forms - type sizing, individualization, mimesis, stylization, abstraction etc. <sup>115</sup> It expresses the author's strategy of text creation which oscillates between intentionality and unintentionality (i.e. awareness and unawareness) and has two basic modes of expression:

**Operational** - way of communication between the entities, including reality;

**Iconic** - the way of depicting and cognition of reality. <sup>116</sup>

Method of semiotic modeling of the world in the text by the author is based on two poles, which in opposite ways reflect the different ways of semiotization. For instance, the axis of genre symptoms, text axis etc. <sup>117</sup> His model of semiotic modeling of world

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<sup>114</sup> POPOVIČ, 1983, p. 14.

<sup>115</sup> According to POPOVIČ: 1983, p. 15.

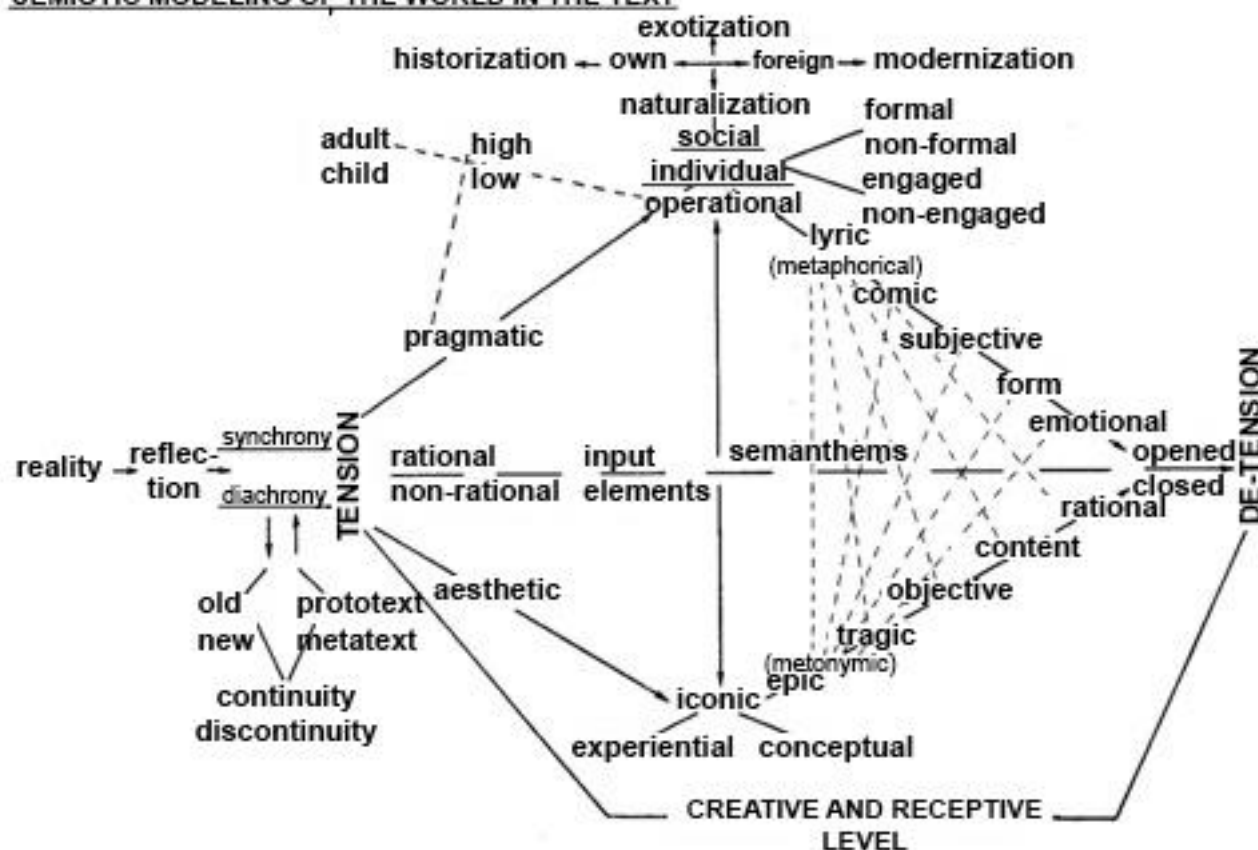
<sup>116</sup> According to POPOVIČ, 1983, pp. 13 - 24.

<sup>117</sup> According to POPOVIČ, Anton: *Komunikačné projekty literárnej vedy*. Štúdie 4. Nitra: Pedagogická fakulta, Vedeckovýskumné pracovisko literárnej komunikácie a experimentálnej metodiky, 1983, pp. 69 - 80.

in the text is also an important form of interpretative reception.<sup>118</sup>

Schematic semiotic modeling of the world in the text is expressed as follows:<sup>119</sup>

#### SEMIOTIC MODELING OF THE WORLD IN THE TEXT



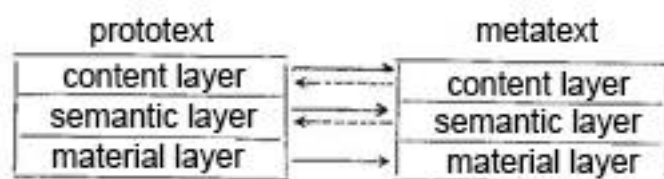
<sup>118</sup> The concept of Popovič is still being elaborated significantly. At the time of its creation literary scholar Peter Liba used it to analyze the issue of a biased transcript of the text. See LIBA, Peter: *Tendenčný prepis v systéme literárneho vzdelania*. Nitra: Pedagogická fakulta, Kabinet literárnej komunikácie a experimentálnej metodiky, 1978. [Výskumné materiály 4/1978.] . One of the latest studies about the inter-text linking is a monograph by VALENTOVÁ, Mária (ed.): *Semiotické modelovanie svet v texte. Zôšit prác o ikonickosti výrazu*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, ústav literárnej a umeleckej komunikácie, 2003. ISBN 80-8050-786-4.

<sup>119</sup> POPOVIČ, 1983, p.73.



Semiotic modeling of world in the text could be part of various authors' strategies. It means metatext aspect of the interpretation of artistic texts and the relationship between the original text and the newly-created text.

A. Popovič expressed this metatext interpretative aspect graphically as follows:<sup>120</sup>



These are semantic, stylistic and axiological aspects of the relationship between prototext and metatext<sup>121</sup> In this case prototext means text, which is the object of establishing intertext linking.<sup>122</sup> Term metatext according to him is a prototext model, which is a way of intertext invariant existence, generated by the metatext entity. It also evaluates authorship strategies (open, i.e. explicit or hidden, i.e. implicitly linked) that are applied in relation to the original. Since the type of linking is the choice of the author. This option is by its nature a procedure which creates a style.

<sup>123</sup>"Prototext is always a potential metatext and vice versa."<sup>124</sup>

A. Popovič also dealt with the issue of the fundamental ways of linking prototext and metatext (where points a) + b) are explicitly

<sup>120</sup> According to MIKO - POPOVIČ, 1978, p.299.

<sup>121</sup> According to POPOVIČ, 1983, p. 127.

<sup>122</sup> According to POPOVIČ, 1983, p. 127.

<sup>123</sup> According to POPOVIČ, 1983, p. 127.

<sup>124</sup> POPOVIČ, Anton: Metatextový aspekt literárneho vývinu. In: MÜNZOVÁ, 1976, p. 75.

linking and c) + d) implicitly linking).<sup>125</sup> 'Prototext and metatext may be controversial or may imply assent (be affirmative):<sup>126</sup>

- "a) imitative linking - metatext refers to the object in a specific form - metatext sensu stricto, imitating its first sample (quotation, transcription, translation, plagiarism);
- b) selective linking - metatext makes selection of certain elements of prototext. In metatext there are applicable rules of construction of prototext in a broader, i.e. modeling sense (parody, pastiche, imitation) ;
- c) condensative linking - metatext developing prototext on the principle of reduction, compaction of text (commentary, title, summary, synopsis, digest) ;
- d) complementing linking - texts which develop, additional invariant properties of prototext (additions, epilogue, notes)."<sup>127</sup>

The interpretation according to A. Popovič is based on the model of literary communication that acts as a message from the author to the reader. The reader gets the knowledge of the literary tradition either directly, during reception, or indirectly, through literary education and thus the reader creates his/hers literary taste.<sup>128</sup>

Basic factors in the model of literary communication are:<sup>129</sup>

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<sup>125</sup> POPOVIČ, 1983, p. 127.

<sup>126</sup> MIKO - POPOVIČ, 1978, p. 272.

<sup>127</sup> MIKO - POPOVIČ, 1978, p. 262.

<sup>128</sup> According to MIKO - POPOVIČ, 1978, p. 20 - 21.

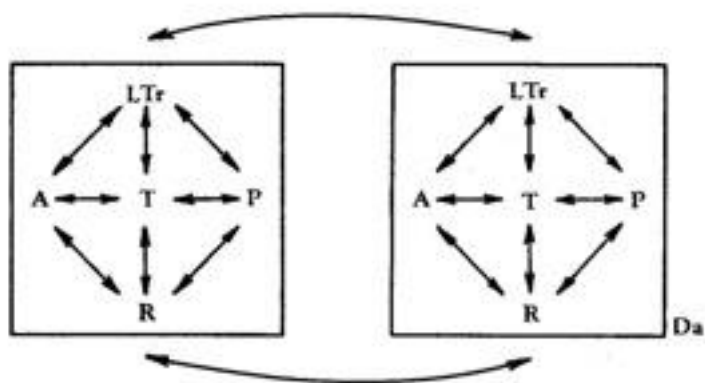
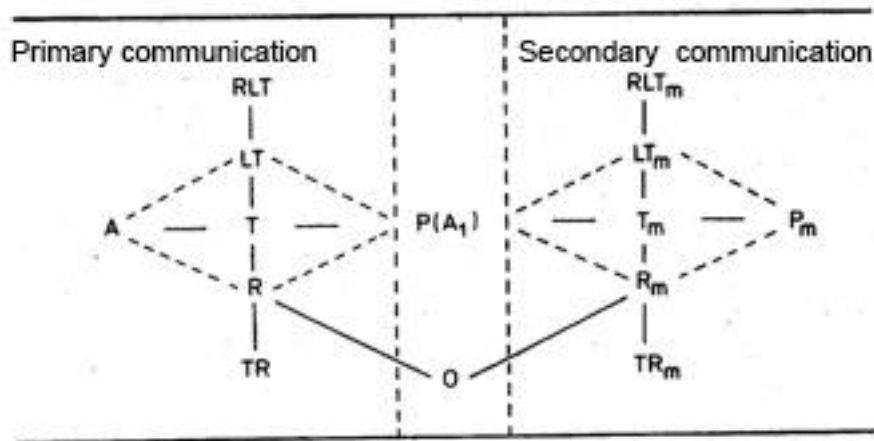
<sup>129</sup> According to MIKO - POPOVIČ, 1978, p. 20.



He considers the metatext communication situation to be a situation that is identical to the translation and he calls it with the term metacommunication. Text is only a summary of a number of communication links and vectors, and this model of intertext relationship applies not only to literary texts, but also to texts of other kinds of arts.<sup>130</sup>

<sup>130</sup> According to MIKO - POPOVIČ, 1978, p. 263 - 264. Model of the translation communication situation (p. 264) is simplified graphically as:

The relationship model of literary (primary) communication and metacommunication is as follows:<sup>131</sup>



A = author

T = text

P = percipient

R = reality

LTr = literary reality, tradition

Da = children's aspect (aesthetic category determining factor of literary communication at the axis of production and reception and contextual links with empirical and literary reality, both individually and as a whole)

<sup>131</sup> Model taken from the monography by POPOVIČ, 1983, pp. 51 - 52.

A - author of literary work

T - literary text

LT - literary tradition expressed in the text

RLT - Reality of literary tradition (i.e. "literary convention" display function, it overlaps with the reality of texts to which it is linked

R - Reality displayed in the text

T - Tradition of reality expressed primarily by its institutionalization

P - recipient of a literary text who is at the same time a potential author of A<sub>1</sub> text of literary metacommunication

RTL<sub>m</sub> - Reality tradition of metacommunication text

LT<sub>m</sub> - literary tradition expressed in metacommunication text

T<sub>m</sub>- literary metacommunication text

R<sub>m</sub> - reality expressed in metacommunication text

RT<sub>m</sub>- tradition of reality in metacommunication text

P<sub>m</sub>- recipient of metacommunication text

O - observer

Anton Popovič along with other colleagues (Tibor Žilka, Peter Liba, Peter Zajac and others)<sup>132</sup> has established the basic features of literary text interpretation (and any other artistic text) as follows:

- Formulated lectura of an art work - Selected attitude to literature;

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<sup>132</sup> They participated in many research projects of A. Popovič

- It is rational hypothesis of a work;
- It is uncovering the communication nature of the text;
- It is the functional expression of the whole art work;
- It is realized by (literary) metacommunication;
- It is formulated text about the text;
- It is the evaluation of prototext;
- It is also testing the hypothesis of literary style and genre in the text;
- Carries out the functions of literary education;<sup>133</sup>
- It is an active form of reading reception;
- It is the projection of individual relationship to the text, which has a social character;
- It is a metacommunication activity, i.e. activity, which is designed for additional reception;
- It is the text of institutionalized literary education;
- It is the experience formulated on the principle of analytic and synthetic approach to the text;
- It is a prerequisite for the creative and traditional development of text in literary communication;<sup>134</sup>
- In its course the experience is verified by individual readers' experience of interpreter, contemporary, socially standardized literary taste and the postulates of normative aesthetics;
- It is a variant of text implementation;

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<sup>133</sup> Shortened and selected according to POPOVIČ - LIBA, - ZAJAC - ZSILKA, 1981, pp. 33 - 35.

<sup>134</sup> Shortened and selected according to POPOVIČ - LIBA, - ZAJAC - ZSILKA, 1981, p. 159.

- Interpretative rate is linked to the existence of invariant meaning of the text etc.;<sup>135</sup>

They regard it also as a testimony to the reception of the work, which is an extension of its life in different temporal and spatial contexts.<sup>136</sup>

He applied his metatext theory on translation. Specificity of translated text is, in his opinion, "... as if work has two forms, which correspond to two models of virtual recipient. One version is for the reader who does not know the original language, and therefore one can't expect that the reader has the idea about the original text. The translation in this case is a domestic/native art work, which corresponds to the context of the domestic environment. On the other hand, the second version is an art work intended for the reader who is familiar with the original (...), and such a reader is able to optimally receive the text."<sup>137</sup> In the process of interpretation the translation reveals the structural features of the art work<sup>138</sup> and helps the translator to capture the expressive shift in its scope and orientation<sup>139</sup>.

A. Popovič names basic types of interpreters:

- another author, translator, literary historian, theorist, critic, and teacher of literature, museum guides, and the reader - a layman.<sup>140</sup>

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<sup>135</sup> Shortened and selected according to POPOVIČ - LIBA - ZAJAC - ZSILKA, pp. 156 - 158; also MIKO - POPOVIČ, 1978 etc.

<sup>136</sup> According to POPOVIČ - LIBA - ZAJAC - ZSILKA, p. 33.

<sup>137</sup> POPOVIČ, Anton: *Preklad a výraz*. Bratislava: Slovenská akadémia vied, 1968, p. 45.

<sup>138</sup> POPOVIČ, 1968, p. 28.

<sup>139</sup> POPOVIČ, 1968, p. 41.

<sup>140</sup> Table taken from POPOVIČ - LIBA - ZAJAC - ZSILKA, 1981, p. 51.

## TYPES OF INTERPRETATIONS

interpreter	text selection for the interpretation	relationship to the master copy	degree of objectivity in the interpretation	degree of complexity	way of expression	possibility for experiment
another author	unlimited	choice of interpretations by the author; dialogic	subjective	partial	creative	+
translator	limited by the editorial program	affirmative non-polemic, unambiguous in the interpretation	objective	complex partial	expressional	-
literary historian	limited by the literary history concept	affirmative according to established values in the literary history; dialogic within the concept of literary history	objective	Complex partial	expressional	-
literary theorist	relatively unrestricted	aiming mainly at set values; dialogic	objective	aiming at complexity	expressional	-
literary critic	partly limited by the literary norm	affirmative; controversial; dialogic	subjective objective	Complex partial	expressional experience	+ -
teacher of literature	limited by standards of school education in literature	affirmative in accordance with established literature values; dialogic within standards	subjective non objective	relatively complex	expressional descriptive	+ -
literary museum operator	restricted by the museum theme	affirmative, tight, non-polemic- clear	objective	relatively complex	audio-visual and expressional	+ -
reader - layman	unrestricted	possibility for polemics; dialogic	subjective	relatively complex	option to retell experience from the artwork	-

The interpretive stance of each of them is, in varying degrees, based on literary standards (it is limited) to the choice of text, favorable or dialogic relationship with the text, degree of subjectivity and objectivity of interpretation, partial and



comprehensive approach to prototext, more or less creative or conceptual way and various options for experimentation.<sup>141</sup>

Anton Popovič in his work deals with the problem of errors in interpretation. He discusses the competence of the reader - eventual misunderstanding of the original meaning and expressive features of the text. In other words, errors reflect the neglect of horizontal and vertical sorting of meaning (i.e. semantic pretext line running from the pretext to the text) and the author's strategy in the text.

He elaborated also a system of linking mechanism between texts in terms of paradigmatic tradition which he applied to individual artistic activities:<sup>142</sup>

Intertext linking 143		Realization		Realization		
		l i t e r a t u r e	f o l k l o r e, e t h n o g r a- p h y	v i s u a l a r t	a r c h i t e c- t u r e	m u s i c
↑ ↓ controversy	1. calking of texts	„plagiat“ in literature	Taking habits - reproduction in folklore	1. Albrecht Dürer, <i>Madonna and child</i>	Copying of models in architecture (suburban construction)	A. Berg, <i>Violin Concerto</i> -citation from Chorales by Bach
				Daniel Fröschl, <i>Madonna and child</i>		

<sup>141</sup> According to POPOVIČ - LIBA - ZAJAC - ZSILKA, 1981, p. 52.

<sup>142</sup> Taken from POPOVIČ, Anton: Metatextový aspekt literárneho vývinu. In: MÜNZOVÁ, 1976, pp. 61 - 68. Also published as Appendix in MIKO - POPOVIČ, 1978, but without movies and theatres.

<sup>143</sup> Taken from POPOVIČ, Anton: *Metatextový aspekt literárneho vývinu*, MÜNZOVÁ, 1976, pp. 68 - 71.

	2. „translation“ of scheme and its adjustment	Balzac in prose of second half of the 19th century in several Eastern-European Literatures	Reproduction of performance, or songs, fixation of folkloric shape	2. Theme in visual arts as passing tradition(The Temptation of St.Anthony)	Roman Temple in Maison Carrés (16 <sup>th</sup> century B.C.) → (Nîmes) Church of St. Madeleine Paris, (1811 – 1842) → M. Harminc SNM in Bratislava (1925 – 1928)	Beethovenov e <i>Variations on a Waltz by Anton Diabelli, Op. 120 (1819-23)</i>
	3. montage	Lives of Saints, T. S. Eliot, <i>The Waste Land</i>	Carnival fiesta	3. mannerism assemblage, surrealist ic collages (Max Ernst), Tallin V.:Contre-Relief (1918)	Sychrov Castle	K. Stockhausen, Musikfürein Haus M. Kagel, Ludwigvan
	4. introducing texts without development chance	Attempts of Vyazemsky, Pushkin and Baratynsky to create epigrams; Záborský Žehry and Slovak romantic poetry	Dream interpretation books in 20 <sup>th</sup> century culture	4. late Gothics of Matthias Rejsek – in renaissance context	Roman columns in Aachen from Charlemagne's time	Ars Antiqua counterpoint music for voices
	5. Reconstruction of a text	Don Quixote in French literature of 2nd half of the 18th century.	Folk fairy tale modern adaptation	5. <i>Madonna</i> by Ľ.Fulla, adapted folk Slovak	Gothic church Baroque adaptation	Modernizing Bach in popular music

				paintings middle of 14 <sup>th</sup> century. Families of Pongráč and Vítkovci		
	6. creation of „archi- text“	Setting of genres	Raw and cooked (C. Lévi - Strauss)	6. Fayum mummy portraits as a stage of wood board paintings, next stage is canvas	labyrinth	A. Webern (do- decaphony)
	7. Innovation of old texts as linking development	Nekrasov and followers of pre-Pushkin period or Nekrasov Derzhavin, Karamzin; inside literature translations	amulet → mascot	7. folk ceramics Picasso a Miró, folk glass painting, motif of Jánošík at L. Fulla's art	Neogothica l castle in Lednice	E. Suchoň, <i>Obrázky zo Slovenska N. Rimsky- Korsakov Sheherazade</i>
	8. „reconstruc- tion“ of lost or missing text	Manuscript of Dvůr Králové and Zelenohorsky Manuscript in Czech literature, Zuev finishing of Pushkin's Mermaid, Pushkin's, Tales of Belkin	Reconstructi- on of folk ceramics from archeological discoveries	8. Dürer's boom, reconstructive restoration; portraits of Madonna related to the legend about St. Lucas, antique falsifications in Renaissance	Reconstruction of rotunda according to archeological discoveries	M. Venhoda and his realization of Christmas Mess by Edmund Pascha
	9. new text discovery	Ilf-Petrov in Slovak satire of 60s of the 20th century.	Eastern Slovakia farmers'Ch ristmas threes	9. Picasso's innovation of African sculpture and cubism	crypt (confesion)	Discoveryy of oriental music in early 20 <sup>th</sup> century. (Paris Exhibition)

10. premature development realization of text	Norwid in Polish literature of the 20th century, Slovak romanticism and Janko Král	society „discovered” naive art of the 20th century	10. Arcimboldo and surrealism	E. Lissitzky, <i>Horizontal Skyscrapers, Moscow Boulevard Crossroad</i> (1925) (project-idea)	Music of Bach in historical context
11. text destruction	Parodies of Goethe's Werther	Folk contra faktura	11. Jacques-Louis David, <i>Oath of the Horatii</i> (1784) Honoré Daumier, <i>Oath of the Horatii</i> (1850), Daumier: <i>Pygmalion</i> (mythology misusing as a genre theme in atelier)	Gaudi <i>Cemetery of Olus</i>	W. A. Mozart, <i>Musical Joke</i>
12. text exclusion	exclusion of documentary style from the Slovak romantic prose	Ritual mourning singing in Slovak villages	12. Illuminated manuscript	palisades – town walls in context of capitalist epoch	tropus trio sonata

Realization	
drama, theatre	film
1. A.S. Chomiakov: <i>Dimitrij Samozvanec</i> ; pasáže v Palárikovej rovnomennej hre	<i>Alltagsarbeit einer Sklavin</i> (dir. Kluge) quote from Chapayev
2. moderné verzie antických tém - napr. <i>Elektra</i> (r. 1904 Hofmannsthal, r. 1925 Jeffers, r. 1937 Giraudoux, r. 1943 Sartre, r. Hauptmann) Modern versions of ancient themes - e.g. <i>Electra</i> (1904) Hofmannsthal (1925), Jeffers,	Shakespeare's <i>Hamlet</i> in 26 film versions (1900 - 1965)

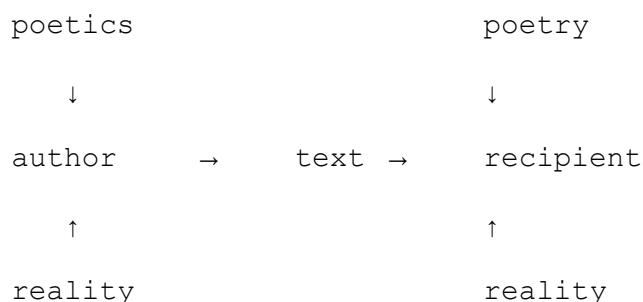
(1937) Giraudoux (1943), Sartre, Hauptmann	
3. G. Büchner (1813 - 1837) and expressionist playwrights	intellectual montage Sergei Mikhailovich Eisenstein: <i>October: Ten Days That Shook the World</i>
4. futuristic theatrical excesses (scandalizing the audience)	so called Scentovision (Adorated Talking Pictures) at the World's Fair in New York (1939), absolute movie of French avant-garde
5. paraphrase of Shakespeare's dramas	sounding of a silent movie
6. W. Kandinski: abstract stage without actor	Napoleon as seen by Abel Gance (1925 - 26) - projection at three screens ↔ "polyekran"
7. O'Neill's promotion of "speaking aside" to the avant-garde tool ( <i>Days without End</i> )	Kalatozov, <i>The Cranes Are Flying</i> → Eisenstein's montage crazy comedy → gags from silent era, slapstick
8. reconstruction of Vakhtangov performance " <i>Princess Turandot</i> "	reconstruction of the destroyed Eisenstein's movie "Bezhin Meadow" by S. Yutkevich and N. Kleiman
9. Planchon's staging of Dumas " <i>The Three Musketeers</i> " Piscator's productions of documentary drama	Use of materials from Eisenstein's " <i>Que viva Mexico</i> " in other American movies " <i>Viva Villa</i> ", " <i>Happy desperado</i> "
10. Jarry, <i>King Ubu</i> (prototype of avant-garde slapstick?) Strindberg, <i>Dream Play</i> (prototype of expressionistic and surrealistic play)	Disney, <i>Snow White</i> (creation of a full-length animated film) Eisenstein: <i>Potemkin</i>
11. O. Waller staging of " <i>Macbeth</i> " in Gestapo uniforms	<i>Butch Cassidy and the Sundance Kid</i> - parody of western with a "quote" Lemonade Joe, Soviet western <i>Sedmaya pulya</i>
12. Elimination of silent movies with sound movie era onset	Elimination of texts "speaking aside" (à part) during realism

Literary scholar Tibor Žilka defines the interpretation as a genre of factual literature, which is based on metacomunicative linking: "...interpretation of the meaning of a literary work which is based on the perception and experience of a read art work. This experience is confronted after reading the work with the thematic

and linguistic-stylistic means contained in the text."<sup>144</sup> The interpretation is in his understanding a complex analysis, which in the form of formulated reading experience is based on "...ideological and aesthetic functions<sup>145</sup>and ... "when making an evaluation it takes into an account age and social aspect."<sup>146</sup>

A reader during the interpretation process, similarly to an author who is creating the text, doesn't solely rely on literary tradition, education or own expectations, but is also affected by his/hers own "poetics".

Thus, according T. Žilka, the basic communication process during interpretation of a literary text takes place in a following way:<sup>147</sup>



In his works, he deals with the interpretation issues as an aspect of metatext linking, for which he uses the contemporary term intertextuality. Based on his research of author's and reception text strategies, postmodern text theory, communication theory and

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<sup>144</sup> ŽILKA, Tibor: *Vademecum poetiky*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, 2006, p. 180. ISBN 80-8050-965-4. Also Shortened and selected according to ŽILKA, Tibor: *Poetický slovník*. Bratislava: Tatran, 1987, p. 406.

<sup>145</sup> ŽILKA, 2006 p. 180.

<sup>146</sup> ŽILKA, 2006 p. 180.

<sup>147</sup> ŽILKA, Tibor: *Text a posttext. Cestami poetiky a estetiky k postmoderne*. Nitra: Vysoká škola pedagogická, Fakulta humanitných vied, Ústav literárnej a umeleckej komunikácie, 1995, p. 13. ISBN 80-88738/-58-X.

the theory of genres, he doesn't speak any more about the prototext and the metatext. As an essential prerequisite of intertext linking, he considers the following relationship:

Pretext / text → post-text

Under the pretext (Greek *prae* - before; Latin *text* - having been woven) he means the primary text to which a derivative work is bind. Under the posttext (gréc. *post* - after, behind) he means the text which is the text about some original text which was created earlier. However it may also be "... an older part of a text in a later work."<sup>148</sup> In addition to a linear (surface) structuring, he takes into account the vertical (depth) structuring and intertext aspects.<sup>149</sup>

A complex intertextuality occurs when intertextuality is linked to a particular coherent text. The relationship between those two texts may be either affirmative or parodic (controversial). In case of marginal linking, a pretext is only starting form for the creation of post text. In its essence it deviates from it significantly. What occurs there very often is the use of palimpsest techniques or allusion, within which there is a free work with the text (or several texts), including quotes from it or quasi-quotes.<sup>150</sup>

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<sup>148</sup> ŽILKA, 2006, pp. 295 - 296 a p. 300.

<sup>149</sup> ŽILKA, Tibor: *Text a intertext*. In: KOPÁL, Ján (ed.): *Teoreticko-pragmatické otázky recepcie a interpretácie umeleckého diela v spoločenskej komunikácii*. Nitra: Pedagogická fakulta, Ústav jazykovej a literárnej komunikácie, 1991, pp. 29 - 30. [Výskumné materiály č. 27.]

<sup>150</sup> According to ŽILKA, 2006, pp. 181 - 185. Also according to ŽILKA, Tibor: *Intertextualita ako znak postmoderny*. In: ŽILKA, Tibor: *(Post)moderná literatúra a film*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, 2006, pp.15 - 24. ISBN 80-8094-041-X.

T.Žilka is contributing not only in the area of literature, but also by writing about movies, theater and postmodern aesthetics of text and intertextual adaptation process, an area in which he is producing almost permanently.<sup>151</sup>

Vincent Šabík, who specializes in the area of aesthetics and cultural studies, has a clearly hermeneutic approach to texts. In accordance with his concept of dialectical unity of a part, he connects the current receptive and expression problems of contemporary artistic and aesthetic texts (shows, brutality, staging etc.) with the past. His approach is based on the hermeneutic-interpretation thinking of Hans Georg Gadamer. He considers text to be a factual necessity that allows meaningful freedom of hermeneutic understanding. According to him the highest level of understanding of the art work is its understanding in a sense of aesthetic articulation of events.<sup>152</sup>

For the literary scholar Ján Kopál, the interpretation is "... mostly reflection or interpretation expressed by language, orally or graphically, which is prompted mainly by recipient's response to the reception of literary work."<sup>153</sup> What occurs in the meantime is the

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<sup>151</sup> For example in ŽILKA, Tibor: *Filmová adaptácia ako žáner*. In: PAVERA, Libor a kol.: *Žánrové metamorfózy v stredoevropskom kontextu*. Sv. III. Žánry živé, mrtvé, revitalizované. Opava : Slezská univerzita, 2006, pp. 308 - 321. ISBN 80-7248-398-6.

<sup>152</sup> According to ŠABÍK, Vincent: *Estetická hermeneutika zmyslu*. (Inaugural lecture). In: ŠABÍK, Vincent: *Výberová personálna bibliografia*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, 2002, pp. 5 - 33. ISBN 80-8050-392-3.; ŠABÍK, Vincent: *Hermeneutická interpretácia básne*. In: *Slovenské pohľady*, roč. 4, 1995, č. 7 - 8, pp. 11 - 16; ŠABÍK, Vincent: *Základné pojmy a postupy hermeneutiky 3*. In: *Romboid*, roč. 25, 1990, č. 4, p. 46; ŠABÍK, Vincent: *Skúmanie literárnej recepcie*. Bratislava: Univerzita Komenského, 1992. [Kandidátska dizertačná práca.] etc.

<sup>153</sup> SULÍK, Ivan (ed.): *Interpretačná variabilita v recepcii umeleckého diela*. Nitra: Pedagogická fakulta, Ústav jazykovej a literárnej komunikácie, 1992, p. 19.



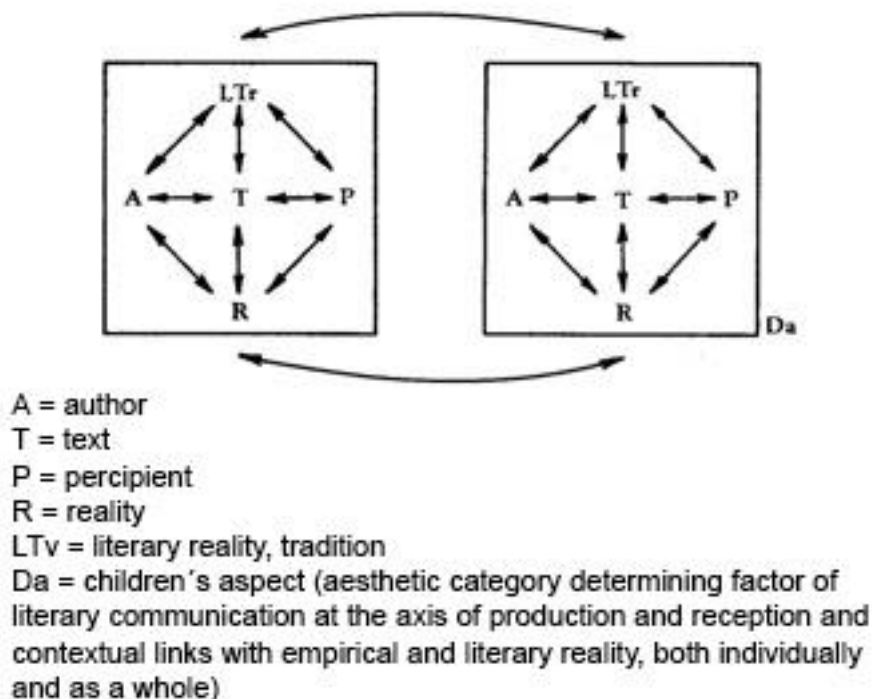
process of reception and reading of the Slovak text, and the interpretive reading is the highest level of reading (preceded by experiential and analytical).<sup>154</sup> However, in theoretical works, he analyzed primarily the issues of reception and interpretation of literature for children. He interpreted child's aspect from the point of view of variety of communication strategies including as play, creativity, processuality, development, tradition, performance, aesthetics etc. Thus he contributed to make some interpretive procedures more exact (inclusion of relationship between texts for children and other aspects of communication, relationship between paradigmatic and syntagmatic plane of the text and its aspect and others)<sup>155</sup>. His theoretical thinking about the aesthetics of literature for children is based on a metatext model of A. Popovič:<sup>156</sup>

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<sup>154</sup> According to KOPÁL, Ján: *Detský svet v umeleckom obraze (Literatúra pre mládež a interpretačná teória)*. Štúdie 8. Nitra: Pedagogická fakulta, Ústav jazykovej a literárnej komunikácie, 1991, p. 17. ISBN 80-85183-14-5.

<sup>155</sup> According to KOPÁL, Ján: *Literatúra pre deti v procese*. Bratislava: Mladé letá, 1984, p. 22. See also in this content KOPÁL, Ján: *Recepčno-interpretáčné poznanie textov pre deti*. Nitra: Vysoká škola pedagogická, Pedagogická fakulta, Ústav jazykovej a literárnej komunikácie, 1990. 119 pp. [Výskumné materiály 26/1990.]; KOPÁL, Ján: *Hodnotové konfrontácie v umení a literatúre (pre deti a mládež)*. Nitra: Vysoká škola pedagogická, Fakulta humanitných vied, Ústav literárnej a umeleckej komunikácie, 1995. 16 pp., etc.

<sup>156</sup> Taken from KOPÁL, Ján: *Z teórie literatúry pre mládež*. Nitra: Pedagogická fakulta, Vedeckovýskumné pracovisko literárnej komunikácie a experimentálnej metodiky, 1985, p. 26. [Výskumné materiály č. 16.]



The representatives of the older, middle and the current generation of Nitra School are mostly focused on the elaboration of various types of interpretative strategies applicable to the basic art types.

For example the art theorist Štefan Gero, who belongs to the older generation, applied and further developed the theory of interpretation and interpretive procedures for visual arts, emphasizing that in visual art artistic experience is expressed verbally.<sup>157</sup> According to him the interpretation is also a part of the reception, it helps it, but he warns that the interpreter is not able to translate all the information about the work of art into verbal language. Therefore one needs to "... differentiate

<sup>157</sup> Shortened and selected according to GERO, Štefan: *Recepcia a interpretácia výtvarného diela (z histórie a súčasnosti)*. Nitra: Vysoká škola pedagogická, Ústav jazykovej a literárnej komunikácie 1992, pp. 14 – 15. [Výskumné materiály 36/1992.]

realization, or creative interpretation from interpretative interpretation (exegetical)."<sup>158</sup> In his opinion semiotics and interpretation of visual art brought new perspective, thus the interpretation of the visual arts has become" ... operation with certain signs, specifically, set of signs, where some shifts also occur."<sup>159</sup> The interpretation may also become instruction for reception of how to look at a visual art work. It can tune us for the perception of the art work and guide us by helping us to decode unknown signs in the art work.<sup>160</sup>

He also dealt with the typology of types and methods of interpretation of art works. From the point of view of the history of aesthetics, he considers the following to be the principal types: formal, substantive, psychological, sociological, structuralist, semiotic, communicative and systematic.<sup>161</sup> From the point of view of pragmatic aesthetics, he analyses two main interpretive approaches to the art work - empathy (Einfühlung) and meditation (Contemplation).<sup>162</sup>

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<sup>158</sup> GERO, Štefan - HUSÁR, Ján - SOKOLOVÁ, Katarína: *Úvod do teórie výtvarnej kultúry*. Banská Bystrica : Univerzita Mateja Bela, pedagogická fakulta, 1997, p. 90. ISBN 80-8055-075-1.

Issues depicting creative visual and artistic interpretation (realization) which is based on creative art activities are elaborated further by Stanislav Tropp in his monography *Vizuálna interpretácie výtvarného diela*. Banská Bystrica: Metodické centrum, 2002. ISBN 80-8041-40-92-

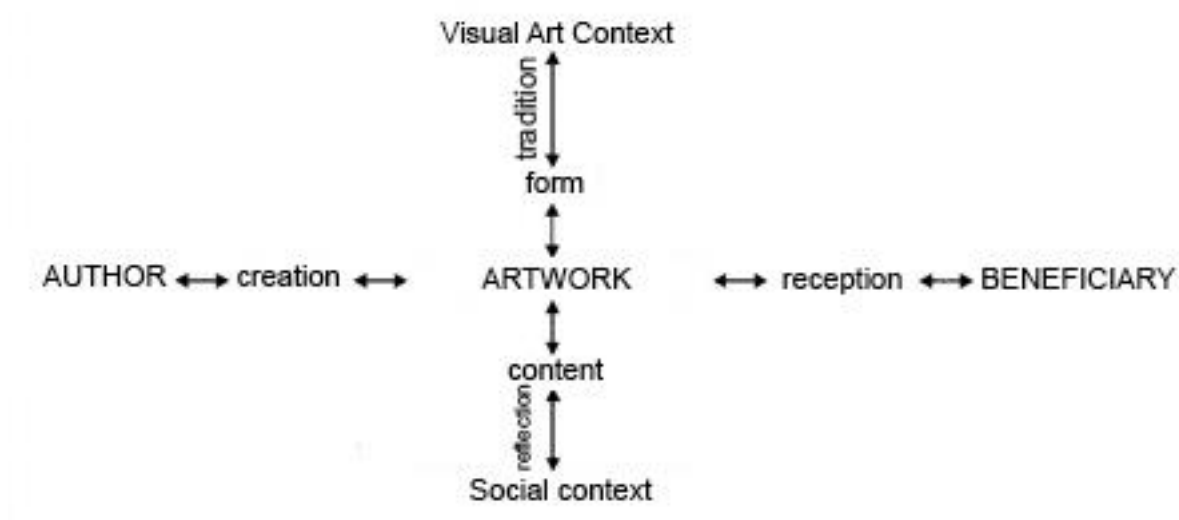
<sup>159</sup> GERO, Štefan: Interpretácia výtvarného diela ako faktu živej kultúry. In: PLESNÍK, Lubomír (ed.): *Ako vstupovať do živej kultúry I. Kapitoly z literárnej vedy a estetiky*. Nitra: Vysoká škola pedagogická, Pedagogická fakulta, p. 102. ISBN 80-85183-76-5

<sup>160</sup> According to GERO, Štefan: *Verbálna interpretácia výtvarného diela*. Banská Bystrica: Metodické centrum, 2002, p. 5. ISBN 80-8041-410-6.

<sup>161</sup> According to GERO, 2002, p. 17. and p. 35.

<sup>162</sup> GERO, 2002, p. 57.

He is basing his model of visual communication on communicative situation of art work as described in the monograph of A. Popovič and F. Miko *Tvorba a recepcia (Creation and Reception)*:<sup>163</sup>



Communication theory provides relatively compact receptive guidance for the interpretation of the art work. On the basis of this, the interpretation of art work has four phases:<sup>164</sup>

1st phase: the relationship **work - reality** → philosophical aspect of interpretation;

2nd phase: the relationship **work - tradition** → historical aspect of interpretation;

3rd phase: the relationship **work - author** → psychological aspect of interpretation;

4th phase: the relationship **work - recipient** → sociological aspect of interpretation.

<sup>163</sup> Taken from GERO, 2002, p. 40.

<sup>164</sup> Taken from GERO, 2002, p. 40.

The comprehensive interpretation requires knowledge of certain general information before the actual interpretative activity.

The model of complex interpretation of art work is as follows:<sup>165</sup>

Phases of interpretation	General information about an artwork	Own interpretation of an artwork
Artwork - reality	<p>Real - time and conditions of an artwork creation</p> <p>Purpose of an artwork</p> <p>Technique</p> <p>Art material</p> <p>Dimensions</p> <p>Place of an artwork</p> <p>Physical state of an artwork</p>	<p>Identification of elements, art language:</p> <p>Expression of space, line, color, light, tone, shape, material...</p> <p>Relationship between elements of visual language and reality.</p> <p>Analysis of compositional procedures: stress, structure, proportion, movement, rhythm and their relationship to reality.</p>
Work - tradition	<p>Theme, its function in the history and benefits</p> <p>Artwork genre and its relationship to the tradition</p> <p>Style of an artwork – area of art</p>	<p>Relations between elements of visual language and tradition.</p> <p>Linking an artwork with previous ones.</p> <p>Utilizing social experience when creating of an artwork.</p> <p>Importance of tradition in decoding artworks: symbols, allegory, personification from the tradition aspect.</p>
Artwork - author	<p>Author's biographical data relating to the creation of an artwork</p> <p>Classification of an art work within the author's creative periods</p> <p>Artwork's inspirational sources</p>	<p>Emotional and rational aspects of an artwork.</p> <p>Author's auto-projection into an artwork.</p> <p>Author's attitudes to an artwork and its semantic features.</p> <p>Author's and artwork's social involvement.</p>
Artwork - recipient	<p>Artwork recipient targeting,</p> <p>Social impact and importance of an artwork</p> <p>Reaction of recipients to an artwork,</p> <p>Potential possibilities that an artwork</p>	<p>Psychological and physiological impact of visual language elements on the recipients, its meaning and variability of interpretation in different social conditions.</p>

<sup>165</sup> Taken from GERO, 2002, p. 41.

	enters into a communication process.	Classification of artworks from the recipient aspect - high culture art and low culture art, art for adults or children, aesthetic art and applied art.
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Theoretician of mass media communication and arts aesthetics Marta Žilková considers the interpretation to be "... basic method of working with an art work, not only because it penetrates into the depth and substance, but it is looking into the context, revealing the internal relationships among the components of a complex organism and leads to understanding, which may later develop into the evaluation."<sup>166</sup>

She deals with the issue of literary text interpretation in the context of postmodern pragmatic and theoretical thinking. She pays specific attention to the intertextuality and expressive qualities of contemporary art and aesthetics. She elaborates them especially in the area of radio and television art works (types of adaptive linking,<sup>167</sup> communication strategies, means of expression etc.), the media generally, pop culture and production for children.<sup>168</sup> In this context she addresses the issue of the dramatic staging of

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<sup>166</sup> ŽILKOVÁ, Marka: *Dekonštrukcia kompozície*. In: *O interpretácii umeleckého textu 19. Od recepcie k morfológii umeleckého diela*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, 1997, p. 229. ISBN 80-8050-192-0

<sup>167</sup> For example ŽILKOVÁ, Marta: *Významové posuny pri adaptačných operáciách*. In: PAVERA, Libor a kol.: *Žánrové metamorfózy v stredoevropském kontextu*. Sv. III. *Žánry živé, mrtvé, revitalizované*. Opava : Slezská univerzita, 2006. pp. 322 - 328. ISBN 80-7248-398-6.

<sup>168</sup> See more for example in ŽILKOVÁ, Marka: *Dráma v audiálnej tvorbe*. Bratislava: Enigma, 1995. 109 pp. ISBN 80-967190-84; ŽILKOVÁ, Marta: *Výhry a prehry mediálnej drámy*. Bratislava: Slovenský rozhlas, 2004. 124 pp. ISBN 80-969-240-7-9 etc.

theatrical production (playwrights Karol Horák, Viliam Klimáček<sup>169</sup> et al.). She applies basic interpretive procedures to specific art works. By doing so she looks for answer to the fundamental questions in many of her research papers: How to interpret contemporary art works?

She elaborates individual interpretative strategies for the purposes of education in area of aesthetics and media.<sup>170</sup>

Theoretician Eva Kapsová is the representative of the middle generation who analyses the issue of interpretation of visual art. Her interest is in the area of conceptual art, body art, performance etc. According to her, the interpretation should always rely on communication and semiotic analysis, because: "The standard interpretation and analysis of art works are usually done on the level of essays and the metaphorical level."<sup>171</sup> She also suggests that "... interpretation of art works based on semiotic linking of expression is important not only for professional critics, but also for the history of art."<sup>172</sup> She addresses the issue of expressive

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<sup>169</sup> ŽILKOVÁ, Marta: *Dekonštrukčné pohyby v tektonike drámy*. In: O interpretácii umeleckého textu 21. *Tvaroslovná interpretácia umeleckého diela*. Monografia štúdií. Nitra: Ústav literárnej a umeleckej komunikácie, Filozofická fakulta, Univerzita Konštantína Filozofa, 1999, pp. 227 - 244. ISBN 80-8050-344-3; ŽILKOVÁ, Marta: *Dekonštrukcia kompozície*, 1997, pp. 229 - 239. ISBN 80-8050-192-0 etc.

<sup>170</sup> For example in ŽILKOVÁ, Marta: *Cvičenia z estetickej výchovy*. Metodická príručka pre učiteľov. Bratislava: Metodické centrum, 1999. ISBN 80-8052-065-8; ŽILKOVÁ, Marta a kol.: *Praktická estetika*. Nitra: Univerzita Konštantína Filozofa, 2001. ISBN 80-8050-500-4; ŽILKOVÁ, Marta: *Intertextuálna interpretácia umenia*. In: *Ianua ad linguas homines que reserata*. Paris: Éditions Langueset Mondes, 2007, pp. 77 - 81. ISBN 978-2-915255-85-0; ŽILKOVÁ, Marta: *Interaktivita v dramatickom umení*. In: *Text a kontext*. Ostrava: Repronis, 2008, pp. 119 - 126. ISBN 978-807329-176-1 etc.

<sup>171</sup> KAPSOVÁ, Eva: *Výrazové osobitosti výtvarného diela. (K metodologickým problémom recepcie a interpretácie umenia.)* Nitra: Univerzita Konštantína Filozofa; Fakulta humanitných vied; Ústav literárnej a umeleckej komunikácie, 1997, p. 100. ISBN 80-8050-139-4.

<sup>172</sup> KAPSOVÁ, 1997, p. 100.

qualities of visual text from a theoretical and pragmatic perspective, when their semiotic nature is affecting their artistic qualities.<sup>173</sup> As far as art works in which the qualities of literature are not present (story, situation, scene etc.), she claims that essence of interpretation of such works is reasoning of their essence by incorporating them in the context (philosophical or view about the world...) and what happens is an interpretation by comparison.<sup>174</sup>

She focuses attention also on the issue of authorship of interpretative strategies from the point of view of communication functions and on intentions of diverse artistic styles. In connection with Dadaism and surrealism she speaks for example about the interpretation as reconstruction of the non-subject world<sup>175</sup>, while in conceptual art she considers the interpretation to be close to the theory of the world semiotic modeling by Anton Popovič and authorship concept of František Miko<sup>176</sup> etc. Eva Kapsová is also the author of the Art History Model which is based on the theory of interpretation.<sup>177</sup>

Literary scholar and esthetician Ľubomír Plesník considers the basis of interpretative experience, which is not only one of the most important F. Miko's categories of expression, but it stands at the very basis of the interpretative process, which is a matter of semiosis (and not only the psyche, as it is often called). Semiosis

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<sup>173</sup> According to KAPSOVÁ, 1997, pp. 13 - 14.

<sup>174</sup> According to KAPSOVÁ, Eva: *Konceptuálne tendencie vo výtvarnom umení*. Banská Bystrica: Akadémia umení, Fakulta výtvarných umení, 2002, pp. 66 - 68. ISBN 80-89078-04-4.

<sup>175</sup> According to KAPSOVÁ, 2002, pp. 14 - 15.

<sup>176</sup> According to KAPSOVÁ, 2002, pp. 16 - 17.

<sup>177</sup> According to KAPSOVÁ, 2002, 159 - 161.



and its operational framework - communication - are on the other hand ontologically linked to "... mean of the consciousness existence, its ontic vision."<sup>178</sup> Consciousness thus happens as a creation and reception of structures with intentional character (verbal creations, art creations, art performances, art etc.), and of process to make unintentional structures meaningful (human body, nature, technology etc.). And it is the unity of all these above mentioned aspects which is a living or experience of oneself in the world or the world in which we are.<sup>179</sup>

In addition to conceptual models (in culture) there are experiential models. They have as their typological characteristic "... receptionist's archetypal principle, to be like really reflected' (totalization of all the personality components during reception ...)"<sup>180</sup> ". It can thus include talk about communication, i.e. culture which is processual and socially functional.<sup>181</sup>

The interpretation<sup>182</sup> is considered to be a migration "... across the borders of the conceptually formulated homogeneous field of knowledge leading to other meaningful events,<sup>183</sup> "the unit of this various semiosis is" ..., experiencing '(due process), experience'

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<sup>178</sup> PLESNÍK, Lubomír: *Pragmatická estetika textu*. Nitra: Vysoká škola pedagogická, Fakulta humanitných vied, Ústav literárnej a umeleckej komunikácie, 1995, p. 148. ISBN 80-88738-94-6.

<sup>179</sup> According to PLESNÍK, 1995, p. 149.

<sup>180</sup> PLESNÍK, Lubomír: Systémový model kultúry. In: LIBA, Peter (ed.): *Región v národnej kultúre*. Dolný Kubín - Nitra: Oravské múzeum P. O. Hviezdoslava - Pedagogická fakulta, Ústav jazykovej a literárnej komunikácie, 1988, p. 37.

<sup>181</sup> PLESNÍK, systémový model, 1988, p. 27.

<sup>182</sup> Derived from PLESNÍK, Lubomír: *Estetika inakosti*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, 1998, pp.8 - 9. ISBN 80-8050-199-8.

<sup>183</sup> PLESNÍK, 1998, p. 8.

(resulting), life-world '(in the sign, from the inside out)', or, knowing '(the opposite intentions) ...'"<sup>184</sup>

The separation is considered to be inadequate "... experiential reading and conceptual reflection of the text..."<sup>185</sup> Expressive text analyses made through expressive categories and their interrelations enables to reflect oneself.<sup>186</sup>

The basis of Plesník's pragmatic oriented research of the interpretation as the genre concentrates on the type of conceptual and experiential interpretation.

From the perspective of the above mentioned assumptions, he interpreted several theoretical concepts. For example he includes his interpretation of 250 composition categories elaborated by the Czech literary theoretician František Všetíčka into the holistic interpretations. He sorted them by analyzing recurring and non-recurring elements in them, while he considers the compositional principle of sameness to be their basics. Subsequently he discovered compliance of this compositional principle with F. Miko's of ideality model and with mandalas of the eastern "wisdom".<sup>187</sup>

The reception rate scheme of principles like sameness and otherness as an expression of symmetry and asymmetry (as one

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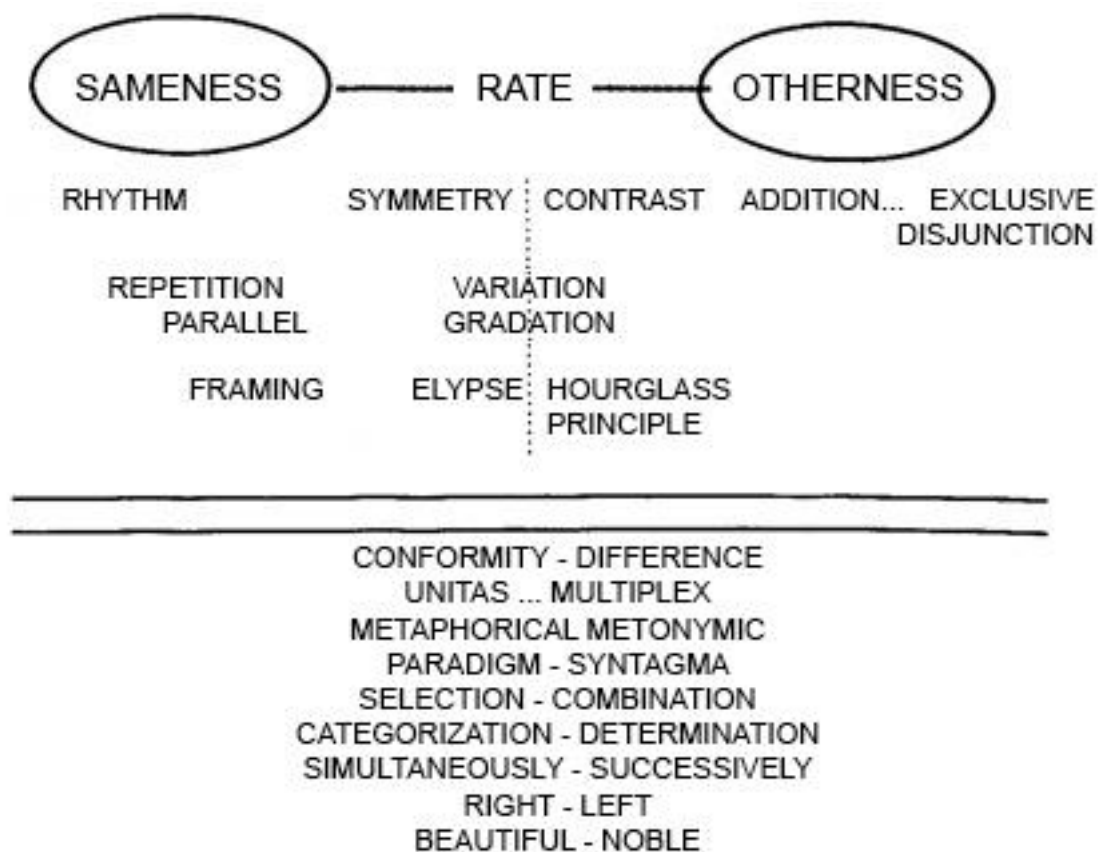
<sup>184</sup> PLESNÍK, 1998, p. 8.

<sup>185</sup> PLESNÍK, 1995, p. 36.

<sup>186</sup> PLESNÍK, Lubomír: *Drastickosť a brutalita ako výrazové kategórie*. In: *Drastickosť a brutalita výrazu*. O interpretácii umeleckého textu 16. Zborník štúdií Ústavu literárnej a umeleckej komunikácie. Nitra: Vysoká škola pedagogická, Fakulta humanitných vied, Ústav literárnej a umeleckej komunikácie, 1994, p. 111.

<sup>187</sup> According to PLESNÍK, Lubomír: *Estetika jednakosti. Tvaroslovné poznámky*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, 2001. 98 pp. ISBN 80-8050-463-6.

possible way of analyzing interpreted compositional principles) is presented below:<sup>188</sup>



As the scheme implies a notion of semantic deviation of the term composition in a direction of the culture of sameness, we apply the term composition to the presence of some geometric center in the shape. This doesn't include the possibility of penetration of "otherness" as a particular type of disorder (or deconstruction or decomposition), for example in a speech, into a composition, as it is possible to develop the scheme further into a shape, in which the two principles are captured in a balanced way. Plesník, by analogical developing of mandala and its connection with the horizontal polarity of the individual and the general, which in

<sup>188</sup> PLESNÍK, Lubomír: *Estetika jednakosti*, p. 22.

principle integrate the view of F. Miko<sup>189</sup>, arrives to the epistemological circle. According to him, both forms reflect the principle of sameness in a similar way (ideality, balance etc.) in the background of existential dimension of otherness (mandala - an expression of a way out from the suffering in life; Miko's as a form of integration of incomparable). The epistemological circle contains eudaimonic principle as the one that reflects our sustained strive for the permanent state of bliss (by analogy in line with the logic of Plesník's interpretative strategy - permanently repeated state of bliss). This circle is inspired by; inter alia, studies of the German existencionalistic philosopher Martin Heidegger (term essence of being)<sup>190</sup>. Epistemological circle is also called a fictive semiosis field of experiential entirety and it is seen also as a heuristic performance complex experience.<sup>191</sup>

Mandala:

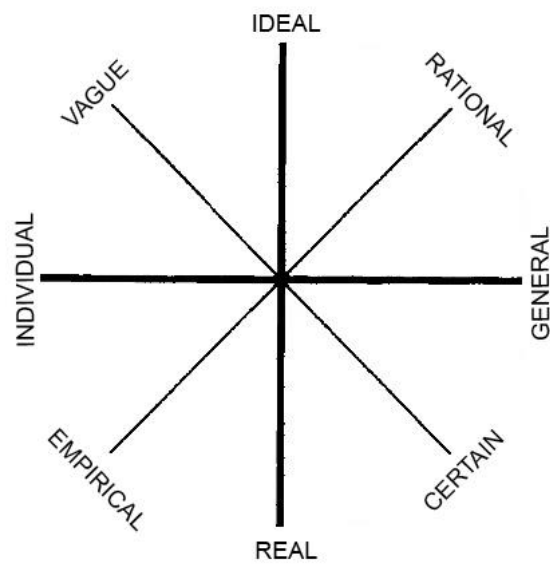


<sup>189</sup> Taken from MIKO, František: *Analýza literárneho diela*. Bratislava: VEDA, 1987, p. 169.

<sup>190</sup> It concerns among other also the study of HEIDEGGER, Martin: *Konec filosofie a úkol myšlení*. Praha: ISE, 1993. ISBN 80-85241-41-2.

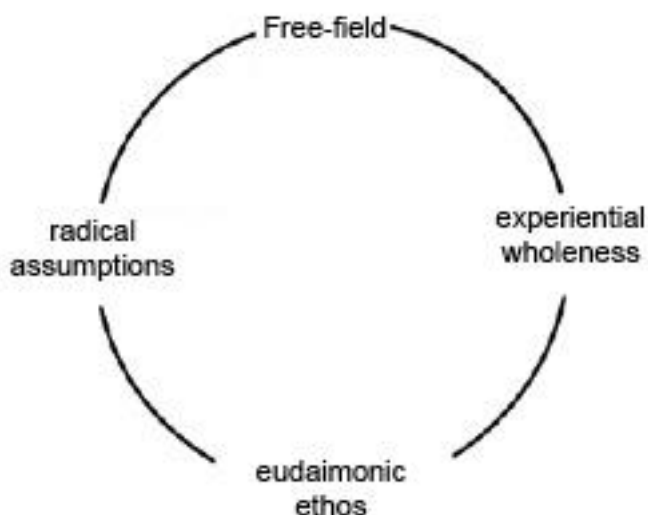
<sup>191</sup> Mandala is taken from p.24, Ideality model by Miko from p.31 and epistemological circle from p.73. In: PLESNÍK, 2001.

Miko's model of ideality:



IDEAL RATIONAL INDIVIDUAL REAL EMPIRICAL CERTAIN GENERAL VAGUE

A fictive semiosis field of experiential entirety -  
epistemological circle:



Musicologist Renata Beličová in her theory of receptive musical aesthetics, which she is also based on Miko's informative communication model of text, analyzes in detail the model of receptive music interpretation. She explains the method of verbal receptive interpretation of music, which can be either interpretations of musical meanings or interpretation of music expressiveness.

The first type is the professional, musicological interpretation of music, the second one is the popular one (lay, naive).<sup>192</sup> Verbalizing the experience of listening to music is also "... its re-presentation in consciousness, it is the remembering of the experience."<sup>193</sup> Her concept of receptive aesthetics is though focused on the level of recipient's personal musical experience.

In addition to issues of musical communication she also addresses issues such as intertextuality in music, musical

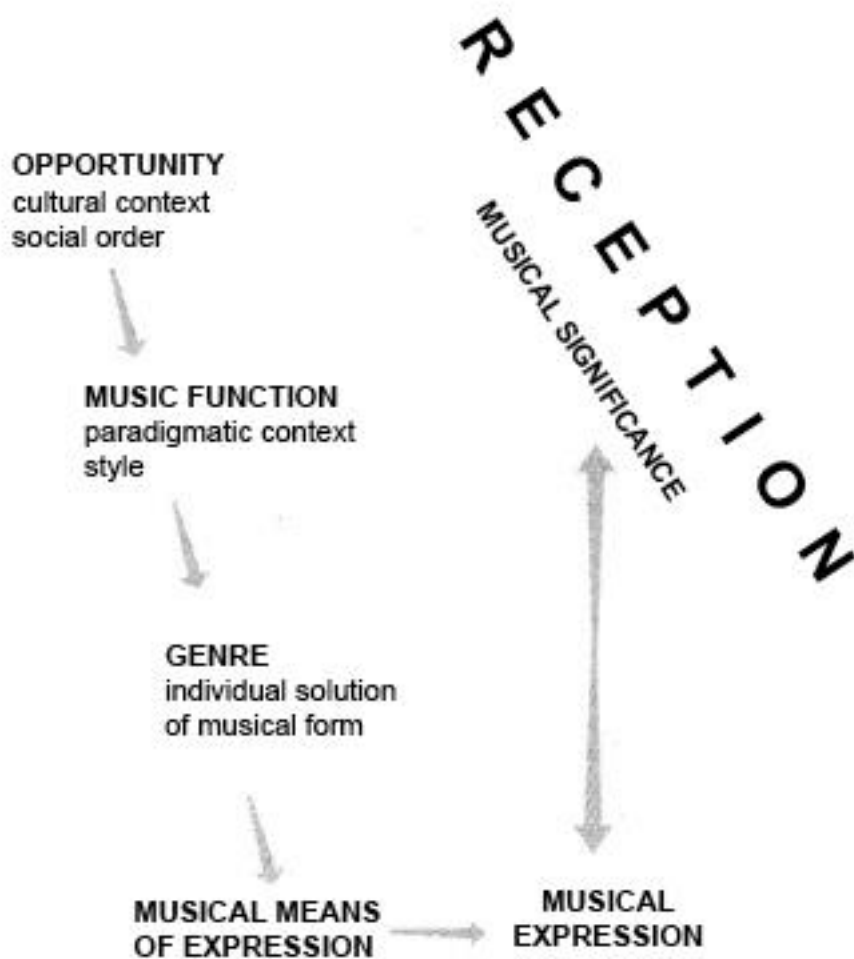
<sup>192</sup> According to BELIČOVÁ, Renáta: *Recepčná hudobná estetika. Teória*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, 2003, pp. 75 - 77. ISBN 80-8050-592-6.

<sup>193</sup> According to BELIČOVÁ, 2003, p.81.

expression, issues of musical receptive interpretation borders and similar.

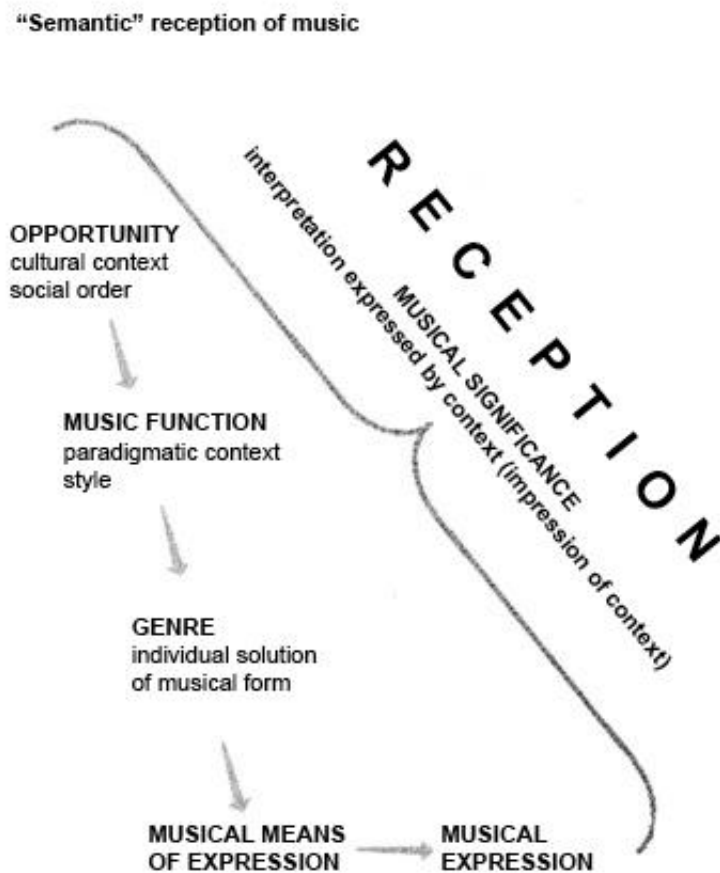
Model of musical expressive reception:<sup>194</sup>

"Expressionistic" reception of music



<sup>194</sup> Taken from BELIČOVÁ, 2002, p.73.

Model of musical semantic reception:<sup>195</sup>



Literary scholar Zoltán Rédey as a representative of the younger generation understands the interpretation of the text primarily as semiosis and discusses the various types of receptive-interpretative strategies (structuralist, conceptual, semantic, expressive, analytical, etc.). He focuses mainly on poetic texts and their pragmatic aspect.<sup>196</sup> In her literary-theory studies Miroslava

<sup>195</sup> BELIČOVÁ, 2002, p.74.

<sup>196</sup> See for example RÉDEY, Zoltán: *Pragmatika básnického textu*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, 2003. ISBN 80-8050-296-X; RÉDEY, Zoltán: *Subverzia kánonu slovenskej prózy v novele Petra Pišťanka Mladý dónč*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej



Režná<sup>197</sup> devotes attention to the expressive system of F. Miko and its position in the theory of interpretation, similarly as Eva Pariláková<sup>198</sup> and Dana Kubalová.<sup>199</sup>

Musicologist Julius Fuják focuses on interpretation understanding of musical multimedia texts<sup>200</sup> and analyses the communication aspect of music - correlativity *korela (k) tivitou correla(c) tivity*. By this term he identifies creative listening to music, which is activated by corresponding (correlative) energy of musical forms.<sup>201</sup> Movie theoretician Richard Kováčik devotes his attention primarily to interpretative strategies in the school setting.<sup>202</sup> Within the concept of live cultures estheticians Peter Zlatoš, Michaela Malíčková a Juraj Malíček deal with interpretive

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a umeleckej komunikácie, 2007. ISBN 978-808094-127-7.; RÉDEY, Zoltán: *Elegickosť ako výrazový archetyp lyriky. Modality smútku a skepsy v slovenskej poézii (Voľný náčrt problematiky)*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, 2010. ISBN 978-80-8094-583-1. [Výskumné materiály.]

<sup>197</sup> See for example REŽNÁ, Miroslava: *Implicitnosť zmyslu v literárnom diele*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, 2007. ISBN 978-80-8094-140-6.

<sup>198</sup> See for example PARILÁKOVÁ, Eva: *Báseň ako cesta - od úvahy k účasti*. Erik Jakub Groh - pustovník, pútnik a pastier. In: RÉDEY, Zoltán - PARILÁKOVÁ, Eva - REŽNÁ, Miroslava - ZLATOŠ, Peter: *Priemet súčasných civilizačno-kultúrnych trendov do slovenskej literatúry*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, 2008, pp. 59 - 92. ISBN 978-80-8094-337-0.

<sup>199</sup> See for example KUBALOVÁ, Dana: *Kolorit a fantasknosť v detskej ilustrácii*. In: Žilková, Marta (ed.): *Stav kultúry pre deti a mládež*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, 2005, pp. 85 - 105. ISBN 80-8050-890-9.

<sup>200</sup> See for example FUJÁK, Július: *Tvorivosť v načúvaní hudobného tvaru. Interpretačné sondy do (ne)konvenčnej hudby*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, 2008, p. 9. ISBN 80-8050-364-8.

<sup>201</sup> FUJÁK, Július: *Hudobné kolera(k)tivity*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Katedra kulturológie, p. 9. ISBN 978-80-8094-365-3.

<sup>202</sup> See for example KOVÁČIK, Richard: *O podobách školskej interpretácie umenia*. In: *Od recepcie k morfológii umenia - prolegomena*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, 1997, pp. 111 - 138. ISBN 80-8050-148-3 [Výskumné materiály 46/1997.]

strategies of contemporary art, mostly in art of popular culture (film, virtual reality game, interactivity etc.).<sup>203</sup>

Theatrologist Miroslav Ballay focuses on expression categories in contemporary theater and issues of interpretation from the aspect of themes intertextuality, signs etc.

The author of this monograph is systematically analyzing issues of the theatre work interpretation and its pragmatic aspects within the Czecho-Slovak context.

### **Theatre Context**

In the history of theoretical thinking about theater the term interpretation is the most commonly defined as the opposite of the traditional staging approach to dramatic texts that are based on the pursuit of their full respect at a stage.

In the context of author - theatrical reflection French director Jean Vilar agrees with this view. He says that if the dramatic text has the main text, the directing is its interpretation. Even in the case if in directing process the interpretation is absent, the presence of an actor on stage is just hypocrisy.<sup>204</sup> Italian director Luca Ronconi went even further in thinking on the relationship of text and direction as its interpretation. In his works he favors such a construction of staging, which takes into account several interpretations, which are

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<sup>203</sup> See for example the chapter *Interpretácia*. In: ZLATOŠ, Peter: *Morfológia a interpretácia umeleckého diela*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, 1999, pp. 57 – 63; RAJČANOVÁ, Michaela: *Aspekty morfológie hry*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, 1998. ISBN 80-8050-206-4.

<sup>204</sup> According to VILAR, Jean: *Tajemství divadla. O divadelní tradici*. Memorandum. Praha: Orbis, 1966, p. 27

stimulated directly by the text itself.<sup>205</sup> Russian theater and film director Sergei Eisenstein, however, by the term interpretation describes a type of work of actor, which is based on a clear vision of the character and its stage image.<sup>206</sup>

The Polish theater theoreticians Ratajczak Dobrochna and Andrzej Hausbrandt follow the same discourse as well. R. Dobrochna does not think that anti-literary staging of dramatic texts only partially fulfill the vision represented by the theater. He deems it is necessary to fully admit autonomy to dramatic literature as well as to theater. Theater (staging dramatic texts) is for him the interpretation "... completed through the artifact, using artwork that has a different set of signs."<sup>207</sup> For A. Hausbrandt interpretation is a means by which the text is expressively enriched, or opening. The final form of staging a dramatic text is the result of interpretative work not only of director, but also an actor and it is based on a deep analysis of texts and discussions about them. He considers the interpretation of short stories and other prose texts freer than interpreting dramatic text.<sup>208</sup>

Thinking of theater historian and theater theoretician Irena Slawinska in this context refers to postmodern thinking about the types and importance of interpretation in the history of the theater

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<sup>205</sup> In connection with staging of *Oresteia* by Aeschylus. In: RONCONI, Luca: *Interpretace textu a organizace představení*. Světové divadlo, 1978, č. 8, p. 133.

<sup>206</sup> According to EZENŠTEJN, Sergej: *Umenie mizanscény*. 1. vyd. Prel. Viera Mikulášová-Škridlová, Miroslav Nemann. Bratislava: Národné divadelné centrum, 1998, p. 286. ISBN 80-8455-69-2.

<sup>207</sup> DOBROCHA, Ratajczak: *Teatr jako interpretator dzieła literackiego*. In: DEGLER, Januz (ed.): *Problemy teorii dramatu i teatru*. Wrocław : Wydawnictwo Uniwersytetu Wrocławskiego, 1988, p. 418. ISBN 83-229-0276-X.

<sup>208</sup> HAUSBRANDT, Andrzej: *Elementy wiedzy o teatrze*. Warszawa : Wydawnictwa Szkolne i pedagogiczne, 1982, p. 171, p. 173 etc. ISBN 83-02-00913-X.

thinking. She agrees with P. Ricoeur and his concept of two basic styles of interpretation (1. hermeneutics of suspicious and demystifying style and 2. hermeneutics of reconstruction and recollection (concentration)). She believes, however, that: "All kinds of interpretations must mutually cooperate and to draw on with each other, and also complement each other. (...) Philosophy of subject must take "semiotic challenge"<sup>209</sup> (6), the question of interpretation, however, is not the central issue for I. Slawinska.

Theater theoretician Jan Císař considers the notion of interpretation for the concept that belongs to direction because the objective of directorial component is to interpret the verbal subsystem (drama, dramatic text). Exegesis as secondary sign quality of interpretation is present mainly in dramaturgical area. In the implementation of the artwork, the secondary sign quality of interpretation is present when in it the different types of interpretation are overlapped or combined.<sup>210</sup> Interpretation is an updated in that case, if it wants to interpret the text as current one. Then "... increases meta creative nature of operations which are carried out by stage subsystem."<sup>211</sup>

American theatre scholar Marvin Carlson in his *Dejiny divadelných teórií* (*Theories o Theater History*)<sup>212</sup> is working significantly with the concept of interpretation. History of theoretical thinking about theater is for him the history of

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<sup>209</sup> According to SŁAWINSKA, Irena: *Divadlo v současném myšlení*. Praha: Nakladatelství Studia Ypsilon, 2002, pp. 402 - 403. ISBN 80-902482-6-8.

<sup>210</sup> According to CÍSAŘ, Jan: *Proměny divadelního jazyka*. Praha: Melantrich, 1986, pp. 42 - 43.

<sup>211</sup> CÍSAŘ, 1986, p. 45.

<sup>212</sup> CARLSON, Marvin: *Dejiny divadelných teórií*. Bratislava: Divadelný ústav, 2006. ISBN 80-88987-23-7.

different types of interpretations of the central concepts of theatrical aesthetics in each stylistic period (mimesis, catharsis, conflict, confusion, ethos etc.). He covers the range from etymology to use in non-theatrical context.

French theatre scholar Patrice Pavis in his *Divadelný slovník* (*Theatre Dictionary*) understands the interpretation of as a critical approach to the text or the scene or the reader / viewer, which is based "... in determining the meaning (sense) and purpose (signification)."<sup>213</sup> It also includes "...author's process of creating performances, as well as the process of reception by the audience."<sup>214</sup> This concept also applies to the actor's work on stage, which creates the meaning through interpretation and the theatrical signs emerging as the result of structuring the system, and not as the result of its existence. P. Pavis extends also three types of receptionist's interpretation: hermeneutical-semiotic, semantic and pluralistic.<sup>215</sup> It is for him also the art of misunderstanding, which is based on the belief that "... text only turns to me."<sup>216</sup> The viewer, however, admits legitimacy of text, because when reading the text or watching the dramatic work penetrates into phantasmal job of creators (manuscript sources of text etc.) and the viewer himself develops his own imagination.<sup>217</sup> his interpretative reasoning Umberto

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<sup>213</sup> PAVIS, Patrice: *Divadelný slovník*. Bratislava: Divadelný ústav, 2004, p. 214. ISBN 80-88987-24-5.

<sup>214</sup> PAVIS, 2004, p. 214.

<sup>215</sup> According to PAVIS, 2004, pp. 214 - 215.

<sup>216</sup> ŠIMKOVÁ, Soňa: *Antológia súčasnej francúzskej drámy*. Bratislava: Divadelný ústav, 2007, p. 245. ISBN 978-80-88987-87-1.

<sup>217</sup> According to ŠIMKOVÁ, 2007, p. 245.

Eco addressed the issue of semiotic interpretation of theatrical performance (understood in a broader context).<sup>218</sup>

Using the story of Argentine writer Jorge Luis Borges of Averroes, the important medieval Arab philosopher, Eco came to the interpretation of a theatrical performance (staging, drama) from the perspective of the traditional classification of signs. In this short story Averroes finds out about works of Aristotle, and consequently two unknown words - comedy and tragedy, which the philosopher could not define even with the help of direct experience of the theater with his discussion partner. While thinking about these unknown notions, boys were playing the game on muezzin in the ground floor of the same building. The boys played on muezzin so that one boy was standing on the shoulders of another boy, and said: "I am muezzin." This is the most typical example of understanding the theater nature and its sign substance. Umberto Eco understood the semiotic interpretation of theatrical performances by the way of example of American semiotician Charles Spenser Pierce about the drunkard, who was unveiled by the Salvation Army as a public warning against alcoholism.

Eco's conclusions are as follows:

- There is a no difference between the figure of the drunken and the word drunken, because the drunken man (of Pierce) is sign (it is

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<sup>218</sup> According to ECO, Umberto. *Sémiotika divadelního představení*. In: *Dramatické umění*, sv. 2. Praha: Svaz českých dramatických umělců, 1988, pp. 44 - 53; ECO, Umberto. *Divadelní znak*. In: *Svět a divadlo*, 2001, č. 3, pp. 7 - 10.; The first study was published also as ECO, Umberto: *Jak interpretovat drama*. In: *Meze interpretace*. Praha: Karolinum, 2004, pp. 112 - 122 etc.

represented by "some" drunk, his physical presence refers back to something absent);

- Drunken character may also refer to a number of other contents; the interpretation of physical presence of a drunk under any of the options depends on theatrical conventions and complexity of theatrical performances;

- By the presence of drunk character was selected from existing physical bodies, it is shown, demonstrated, it means it is ostension (method of de-realization of the object so that it can represent the entire class);

- Drunken is a sign of second square (the semiotic square), because the drunkard plays that he is not drunk;

- In the case of an actor it is this "the semiotic square" that in his dramatic performances are present two speech acts: 1. it is a performative statement - "I play the role." Implicitly, he is telling the truth, but also is announcing that from this point on he will be lying; 2. the actor is represented by pseudo statement, in which the actor is already playing the character. (This is based on Russian ethnographer and folklorist Pyotr Grigorievic Bogatyrev, who indicates that in the theater the signs are signs of things.) In the theatre the denotation can refer to connotation and vice versa.

In the Czech theatre science Zdeněk Hořínek studied in depth the problem of interpretation in his article *Interpretace a tvorba*

(*Interpretation and Creation*).<sup>219</sup> It discusses the importance of the concept of interpretation in sense of interpretation-definition, grasping the actor's role and translation. Semantics of the word interpretation and its comparison with the situation in a theatrical environment brings him to the argument about the importance of distinguishing between interpretation and creation. He also believes that every work of realized art, and also theatrical one, means interpretation. We however, do not consider its creative nature as specifics of staging interpretation, but it is due to the fact that: „The objective of theatrical work is not exact interpretation of dramatic texts, but to create appellative, it means, resonant live theater.”<sup>220</sup>

More fundamental way is also the issue of theatrical interpretations expressed by the theater scholar Peter Pavlovský in the definition of *Interpretační divadlo* (Interpretative Theatre) in the dictionary *Základní pojmy divadla* (*Basic Theatre Definitions*), where he understands the notion of interpretation as "... either interpretation of artworks (exegesis, for example, in the theater critical review), or its media realization (which is also to some extent an interpretation).”<sup>221</sup> Where: "The work of interpretative theater is an interpretation of some literary or musical-literary artwork (...). Nearly every performance is the implementation

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<sup>219</sup> HOŘÍNEK, Zdeněk: *Interpretace a tvorba*. In: *Divadelní revue*, roč. 1, 1990, č. 3, pp. 3 – 11.

<sup>220</sup> HOŘÍNEK, 1990, p. 10.

<sup>221</sup> PAVLOVSKÝ, Petr a kol: *Základní pojmy divadla*. *Teatrologický slovník*. 1. vyd. Praha: Libri & Národní divadlo, 2004, p. 125. ISBN 80-7277-194-9 (Libri), 80-7258-171-6 (Národní divadlo).



(interpretation) of its production, but in the interpretative theatre the staging is the interpretation itself."<sup>222</sup>

Semiotician Miroslav Procházka says that an important prerequisite for dramatic text interpretation "... - whether of literary science or teatrological one - it is the idea that speech in dramatic work is actually part of a larger dramatic event, in which the means of nonverbal and verbal communication are connected."<sup>223</sup> He also suggests that any kind of interpretation or analysis of the dramatic text must always count on his duality. Duality of its function means that it is always the text which is primarily determined by "... the tendency to theatrical portrayal."<sup>224</sup> Secondary it can work also in literary communication as object of reader's reception.

From the literary-communication point of view therefore dramatic text is heading to the theater, it is a theater -production basis, and it is a component of the theater communication and literary reading. Because the dramatic text is, in terms of literary communication mostly fragmentary and hybrid, its semantic unification is realized by the author's notes.<sup>225</sup> In terms of the text theory M. Procházka considers the dramatic text as a link of the text continuity; it means a text type, which naturally builds relationships with other kinds of art. It is also a text that

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<sup>222</sup> PAVLOVSKÝ, 2004, p. 125.

<sup>223</sup> PROCHÁZKA, Miroslav: *Literárny charakter dramatického textu*. In: KOPÁL, Ján (ed.): *O interpretácii umeleckého textu 11 (State z teórie literatúry)*. Zborník prác Ústavu jazykovej a literárnej komunikácie. Nitra: Pedagogická fakulta, 1989, p. 228.

<sup>224</sup> PROCHÁZKA, *Literárny charakter dramatického textu*, KOPÁL, 1989, p. 232.

<sup>225</sup> According to PROCHÁZKA, *Literárny charakter dramatického textu*, KOPÁL, 1989, pp. 226 - 227.

reflects "... problems of artistic practices, themes, topics, means of expression etc., just as well as literary and theatrical ones."<sup>226</sup>

Dual targeting of dramatic text on literary and theatrical area is as follows:<sup>227</sup>

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<u>Dramatic text as literature</u>	<u>Dramatic text as theater text</u>
speaking torso-like hybridity	demonstration integral action symbiosis of verbal and non-verbal means
monologization /past/ focus on the written language resources /analytical/ various forms of notes literary style /if present /	dialogization / presence / focus on speaking skills /elipticity, para-lingual resources etc. notes as scenic description of theater space, actors' means, director's instructions etc. / speech as part of the action confrontation of a speech and a remark with a scenic vision / character , concept of dramatic character .../
speech as action character definitively defined or outlined in a note or hinted in a speech	
pursuit of compactness and unity of expression in the language level happening as a flow dramatic person /character / relative autonomy of the text	confrontation with the forces of theatrical expression story as an immediate action aiming towards a dramatic character non-independent: process text director's book – staging
aestetization of language	aestheticization of language / occasional / only depending on the function within a wider and aesthetic shape confrontation with theater genres and staging procedures
confrontation with literary genres	

Theoretician of scenography Albert Pražák in his monograph *Interpretace scénografického prostoru* (*Interpretation of Scenographic Space*) dealt with the problem of interpreting a scenographic space. He says that the scenographic space exists as the interpretation as "... viewer entering into its imagination

<sup>226</sup> PROCHÁZKA, *Literární charakter dramatického textu*, KOPÁL, 1989, p. 233.

<sup>227</sup> Taken from PROCHÁZKA, *Literární charakter dramatického textu*, KOPÁL, 1989, pp. 233 – 234.

(Czech metaphorical). ..."<sup>228</sup> when unification of an artwork happens, an actor and a viewer in time and space. Thus, the precondition of formation of scenographic space is its interpretation and the interpretation happens always in terms of ideological concepts - thus in line with the spirit of the scenographic program. Scenic area, as a space inserted into the stage, is always only a product of a scenographic space.<sup>229</sup>

Theatrologist Václav Cejpek in his work titled *Černý anděl* (*Black Angel*)<sup>230</sup> used a holistic teatrological interpretative approach. When interpreting the meaning of the dramatic works of Austrian playwright Thomas Bernhard he took into consideration not only his resume, but also his literary work, literary, philosophical and other influences. Cejpek also analyzed the structure and language of Bernhard's plays, including the analyses of playwright's attitude to life and the one of his drama characters. The final part of his work is a typical interpretation. Cejpek considers Bernhard's characters as metonymic expression of black angels, symbols of people with growing humanity, but who '...do not lose their gloomy view of the world...' "<sup>231</sup>

In the Slovak teatrological context theatre scholar Peter Karvaš worked significantly with the concept of interpretation in connection with directing and dramatic work. In his opinion director's work with theater plays is director's interpretation,

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<sup>228</sup> PRAŽÁK, Albert: *Interpretace scénografického prostoru*. Praha: ISV, 2003, p. 45. ISBN 80-86642-21-6.

<sup>229</sup> According to PRAŽÁK, 2003, pp. 56 - 60.

<sup>230</sup> CEJPEK, Václav: *Černý anděl. Pokus o interpretaci dramatické tvorby Thomase Bernharda*. Brno: Janáčkova akademie múzických umění, 1994. ISBN 80-85429-15-2 [It is the habilitation work.]

<sup>231</sup> According to CEJPEK, 1994, p. 50.

because the director is not only a performer of drama, but also its interpreter. Text is the result of complex operations and a director makes complicated decisions, on the basis instructions that are encoded in the text, while during the performance the audience always influences the final theatrical concretization, which is always "... a distinctive and inimitable and non-transferable interpretation of drama ..."<sup>232</sup> Director interprets drama to actor; the actor interprets drama to the audience. For the actor it is a form of personal interpretation of drama.

Directorial interpretation is also for P. Karvaš always a critical reading of the dramatic text.<sup>233</sup> in the actor's role, in the dramatic character, the actor's dramatic interpretation is extremely personal and subjective and the actor is also not only interpreting, but also interpreted creative subject of artwork.<sup>234</sup>

Theater historian and critic Pavol Palkovič uses the concept of interpretation in a similar sense in relation to the drama as P. Karvaš. He considers the drama to be a potential theater, which has to be read creatively "..., reading' means to hear and see the dramatic text in theatrical, time-spatial dimensions ..."<sup>235</sup> He also suggests that that is a big difference between theatrical interpretation of older and more recent dramatic texts. While teatrological school considers a text as a non-binding working

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<sup>232</sup> KARVAŠ, Peter: *Reštrukturalizácia umeleckých potrieb a premeny dramatických umení*. Bratislava: Výskumný ústav kultúry, 1982, p. 42.

<sup>233</sup> According to KARVAŠ, 1982. pp. 42 - 51.

<sup>234</sup> According to KARVAŠ, Peter: *Priestory v divadle a divadlo v priestore*. Bratislava: Tatran 1984, p. 187.

<sup>235</sup> PALKOVIČ, Pavol: *Interpretácia klasiky v súčasnom divadle*. Bratislava: vysoká škola múzických umení, 1985, p. 4.; also PALKOVIČ, Pavol: *Tajovského dráma v divadelnom zrkadlení*. In: PODMAKOVÁ, 1997, p. 6 and p. 25 etc.

material, so-called literary (philological) approach is strongly historicist and the text is considered as binding, peculiar, and untouchable.<sup>236</sup>

Palkovič considers critical reviews to be the interpretation and actors are also interpreters according to him.<sup>237</sup> He is also the author of numerous studies and research papers in which he deals pragmatically with the interpretation as a way of adaptation linking.<sup>238</sup>

Theatrologist Karol Horák speaks not about actors, but about interpreters when he talks about his theater of poetry and his experimental authors' student theater.<sup>239</sup> He analyzed the notion of interpretation in more details. In his study *Zápas o novú kvalitu*,<sup>240</sup> (*Struggle for the New Quality*) he adapted the communication model of A. Popovič and created a theoretical theatrical text model of interpretation,<sup>241</sup> which expresses the relationship between literary texts and staged play.<sup>242</sup>

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<sup>236</sup> According to PALKOVIČ, Pavol: *Dialógy s Tajovským*. Bratislava: Tatran, 1982, pp. 9 - 10.

<sup>237</sup> For example in PALKOVIČ, 1985, p. 78.

<sup>238</sup> See for example study *Na odvrátenej strane. Olhova interpretácie Neprebudeného a Olhova interpretácia Timravy*. In: PALKOVIČ, Pavol: *Sprítomňovanie klasiky*. Trnava : Univerzita sv. Cyrila a Metoda, Filozofická fakulta, 2005, pp. 27 - 70. ISBN 80-89034-85-3.

<sup>239</sup> For example in HORÁK, Karol: *Slovo, priestor, obraz, tvar*. (Dramaturgicko-režijné poznámky k jednému typu scénickej interpretácie poézie.) Bratislava: Osvetový ústav, 1982 etc.

<sup>240</sup> HORÁK, Karol: *Zápas o novú kvalitu. (Poznámky k niektorým súčasným problémom i programom výskumu divadla poézie.)* In: ČAJKOVÁ, Jaroslava (ed.): *Estetika a štruktúra malých javiskových foriem*. Bratislava: Osvetový ústav, 1986, pp. 88 - 99.

<sup>241</sup> In the broadest sense, i.e. from the aspect of the text theory.

<sup>242</sup> Among others, inspiration by monographs of MIKO, František - POPOVIČ, Anton: *Tvorba a recepcia*. Bratislava: Tatran, 1978. a POPOVIČ, Anton - LIBA, Peter - ZAJAC, Peter - ZSILKA, Tibor: *Interpretácia umeleckého textu*. Bratislava: Slovenské pedagogické nakladateľstvo, 1981.

An initial communication process of Popovič that takes place also during a theatrical performance:

**author - text - recipient**

K. Horák redefined a secondary theater communication process by meta-communicative optics:

**author - metatext - recipient.**

Theatrical interpretation of a literary text is a metatext according to Horák and the author's text is an invariant (it means, the dramatic text, note of the author).

This way the theater production is thus a derived, secondary text that "... arose as a result of special dramaturgical directorial operations in the particular type of literary communication. More specifically: meta communication - a special type of literary communication in the sign system of performing arts."<sup>243</sup>

In many Horák's theater studies, theater and literary works we can find a lot of examples on the author's interpretive strategies which he explicitly explains.<sup>244</sup>

M. Žilková works significantly with the concept of interpretation in the field of critical, professional or scientific teatrological work. Thus, for example, she made a genre definition of afterword of the teatrologist Vladimír Štefka's to the

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<sup>243</sup> HORÁK, *Zápas o novú kvalitu*, ČAJKOVÁ, 1985, p. 95.

<sup>244</sup> More on that for example in INŠTITUTORISOVÁ, Dagmar: *Čítanie v mysli dramatika (Karola Horáka)*. Bratislava: Tatran, 2007. ISBN 978-80-222-0539-9.

publication of Karol Horak's dramas entitled *Päť hier, alebo Hrdina menom hra* (*Five Plays or a Hero Named a Play*), where she refers to the afterword as a detailed interpretation of Horák's plays.<sup>245</sup>

Theatrologist Miroslav Ballay in his monograph *Ticho v divadelnom diele* (*The Silence in the Theater Work*) understands the theatrical interpretation of a theatrical work as the possibility how to "... eventually deepen particularly aesthetic effectiveness and receptionist impact of silence on the viewer in the audience."<sup>246</sup> In this work he deals, inter alia, with the issue of the presence of various interpretative levels in theater texts, the silence is interpreted in three ways - acoustic, psychological and semantic (archetypal level).<sup>247</sup>

When analyzing the interpretation concept, aesthetician Michal Babiak looks into its fundamental determinants. He considers the interpretation primarily as "... a critical component to discuss an artwork."<sup>248</sup> In this context he raises the historical and present issues related to the constantly emerging "...very substantial interpretative signal noises, confusion and anomalies."<sup>249</sup>

Director Ľubomír Vajdička considers the director's work with text to be in the first place an exegesis and explanation which

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<sup>245</sup> ŽILKOVÁ, Marta: *Dráma v audiálnej tvorbe*. Bratislava: Enigma jr., 1995, P. 80. ISBN 80-967190-8-4.

<sup>246</sup> For more on that see BALLAY, 2006.

<sup>247</sup> These are theatrical productions: *Sonety temné lásky*, Farma v jeskyni 2002, direction Viliam Dočolomanský; A. P. Čechov *Tri sestry*, DAB Nitra 2003, direction Svetozár Sprušanský; A. Strindberg *Hra snov*, DAB Nitra 2000, Gintaras Varnas.

<sup>248</sup> BABIAK, Michal: *Determinácie interpretácie*. In: BABIAK, Michal: *Spomínanie medzi zabúdaním bytím a zabúdaním. Estetické štúdie a eseje*. Nakladateľstvo : Ivan Krasko, 2009, p. 154. ISBN 978-973-107-051-3.

<sup>249</sup> BABIAK, Michal: *Determinácie interpretácie*. In: BABIAK, Michal: *Spomínanie medzi zabúdaním bytím a zabúdaním. Estetické štúdie a eseje*. Nadlak : Ivan Krasko, 2009, p. 154. ISBN 978-973-107-051-3.

contains elements of implementation as well as elements of a possible implementation.<sup>250</sup> Director's interpretation of the dramatic text is mainly work with the dramatic text in the space which is done in accordance with the French term *mise en scène* (within the meaning of fr. *mise en scène* - as "putting on the scene") in line with its understanding in Russia, where it is, thanks to Eisenstein, enriched by another meaning. It is understood also as a reasonable story plot in play's space and time, which arises from its contents, meaning and emotions.<sup>251</sup>

Director Juraj Nvota considers the interpretation in the context of theater plays in a similar way as Czech teatrologist Zdenek Hořínek. He considers it an expression of reader's concretization; it means analogically, the implementation of each specific production of a play is interpretation. He applies it also to texts as the Bible or the plays of William Shakespeare. He says that they are permanently interpreted but one has to note that "...neither bad nor wrong interpretations didn't hurt neither the Scriptures nor Shakespeare. On the other hand both believers and theater audiences were hurt. Or at least in a way how their precious time has been wasted."<sup>252</sup>

Regarding the translation of plays (and also in relation to the theory of translation by A. Popovič which is based on his meta-texts theory) there is an interesting finding of Ján Vilikovský. When analyzing three translations of Shakespeare's *Hamlet* done by Pavol

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<sup>250</sup> According to VAJDIČKA, Lubomír: *Priestor, význam, interpretácia*. Bratislava: Tália - press, 1996, p. 8, 101 etc. ISBN 80-85718-34-0.

<sup>251</sup> According to VAJDIČKA, Lubomír: *Priestor, význam, interpretácia*, p. 7

<sup>252</sup> NVOTA, Juraj: *Mýty*. Inaugural lecture presented on May 16, 2008 at Smu in Bratislave. Manuscript, p. 8.



Országh Hviezdoslav, Vladimir Roy and Ján Kot, he came to the conclusion that "... new translation only reflects a changed communication situation, it interprets the work in accordance with the particular period of time; emphasizing those components that seem particularly urgent and immediate for contemporaries."<sup>253</sup> Hviezdoslav's translation was primarily the literary work from the point of view of his time aesthetics. Roy's translation already started to take into account the nature of theatrical art, while that aspect became the most crucial for Ján Kot. It was to such an extent, that when Kot was translating *Hamlet* he modified his routinely used translation strategy for prose.<sup>254</sup> In his understanding he is close to the French deconstructionist Jacques Derrida, who was explaining translation in relation to the transcendental signified, due which the translation can occur, but in practice it is always a difference between signified and signifier. Translation for him is controlled transformation of one text by other one.<sup>255</sup> Translation in his concept of "différance" is like writing, or other facts and is the result of synthesis and references which "... do not allow that at any moment and in some sense can be an element which is simply present just itself and

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<sup>253</sup> VILIKOVSKÝ, Ján: *Tri shakespearovské preklady (K vývoju prekladateľských metód)*. In: *Slavica slovača*, roč. 16, 1981, č. 2, p. 170.; also in the chapter B. Konceptia, In: VILIKOVSKÝ, Ján: *Preklad ako tvorba*. Bratislava: Slovenský spisovateľ, 1984, pp. 103 - 117.

<sup>254</sup> According to VILIKOVSKÝ, Ján: *Tri shakespearovské preklady (K vývoju prekladateľských metód)*. In: *Slavica slovača*, roč. 16, 1981, č. 2, p. 170.

<sup>255</sup> According to DERRIDA, Jacques: *Sémiologie a gramatologie. Rozhovor s Julií kristevou*. In: *Texty k dekonstrukci*. Práce z let 1967 - 72. Bratislava: Archa, 1993, pp. 33 - 34. ISBN 80-7115-046-0.

aiming only at it."<sup>256</sup> The translation is writing, which is denoting residual of simulacrum.<sup>257</sup>

In terms of understanding the interpretation as a set of "... practices that help to detect semantic invariant of the original text ..." <sup>258</sup> in its historical and individual conditionality, in accordance with the opposite of the ongoing cultural situation of the translator, Derrida says about the major limitations of the translator in translating a dramatic text. Since it is an artistic text, type of translation is interpretive. What is maintained "...the correspondence between the key semantic essence, while other components of the statement shall be supplemented in accordance with the possibilities of the target language and interpretation of objective ... ", <sup>259</sup> but since the text by definition for staging is not autonomous, the translator has much more restricted choice of means.<sup>260</sup>

Shakespeare scholar Jana Wild mentions the translation as the interpretation and understands it as communication of text already in the form of communication, it is "...the first interpretation of the text, the first instruction to the reader ..." <sup>261</sup>

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<sup>256</sup> DERRIDA, Jacques: *Sémiologie a gramatologie. Rozhovor s Julií kristevou*. In: *Texty k dekonstrukci. Práce z let 1967 - 72*. Bratislava: Archa, 1993, p. 38. ISBN 80-7115-046-0.

<sup>257</sup> According to DERRIDA, Jacques: *Ostrohy. Štýly Nietzscheho*. Bratislava: Archa, 1998, p. 70. ISBN 80-7115-134-3.

<sup>258</sup> VILIKOVSKÝ, 1984, p. 102.

<sup>259</sup> VILIKOVSKÝ, 1984, p. 124.

<sup>260</sup> According to VILIKOVSKÝ, 1984, pp. 125 - 126.

<sup>261</sup> BŽOCHOVÁ-WILD, Jana: *Hamlet: dobrodružstvo textu*. Bratislava: L.C.A., 1998, p. 105. ISBN 80-88897-06-08.

## **STAGE INTERPRETATION AS A CREATIVE IMAGINATIVE**

### **EXISTENCE IN THE PROCESS**

Individual understanding of interpretation as such and of its own interpretive process we can also transfer by analogy to the environment of theatrical communication. In the theatrical environment it has, of course, its specifics. Their essence lies in the fact that interpretation is not only the genre through which the image of theatrical text is explained (it means it is becoming obvious to another participant of the theatre communication), but also a procedural way of existence of recipient in the work, as well as its creators. The viewer is involved in receptive process as direct, active interpreter of sign structures of theatrical works and not just like its passive recipient or just receiver. His communication situation, it means the way the work is understood in the context of personal and social relations, is interpretative.

Viewer's participation in the show or in the reading of dramatic text is also always act of creating the text because text newly interpreted in its vision of the shape and the result of this reinterpretation is semantic reaction to theatrical expression, with the help of which the viewer is consciously "reading" ( it means he is decoding the text ).

Under the notion of image we most often mean the image created by human cognitive activities and experiences, mental construct, through which we get the right picture of the situation. It is

either the image created by the imagination of man, or the picture that emerges in the mind on this basis.<sup>262</sup>

German philosopher Friedrich Nietzsche in his book *Zrodenie tragédie z ducha hudby* (*Birth of Tragedy from the Spirit of Music*) puts the notion of image into connection with memories, pictures and imagination. For him the picture is a substitute for reality (analogon), which is alive thanks to the memory of it. Having the picture, the idea means to Nietzsche also "... giving up dreaming and imaginations."<sup>263</sup> The picture, however, is dirty, insecure, because "...it belongs to the quasi area."<sup>264</sup> Imagination has not compensation dimension and at the peak moment the image is falling apart.

As the basis for the understanding the image formation in an artistic context, however, we can consider the definition by aesthetician and art theoretician Tomáš Štraus, for whom the image "... is not an equipped sensation. Using combinatorial abilities - given by the nature of image itself - it is possible to perceive through feelings and sensations something we've never seen before (some unknown land, sea, historical event, characters of the novel we read, etc...)." <sup>265</sup>

T. Štraus considers the following as its basic features:

- Generalization;

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<sup>262</sup> According to Conception definition. In: *Slex, Slovenský jazykový korektor 1992 - 1998*. Forma, s.r.o., 1998.

<sup>263</sup> NIETZSCHE, Friedrich: *Zrození tragédie z ducha hudby*. Praha: Gryf, 1993, p. 61.

<sup>264</sup> NIETZSCHE, 1993, p. 61.

<sup>265</sup> ŠTRAUS, Tomáš: *Od predstavy k skutočnosti diela (Príspevky k metateórii umenia)*. Bratislava: Hajko & Hajková, 1998, pp. 31 - 32. ISBN 80-88700-44-2.

- The fact is not reproduced mechanically and it is not reproduced photographically properly;
- Time increases its fragility;
- It cannot be reliably verified;
- At the perception of artworks its restoration happens.<sup>266</sup>

The above mentioned features are also part of the viewer's ideas about received form: for example, after finishing the performance of artwork our idea of work carries a certain signs of generalization, and it is not only the work reproduced mechanically in our memory, when we narrate our idea about the artwork to someone else, our idea cannot be verified, because it is a very personal act, etc.

To the issue articulated as the relationship between image and imagination French philosopher Michel Foucault adds to the picture the aspect of memories, which makes the picture alive for us. Although it is the crystallized form, but the picture has, also due to this aspect to reality, analogous relation and it is its replacement. Similar quality can be found also in imagery.<sup>267</sup>

For instance the Czech psychologist Otto Čačka talks about the imagery as imaginative activity in the imaginative process. For him it is man's ability to produce for him the pictures, the images, either directly or indirectly as symbols, forms, etc. in his

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<sup>266</sup> ŠTRAUS, 1998, p. 38.

<sup>267</sup> FOUCAULT, Michel: *Sen a obrazy*. Liberec : Dauphin, 1995, pp. 60 - 65. ISBN 80-901842-1-9.

"fantasies" and in his imagination.<sup>268</sup> He considers cognitive and experiential structure of imagination creative one. He considers as the main creative abilities following ones:

- Sensitivity as the ability to see problems and new possible solutions;
- Flexibility as the ability of flexible changes in perceptions and criticism;
- Fluency as the ability to readily submit more ideas about solving the problem;
- Originality as the ability of non-traditional, independent original approach;
- Elaboration as attention to detail and the system and ability to work out the follow-up;
- Redefinition as the ability to change the underlying data, to restructure the concept.<sup>269</sup>

Imagination is part of a theatrical performance such as imaginative storyline, when "...it gives the viewer real emotions."<sup>270</sup> During a theatrical performance using all its features (pictures, gestures, intonation etc.) the mental processes linked with performance are active and thereby the richness of the theatrical experience is deepening and the impact of this experience is more profound.<sup>271</sup>

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<sup>268</sup> ČAČKA, Otto: *Psychologie imaginativní výchovy a vzdělávání s příklady aplikace*. Brno: Nakladatelství Doplněk, 1999, p. 7. ISBN 80-7239-034-1.

<sup>269</sup> According to ČAČKA, 1999, p. 11. Based on studies of Czech psychologist Jaroslav Hlavsa.

<sup>270</sup> ČAČKA, 1999, p. 49.

<sup>271</sup> According to ČAČKA, 1999, p. 49.

The concept of theater experience of Slovak theater scholar Peter Karvaš is based on ability of viewer to imagine in his mind how imbroglío of performance could evolve. His understanding of the structure of the theatrical experience is due process, at the beginning there is the visual or optical **perception** that the viewer through **memory** mostly causally identify. On the basis of identification and the hierarchization of the given facts the viewer can predict (evaluate associatively, consider, imagine etc.) development of events that may evolve differently, what is the basis of the dramatic tension that the viewer can feel as well as physical thrill.<sup>272</sup>

The capability to develop the visual or acoustic idea of the events that (or analogically the shape, etc...), i.e. the imaginary, is also one of the essential factors of creativity. At receiving the theater work, however, does not origin only a large number of ideas, but they are very different. At art work we appreciate "play" of interconnectedness of different types of ideas (actor's acting induces an idea that continues to develop by a color reflector shining at his action, etc...) and also extent of the quality of their expression, or the extent at which encourages us to be involved in the action up to the author level.<sup>273</sup> This way the imagination is not passive, but active<sup>274</sup> for example in the way how

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<sup>272</sup> According to KARVAŠ, Peter: *Úvod do základných problémov divadla*. Turčiansky Sv. Martin: Ústredie slovenských ochotníckych divadiel, 1948, pp. 150 - 165.

<sup>273</sup> This concerns the application of the four creativity factors at the reception situation by American professor of mechanical engineering Stevan H. Kim. According to KIM, *Podstata tvorivosti. Ako tvorivo riešiť zložité úlohy*. Bratislava: OPEN WINDOWS, 1993, p. 40. ISBN 80-85741-01-6.

<sup>274</sup> According to KASTOVÁ, Verena: *Imaginace jako prostor setkání s nevědomím*. Praha: Portál, s. r. o., 1998, pp. 145 - 148. ISBN 80-7178-302-1.

to encourage the development of intelligence structures, it means it multiplies the diverse forms of contact between subject and object.<sup>275</sup>

Without imaginative plane of theatrical production thus theatrical experience is not complete (holistic). Imaginative plane directly affects the quality of the recipient's experience on emotional and sensory-imagery, intuitive (irrational, unconscious, instinctive, ecstatic, and metaphysical), mystical, mysterious, etc., volitional, moral, physical level, etc.<sup>276</sup>, but also promotes creativity of his personality, as it mentioned by M. Zelina, or his intelligence in terms of the theory of multiple intelligence of American psychologist Howard Gardner (linguistic, logical-mathematical, spatial, auditory, physical, natural, interpersonal and intrapersonal).<sup>277</sup>

Signs of creative personalities by Miron Zelina<sup>278</sup>, whom one becomes when receiving the theater works, are as follows:

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<sup>275</sup> According to PIAGET, Jean: *Psychologie intelligence*. Praha: Portál, p. 156. ISBN 80-7178-309-9.

<sup>276</sup> According to the definition Expression experience In: PLESNÍK, Lubomír a kol.: *Tezaurus estetických výrazových kvalit*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, 2008, pp. 152 - 163. ISBN 978-80-8094-350-9.

<sup>277</sup> According to GOGOLOVÁ, Darina: *Interaktivita vo výchovno-vzdelávacom procese*. In: INŠTITORISOVÁ, Dagmar a kol.: *Divadlo - interaktivita, inscenovanost', diskurz*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, 2008. ISBN 978-80-8094-434-6. Also GARDNER, Howard: *Dimenze myšlení: teorie rozmanitých inteligencií*. Praha: Portál, 1999. ISBN 80-71782-7-93. According to Gardner humans have normally 3-4 dominant intelligences. The theatrical performance reception helps to mobilize all of them (author's note).

<sup>278</sup> Taken from the publication by ZELINA, Miron: *Tvorivost' - Piata dimenzia*. Bratislava: Smena, 1984, p. 167.



<p><i>Creative skills:</i></p> <ul style="list-style-type: none"> <li>a) the quantity of ideas</li> <li>b) the diversity of ideas</li> <li>c) originality</li> <li>d) completion</li> </ul>	<p><i>Features of a Creative Personality:</i></p> <ul style="list-style-type: none"> <li>a) imagination, intuition, fantasy, tendency to see the disorderly world, sensitivity to problems,</li> <li>b) curiosity, breadth and depth of interest,</li> <li>c) courage, risk, adventure, impulsivity, radicalism,</li> <li>d) autonomy, independence, self-sufficiency, self-esteem, aspirations, ambitions.</li> </ul>
<p><i>Dynamic System of Creative Personality:</i></p> <ul style="list-style-type: none"> <li>a) will, perseverance, tenacity, creative self-regulation, internal motivation,</li> <li>b) progressive value orientation (goodness, wisdom, beauty), orientation to work for a society, creativity as a principle for being,</li> <li>c) progressive response to conflicts, obstacles, stress, frustration,</li> <li>d) health.</li> </ul>	

Theater production is also working with the imagination as one of the basic functions of the right hemisphere:<sup>279</sup>

#### **Left hemisphere**

analytical thinking  
attention to detail  
listening, speaking  
logical reasoning  
automatic, routine work  
verbal memory

#### **Right hemisphere**

synthetic thinking  
seeing the whole  
watching, work  
intuitive reasoning  
creative work  
memory based on imagination

Imagination is mainly basis of theatrical work language; it is one of the conditions of its existence. Only because of it the

<sup>279</sup> According to KOVALIKOVÁ, Susan - OLSENOVÁ, Karin: *Integrované tematické vyučovanie: Model*. Bratislava: Faber, 1996, p. 24. ISBN 80-9674-92-69. In this meaning also a model of lateral reference relations in brain functions in the monograph by KOVÁČ, Damián: *Teória všeobecnej psychológie*. Bratislava: VEDA, 1985, pp. 64 - 65, or the model of functional hemispheric asymmetry in the monograph by ČERNÁČEK, Jozef: *Pravá a ľavá polovica ľudského mozgu*. Bratislava: VEDA, 1994, p. 85. ISBN 80-22401-03-X etc.

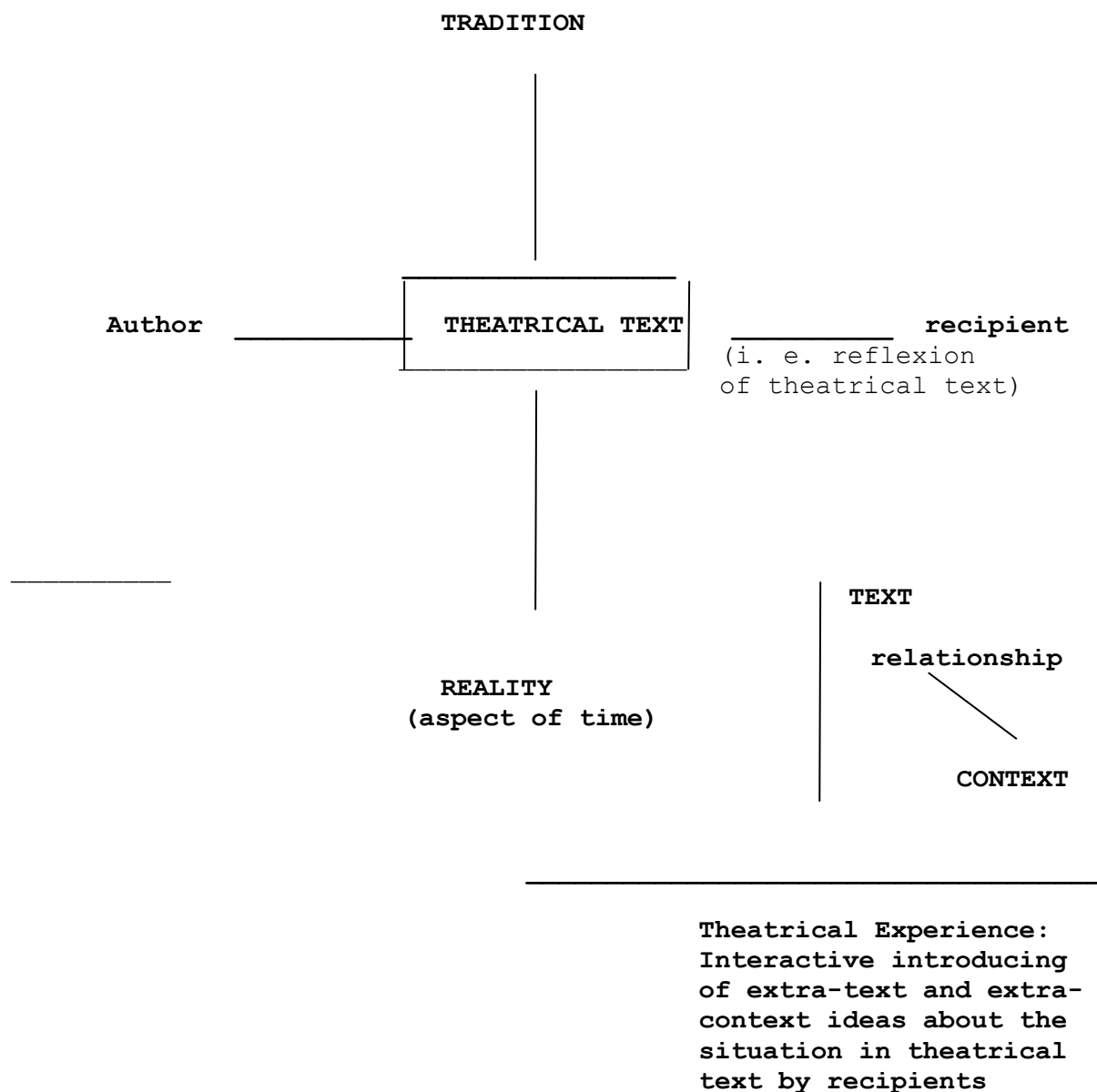
recipient is capable to understand the work, accept or reject, i.e. interpret it with regard to his personal and personality focus and experience. Understand the real idea of director of theatrical work, its visual stage enrichment.<sup>280</sup>

Imaginative plane of theatrical works, however, is not solely based on recipient interactions with the structure of a theatrical work (text) and the immediate contexts of staging (author's context, contemporary context, tradition and reception), but also on the basis of interactive involvement of recipient in whole work in accordance with its own ideas about the entire communication situation and its various aspects (it means about themselves, their immediate surroundings, family, world, etc.).

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<sup>280</sup> Analogically according to EJZENŠTEJ, Sergej: *Umenie mizanscény*. Bratislava: Národné divadelné centrum, 1998, p. 286. ISBN 80-8455-69-2. The book can be considered as a basic textbook when working with stage (or film) scene, director's idea about the final shape.

The basic communication theater model in terms of interactive co-creation staging idea of recipient



One of the main signs of interactive creation of imaginative theatrical work plane is also presents of author aspect of creativity in the position of the recipient, and not only creators

of production, which in addition has an interpretative nature. During the reception of the work recipient always identifies, complements, supplements, etc., not only its contextual plane, but also the text itself.

Thus, staging some dramatic interpretation of the text (in the traditional sense), including the so-called type of "reproductive theater" or "non-interpretative theatre"<sup>281</sup> and any meta-text interpretation in a theater environment (i.e. including a dramatic reading of the text) is always creative activity. Theater production cannot be reconstructed or completely and holistically analyzed in line with an example of J. Khol; it cannot be analyzed as content, due to the fact that it is not possible to fully fix it, not even in the form of a theatrical performance or other expressive, semantic and dimensionally stable form. The situation is similar in the transformation of the play into stage production. In both positions of theatrical interpretation of the text, its reception always needs something to add, to invent, to shape, to create an alternative solution, where there is not a complete statement, it means where the statement is purposely not clearly formulated. Aspect of creativity is therefore always present in every type of interpretative grasp of basic subject (molded into any shape). In an environment of theatrical communication is therefore the interpretation an act of concerning the field of receptive meta text networking (specifically professional and academic receptions), not only at the creation of theatrical works.

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<sup>281</sup> Definitions by Zdeněk Hořínek.

At each level of receptionist-communication model the dramatic interpretation acts as a major factor it is its integral part:

<b>Creator</b>	<b>-</b>	<b>performance</b>	<b>-</b>	<b>spectator</b>
Creating		implementation		director: verification
Staging		of staging		staging implementation
Concept		model as		concept; as
interpretations of staging a				lay audience: fixation
facts of reality the concept <sup>282</sup>				aesthetic impression;
				professional audience:
				generating conceptual
				core of experiential
				imagen

Since the interpretation is the act of creation as well as the act of reception is also present in the whole process of direct communication theatrical situation, we can have a close look at the various forms of existence in authors and receptions situation through the phases of a comprehensive analysis of J. Kulka that reflect the fundamental nature of the course and its processuality<sup>283</sup>:

Breakdown of interpretative process from the aspect of creator:

**1st phase** - reception (and sentiment) of facts in reality with the absence of analytical intentions, the emergence and formation of impression based on experience, fixation of a particular impression, which becomes a source of inspiration;

**2nd phase** - analysis of inspirational stimulus in reality, finding parallels between reality and theater environment, analysis of

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<sup>282</sup> This is of course, among others, one of the key causes why expression differences occur during reruns of performances.

<sup>283</sup> Jiří Kulka has for some time cooperated with the Institute of literary and artistic communication in Nitra.

impulse in terms of social, philosophical, cultural, economic, political, author, art, music and other contexts;

**3rd phase** - looking for links between the parallels identified, their conceptual linking within the meaning of laws of theatrical language, it means transposing of the impulse to theater system;

**4th phase** - the creation of theatrical interpretation of natural motion, fixation of theatrical means of expression, it means creation of the theater productions project and its implementation.

Of course, depending on the fact what kind of the creator is in the generation process of the theater performance, this procedure is slightly different. Modifications are only proportional. If the investigative creator is the set designer, his interest in grasping the motion is naturally oriented to visual contexts. But it always comes to streamline of the selection of theatrical means of expression, a holistic analytical-synthetic process. Even the author's interpretation of the act is the result of intensive awareness process.

The aim and ambition of each recipient interpretation is recall on the analyzed fact in fullest, most completely and carefully as possible. We know that such a holistic grasp in case of performing arts is very complicated act and difficult due to variability, diversity and complexity of the structure of theatrical productions: the text of theatrical production can be described as poly-text system. Theatrical sign system arises from other sign systems (art, literature, music, dancing etc.). Each element in its environment

is characterized by its contextual content, which crucially affects connotation readability. At the same time, the entire sign system is characterized by instability resulting from the inability of its fixation as a whole, which is one of the other causes of the great diversity of approaches to grasp its conceptual core. Let us look at different stages of a comprehensive analysis of works of art and its corresponding partial analysis in terms of their share of the holistic definition of the theatrical text. Each phase corresponds to a type of partial reception analyzes, which can be individually verbalized. The result of these analyzes may not become the basis for the next phase and final interpretation step, it can be only one of variants.

Depending on which conclusion of partial analysis we verbalize, we can say for instance about the impressionistic analysis, semiotic analysis, content analysis, structuralist analysis, etc.

Breakdown of interpretative process from a receptive viewpoint:

**1st phase** - understanding of theatrical work is based on aesthetics impression (experience imagen). The result of verbal capture at this level is impressive analysis of the work;

**2nd phase** - its content form *conformation analyzes*, focusing in particular on defining the formal elements of a theatrical performance. When examining the quality and content of the work, we focus on the external, formal and form elements in the structure of the work. Conformation analyzes consider theatrical work a stable and a closed system. Its analysis is based on pre-determined and

pragmatically validated scheme of ideal form. In the theatrical environment one of the most commonly used analysis is of Aristotle, which is based on Aristotle's theory of tragedy, theory of Boileau or Tetauer, based on the neoclassical building drama, structuralist, based for example on *Estetika dramatického umenia* (Aesthetics of Performing Arts) by O. Zich. There is comprehensive analysis<sup>284</sup> that clarifies the width and borders of problem analyzed and they try to determine the number of elements, of which the structure is composed. Problematic seems to be its use in open, non-traditional theater forms<sup>285</sup> which do not manifest as stable expressive structure, closed information system. Definition of these forms happens as if done in a mirror reflection. When in such a form a dramatic plot, dramatic conflict is absent (O. Zich), the form is not considered good enough, it can even be expelled from performing arts area. In different position is in this respect the expressive analysis. On one hand, it works with a system of categories, on the other hand, one interpreter selects only the most obvious categories on basis of subjective decisions and further works with them in Cartesian coordination system the same way as with signs;

**3rd phase** -its content corresponds to *relational analysis*, which is concerned with determining the links between elements. Examples include semiotic analysis, archetypal analysis, analysis based on communication theory and information theory. For them it is

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<sup>284</sup> See for example Picture 4 - Model making process in the theater from the system point of view, Annex to the article by Ján Vopálenký *Psychológia tvorby v dramatických umeniach* (Psychology of Creation in the Dramatic Arts) which has 33 outputs. In: Mrlan, Rudolf: *Teória dramatických umení*. Bratislava: Tatran, 1979, p. 65 - 89.

<sup>285</sup> For more in the area of theatre work see an inspiring method of definitions application and semi structures classifications applied to artwork in the publication by GERO, 1992, pp. 68 - 73.



characteristic that when analyzing theatre form, they work with schemes that are not typical only for the area of performing arts. For example, semiotics often works with mathematics, physics, linguistics etc. By relational analysis it is possible to examine also unsystematic; it means unconventional, semi-structured theatrical forms, because at the examination it is not necessary to set the artwork limits. The viewer is already an integral part of the examination of the issue of theatrical form; he/she observes it as an open and variable mechanism. Stability in the analysis process is just the scheme brought in from "outside", which very clearly and strictly defines focal points of the investigation.

In semiotic analysis of theatrical works what happens is that by using application of sign properties to character a character on stage, a dramatic person<sup>286</sup> is defined, the one who was created as a connotation in the imagination of the viewer, and as a consequence of reception of the staged form of a character. By this attitude to drama work a viewer has become its integral part. By studying how the meaning moves and manner of its transfer from one element to another, by studying conditions when the artwork is enriched from the connotation view point, semiotics attempts to answer one of the cardinal issues of theater theory: how and on what principle some grouping of certain elements function as theater work. What happens in majority of cases it is mapping of carriers of these meanings. One step further in answering this question provides for example comparative semiotics of theater scholar J. Veltruský. He formulates

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<sup>286</sup> See MISTRÍK, Miloš: Znak: herecká postava - dramatická osoba. In: MISTRÍK, Miloš: *Kapitoly o hereckom umení*. Bratislava: Tália-press, 1994, pp. 63 - 70.

another important question: How do the sign function in relation to the creator? He responds to it by looking into its purpose.<sup>287</sup>

The archetypal analysis<sup>288</sup> doesn't need to work with theater production as a system. It moves the problem of quality and meaning of the artwork beyond the work itself and interest in an artwork moves it to initial syncretic and ceremonial forms. This way it finds substantial similarity of substance with the essence of human existence.

We can analogically apply definition of content of the communication chain basic articles to inter textual model of theatrical work as it was outlined for any model by J. Kulka.

The model captures the evolution of interpreted "text" in some phenomena quality that already carries a stable type of authors' work with expressions and meanings:

*Pre-text* - rudimentary state of thoughts, ideas, inspirational initiative;

*Architext* - first capture of ideas, sketches, drawings, notes, etc;

*Prototext* - fixed design of artwork, it means dramatic text, model of the stage, costume design, recording or any other concept (for example, choreographic dance performance concept) etc;

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<sup>287</sup> See VELTRUSKÝ, Jiří: *Příspěvky k teorii divadla*. Praha: Divadelní ústav; Akademie múzických umění, 1994, pp. 140 - 152. ISBN 80-7008-046-9.

<sup>288</sup> Qualitative analysis of various theatrical forms contributed to the discovery that in case of an archetypal axis presence at the performance there was a great emotional response by the audience, and that can happen despite some professional imperfections. Results of the analysis are taken from INŠTITUTOVÁ, Dagmar: K niektorým problémom interpretácie rozprávky na javisku. In: *Rozprávka na javisku a v rozhlase*. Bratislava: Kabinet divadla a filmu SAV, 1998, p. 50. For archetype axis see more in ELIADE, Mircea: *Mýtus o věčném návratu. (Archetypy a opakování.)* Praha: OIKOYMENH, 1993. ISBN 80-85241-51-X.

*Text* - the final arrangement of theatrical signs, ongoing project work;

*Meta-text* - any statement about the artwork.

During the performance, however, there is a further realization (development) of pretext. Only its non-life part is fixed in the text:

1. Actor (as well as stage technicians and other participants) interpret the proto-text during performances;
2. Actor confronts his/her conduct with the text, what is the originally codified form of artwork;

**4th phase** - the author's and spectators' being in theatre form it is always an expressively- complex and semantically demanding process of transcoding of initial impulse to final form - interpretation.

Since the communication chain of J. Kulka is significantly different from the communication scheme and content definitions of some of its components of A. Popovič (proto-text - metatext) and from the scheme that is used by the theory of text and intertextuality presented in Slovakia by for example T. Žilka (pretext - text / post text), or the known transtext concept of French semiotician and structuralist Gerard Genette who talks about intertextual links between the texts,<sup>289</sup> we bring his theatrical form

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<sup>289</sup> In his concept of the literary text Genette does not speak about the text development, or links between one text and another one which is intertextuality, he is using the term transtextuality. It has five subtypes:

1. Intertextuality as a relationship between two or more texts, where one text is more or less present in the other in the form of quotation, allusion or plagiarism.
2. Paratextuality as means and conventions that mediate a book to readers, it includes for example title, heading, preface, note, epilogue, etc.

that directly shows (unlike J. Kulka) the basic layering of theatrical art work text in the process of its formation, and at the time of its generation, it means he talks about its development.

Original texts (analogically the original artwork etc.) can evolve intertextually (it means they can be interpreted) in the following types of texts and they can be fixed for the recipient phenomenally and semantically in the following forms:

ARCHITEXT (from Greek Arché - beginning, origin, cause; from lat. textum - woven) - the types of texts which have indeed entered into the process of performing work, but they are not yet affected by any modifications in terms of staging concept.

PRETEXT (from lat. Prae - before) - all the types of texts that serve as the basis for the emergence of a new form of their existence. For instance the theatre performance is codified in staging the premiere. Pretext of productions can be dramatic text, model of stage, dramaturgically-directing concept, visual artwork etc.

TEXT- any fixed form of any type of text. Depending on the type of analysis, it can be staging, presentation, written record of a dramatic text or drama productions, which is being studied independently of its existence in the theatre performance.

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3. Metatextuality as the relationship of text and commentary, when commentary refers to text.
  4. Hypertextuality as an overlap with the preceding original text in the form of parody or pastiche.
  5. Architextuality as the designation of a text being a part of the discourse of texts, which the given text represents.
- According to BÍLEK, 2003, p. 64.

METATEXT (from the Greek Meta - after, beyond) - text, which is a statement of the above mentioned text and the methods of networking are not limited. The relationship between text and metatext can also be seen as the relationship between invariant and variant. (For example, the relationship opening night - repetition; parody, satire, and similar types of texts that are created as comments to other types of texts; critical ones, analytical ones, reflection, consideration and similar types of texts that were created as a statement on criticized analyzed, etc. texts).

QUASIMETATEXT (from lat. quasi-like, as if) - the text which wants to create a coherent understanding of the text or it is claiming the integrity of the text of its statement, despite the fact that the texts was not available for analysis. For instance as quasimetatext there can be all types of theatrical production reconstructions which were created after they stopped to be at theatre repertoires.

If we come back to the issue of different ways of the semantic evolution of the final text, then the term intertext (intertextuality) as opposed to the concept of intertextuality expresses "... metatext quality or intertext linking, when the text refers to - intentionally or unintentionally - another literary, cultural and social text) ..." <sup>290</sup> and the concept of intertextuality (intertextualitic) is a formula referring to situations in which there is an evolution in meaning of the text shaping its form in the new text.

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<sup>290</sup> BÍLEK, 2003, p. 250.

Whether, however, a theatrical text is formed by intertextual or intertext way, the reception is always an act of immediate interpretation.

Major factor of quality of interpretive process is the question of preparedness of interpreter to it. Theatrical work is, from all kinds of art, in fact the most difficult to perception and awareness<sup>291</sup>, and in addition to the basic assumptions of receptionist's ability to recipe the work from psycho- physiological point of view (limitations like color blindness, deafness; there is a difference how the work is received by introvert or extrovert etc.<sup>292</sup>) It is also challenging due to necessity of substantial knowledge in several professional and humanitarian issues: it is necessary to be familiar with historical, theatrical, artistic, sociological context of the work, the orientation of the semiotic and archetypal issues, the knowledge of the structure of the work, composition and other auxiliary elements from other disciplines. Of course, each type of interpreter, depending on their functions, requires different skills. Each type of interpreter (historian, critic, teatrologist, playwright, sociologist, etc.) affects the way we think about work; it means it is a prerequisite for personal bearing of interpretation (the style).

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<sup>291</sup> P. Karvaš considers involvement of focus and will in the process of reception as one of the basic conditions of theatrical experience. In: Karvaš, 1948, pp. 150 - 165.

<sup>292</sup> According to Karvaš, 1948, pp. 150 - 165.

## Imagen and Dramatic Text Reading

(Commenting on topics of interpretation and text)

There is a big difference in ways of dramatic texts reading depending on their historical periods and their types. Demands vary when dealing with texts of medieval miracle plays or farces, texts of commedia dell'arte, texts of the ancient Greek playwrights, texts by Eugene O'Neill, August Strindberg, Maurice Maeterlinck, Samuel Beckett, opera librettos, or scenarios for musicals etc.

For example Eugene O'Neill starts his play *Cesta dlhým dňom do noci* (Long Day's Journey into Night) in the first act with a stage remark which is several pages long. It deals with a detailed description of the interior of a living room "...at the summer house of James Tyrone, one morning in August 1912".<sup>293</sup> He helps a reader to create visual images of a given space to such extent that he even describes which books are at the glazed library and what celebrities' portraits are hanging on the wall. We can picture three editions of Shakespeare, fifty giant volumes of *Najlepší autori sveta* (The best authors of the world), Hume's *Dejiny Anglicka* (History of England), Tiers's *Dejiny konzulátu* (History of the Consulate) etc in the library. Pictures with faces of Zola, Stendhal, Schopenhauer, Nietzsche, Marx, Engels and others are hanging on the walls. Information in the note doesn't only leads us to the creation of visual image of the environment in which the story is set. They lead us directly to the characters. Using those

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<sup>293</sup> O'NEILL, EUGENE: *Cesta dlhého dňa do noci*. Bratislava: DILIZA, 1968, p. 5. Preklad Ján Trachta.

visual images one begins to create a picture about the characters, how they are, their thoughts, their lives. These data help us to shed light on the idea of the atmosphere in the house, which is in turn one of the crucial facts relevant to the understanding of the fundamental relationships between them. O'Neill does not focus its idea about the characters only on visual characteristics such as height, clothing, description of facial hair etc., but each also adds the age, basic behaviors and the behavioral and personality traits:

"James Tyrone is sixty five years, but looks ten years younger. Above five feet eight, broad-shouldered and deep-chested, he seems taller and slenderer because of his bearing, which has a shoulder quality of a head up, chest out, stomach in, shoulders squared. His face has begun to break down, but he is still remarkably good looking - a big, finely shaped head, a handsome profile, deep-set light-brown eyes. His gray hair is thin with a bald spot like a monk's tonsure.

The stamp of his profession is unmistakably on him. Not that he indulges in any of the deliberate temperamental posturing of the stage star. He is by nature and preference a simple, unpretentious man, whose inclinations are still close to his humble beginnings and his Irish farming forebears. But the actor shows in all of his unconscious habits of speech, movement and gestures. These have a quality of belonging to a studied technique. His voice is remarkably fine, resonant and flexible and he takes great pride in it.



His clothes, assuredly, do not costume any romantic part. He wears a treadbare, ready-made grey sack suit and shineless black shoes, a collar less shirt..."<sup>294</sup>

By setting the historical time in which the events are happening (year 1912), the play is directly linked to certain specific historical period with its social, cultural, political etc. situation.

The clothing of the characters and furnishings quite obviously corresponds to that. O'Neill's visual image about a given element also includes information about the function, role and position in the text and beyond the text, i.e. the historic context of the play. Gradually, during the reading the attention shifts from a simple two-or three-dimensional plastic image to a complex picture about the whole work. Here we have entered into a comprehensive idea about the direction and development of the plot, events, and the places where it takes place, appearance, characters, feelings and motives of actions of personalities appearing in the text.

The situation is different in medieval texts, where such information is minimized. For example, the text *Cena Cypriani* (Feast of Cyprian), whose author is probably Tascius Caecilius Cyprianus (3rd-century saint Cyprian, bishop of Carthage)<sup>295</sup> has quite „unconventional" structure when comparing to O'Neill's perspective. It consists of a continuous prosaic narrative, which is enriched with simple metaphors and rhymes and deals with naming of the basic

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<sup>294</sup> O'NEILL, 1968, p. 7.

<sup>295</sup> According to STEHLÍKOVÁ, EVA: *Cypriánův smích*. In: Divadelní revue, roč. 5, 1994, č. 3, p. 79.

facts from the plot. It is divided into 290 "verses" and an immense amount of biblical characters like Ezekiel, Daniel, Aaron, Jonah, Eva, Rachel, Jesus, Simeon, Moses etc. is acting. By reading it we can obtain fairly good idea about the plot, action and behavior of the characters in different situations and also about various props or decorations used in the text:

"... Daniel stood by the lake,  
servants brought water, Rebekah brought pitcher,  
Noah brought wine, Hagar brought moss,  
Judas brought silver, Abraham brought the calf,  
Raab bound the calf, Peter brought the sword,  
Daniel strangled him, Cain killed ..."<sup>296</sup>

However, we can learn more from the text, if we have information that the text maintains the structure and is organized as a Roman feast - banquet (cena) and by the genre it's an cento (collage technique). Of course, helping us to create a general idea of this type of "read theater"<sup>297</sup> is the knowledge of contemporary theatrical and historical context - the way of staging of medieval plays, display of biblical figures in the visual arts, knowledge of their life, as well as official and unofficial way of looking at the Bible etc. This demonstration shows that the story text is dominantly based on knowledge of basic life destinies of the

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<sup>296</sup> Hostina Cyprianova. In: Divadelní revue, roč. 5, 1994, č. 3, p. 88.  
Překlad Eva Stehlíková.

<sup>297</sup> In a literally meaning, the text was most probably supposed to be read-only.

characters, which continues in various ways (parody, irony, quotation etc.). Cain is for example the one who kills a calf.

Text par excellence, whose reading already necessarily requires other than average reading skills sufficient for reading literary text, is for instance scenes from *commedia dell'arte*. Reading experience from the script *Lov (After the Hunt)* must be based on the information about persons - "Pantalone, Venetian, Isabella, daughter, Pedrolino, servant".<sup>298</sup> None of the characters has a specific age, appearance, or profession. We are not able to get this information even from some well-known facts, as was the case of the biblical characters of *Cena Cypriani*. We just learn fabula of the *commedia dell'arte Lov (After the Hunt)*. Part of the script is a list of "things for the comedy",<sup>299</sup> which is hunting suits for four fathers of families, funny hunting suit for Harlequin, live rooster, monkey, cat, stick for punishment etc.

The text itself is written as follows:

"Pantalone at window blows the horn to alert other hunters coming to hunt, to what

Gratiano at window blows the horn, he responds

Claudione also blows the horn at window, while

Burattino at window blows the horn, he says he is ready.

They all say the same thing, and disappear one by one, and Pantalone disappears as the last one.

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<sup>298</sup> According to the script of *Lov (After the Hunt)*. In: KRATOCHVÍL, Karel: *Ze světa komedie dell'arte. Fakta, poznámky, podněty*. Praha: Panorama, 1987, p. 287.

<sup>299</sup> Definition taken from KRATOCHVÍL, 1987, p. 287.

Isabella by the window invoked the sun to come to give light to the world, which allows her to see her lover Oration, and, Flaminia at the window on the other side of the scene rebukes Aurora that she does not leave the arms of old Titon, she says, oh, the poor, you are not ashamed to cause me such grief? Why you do not come? Isabella believes that Flaminia says to her, retreats and Flaminia further accuses Aurora, what for ..."<sup>300</sup>

In the *commedia dell'arte*, of course, there are texts where there is even less information.

Experience of texts of this nature is poor as far as meaning and historical context is concerned. There is no information about the historical period of the story in the text, it means, we have trouble creating an idea of the contemporary visual appearance of window, we do not know what the relationship is between the figure of Pantalone and characteristics of Venetian; we do not know how looks the stick used for beating, and why the suit of Harlequin is funny, etc. The names Aurora and Titon may or may not explain the ancient semantic context of plot.<sup>301</sup> We are able to create an idea about what is happening on the base of very austere information, mainly from the development of the plot. When creating a vision about the environment, the appearance of each character etc., a lot depends on our own imagination. For a full reading experience we once again need some specific skills:

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<sup>300</sup> KRATOCHVÍL, 1987, pp. 287 - 288.

<sup>301</sup> Aurora is a goddess of dawn who has kidnapped a young prince of Troy, Tithonus. He suffered from many diseases because she forgot to ask immortality for him. Eventually the gods turned him into a grasshopper.

- a) knowledge of how the texts of this type are staging and their function in the staging, because depending on the type all of commedia dell'arte texts are a kind of broader or narrower instruction for staging events that are current, improvised and highly conventionalized;
- b) knowledge of theater language of this type of comedy. A reader must have, even before starting to read, an own idea about how the masks should look like and what is their theatrical importance for each of the characters mentioned in the text, as well as about the costumes, the characters, the knowledge of their typology and must be familiar with the manner of use of lazzis and their function in the creation of comic situations and so on.
- c) it is necessary to have at least a basic understanding of the contemporary historical context, because what we consider to be comical, to a large extent also depends on the historical context (social, political, economic, philosophical etc.), i.e. from the fact what we consider ridiculous at the particular time and space.

The text of commedia dell'arte therefore implies theatrically and historically educated readers, who get an idea of what is happening in the dramatic text on the basis of ideas which were "created" earlier.

As it is apparent from the above, the idea of how the whole story is actually created, what it is about, what characters play their roles, in what environment and which way relationships between them are created, all this has various forms. When we read O'Neill we received the information that was contained in the text. Because

the information was quite detailed, it has mostly realistic character, the knowledge of the historical context and theatrical language of O'Neill's time in creating images of events was not so important. In case of *Cena Cypriani* (*Feast of Cyprian*), we have to greater extent had to rely on a different context (for example, knowledge of the Bible) and knowledge of medieval historical context which could give us better idea of what is happening in the text. Information relevant to the creation of concept did not have only realistic, but also metonymic character. We were able to create quite a decent idea about what is going on without the knowledge of theatrical language. More demanding recipient situation happened when we were reading the text of *commedia dell'arte*. Information in that text was minimal, and not realistic. When creating images of events we could only partially relied on the information of mimetic nature, i.e. information based on our real life experience and knowledge. Most importantly, we had to rely on information located outside the text, i.e. knowledge of theatrical language and a different context.<sup>302</sup>

It is clear that the various methods of reading are affected not only by the type of reader but also by the type of text. Whether the dramatic text is more or less open in respect of production, semantics, aesthetics, (i.e. information) or whether it is the reader who has better or worse knowledge about the time in which the

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<sup>302</sup> We didn't analyzed separately songs written by authors in a metaphorical language such as for example *Weisman and Copperface* (*Weisman und Rotgesicht*) from the contemporary author George Tabori or plays by of Michel de Ghelderode and others. They fall into three categories of text types that present texts of the analyzed samples. Reading metaphors is based on the same principle as reading of symbols and characters. They may be semantically clear to us already at the first encounter, or we manage to understand them after some element in the text and some considerations about it are incorporated.

text was created, including the knowledge of the past and present staging practice. From a theoretical point of view too much ambiguity and entropy of text is causing that such dramatic texts are not read so much comparing with other text. More specifically, the dramatic text is written with the idea, that the recipient would be able to imagine the entire room instead of its part, he would be able to remember the attitude and the position of an actor on stage, as intended by the author of the text and, to make a link to it in order understand the character's conduct in similar situation, ability to imagine a musical tune and put it into the context of what is happening in the text, etc., which requires a relatively large effort and skill in reading texts of that nature. There is also the question about the ability of the recipient to shape the particular elements according to imagination. The idea of what is happening in the text is from the beginning of dramatic text reading a very dynamic and variable one. From the point of view of staging dramatic texts it is interesting, that the most played texts are written in a way in which the writer rely equally on the reader, who is well informed, as well as on the ones which are less informed. Dramatic texts this way ontologically quite naturally base and aim into two levels of encryption: to author's (historical) and recipient's one.

Reader arrives late in the process of reception to the solid shape of ideas about what is happening in the dramatic text and subsequent alterations and corrections are not excluded. Depending on the extent of ideas about events created on the basis of information existing outside the text, i.e. on the basis of already

established ideas, there is increasing role of readers' imagination and fantasy in the reception process as well as readers ability imaginative forming of recipient's and imagined reality. The concept of text events is thus created more by external than internal conditions of reading. It relies more on the current reading skills than on technical skills.

There is a different situation, of course, with dramatic texts reading done by theater makers and theater historians, critics, educators and theorists. The first group of theater readers represented by the theater directors, authors, actors, stage artists, choreographers etc. apply mainly contemporary approach during the reading (they read the text in the direction of its genesis). Updated plane of the read work, in addition to the smooth incorporation of theatrical and non-theatrical historical knowledge and understanding of the text, represents the ability of creative use of personal experiences and lifetime knowledge into the text which is read. Since this type of readers read text in a way which is more consistent with contemporary staging practices, they can uncover several layers of meaning in the text. Experience of text reading increases by directing the reception to the creation of theatrical work. For a reader who is professional the idea of text reading is creative combination of what is "seen" in text in terms of historical context and "seen" in the light of the present. The idea of staged form of text is kind of growing from its roots. For example, an actor when he reads he forms an idea of a character performed on stage. Costume designer understands the read text from the point of view of costumes and a space where the character lives.



The result of reading the text by director is general direction of production, its meaning, function and shaping, even the fact whether it is portrayed by more actors and similar issues. When looking at this situation from a semiotic point of view, we can even say that the character, which arises in the idea of a theater creator, is a connotation, similarly to the idea which the recipient has about the staged character. There are many ways of dramatic text reading. Very sophisticated is the way of reading the character by the Russian giant Constantin Sergeyevich Stanislavski. Let us mention at least his method of character creation by using the "resume" and creating ideas about it through a word "if". Russian actor and director Michael Chekhov immanently worked with imagination and he formed characters by personating of ideas.<sup>303</sup> Both methods of the above mentioned word theatre personalities apply, of course, not only to the creation of stage characters on basis of the dramatic text. Like many other methods, these are methods that allow the highly productive way of the creation of large number of variants of the same text during the stage dramatic reading.

We will not continue in bringing up other examples of text reading because we are concerned primarily about the emergence and creation of ideas in reception of the dramatic text and not the characterization of concepts necessary for establishing and creating productions.

Dramatic text, therefore, on the one hand contains information that is latent and hidden in it for the average reader; on the other

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<sup>303</sup> Definition by Michael Chekhov. For example in ČECHOV, Michail: *O herecké technice*. Praha: Divadelní ústav, 1996, p. 25. ISBN 80-7008-054-X.

hand, it requires knowledge of certain type of information from its recipient. These facts are another natural part of writing a dramatic text as well as its reception. It is also one of the reasons why the otherwise ordinary reader always produces its "read" theater. We can even say that at any time dramatic text reading is creating our own ideas about an artwork and not only - for example - detecting the meaning of it inserted by the author.

When we analyze dramatic text reading from the point of view of the theory of interpretation we can talk about the creative essence of an image happening during dramatic text reading. This way of reading shows that the creation of this type of image is always interpretation which contains various levels of creativity elements.

When we "translate" the issue of the theory of interpretation already analyzed in the introductory parts of this work (Eco, Culler, Rorty and so called Nitra School etc.) to the issue of dramatic text reading, we find that the dramatic text is immanently created from the following aspects. Dramatic text reading and understanding is based on all the above mentioned methods of interpretative text reading:

a) dramatic text always contains several semantic contexts, which is artistic, historical and drama, together they create its own meaning of the text and that is one reason for its diverse understanding (J. Culler) and also the impossibility of its uniform reading (R. Rorty);

- b) use of the text in way of parody, allusion, citation, isolation, subjectivity, palimpsest, or any other use of the dramatic text is always reading the original text (U. Eco);
- c) existence of different text readings fixed in various meta-text forms (analysis, analytical tests, performances etc.) demonstrates, on one hand, the existence of something universal solid and stable in the texts (P. Ricoeur) and on the other hand, allows the understanding of dramatic text as a material of highly discursive nature (W. Iser);
- d) during the process of reading dramatic text becomes an artwork that is always the result of imaginative activities of recipient and from this perspective it is the interpretation (P. Vašák), or we can also say that it is a meta-text of dramatic text (A. Popovič);
- e) a reader is assigning a specific meaning to the dramatic text by reading it (T. Žilka);
- f) an image about what is happening in the dramatic text falls into a different language code than a dramatic text, because its code is verbal one (Š. Gero). This fact has a direct impact on the reconstruction of its entire image from historical perspective (J. Khol, E. Kapsová).

The above mentioned reception, i.e. interpretative openness of dramatic text can be seen as the basic way of existence of dramatic text, as an essential way of existence of any type of text, in any type of reader.

The image that arises from the reception of any text is therefore always at the same time:

1. Conventionalized - it is reading of what is considered to be understood as the given (present) in the text, this part of the image is always in line with the scope and content of recipients' theatrological or other knowledge.

2. Individualized - it is its very own and distinctive reading of information of any type, because even notoriously known issues are, based on personal mental and emotional experiences and knowledge of recipient, put into new meanings.

3 Creative - as a permanent combination of conventional and individualized approach, it is always the result of creative activity, which is more or less original and unique.

Through conventionalized and personalized layer the personal experience of recipient gets into the image with its own time of existence.

The above mentioned signs can also be considered as three basic lines, in which the dramatic text is read.

During the dramatic text reception we therefore in varying degrees refer to historical, biographical, genre, compositional, expressive, semantic, semiotic, educational or other context of the text, which we consider important, or it became important by itself. We open the text either inwards (towards the author, the genesis of the work, the historical context), or outwards (towards its own vision of the world, the actual contemporary experience, to itself). Information in the reader's text during the reception process in no case leads to the creation of visual images in terms of its understanding as a renewed picture of the facts, objects, events,

etc. The recipient is imagining events contained in the text also from the aspect of sound, movement, music, proximal, expressive etc., and the image is also the result of reflection on the importance of information and its role in the text. The resulting picture of what is happening in the dramatic text - **imagen** - is mobile, plastic, three-dimensional and multi-sensual and it includes lively feelings (physical, mental and emotional) and experiencing of some of its parts. The image that happens during the process of dramatic text reception is thus creation of such an image of events, which is the result of rational and imaginative activities of the recipient and it is also an expression of recipient's experience and opinion.

### **Imagen and Reception of Theatrical Production**

#### **(Commenting on topics of interpretation and context)**

Receptionist situation of today's theatre is very different for example from theater's situation during the era of modernity or later. The conceptual core of the experiential imagen is based on not just another theatrical discourse, but it also is formed differently, and it reveals itself differently to others.

There are many reasons. One of the most striking is the fact that the theater has lost many of the features that were decisive for it, and that characterized it for centuries. Theatre is not any more interpreter of cosmological, mystical or religious truths as in archaic or quite recent times, and is not the rite theater or theater of polis debate about the social, legal, religious and other

laws as in times of ancient Greece. It is not any more apologists, classicist and enlightened theater of virtues and positive ideas.

Its new receptionist situation was significantly affected in particular by the change of our relationship to education, to knowledge, to arts as well as availability of all this. In our culture, everyone has the right to education; there is much easier access to knowledge through radio, television and internet. A change in the understanding of meaning, function, nature and mission of theater is also influenced by the fact that now everyone can own artwork, everyone can create them, regardless of whether they are of good quality or not, because the core of artistic activity is experiential aspect feeling, creativity, self-expression, interest, support and most of all joy of creating. Classical demands to aesthetic quality stepped away in favor of personal and personality interests and expressions.

Many other theater features - educational, cognitive, medical and therapeutic, educational, ideological, ideological, psychological and others, which once (and not only) historically belonged to the theater, got themselves to a different position. Its aesthetic and artistic function is also understood differently.

Substantial change in the theater is the way how it addresses us, a change in its discourse. After longer or shorter periods of intense search for new approaches, behind which, are always great changes in society, theater became marked by these changes when approaching the viewer. Cultural, civilizational and social changes are reflected in the perception of life, in everything what we ever

knew about it, including ideas about its development and sense. The 20th century was exactly like this ... Today theatre engages us more in the action, it treats us as those who know well theater language, and therefore actors (theater makers) can be more personal toward us, they can focus on situation and activities, thanks to which we can be engaged in all the events like they are. Theatre focused on developing of processes that lead to the final form: right in the theatre process it is actively seeking and develop its own processuality and is very open to improvisation.

The theater began to look for a new discourse at the beginning of last century in a more or less conventional means of expression, even by using laboratory testing. It was asking questions related to the paradigm (modernism - searches and attacks of Dadaists, Surrealists, the Russian modernist theater - Eisenstein's montage of attractions as a form of "arousing consciousness" among the film viewers, Meyerhold's "excitability" of actor as a form of "contagion" of viewer that can draw the viewer to his theatre plays; and the presence of biologically and "scientifically" analyzed reality on stages). Other times it attacked the structure itself (for example, experimentation avant-garde - Jarry's pathophysiological turning everything upside down, Copeau and his community search for new types of characters by using masks, Artaud search for a magic theater - theater of necessary cruelty). At other times, it was verifying boundaries of its own activities, in its own artistic way, in educational, therapeutic, spiritual (Artaud, Steiner, Mikhail Chekhov and others.) or other artistic activities, such as music or visual art (Picasso by symbolizing abstract; Kantor

by its dummies, Cage, Kaprow by performances, happenings and i.e.). It was searching for boundaries between theater and activities, which involve some elements of its language (Jevreimov in fading of theater and life; paratheater and performer of Jerzy Grotowski), or it focused on determining of the boundaries of theatricality in some means of expression, such as space, color, sound, rhythm, puppet (Steiner, Reinhardt, Gropius, Prampolini, Appia, Craig i.e.). Or it focused on a different type of reception (Brecht and estranged effect; Piscator's political theater; Pörtlner's co-play with viewers as a political theater not only by content, but also by structure and function; Kantor as a director, a viewer and an actor present on stage during performances and his concept of an autonomous theater; anarchism of The Living Theatre, Grotowski's poor theatre, Brook's imminent theatre; Boal's "theater of the oppressed" as a free viewer theater and theater of revolution, guerrilla theater etc.). Theatre in the forms of digital performances denied its identity, because it did not want to have anything common with real life, it wanted to be only the virtual reality. With postmodernism theatre started to "throw" at the viewer semantically unrelated codes, because its basis happened to be open understanding of the structure of the theater, post drama theater stopped using old archetypes and began bypassing everything stable.

New forms, by which today's theater addresses the viewer, have many roots in inter-forms, in search of a common language in theater means (and by means) that are not only present in the theater - namely: theatricality, performativity and dramaticity.



Dominant means of expression for today's theatrical discourse are the means which we find in other artistic and non-artistic communication situations - interactivity and new staging. In some cases they even become a paradigm (virtual reality, computer games, inter-media art forms etc.), thanks to them, the viewer is drawn intensively into the action.

The first thing which is interrupted in contact theatre forms is traditional author - receptionist relationship. Since its shape arises in common interactive activities between actors and audience, it has a structure which doesn't enable to determine responsibly who created it and to whom it is addressed. The basic receptionist situation of these forms is changed. Viewers are not directly involved in the process of creation of work and only watch it, or they are present at these activities, they find themselves during the reception process in unfamiliar situations. They are receiving something what they cannot understand because their basic starting point is not identical with the recipient, who is involved in the form interactively.

A major challenge in this regard, for example, was a project of German director Marold Langer-Philippsen *Novinka Chudoba* (New Poverty) (Studio 12, Theatre Institute in Bratislava, 2007). He based his work on the principle of play that was developed on basis of survey of current events in Slovakia and interviews of spectators with the key representatives of the project. Interviews were conducted in reportage and documentary manner and audience was split into two groups before it started. Each group was taken by one of the protagonists to a different office of the Theatre Institute,

where they listened to lectures on current not very important affairs.

We can talk about the presence of two types of viewers of theatrical experience in interactive staged communicative situations in theater: the receptionist and receptionist-author, i.e. its dioeciousness. This, however, in no way implies that the level of authorial responsibility of production creators for its quality preparation i.e. systematical inter-textual analysis of basic theme is suppressed. An example of such approach is for instance dramaturgical and directorial preparation of Slovak storyteller, marionette dramatist and director Ján Uličianský in the preparation of his own production of drama and prose adaptations of James Matthew Barrie's *Peter Pan* in DAB Theatre in Nitra in 2004, which belonged to contact fairytale drama productions.<sup>304</sup>

It consisted at least with familiarizing with the following works:

1. With the standard version, this came into being in the year 1928, because J. M. Barrie several times altered his dramatic text.
2. Prose *Biely vtáčik* (*White Bird*) from the year where Peter Pan theme was first discovered in his work.
- 3 First Book of Peter Pan in 1906, another in 1911.
- 4 Complete, unabridged English edition from 1993.
- 5 The first film version which was created in Paramount studios as silent film (in 1924).

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<sup>304</sup> Ján Uličiansky translated his original dramatization of Barrie's text for the puppet theatre (1984) to a theatre dramatic language (2004), after already completed its radio version (1987).

- 6 Disney's animated film (in 1953).
- 7 A live television broadcast (NBC in 1955).
- 8 Television adaptations from 1976, when the famous film actress Mia Farrow portrayed Peter Pan.
- 9 Animated series called Peter Pan and the Pirates (1990).
- 7 Steven Spielberg's film *Hook* (in 1991).
- 8 The film Peter Pan of John Paul Hogan (2003).
- 9 Marc Foster film *Hľadanie Krajiny-Nekrajiny* (Searching for Neverland) (in 2004).

In his approach to the text of Barrie following problems were prevailing "... adaptation of the text which established itself in the cultural world as the "icon", or "myth" and its interpretation not only in terms of art history, but also psychological, or sociological."<sup>305</sup>

By the interactivity of the audience an experience is enhanced by dimension, which in the history of the theater belonged dominantly to the actors and other creators of theatrical productions, or was present only in marginal genres of theater forms (type of forms as naumachia, English renaissance theater of masks, performances etc..). It is a creative dimension that is dominantly present only in interactive means of expression. Through them, the

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<sup>305</sup>Inaugural lecture Prelet na Petrom Panom - smer knižná predloha - bábkové divadlo - rozhlas - činohra. Problematika prenosu knižnej predlohy do dramatickej podoby was presented at VŠMU in Bratislave on May 16, 2010. Manuscript, p. 16.

viewers along with the actors compose the shape from all the aspects. The viewer can therefore create a character, an image of the story, create a scenic environment etc. Of course, not each shape has an "ideal" or at least some positive interactive form. Relatively successful professional production was for example staging of Paul Portner's play *Šialené nožničky* (*Crazy Scissors*) at the Nova scéna theatre in Bratislava (2007), in which viewers could directly ask questions to the detective Silvester Spišiak both during a performance or during an intermission and that way influence the course of his investigation. The less successful musical production was Richard O'Brien's musical *Rocky Horror Show* in the Arena Theatre in Bratislava (2005). Although viewers could participate in events on stage when actors encouraged them to do so - by various activities - shouting, throwing toilet paper, light lighters etc., but the questions which characters asked them, relegated them to ordinary commercial consumers of any "art".

New discursivity of theater works also with the medium that was originally the domain of directors and of those who were involved in the overall shape of the artwork. Staging, as a way of conceptual, holistic theatrical aesthetic expression of the subject is also shifting towards the viewer. New dimension to the viewing experience lies in the fact that in an interactive situation viewer directly composes, targeted shapes, organizes the process of its creation, i.e. the viewer is staging. These types of productions / projects include the project of Teatro Tatro from Nitra *Zázračný divadelný automat* (*Miracle Theatre Machine*), which was originally created for the Winter Olympic Games in Vancouver in the year

2010. Viewers were able to choose - by random selection some Olympic sport and prepare a scene with its theme. Previous production of Teatro Tatro was a fairy tale *O stvorení sveta* (About the Creation of the World) (1997), in which actors decided on what follows depending on the wishes of the child viewers.

The roots of interactive theater in our country are linked to the theater productions for children. One of the first productions of the eighties which began to openly and directly communicate with child viewers was for instance play *Pišťáček* (BDNR B. Bystrica, 1988) and children gradually began to come on stage as well as in *O čiernom klobúku a farebnej lopte* (About Black Hat and Colorful Ball) Bábkové divadlo (Puppet Theatre) Žilina, (1984). Staging area has slowly been created in a different way - the interaction between theatrical work and audience. Work of *Medzinárodný dom umenia pre deti Bibiana* (International House of Art for Children Bibiana) in Bratislava contributed to the interactive innovation of theater for children which began to focus on different activation patterns of work with children in the nineties. In recent years these include the various types of activation theatrical performances. In the summer of 2001 Bibiana in collaboration with the Divadelný ústav (Theatre Institute) in Bratislava managed to organize the first year of the *Prehliadka alternatívnych a bábkových divadiel pre deti s medzinárodnou účasťou* (Festival of alternative and puppet theaters for children with international participation), trend of which is activation theatrical performances. Among participants are state as well as other theaters.

It can be said that such interactive forms of theater work with children which do allow children to be equal on stage and express themselves creatively are more and more waived out. It is about asking simple questions, simple activities, giving clear instructions and requiring children to follow them etc. There is an effort to ensure that the child is equal both on and off stage with an actor partner.

One of typical representatives of such new staging procedures at Bibiana festival in 2001 was The Theater of Norbert Néder (Biatorbágy, Hungary) with a play *Bábkový cirkus* (Puppet Circus). Puppeteer N. Néder built it on equilibristic rope-walking and amusement park wits which he connected with resourcefulness of puppets production directly during the performance. In the process of performance creation he managed to involve actively not only children but also adult audience. Parents in roles of some kind of stage builders helped to create pieces of the play. Children were even more creative in setting particular situations or actions of puppets. Children were animating some of the puppets or assisting in their creation (the cyclist on the rope).

The fairy tale *O unesenej Zuzanke* (About a Kidnapped Zuzanka) (Bibiana, Bratislava, Slovakia) was one of the productions, which worked with child viewers in the most versatile way. Puppet actor (Nela Dušová) allowed children to enrich the story from fairy tale books about Osmijanko in a number of ways. Verbally, for example, when their imaginative thinking was activated by presenting themselves as Osmijanko by their new name which had a prefix Osmi (Eight). Each child which volunteered was able to add to its name

some numeric prefix that they like the most. The method of choosing the "new" name was not mandatory and uniform; it took into account intuitive of self-esteem of child. (This approach was observed in other parts of the play.) For developing visual aspect of the story, children were cooking meals for the hungry Zuzanka. They could have chosen it and drew on paper plates. The feeding itself was an interactive school of tolerance when the audience has to feed small noisy "gluttons". Musically it was quite a classic type. Children sang a lullaby for Zuzanka, they were able to choose it themselves. Children's' acting worked very well. They invented different ways how to make Zuzanka asleep and some of them played it. During some interactive sections children freely entered the stage and they co-created the scenes. More recent staging of a play *Paťa pátra* (Paťa is Searching) by Patrícia Jariabková Divadlo a.ha. (Theatre. a.ha.), Bratislava, (1998) belongs to such type of productions. The main character Paťa activated children movement and imagination, both verbally and rhythmically and was encouraging them to cooperate, respect, love and express those feelings etc. This is typical for of all interactive productions.

Theatre PIKI of Pezinok often creates interactive productions. Among them is a performance *Elá - Hop 2000* which gave children opportunity to develop the play by creating characters performing simple tasks. Dušan Taragel's dramatization *Rozprávky pre neposlušné deti a ich starostlivých rodičov* (Tales for Naughty Children and their Caring Parents) called *Paskudárium (divadelná prechádzka po múzeu neposlušných detí)* Pascudarium (Theatrical Walk through the Museum of Disobedient Children) (1998) created an attractive

marionette performance. World of unruly children and their worried parents were presented in eye-catching and inventive performance thanks to many very well designed funny puppets. A series of the following questions in the prologue were among the basic interactive means: do you think your toys are in order when you put them under your bed? Are you happy to announce your teacher that a classmate wrote his homework at school? Two actors were walking among children in the audience and were writing their answers in their notebooks. Finally, they informed the audience about how many squawks, finks, idlers sit in the audience. Actors were performing "live" with some children. They attached "uchokuk" (ear-eye) to a volunteer from the audience and the actors, for example, discovered, that the left ear is slightly reddish and three times larger than the right one, and therefore the child was pulled at least 10 times a day by that ear. After applying "gebulovizor" (seeing the head through) which was a helmet with a propeller, the audience could watch at the "screen" a scene of the puppet theatre about a good boy helping the grandmother. There was also "mlaskomer" (munch-test) measured munching of children when imagining eating a big piece of juicy watermelon etc.

Natural style of this productions type is a relaxed use of all staging means. Working with them has more and more syncretic nature. Performances are of interactive nature and they are normally "based" on the traditional understanding of "opera glasses" staging reality. By using the interactive principle, child viewers can smoothly enter into a fairy tale reality from their everyday life and return back to it peacefully. It looks like the theatrical form is poured out of



its bed, stops and turns the other way. It seems as work is done with a different language. Ups and downs are created or developed actually in all staging components within the staging process.

New discursivity of the theater works with means that otherwise create staging idea about the ongoing events and implement them differently.

What is it that is going during these „new“ theater events at the staging idea level? How is **imagen** created during this type of performance?

Basis of theatrical conventions is always based on the common law of a particular culture, as we judge ourselves and how we understand others. Traditions at the archetypal level are always to present, as well as experiences and new knowledge of society regarding depiction of the reality by artistic theatrical means. Theatrical convention is always a theatrical sign, and therefore it always has its denotative and connotative dimension. They provide a joint vision about what we are actually involved in, what is happening, what sense it makes, what is the quality and what it means to us. Because of that, however, it creates at the same time - in interpretive plane of existence of theatrical form - meanings, individual and collectively applicable to a wider group of recipients.

Theatre factiousness is formed by mimetic-metaphorical processes. Sign somehow always refers (points out, it is even it) the denotative position while always personifies (creates)

connotative position. There is of course always the question whether we can accurately identify both positions of theatrical sign existence. Whether we know to identify what is the meaning of a form, what did the author insert in it, what was the author's focus and how is it received or created by recipients.

Denotative dimension of theatrical sign is largely seen as a question of mimesis. It is understood as conventionalized, i.e. universally understood, semantically well-known and clearly formulated reality - directly, immediately, actually lived, not as in our case - theatrically staged reality. Later I will not deal with the situation when denotative position of a sign is created during production, i.e. figuratively, metaphorically and has therefore initially signs as false or unreadable "connotation" (entropy), i.e. the real form of expression-means is affecting us, but we do not know to identify its meaning and significance.

Basis of understanding of theatrical language as semiotic communication situation is the same in linguistics, but different in interactive aspect, in the method of author's linking of denotative and connotative plane of sign. It can be explained on the example of the following situations: when we are in the middle of a countryside landscape and pronounce the word country, we know (it is not really important that we have learned so), that the space around us has this name. However, when we sit in the audience during a performance and we as viewers pronounce the word country, our culture - theatrical (and not only) - considers the pronouncing of this word as inadmissible. One reason is the fact that saying of this word was

not supported by some impulse from authors of the performance, only from us.

I will elaborate the situation further.

In the process of performing activities co-viewers in this case do not seek to see (or hear - depending on how they are personally disposed) the vision of the country, which some particular viewer had in mind, or that he/she only imagined. They reject a priori its semantic as well as its content form, because they do not know why they should interpret that word as a theatrical sign. Although the interaction in the audience took place (contact), it was not a theatrical communication (i.e. neither the semiotic one), because it did not result in theatrical response to a given stimulus (creation or realization of staging ideas), i.e. it was not interactive in its nature.

Another situation occurs when such a word is pronounced by an actor playing some character. In Shakespeare's time we could have denoted such a word as a kind of a word decoration because theatrical language in that time was based on the imaginative dimension of the word rather than on theatrical illusion, as was a case in romantic theater. In romantic theater the actor would have pointed to almost realistically painted decoration of landscape and the viewer of that theatrical style would relied his/her imagination of the meaning of word country also on its visual depiction made by authors of a performance. It would not be limited to the acoustic dimension only or meanings arising from forming of this word by an actor on the stage and of his/her own personality and personal

experience with it. The importance of this notion for viewer comes from interpretation of interaction which happens between the meaning of spoken sentence by the actor, visual depiction made by a set designer and viewer's own understanding of the notion (I do not consider necessary to speak about directorial and other meanings which are present in this type of meanings interaction). I speak about interpretation at this point because the recipient is supposed to interpret and explain what the offered meanings are supposed to be. That is to understand them in entirety, i.e. as theatrical sign. Furthermore, the received is understood through personality and personal key, which represents his/her individual language, it is an individual plane of (his/her always a hermeneutic) understanding of theatrical sign.

If the performance, in which the actor in some character says the word country, takes place in a theater space of exterior type i.e. in the midst of the garden, near a lake or below the slopes of some mountain in the beautiful romantic country (or even the country's urban composition), the meaning of the word is enriched by dimension "normally" denotative, by comparison with the content that the word has in reality. Basically here it regards its resemblance, since the creation of theater space in a certain type of exterior space or selection of space as a theatrical one is also a staging act i.e. the word country has in this situation different semantics than in a situation when the country concerned did not become a part of theatrical interest. The country here is also part of a reception-interpretative act.

A special feature of denotative plane of theatrical sign in this case is not just its actual physical presence (i.e. the presence of the country), but also referring to it during theatrical event and creation of a new position of its importance by recipients but also by the creators of the action.

In slightly different position is this situation named by the classical notions as dramatic time or dramatic space, which documents the fact, that the recipient, during theatrical event doesn't only perceive real time, but also the time when an event takes place. When talking about space it is a bit of a different definition. What is meant is the double perception of scenic space and area to which is referred to - or more accurately, the one which is seen in the viewer's imagination. This happens of course on the basis of the visual solution or other author's theatrical principle which the event contains. To a lesser extent, however, during the course of events natural non-theater meaning of architecture or space (in terms of civil functions, i.e. if it is not a theater building) is taken into consideration. Concerning the time, this situation is more complex also from the denotative viewpoint. When a recipient is creating its meaning he/she doesn't take into account only real time (i.e. sidereal time), in which the events take place and time in which theatrical characters "live" (referring to it), but also time that the recipient needs for the understanding of the whole action, or part of it.

Interaction between the different meanings is in each receptionist- interpretative act more complex in a situation, when the recipient is participating in the creation of meanings not only

on basis of a work of his/her imagination - as it is in our culture tradition - but when the recipient is involved in their development by the requirements of its verbal, visual, physical or other activity. It happens when an interactive theatrical means are targeted not only to imaginative, but also to presentative level of theatrical form existence.

In case of our country it would be therefore a theatrical situation in which, the whole course of events would not only happen in some semantically, scenically exactly named country in which decorations would be built with painted landscapes (with some style, type or genre coloring), but the viewer would help actors to create the scene, for instance by creating some decoration with landscape motif, create their picture by physical movement etc. At the same time it does not matter whether he/she is on stage or in the audience, or is involved in the implementation of scenic images of a country, the one which traditionally occurs only in imaginative level of the recipient, even if the incentives for actors in characters may be diverse - they can go from verbal decorations up to positioning the character's life in the "plane" of "pure" denotation, and not only by reference to it (what are decorations). Actor, for example tells the viewer to come out of the building - in a true country and look for its romantic places. (Of course, even now we should not forget the fact that the visual design of staging intent is always semantically linked with other staging components.) Denotation - country - changes during theatrical action. Sometime it is present in the dimension of character, the other time in the form of staged or otherwise theatrically gripped reality. Depending on

what type of logic in interactive activities is prevalent, the shape of theatrical events is changing. We talk about performances or happenings when the preference is to constantly point at the real shape of denotative position of theatrical sign (i.e. physical one). We can use a term of an event when playful involvement of recipients into a play is preferred, all the way to the level of co-creation and self-creation of stage characters. Term site-specific is used when the creation of meaning is preferred with the assistance of incentives emerging from interactions with non-theatrical semantic aspect of space in which events are taking place etc. In all these situations it is still the paradigm of the theater, although with different ways of "reaching out" the viewer, among the other reasons - in terms of denotation-connotation logic - the main aspect here is the creation of a theatrical sign as a staging mimetic - metaphorical concept.

The paradigm is changing when the implementation of the scenic idea is more important to both participants of events than the creation of the scenic idea, when they are more interested in its consistent capturing (expression, realization, including in terms of skills, habits, professionalism, development or removal of some personality aspect etc.). Activity becomes a different one - for example an art activity, because it contains primarily the implementation of creative ideas. And analogically, if this activity is focused on the elimination of some personality aspect, the event has an art therapy event feature. When it is aimed at creating of a character such as a landscape painter - then it is an acting education etc.

Thus, when in the course of events instead of preferring dimension of creating of idea we prefer its implementation, or the dimension of the presence of reality, then we cannot in any way talk about the presence of theatricality in event, but only about therapy, politics, ideology, education, religion, etc. in events in which there are the elements of theatricality, performance, drama and so on. These are also new and different - not theatrical paradigms, which have names for such shapes - or maybe they don't...

Slovak language as well as many other languages and cultures are not well prepared to these differences. General definitions are not sufficient for staging, performance, spectacularity or, according to French theatre scholar Patrice Pavis - scenic cultural expressions. Because of the above mentioned differences German teatrology, for example, discovered a concept of art theater (Erika Fischer Lichte) etc.

The notion of production describes mainly about the way of how the event is prepared in advance from the semantic viewpoint. The notion of performance focuses on the author's (actor's) position of the form (i.e. what is currently happening). Spectacularity is focused at influencing the viewer. The notion of scenic cultural expressions includes para-theatrical, or if we wish - ethno-theatre (ethno-theatrical) features.

I see the basic difference between individual features in the plane of "theatrical" creation - or more exactly in theatrical staging idea, so let me at this point use non-literary word inventions and "stage" in overexposed manner our vision. So when



there is no creation of theatrical work, i.e. of an artistic form like teatro'art'imgo or dramato'art'imgo (in case of a dramatic text), what happens is only a creation of artistic-educational shape or visual-artistic shape, therapeutically-artistic shape, political-artistic shape etc.

(The notion shape can be replaced by notion activity etc.)

The above mentioned facts are indirectly related to the last basic feature of the new discursivity of theater, that is tolerance to others views or attitudes, or to oneself. It is a conscious composition of theatrical forms, in such way that forms not only naturally contain possibility of self-understanding (or misunderstanding) by physicists, economists, computer scientists, writers etc., but also conscious idea of the fact that their views are naturally different because they are based on another personal foundation, namely from the inherent "otherness" of recipients of submitted forms. This is a different understanding of the viewer and its basic communicative situation as compared to what has been known previously. Viewers are respected not only because of cultural, humanistic and similar efforts, but also because they are naturally personally different and thus naturally "non-confrontationally" distinct and different.

What are the basic features of interactively staged theatrical forms?

- they create themselves (as situations, shape, action, opinion etc.) during the ongoing events;
- they are created as co-composition of staging idea;

- they function as a presentation of jointly created staging idea;
- a development of process means;
- a reception is based on understanding and acceptance of logic of form structuring (activity), including all necessary actions to create it;
- an author of the form is more focused on creating ideas regardless of the way and quality of implementation;
- an interactively modeled situation (action, idea) is inherently more project, outline of concept than precisely sculpted intention;
- participants of the event are therefore aware of the dominance of randomness, uncertainty and multiplicity of approaches in its shaping;
- an event can be understood only when one is present;
- non-transferability of interactively created experience;
- growth of personal and personality in receptionist and authorial position of shape (form).

Due to these aspects interactively staged theatrical forms have nature of community theater, which significantly work with certain personal-ethical and individual talents of a person (a participant who is involved) as with the phenomena necessary for present democratic "experience being".

And they are also shapes, in which the theatrical communication has nature of interpretative and not receptive existence, or at least it starts to be understood as such. In terms of structure they are also shapes, in which the instability, uncertainty and vagueness are

present not in conflict way, but as a natural part of their process and project character.

Each of these signs has its prehistory in the history of theater of 20th century, as well as of ancient times. We can find creation of situation or acting event as a current ongoing event in the popular improvised Italian Renaissance comedy - *commedia dell'arte*. In Aristophanes parabasis we can find composition of the story development, the main signs of the characters, their motivations, together with the audience. When the comic Greek chorus leaves the stage in exodus it shows again a focus on the creation of ideas and not on its quality. Addressing the audience by actors in their characters or outside of them in any period is again developing of processual, continuous and actual way of theatrical means of expression. Staging of audience's obsession by light in Dadaist play of Francesco Canguilla *Svetlo (Light)* from the year 1919<sup>306</sup> can be classified as deliberate use of elements of randomness and uncertainty in theatrical event. Staged situation and interview of director with viewers in Mayakovski's theater play *Kúpeľ (Bath)* (1930)<sup>307</sup> in turn can be considered as evidence of non-transferability of interactively created theater experience. From this point of view also Roman naumachias are not only certain types of historic theaters, but there are also forms in which is increasing the presence of personal, and not theatrically professional acting, because it is a theater reconstruction of

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<sup>306</sup> According to SCHERHAUFER, Peter: *Čítanka z dejín divadelnej réžie III. Od futuristov po Ejzenštejna*. Bratislava: Divadelný ústav, 1999, p. 43. ISBN 80-889887-02-4.

<sup>307</sup> MAJAKOVSKIJ, Vladimir Vladimirovič: *Kúpeľ*. In: MAJAKOVSKIJ, Vladimir Vladimirovič: *Ploštica. Kúpeľ*. Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1963, p. 108.

ancient Rome major winning naval battles. During their realizations non-actors, amateurs - ordinary soldiers and citizens of Rome were also participating. Similarly as it is typical for sacred forms of theater of ancient Mesopotamia or Egypt (dramatic mysteries dedicated to Usir or Horus) or a glorious reconstruction of the Great October Socialist Revolution where sets were designed by Russian artist Yuri Annenkov *Dobytie zimného paláca (The Storming of the Winter Palace)* (1920), in which 4000 soldiers and sailors were participating in addition to actors and the play was designed for 150,000 spectators.

Prehistory of many signs does not belong - only from our perspective - in amateur, documentary, authentic or autonomous theater. Some of these interactive communication situations are described in book *Post-dramatic theater* of German teatrologist Hans Lehmann. He shows self-harming of actors at "stage" in front of the eyes "audience",<sup>308</sup> or describes a battle of Dadaist and surrealist Frenchman André Breton with performers during the Dada provocative evening *Moustache Heart* (1923), because of which he was threatened to be sent to jail. Here are also included verbal or other provocations, like spreading leaflets of Italian playwright Carlo Gozzi before performances of Goldoni's plays in line with the program of Granelleschi Society (1747), where he was a member and which was established with an objective of preservation of pure Italian language and Italian culture. Neither various types of orgiastic and self-harming "performances" in the present or in the

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<sup>308</sup> LEHMANN, Hans-Thies: *Postdramatiské divadlo*. Bratislava: Divadelný ústav, 2007, p. 158, 161, 257 etc. ISBN 978-80-888-987-81-9.

past<sup>309</sup> do not belong to the area of theater, including in para-theater forms.

Paradigm of imagen of theatrically staged interactive communication situation is a theater (i.e. one of basic kinds of artwork) and not, for example: showing physical destruction of man, or co-participation in it, voyeurism, uncontrollable choleric proceedings etc.

### **Imagen and Unknown Text and Context**

#### **(Commenting on topics of interpretation and entropy)**

Component of entropy of theatrical text is also the situation where the viewer brings to the theater communicative situation facts which were not included in the original text created by the author. Among them are definitely archetypes and problem of „vision" such relationships and realities in the shape which very much improve the quality of experience of recipient of the work, but by its deep enriching in personality of recipient they "transform" him on the almost inherently or existentially conditional. Into the process of interaction of the viewer with artwork it comes new (and also interactive) expressive means , which may be known, or may be not known to creators and other participants of a form, but which can have decisive impact on its semantic understanding.

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<sup>309</sup> The most recent information about it is made by Júlia Rázusová in the article entitled *Divadelný extrém kontra divadelný experiment*. In: Javisko, roč. 40, 2008, č. 3, pp. 13 - 15.

(On the margin of this topic: from the literary and aesthetic concepts working with the archetype, I will marginally mention only some concepts of the Nitra school.)

A. Popovič has for the archetype of open doors by presence of a pair of humans' inadvertent - conscious mode in his understanding of the text as a separate type of semiotic modeling of world. František Miko has it in his functional expressive system even explicitly, as expressive category "subgnómia", which is a manifestation of the subconscious and belongs to the operative means of subjectivity. Literary scholar and aesthetician Ľubomír Plesník in connection with them says that there are experiential and strong experience models whose specific symptom is archetypal receptionist principle as a principle, which allows totalization of all components of personality in process of recipient.<sup>310</sup>

For example, a typical theater of archetype can be seen in the history of theater - antic theater - especially classical period of ancient Greece.

The reasons are unequivocal: in this period a theater was the theatre of ceremony, uniqueness, the theater of opinion, the theater of clearly depicted characters and relationships between them, well known symbols (also in costumes, set design and also in the actual theater space), it was the theater of conventions and canon, but also the theater of myth and contemporary and universal ideas about the world order.

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<sup>310</sup> According to PLESNÍK, Ľubomír: Systémový model kultúry. In: LIBA, 1988, p. 37.

In the theater of those times the real life of man met the mythical long-forgotten one, there were talked in it true and fictional stories, which were appreciated, honored not only the community, but also the priests or states and even the richest people of cities. Theater comes back to it even today. It processes or comments on the issues and processes, it still persists the ancient Greek discourse on the theme of its aesthetics and it is still alive its theoretical and aesthetic thinking.

We know about the archetypes that refer to realities, that are unknown to us, or it is not easy to know them, but we have a deep relation to them and they even inherently fascinate us. Mostly, they are fictional reality as a myth, which definition already has peculiar archetypal symbolism: "Fable form expressing about the history of the gods, creation and the nature of the world, humans and other natural and social realities. By its construction it is a complex whole, containing in addition to the elements of the sacred ones, also the seeds of later sciences, philosophy, ethics, art, law and ideology in the strict sense of the word."<sup>311</sup>

Swiss psychologist and psychiatrist Carl Gustav Jung uses term collective unconsciousness for naming content of archetypes personified in the "fictional realities", Austrian psychiatrist Sigmund Freud uses term sub-consciousness. In Jung's concept archetypes are eternally inherited, the characteristic essential structures, initially without specific content, which even make any events in the world.

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<sup>311</sup> VLAŠÍN, Štěpán: *Slovník literární teorie*. Praha: Československý spisovatel. Praha: 1974, p. 243.

Archetypal aspect of understanding of our reality and in its concept combines in itself the psychological subtext of every human activity with fundamental ethical truths and standards of conduct with the plane of imagination, desires and fantasies, where these elements are implemented and portray as a result of only human activity. In this regard, invented reality, worlds or myths transcend borders of "misleading", only the appearance of ether ephemeral universality become deeply authentic, lively and actively present in our reality.

As their pre-form archetypes are therefore very strong and extremely stable, and certainly even in stronger degree than a convention or a canon. We know about archetypes, that they are not convention. They are not conventions, which was created on basis of some trusted meanings and they are not canon, because it is not imposed. Its existence is not a subject to repressions or to adoration.

Unequivocally we know about them also that even if their form and importance are very general, their importance addresses us - perhaps more fundamentally than anything else. Furthermore, connecting of their meanings and their connection to our personal bearing, there are created "personal" stories that accompany us throughout our life...

Content of archetypes in terms of the Jung's concept we find very precisely and clearly laid out in the work of the Romanian historian and religionists Mircea Eliade *Mýtus o večnom návrate*



(*Eternal Return*).<sup>312</sup> According to Eliade one of the basic archetypes is the symbol of the Center, which says that it is always on one archetypal axis: the Hell, the Center of the earth and Heaven's Gate (Heaven). On this axis it is continuously moved from one area to another one. The Heaven can be specifically presented or expressed as a sacred mountain and it usually lives every temple, palace, royal residence, erected tree, cathedral, etc. The earth symbolically represents the earthly world such as a city, a village, a town and Hell is presented as chaos, wasteland, monsters, snake, or giant monsters, giant and the like.

Another archaic archetype by Eliade it is a difficult journey that the main character must overcome. This is usually the way to the temple for the Golden Fleece, golden apples, which is actually an expression of journey to itself, the middle of his/her own being. Another archetype that is always present is act of creation instantiated as marriage, birth of a child, cutting off the head of dragon. The symbol of war initiation is heroic deed as killing of the dragon, which is also the expression of another archetype, the fact that: nothing lasts forever, what does not obtain a soul by some sacrifice, etc.

Archetype is therefore in Eliade interpretation not only the shape of symbol as permanent meaningful form, but is also an expression of a process-wise developing and self-transforming meaning.

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<sup>312</sup> According to ELIADE, 1993.

There are not a lot of strategies by which the Slovak theater studies or scenic, or dramatic, or staging context work with the archetype. Mostly, they are based on the concept of archetype as a stable meanings form and semantic analysis of dramatic or performance texts are adapted to this understanding. Determining its specific content and expressive action is often based not only on mythical expressive forms, but as well as on fairy tales or various other recorded archaic forms of human activity.

An archetypal issue has been so far analyzed in the Slovak theatrical thinking, so far to the was devoted deeply the film screenwriter, writer and publicist Juraj Špitzer in his study *Motív triády z hľadiska psychoanalýzy (Kráľ Lear, Kupec benátsky, povesti)* (*Triad Motif in Terms of Psychoanalysis - King Lear, The Merchant of Venice, Stories*).<sup>313</sup> He dealt with them by addressing the question of what connects the people fairy tales with mythology tales and theater productions. He was looking for support in a work of Sigmund Freud from the year 1913 *O motive skriniek* (*About the Motive of Boxes*). From an analysis of the connection and joint signs between the triple repetition of certain motifs in fairy tales *Zlatá priadka* (*Golden Silk Maiden*), *Dalajláma* (*The Dalai Lama*) and others, ancient Greek mythology stories about Paris, Psyche and the Shakespeare theater plays *Kupec benátsky* (*The Merchant of Venice*), *Kráľ Lear* (*King Lear*), for example, in accordance with Freud and "...the astral nature of motif ..." <sup>314</sup> that if the boy in The Merchant of Venice chooses a golden box, it represents the sun, and he is the

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<sup>313</sup> ŠPITZER, J.: *Motív triády z hľadiska psychoanalýzy (Kráľ Lear, Kupec benátsky, povesti)*. In: Slovenské divadlo, roč. 28, č. 3, 1970, pp. 304 - 313.

<sup>314</sup> ŠPITZER, 1970, p. 305.

sun youngster. If he chooses the silver one, he is the moon youngster, and when he chooses the lead one, he is a stellar guy.

Furthermore, his work is based only on Freud's interpretation of archetypes. He says that here it is essentially a man's choice between the three women, and it is typical that every third woman in any of these stories represents the irreversibility of fate (destiny) and symbolizes the union of love and death at the same time. To this line, along with Freud he arranges Greek goddess Moira, Aphrodite, Cinderella, Cordelia etc., and together with him he recommends that we should in interpretation of this question come down from heaven to earth, "... because its human content attracts our interest." <sup>315</sup> In the end, he although again abandons the wider psychoanalytic position and he further only by analogy transmits the final Freud postulates into the real pragmatic life situation and he is narrowing the problem too much. His study was ending with following statement: "We can say that there are three essential relations of man to woman: Mother, companion, destroyer. Or three forms, to which the picture of a mother is changing during his lifetime: Mother, mistress, which he has chosen according to his mother picture, and finally, mother earth, which takes him again." <sup>316</sup>

Recently, more focused on this issue is Slovak teatrologist Miroslav Ballay. His approach to the archetypes is interpretative

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<sup>315</sup> ŠPITZER, 1970, p. 305.

<sup>316</sup> ŠPITZER, 1970, p. 313. Similarly vague and ambiguous endings have also other works that try to link psychology or psychoanalysis with a theatrical environment. For example in KEJZLAR, Radko: *Strindberg moderní, aktualizující a psychologizující*. In: Divadlo, roč. 14, 1967, č. 4, pp. 8 - 14. DIETRICHOVÁ, Margaret: *Kolektivná duša a psychosociometria v dráme*. In: Slovenské divadlo, roč. 13, č. 3, 1965, pp. 319 - 328. MAYDL, Přemysl - ODEHNAL, Josef: *Stanislavskij a dnešní psychologie*. In: Divadlo, roč. 14, 1967, č. 8, pp. 31 - 38 etc.

and it is mostly based on the archetypal concept of C. G. Jung and his interpretation of the archetype has progressive, developmental nature. Typically archetypal interpretation is for instance part of his study *Štvoro interpretačných exkurzov do inscenácie Hra snov* (*Four Interpretative Excursions to Play of Dreams*), in which he considers the plane of archetypes as one of the fundamental interpretative plains of play *Hra snov*. (Productions in 2000, directed by Lithuanian director Gintaras Varnas in The Bagar Theatre in Nitra.)

Here, as evidence, we bring the greater part of this study:<sup>317</sup>

"According to Jung's concept the dream clarifies itself as certain parable, which has also a collective sense. Also staging *Hra snov* (*Play of Dreams*), wants to be a priority parable on the basis of associative game with dreams. The play does not picture only one single dream. It consists of a mixture of synchronous flowing dreams, between which passes Agnes. The descent of God's daughter is so "the royal road to the sub-consciousness" in the Freudian sense, or to "collective unconsciousness" of Jung's concept. In our case, we penetrate into the secrets of the collective unconsciousness with a reservoir of archetypal symbolism. Agnes's line of earthly pilgrimage on earth is analogous to the process of individuation. This process, as described by C. G. Jung, is in fact a process of maturation, adolescence, coping with various life archetypes up to own individuation, i.e. own self-awareness. Agnes is also going

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<sup>317</sup> BALLAY, Miroslav: *Štvoro interpretačných exkurzov do inscenácie Hra snov*. In: INŠTITORISOVÁ, Dagmar a kol.: *Interpretačné sondy do súčasného slovenského divadla*. Nitra: Ústav literárnej a umeleckej komunikácie Filozofická fakulta, Univerzita Konštantína Filozofa, 2003, p. 87. ISBN 80-8050-665-5.

Author gave consent to publish the longer citation.

through a kind of ontogenesis, and by this way she arrives to a clear recognition of her existence. It is evident, in the play, as Agnes goes through successive phases of the process of individuation. First, she is integrating into the world in the process of socialization. Initially, she is naive, maladjusted, and visionary. In various permutations she becomes girlfriend, wife, mother, but at the same time she is not even one of them. She acts as an idealist, feminist, poet, and ultimately as a divine instance on earth. In the next stage of the process of individuation, Agnes must deal with four main archetypes: the archetype of the shadow, the archetype of anime, the archetype of the mother and the archetype of the old sage. She must reach to the very core of her own nature, it means to herself. Agnes is especially identified with shady aspects present in this production of labyrinth of the dreams. The characters such as Maid Lina, The Officer, The Manager of Quarantine and Ugly Edit are accompanied by feelings of guilt, the trauma, feeling of something morbid, bizarre, even shady averted. The relationship of Agnes with this representative of archetype of the shadows is too frequent. The characters are dreamlike "shady brothers and sisters" of Indra's daughter. Their contact with earthling Agnes is important, because they leave in her important experience about the forms of human suffering. For instance The Officer is plagued by traumatic feelings from childhood, when he was unjustly convicted of non-execution of some important act. The imaginary ugliness is again causing mischief to Edith. Quarantine Manager represents aspects shadowy archetype par excellence. His instinctively- lascivious laugh, black traces on his face raise more averted shadowy feelings. When Agnes recognizes "shady" archetype,

she aligns with the archetype - animus, i.e. with the male part of her female psyche.

(...)

Archetype of the Old Sage is latently present in the form of the god Indra, whom the whole time we cannot see or hear. God is silent, he is not communicating. The thread between him and Agnes is ruptured. Authority of this archetype therefore assumes any character of older man with attributes of fatherhood. We can find it for instance in the role of a Blind man recognizing the voice of God's daughter.

Inevitable prerequisite for the process of individuation for Agnes is coping with archetype of the mother in her. She herself even becomes a mother, but she reacts quite uncharacteristically for a woman - earthling. She abandons children, family, marital obligations. Archetypal life journey of Agnes on the ground mostly destroys just the most complicated equation with the role of motherhood and everything what is heading to this archetype.

(...)

Completed process of individuation in case of Agnes becomes in final sense the preparation for death.<sup>318</sup>

Great contribution to this issue is two-part lecture book of Czech director and teacher of drama education Alexej Pernica *Mýtové kořeny dramatických postav* (*Mythic Roots of Dramatic Characters*), in which he was devoted to the issue of archetypal characters in

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<sup>318</sup> HILLMAN, James: *Sny a podsvětí*. Praha: Portál, 1999, p. 84. ISBN 80-7178-301-3.

specific works (stories - fairytales, myths, magic, rituals, etc.). Its differences from cultic mythic characters and typical figures he reflected in the following:

<b>CULT MYTHS CHARACTER</b>	<b>ARCHETYPE MYTH CHARACTER</b>	<b>TYPE CHARACTER</b>
PARTIAL OR UTTER MYTHICAL HOLISTIC ARCHETYPE and	PARTIAL OR UTTER MYTHICAL HOLISTIC ARCHETYPE and	PERMANENT PSYCHOLOGICAL, SOCIAL AND PHYSIOLOGICAL SIGNS and
RATHER THAN INDIVIDUAL CHARACTER with the prevailing GENERALLY HUMAN-CONDITIONED SYMBOLIC FORM	RATHER THAN INDIVIDUAL CHARACTER with the prevailing GENERALLY HUMAN-CONDITIONED SYMBOLIC FORM	RATHER THAN INDIVIDUAL CHARACTER with the prevailing SOCIO-CONDITIONED CHARACTER FORM

Not very joyful situation regarding investigations or dealing with issues of archetypes in today's theater is also in staging or dramatic work. In recent years in our country is less interest in the staging of plays of ancient Greece or using their themes or archetypal symbols on the stage is marginalized. Great exceptionality is productions or projects that do practical research of the issue. For instance, such was the workshop, which was conducted in the Theatre Faculty of the Janáček Academy of Performing Arts in Brno by Slovak director William Dočolomanský together with choreographer Olu Taiwo. As a basics of the workshop they chose the fairy tale *Čarodějník z krajiny OZ* (The Wizard of OZ) by F. L. Baum, where in this typically European archetypal story they searched and finally found a large number of connections with the Yoruba pantheon of deities, their spiritual world and its

regularities and also with different processes, which in this context were undergoing members of the Yoruba tribe.<sup>319</sup>

The presence of Eliade symbolism of the center with the relevant archetypal axes can be easily demonstrated in theatrical productions of fairy tales. Based on analyzes of productions of fairy tales, as well as productions which worked with fairy- tales motifs, I found that its presence in the works of Jung's explanation have influence on the quality of the particular productions and its perception of the recipient.

I will give you few partial results<sup>320</sup>, which suggest that the archetypal plane of language<sup>321</sup> of theatrical fairy tales in itself connects the universal plane of their existence and their plane watched by us authentically. When analyzing fairy tale productions I used Eliade concept of archetypes, when analyzing other types of productions I worked on basis of Freud's or Jung's understanding of archetypes.

Concerning the area of fairy tales I've come to the following findings:

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<sup>319</sup> According to TAIWO, Olu - DOČOLOMANSKÝ, Viliam: Archetipalizace archetypální předlohy. In: *III. Sympóziu divadelnej antropológie*. Originally in <http://www.jamu.cz/Difa/ddivfa2.htm>, pp. 71 - 72.

<sup>320</sup> Broader research results are published in the monograph *Tváre súčasného slovenského divadla* in the subsection *Archetypy a rozprávky*. In: INŠTITORISOVÁ - ORAVEC - BALLAY, 2006, p. 212 - 219. Archetypal issues are more or less directly analyzed in other subsections or parts of that monographs such as *Univerzálne ako biblické* (pp. 54 - 76), *Otváranie mysli* (pp. 124 - 134) etc. The basic understanding of archetype is being analyzed in those parts. Another study also belongs among those: INŠTITORISOVÁ, Dagmar: K niektorým problémom interpretácie rozprávky na javisku. In: PODMAKOVÁ, 1998, pp. 43 - 51.

<sup>321</sup> Paraphrase of the term a speech arche-type from the study of Eva Pariláková: *Písanie. Archetypálnosť reči. Z poetiky Erika Jakuba Grocha*. In: RÉDEY, Zoltán - PARILÁKOVÁ, Eva - REŽNÁ, Miroslava - ZLATOŠ, Peter: *Priemet súčasných civilizačno-kultúrnych trendov do slovenskej literatúry*. Nitra: Univerzita Konštantína Filozofa, Filozofická fakulta, Ústav literárnej a umeleckej komunikácie, 2008, p. 71. ISBN 978-80-8094-337-0.



- the child in reception of fair-tale theatrical form receives struggle of good versus evil which is natural to each fairy tale with fascination and enthusiastically, as always just here, now and for the first time,; **(as an aspect which connects all)**
- the child is intellectually and emotionally identified with magic and unreal fictional world performed on stage, **(it is an aspect of live, directly reaching out and actual one)**
- there are perceived simplified, even schematized situations, constantly recurring types of characters and motives of their actions, similar conflicts, themes, etc.; **( it is an aspect of present day situation of general one, typization )**
- the presence of the supernatural, which is explained as clear, self-evident; **(it is an aspect of over-reaching i.e., it is the universalization of prototype)**
- despite its fictitious features ("poetic fiction") theatrical fairy tale affects some basic human desires, ethical standards and does not touch any particular historical truth (time, place of story, plot, characters and social environment are expressed only in general terms, stereotypically (once upon a time... it lived once a king. .. behind seven mountains ...)). <sup>322</sup> **(it is an aspect of binding, i.e., of standard-making)**

One of the productions which was analyzed was for instance production of the theater group Teatro Tatro *Rapotačky* (These who rattle) (1990) directed by Ondrej Spišák, which was inspired by motives of the folk fairy tale from village of Slatina *Trtrtrtr*.

Archetypal axis was here presented by:

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<sup>322</sup> The definition of a fairy tale is from the publications Vlašín 1974, p. 281. Characteristics of the main characters are taken more freely.

1. Symbol of a sky - the stars painted on the rear stage set.
2. Symbol of the earth - shepherd's fiancé, who lived down in the village and was too proud and that is why she was punished and becomes a sick person ("she rattles"), and this happens thanks to the wizardry of a chief- shepherd and a shepherd.
3. Symbol of a hell - in their replies, rejoinders it is called „obluda (monster)".

The story ends with happy end, typically by archetypal lesson of a bride and a wedding.

I have found by separate analyzes that if in productions all parts of Eliade archetypal axes were equally represented, the productions were received by child and adult audience very favorably, its harmonic elaboration was also guarantee of its immense viewer's success.

But let us return back to ancient Greece.

For instance, we can find already in Aristotle's *Poetika* (*Poetics*), many issues, which form the basis of archetypes: the "high", which is portrayed by acting of the noble characters, in contrast to the "low", which tends to be depicted as *harmatia* (fatal error) or *hybris* (far exceeding of human extent ), or other means of their rigorous mimetic uncover etc. The archetypal axe of Eliade symbolism of center we find present also in the iconography of ancient Greek theater space. It is expressed for instance by Charon's staircase placed under the orchestra, by which the characters descended to the underworld, the theatrical machine *deus ex machina*, by which the divine beings were descended from highs to

"skéné" or the system of three entry wholes that portrayed the world (earth). We can find the archetypal axe also in medieval mysteries, in their mansionic stage (in its vertical form the left side meant paradise / sky, the center meant the ground, the earth; the right side meant the hell). Classicism incorporated the archetypal axe for instance in the understanding of virtues and punishment for their failure etc. The situation with equal representation of symbol of the center is more and more problematic in the theater of the 20. Century and it is significantly different in this regard is also the present day theater. Archetypal axe is not present here in such a balanced way as well as in previous periods. In Dadaist, existencionalist or absurd drama or stage work the presence of hell or earth is already growing, or the lyrics is different significantly also from the earth and a sky symbolism in them is starting to be only implicit, or having only contextual nature.

In the unbalanced presence of symbolism of the center in each of theater texts was "destroyed" the classic styling of a story (in all aspects) and their attraction is no longer based on their cathartic perception or assessment.

Archetype in theater still today helps to interpret the long forgotten past and legitimatizes what is mysterious and unknown, i.e., uses authentic or making authentic means to make autonomic the universal. Archetype opened the door to the **imagen** into broader - and unsuspected - contexts.

Approach to theatrical events in sense of the archetypal concept of theater, however, raised a number of other issues. One of

the other "but" is - in view of a development of theater in 20th century - or rather as a post-dramatic theater or another type of theater (post-brecht, post-modern) we cannot speak about the theater (given above) existing in post-archetype reality - that ultimately - about the post-archetype theater?

In the position of the archetype - the unknown reality of the text and its context-is always an author's reading of staging or dramatic text and also the knowledge of author's strategies used in the text by recipients. Thanks to their discovery it is possible for us to recognize them. In the year 2008, it was for instance published in the journal *kød* the play written by Anna Grusková *Pät' chodov pre dvoch. (Ochutnávka vášne a noblesy u pána Arthura Schnitzlera. Ona a on, vždy rovnakí, vždy iní.)*<sup>323</sup> (Five-course Meal for Two). (*Tasting of passion and grace at Mr. Arthur Schnitzler. She and he, always the same, always different.*), which was directed by the author in 2007 in (Theater Štúdio 12, Bratislava). Although in the beginning the playwright admits that she created the play as an adaptation of fragments of different Schnitzler texts and one act plays, but only on basis of personal contact with her it was possible to learn, that the final text was created on basis of following:

- translation and revision of one act plays *Halbzwei* (Half second) in the play *Pomaranč* (Orange), from the series *Anatol Weihnachtseinkaeufe* (Anatol Christmas shopping), in a play *Zelený čaj* (green tea) and *Abschiedssouper* (Goodbye dinner), in the play *Morské prišery* (Sea monsters), from the series *Komoedie der Worte* it

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<sup>323</sup> In: *kød*, roč. 2, 2008, č. 1, pp. 32 - 40.

was a *Stunde des Erkennens* (Hour of Truth) in the play *Pizza* and *Bacchusfest* (Bacchanalia), in a play *Dessert* (Dezert).

The author also rewrote several characters to two, because originally there were only two in play *Pol druhej* and in play *Vianočné nákupy*. She adapted their speech to present day, and even gradually, with the help of actors. She also revised the realities and sometimes motivation, but she did this rarely. She sometimes gently rewrote texts, mainly because she wanted to introduce Schnitzler 's poetry (she is also the author of his monograph).

The resulting production shape, as well as the published text version of the play, however - did not need this knowledge...

#### **BORDER OF INTERPRETIVE EXISTENCE IN A THEATER TEXT**

Dramatic or staging texts, which is (or which can be) for instance the William Shakespeare's play *Romeo a Júlia* (Romeo and Juliet); we can interpret, criticize, analyze or otherwise reflect. Each process has a different methodology, it otherwise grabs the text.

If compare the specifically theatrical texts, with other types of texts, they have some particularities. In addition to "mandatory" entropic character, as the literary science is talking about any literary texts, the component of the inherent ambiguity of the text (of which clearer understanding is to see to the reader) is also a greater presence of an interpretative act already in its very

essence, from the author of this type of text as well as whoever it reflects.

What is it?

With Augusto Boal's eyes we can for instance the text of *Romeo a Júlia* (Romeo and Juliet) interpret (regardless of whether it is a receptionist or an author - staging interpretation) as a "story" about an ordinary present-day young pair of lovers. Their parents got them rid of option to meet, because they live in country which is strongly against premarital sexual relationships. By eyes of advocate of the traditional interpretation of Shakespeare's plays in turn we can learn in the interpretation of this play everything that has not been found out about this text. With the fact, the novelty of this further, another gripping of text actually represents a dialogue on adequate understanding of the current text with regard of period in which we currently live. By eyes of advocate of free interpretation of Shakespeare's texts in turn we learn more about how the text was understood in terms of just the actual context, and the resulting shape can be regarded as a special form of a new aesthetic more or less literate dialogue with the period of Shakespeare's text and the author's intention inserted into it. The situation in the context of dramatic texts is complex also because the fact, which even in over- interpreted reading or traditional interpretative gripping of theatrical text is the idea about it is always only its interpretation.

What does this mean?

The theatrical texts we know whether it is a theater production, or dramatic text, when we are their recipients, it is always a reconstruction of "productions"; it means to develop ideas based on a very comprehensive knowledge of a pre-text situation. Otherness of dramatic texts rests in the fact that the effort to create faithful idea is always only an interpretation of the particularities of text, which brought the author to it, for instance in a plane concerning a style, it is an attempt to capture the "scenic" ideas of the author, it is creating of an image of stones, whose place of origin and even their size we can never know. Among other things, it is because we do not know what place they come from, what kind of "story" is bound to this place, and not to mention the fact that we know only that it is a stone, but we do not know anything about it, about what kind of stone. If it is just a plain stone or a gemstone. Theatrical text is in fact made up of stories, which were brought in it by all of its "components". So the author with its particularities, characteristics of personalities, vision of the world, as well as all that we find in his text as an artistic tradition of the time and the presence of historical context or a response to time reflection of problem, which a playwright or stage director offers us through his work.

Why is however also an over-interpretation always only an interpretation?

What is actually in a situation of theatrical text that „ALWAYS ONLY INTERPRETED“, why what is analyzed and criticized is always merely "that interpreted"?

To what subject we actually express our views and why I say that our attitude to theatrical text is always interpretative?

The sign of interpretative act is fact, that by it we express the experience of the text, explain its core. This experience however will never consist only of the text itself, but also of the context which it incorporates. Clues in the orientation in this way of experience are information about the text, which are chosen on base of our own autopsy and our own knowledge about it (in the broadest sense understood the same way). So our knowledge of the text, as well as experiences connected with our personal experiences are connected to a clear and for us comprehensible semantic whole by processes, the essence of which is a usurpation of this thing by specific internal perpetuation of "stuff" what in the "translation" simply means - interpretation . Understanding the things the way that we ourselves determine in it what is essential, we ourselves on basis of our-self and our specificities will explain them for ourselves in the "code", which we ourselves understand the best. And this applies to all our activities, all our thoughts, all our feeling. They are "only" the result of very individual (and that is to it so specific), grasping of things around us and "in us".

Let's look at it also in another way.

Thus, even if we "do not look inside of" the story of Romeo and Juliet in accordance with traditional and non-traditional concepts of appropriation and seizing of phenomena around us and ourselves as well, going inside of ourselves will always be in terms of the type



of gripping the reality removing of the natural way of entropy, which is present in any such act.

Another question is the following: Has this way of entropy any face? What's that - "unknown", which is why it is our gripping of theatrical text always also interpretative taking of - the world? It is behind it really only not-knowing or more precisely the impossibility of knowing of everything, what was given to the text by the author, what we have seen as well?

It is clear that, as it is with problems of grasping the text, we have a problem with the reflection of ourselves. (Which gives definitely basis to a new "reading" of us). About the way of entropy we can say that its rate is affected by the way, how our basic understanding of the text was kept, and the way our society reflect itself, (and therefore how we reflect our selves). It is also possible to tell about it, that it is often composed by contents, which we would be able to familiarize after the change in orienting to new ways of thinking (as they have for us other different cultures) and experiencing ourselves (as they have in themselves different concepts of religions in the world). This way now, however, I do not want to go further, because an intention of my essay is not the enumeration of elements that comprise our "possessive" decisions.

Let's continue thus further.

How it would therefore look "over-interpretation" of *Romeo a Júlia* in terms of questioning the way of entropy?

It would not be from this "traditional" view on gripping reality only a story of a great tragic love of young lovers, or it would be at the same time the story - for example - a vision of the future World War III, because - as it has just been found - it started by the conflict within families, which for their power struggle used a naive love of two young people (now I deliberately mystified).

The next frontier in this love story will move, if we look at it through the eyes - and now I will again help myself a little bit inaccurately with - digital performances. Now it can be a different type of- over -interpreted story. The story would be in front of our eyes, while taking place, depicted by using the latest technology and even we, as viewers, would have an opportunity to sit in chairs with virtual glasses on the eyes or helmets on our heads and with the screen alongside one hand so that we could theatrically shaped "world" immediately form and "virtually" (technically or otherwise) and watch it according to our taste from greater or lesser distance thanks to the option of working with the location of our seats within a space ( and we would filled this way the Baudrillard idea about our great fascination by watching the details through a variety of types of "screens"), but it would be staged that way, that one of the remote controls (may be placed directly in our head) would be used for the direct control of the actor by chips in his brain. From our present-day "aesthetic" view our story would be depicted for us very drastically, so that in it we see trespassing of all of our present day ethical boundaries and it is difficult to know - if we want to - talk about the over-interpretation, when the

expression of actuality (essential part of each grasping of reality), in it grew to dimensions which "over-lapped" today's aesthetic review. The question, of course, can be said the other way: Or we have not yet achieved such kind of aesthetic?

This my interpretative "reading" would be however, in both cases definitely unequivocally over-interpretative if in the text would be present such a degree of entropy, which would cause that these "readings" contained in them a large number of meanings that would „make over-dense" the space of original text and the space in the new text would be almost non-identified.

Really, these two views are not over-interpretation? Just because not everyone noticed that the first version is the vision of the war? And that all future staging text should be constructed so in order it was clear what is the meaning of the original story, but not so as to make it clear that this is in fact the vision? (How it is "shaping" it is not mentioned in my example any reference.)

In the latter case it is the concealment of truth about the Baudrillard's assertion. I do not mention the source from which I paraphrase and it is not too sure whether I interpreted Baudrillard correctly... And after all - Shakespeare never said anything about the fact that viewers are for him are the ones who have to look at his story "only" through a kind of (staging, aesthetic etc.) screen.

Or am I just deliberately vague, because for some reason I want to withhold my over-interpreted story ... (I misinterpreted it intentionally so that you had trouble to understand it.) And so I - perhaps - intentionally failed to mention in the first story that

although I am interested in all original tale of love, but I think the most important is its "visionary" understanding by the audience and in the second I did not say that by Baudrillard eyes I am interested only in highly sophisticated (symbolized) level of the story, especially the gentle touch of the hands of lovers, and that spectators in my story are watching just that and only that is portrayed by actors in this MY staging over-interpretation.

Or is the essence of this disorientation the fact that I have not properly stylized my idea of over-interpretation (for instance because I do not know it) and in that part I have problems with the grammar?

Further, however, I will not "play" (?) at various types clearer or less clear interpretive interventions in the basic Shakespeare's text.

As the cultures in the regions alternate and in our consciousness remain only fragments, so also any type of text is always just a fragment. It is a reality I grasp with interpretation and also the reality which is grasped with interpretation. It's just a part of what we know to formulate in the code understandable to our surroundings and only the part of understanding what was in it given by a code, which was understandable for its surroundings in those times.

The question then is whether - what is actually that fixed, if I say about this other reading of a text, that we live kind of one big act of interpretation. I prove that the over-interpretation of theater text is always an interpretation, because it is an

expression of personal standards (i.e., also the aesthetic ones), which - of course - it is not my duty and not at all the task to be familiar with them. Because the aesthetic reality of the text is always provisional convention of naming reality, or: provisional convention of naming what we consider for it.

But really, is the borderline between phenomenon and its created resemblance or resemblance which is regarded as its resemblance so invisible? Because it is full of - maybe - deliberate mystifications, entropy or my "laziness" to go to another "code" of its reading it, and therefore it can never be firmly gripped?

Or, is its knowledge essential?

And is not this question the most important of all questions asked so far?

I think that interpretative grasping of reality is the way, how we create personally, individually and at the same time (by means of signs, symbols and codes of another type) with leaning on the experience of our surroundings, the most acceptable idea about it - hence about the theater text. My experience as INTERPRETER is therefore that experience, which helps me objectively as possible and at the same time (in our today's conditions) with the most humane approach, (I chose the humane principle because I consider it to myself as one of the most important one) to take the world in the form in which it was developed today. Thus also a theatrical text in all its specifications - such as we now understand it.

Our existence is always the existence living in the interpretative act, it is the existence, which recognizes itself and

its surroundings in interpretative way, and it is "life" living in a very broad interpretative field.

We are therefore always "a result" of an interpretative learning of ourselves and others and our understanding of ourselves and of our surroundings is therefore always an idea that our interpretive experience hitherto allowed us.

Or also: Interpretation is a way of reducing the rate entropy in our life, the way in which we grasp more and more not only the reality around us, but also our own existence in it. Even such a way of our existence, which naturally ensures our development?

At a reception of interpreted theatrical text is thus our approach to it always interpretative, and therefore the living in "an imagination" of read or seen or heard a staged text is always interpretative living. It is always an experience that has a single borderline - and that is not the borderline frequently offered as fixed - the work itself. Its shape, expression, meaning and material substance and structure of which is build. But since a history, as well as our own imagination and thinking teaches us that we cannot lean on it very much, the borderline which in receptive existence of theatrical text is always there, it just interpretive act, the interpretative method of acceptance and awareness of it .

#### **Polemical Debate on Issue of a Puppet**

##### **(Interactivity and Borders of Theatrical Practice Abuse)**

What is the difference if we uncover a dramatic text by only using puppets or by theater acting?

The difference is evident at a first glance:

A puppet enriches a text with playful, magical or other more or less "unknown" context in terms of what the recipient sees in its roots. An actor-performer enriches a text with experience with "normal" theater language, based on more or less familiar contexts.

When recipient perceives a puppet his imaginations is based on memories as he was playing a home with his puppets - dolls or other objects intended for the game. He remembers how they felt in the hands, if it was harsh or "smooth" feeling...

In case of "normal" character, it seems that a recipient of production remembers more. The conduct such kind of character is much easier to semantically describe on the basis that recipient knows what is human walking, knows how to understand the words the actor in that character says, recipient knows, what is the basic function of the garment to which the character is clothed. The recipient understands a world of characters on other grounds than with the puppets. Because the world of the puppet has other roots, it is not naturally part of the world that surrounds him: Animals are not a puppet, trees are not a puppet, a fire is not a puppet, and a moon is not a puppet. The puppet is "only" a fictional figure with a special purpose. Figure, which - as it is a very well known - has always anthropological, zoomorphic or other dimensions. Such that it can always be like "object" for the implementation of exceptional human activity - the performative activity, which is

also very sophisticated as in the form and the meaning and overall operation - to identify as expressing our lived reality and imaginative theater reality.

Definitions of puppets and "puppetry" of the puppet theater or theater of objects are certainly much more than ways of seeing and understanding them, that I have briefly sketched.

Their base consists in defining what a puppet is and in the definition of what size the presence of puppets enriches in theatrical productions this sophisticated performative shape.

I am, however, interested in the question of how puppet enriches the dramatic text, how the author's idea is created, in which a dramatic puppet text is created, what is specific to it?

Another area to which I consider important to look closer - is the problem of very contact forms of puppet theater, in which recipient co-operates interactively, even like author works on production pattern and in turn he directly implements it, or he is in a position of interpret of theatrical production, he is co-author of a theatrical performance.

Last area, which is similar to the two previous ones, I will attempt to answer, is the question, whether the action of the puppet theater is stronger, because working with puppets as a means of expression with inherently "unrealistic" imaginary and imaginative means, formed on the basis of "other" reality as that which surrounds us directly.

Why are these three areas important?



Why do we focus on these relations:

- a puppet and its distinctive form of program of activity (dramatic text);
- a puppet and a distinctive language (puppet procedures);
- a puppet and a distinctive receptionist and individual basis (no puppets exist in reality).

Puppet is not the primary representative of character (using Veltruský's language of understanding of theatrical sign), but it is a part of the Zich's dramatic person - idea about what the actor actually expresses by its action with it. It is also Osolsobě's ostenzia, showing of the original in a form and a situation clearly different.

To what form (an idea, original etc.) it refers to? What kind of a different situation it is?

Relations in contemporary politics (and not only there) are often referred to as the relationships which are built for us from the viewpoint of reception very incorrectly, because they are staged. They are designed to ensure that the desirable reaction will provoke us - adoption of staged reality as real one. In order to invoke in us an unprecedented effect, which the creators of this type want: a seeming free choice in the artificial situation by foreign program - text, which is achieved on basis of deeply experienced (aspect of flamboyance) accord with offered "idea". Such events are mainly focused on highly suggestive forms of appealing primarily to our ability to create a vision of a world in which we live - imaginatively, in our mind and emotions, because following

this, we do in life, we are deciding and we are building our relationship to ourselves as well as the surrounding environment. Audible and visual "learning" (strongly felt or lived) idea about the world has long been one of the best educational resources.

In what it is or it is not this situation analogous to the situation in the puppet theater?

It is clear that the basic difference between staging in political theater and puppet theater is mainly aesthetical - artistic dimension of both forms of human activity. In that what is in those forms primary and paramount.

One of the widely very positively acclaimed aspects that unites them is the joy of co-creation of imaginative world, however in each of the activities is at first glance different background, a different form, the joy here is every time in a different situation. While in the politics it is the joy of power, control of the world of ideas, emotions, ideas and desires, in the theater it is the delight of partnership production, of complicity in the aesthetical - artistic principles. (If in the first case we can ever talk about the joys!)

What do these words mean in concrete terms? At this point I would like to be even metaphorically laconic-ironic...

One of the basic laws of puppet theater is - although it might sound absurd and unnecessary - puppet does not feel the joy of being a puppet, we feel it - we the viewers or the actors playing with puppet.

One other laws theaters operating in anthropological-theater sense with puppet and other artifacts of visual character is that in no case the puppet wants anyone else except it feeling like puppet, anyone else to be a puppet or anyone else to became one. The puppet does not have the will, which would promote, or the knowledge, which would use including (including dimension alien to a theater and their misuse to other purposes than the playful aesthetic - artistic ones).

But it is also true that it does not have deeply ethical moral attitude in itself, as it has every artist, i.e. anyone who knows how to build and implement the presented joy of our being by the language of puppet theater (or other artistic languages).

In connection with the existence of puppets also other laws apply (here I will rely slowly on the ironic context):

- puppet is always moved, passed down, it always exists in fatal dependence on area, on those who held the theatrical door open for it, who go with it to the theater shop, speak a few words ... but even the answer does not belong to it.

- even its idea about the theater shop, which it stepped up does not belong to it, nor even the idea of its orientation program, function in the dramatic text, or in the imagination of recipient about its importance in the production pattern.

Inherently it always belongs only to the idea of creator that - "permits" us recipients during the action to look into its secrets. Magnitude of "maker" of puppets however I think it is just that one in which there is an author co-creation of staging idea between the

puppeteers and recipients. And it is the one who is with its secret essence of the already mentioned joy.

If the author's vision in a dramatic text undetermined to the puppet theater audience is created especially so that the creator will rely in the theater sign of the "drama" in its denotative level our experience of living in reality (as I spoke by another language in previous lines of my debate), and a connotative level is created "in front of our eyes", so the idea of author in a dramatic text as a primary staging procedure intended to audience of puppet theater, is based on different situation. Now we mention the denotative level as we named it in the previous example, we certainly cannot speak. Because in it as well as in denotative level of a sign does not refer directly to our live fact, but the "substitute", just only the experience with it, only what was in us of this reality "left". The core of creation, but also of the language and the adoption of puppet events so involves more other types of performing arts in dimension of unknown, uncertainty, the natural entropy of shape here has a greater proportion of the total of its existence as elsewhere.

What we understood in our experience with the lived reality of it (and learned so much about it) does not apply here; it stands only what you remember about it...

"Translated" into the situation of a puppet theater - it does mean that the forms of puppet theater (and interactive one) are not based on the learned, but we learn them anew.

This also means that continuity of experience is broader and deeper than in the drama forms of theater (or any other of its kind).

The secret of a puppet theater text so lies more than we would like on those who participate actively as authors in puppet theater happenings. Whether on the side of creators or recipients. The boundary between them is this way "thinner" than elsewhere.

In puppet theater events but is even one more regularity.

Puppeteer is always in its theater form something more present in the sense of Grotowski's performer, because he his idea of work actually "lives", he creates internally more free and open, he does not interpret it in the first place, as it is in other types of performing arts. This means that he scoops deeper (but also otherwise) in its acting skills in line of simulations of spontaneous playful presence in the work during its existence. Lower level of interpretation of offered events is also on side of the viewer, he is in fact the one who is being addressed more, he is called upon to cooperate and he is involved in it. He does not interpret a theater - imaginative idea, but his part of it. He is a part of it.

(Of course, if speak about the puppeteer in the author of the play sense.)

Thus, although at first glance it seems that the puppet commits, because it is for its "mover" and recipient on the basis of the decision of its "creator" binding (in sense of type, rhythm,

shape, etc.), its existence in theater space has in the first place the dimension of:

1. Freedom - consisting in a mystery of substance of its form, which we do not know precisely and unequivocally notice.
2. Unobstructed - consisting in mystery of our ideas about it, which we will never be able to fully express.
3. Creativity - consisting in a joy of discovering secrets of freedom and freedom of action that are a natural part of it.
4. Openness - which consists in our ability to have loving and joyful relationship to the forms that are inanimate, and therefore as non-secretive by definition?
5. Ethical - consisting in constantly uncovering of the secrets of what 'makes us strong' and what does not.

The existence of puppet on stage but still has one important dimension, which conditions the others. It is part of stage character, which thanks to puppeteer talks about our experiences with objects "that are mysterious." In its proceedings with a puppet in his hands is also seen, which culture knows about materialization of ideas about the world on a symbolic level in the shapes which a priori does not have anthropomorphic or zoomorphic dimension. Creating characters through puppets is in fact not only making of the moment by more creative methods such as "elsewhere", but is also creating of canon by which we "remember" the force of truth, which is valid not only in our country but also in everyday life. The truth that we are not only revived in us, or otherwise

"mysteriously" brought in ourselves and through ourselves to the world, but also the truth that we brought with us to the theater as our fixed and immutable ideas about the world and because we do not have reason to any doubt about them, or to go against them or change them. This is another dimension of existence of puppet as a co-creator of a "puppet" character and the recipient's idea of it. The word co-creator in this regard I mention without quotes deliberately, because the presence of the puppets on the stage in this regard is to me a strong semantic and expression "convention", which contributes to the overall vision of the meaning and importance of the activity of puppeteers on stage. It is in this spirit that puppet is made and in this dimension also lies its basic receptive code that is not interpreted, but it is "only" the basis of any interpretative act and even by me already mentioned elsewhere of creative co-operation on the formation of the mystery of staging text.

A staging character made by puppet is also different in its basic function. While a drama actor creates it as a part of staging whole, which should somehow act, the puppet actor creates it with the help of puppet in order the recipient was involved at the staging of a whole play from the beginning to the end. Not by that he has to imagine a puppet, but by what his planes of his own being it activates in him.

Interpretative being of the recipient during the action in the puppet theater is this way more author - authentic as with other forms of interpretative being in theatrical forms. Because in the

puppet theater the recipient has to write himself the part of the dramatic text.

Not the "word" part, but the one that forms its eternal mystery. The secret, which is also based on our canonized ideas, but also on our ability to create these images. It means also the ideas which he has somehow visually and acoustically designed, and also the ideas that are originally strange to us (i.e. delivered to the theatrical from elsewhere), but most of the time mechanisms that give rise to these ideas.

They certainly are among the most beautiful (in terms of aesthetic), the most positive (in terms of socio-psychological) and the most rebellious (in terms of possibilities "to brake" customary procedures of puppet language).

Specificity of receptive process of puppet theater is therefore in the constant deep natural harmonic oscillation between the way of "manifesting" of meaning that particular type of "text" for us and between "being" of meaning of the text for the puppeteer. In that, how the shape is postulated, understood and "ruined" in the process of its existence, "in complicity", and not in that, how we enter it on a base of our experiences, or other experiences with forms of similar character, like puppets or puppeteers.

It is not decisive however what we see in it, but what the (author) manages to open, encourage in us in the process of theatrical events, how the author manages to separate in us the old from newly emerging.



These aspects in no way have the current "politics" or other staged quasi-realities...

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Puppet already in itself is that "artistic" tool that defines us as beings that know in it exactly identify planes of our existence from the most elementary to the most complex: first, we know with puppet that there is a limit between us, it is not we, and also we know immediately that neither actor, together with whom it forms a stage character, wants to be such one. (In all directions of my previous considerations.)

So clear it is not in any art - "dramatic", and certainly not in the art that does not bring the joy of realizing that boundary. (Again, I let myself be a bit ironic.)

It is also possible to speak about the meaning of a puppet, in our life, but also in its theatrical life from economic, psychological, social, and even other ideological aspects, as I stated in the introduction to this discourse. But the truth always remains that if due to the interactive aspect of many forms of new human activities it will occur bigger confusion "internal" and "external" in understanding of their nature and function. The puppet theater however in this period of searching and finding new forms of internal activation (in the sense of given plan) addressed, the puppet theater can never get lost. Because its border is not only one of the most natural, but also semantically deepest in the world. It is designed so that it "withstands" a break, but also the cooperation and creation, and because there exists always, and it is

impossible to doubt about its existence in the puppet procedures and forms, or "not secretly" doubt, and if doubt, so only mysteriously. Because it is the "secret" with exactly defined dimension...

It's the secret that allows deeper, freely, without commitments and fear of their implications in us to create. The text - whether it is the written - or staging - always opens only considerately, towards us. And there where we never are. And in the position of puppets in sense of not living, "to be animated" and soulless entities that need to be staged with the help of for instance interactive means. Because it is a new, more attractive, more compelling, or otherwise engaging made "experience", which claims itself to be eternally present evil mystery within us ... (Because it must be everywhere, very visible and apparently achieved at any cost ...)

No need to be skeptics, however.

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The puppet is always only author like, for the puppeteer as well as for those of us who are said being routinely "outside" of process of theater creating - recipients.

And puppet is never authoritative.

## About the Meaning and a Border of Theatre

(Essay with many interdisciplinary issues)

How can be answered the question, what is the purpose of theater? Will it ever be the answer? What criterion to choose? Historical, poetical, semantic, existential, psychological, or to look at the *res theatrum* as a thing of its constant criticism of formal use or commercialization of a reduction ethical standards ... Or choose some other better - much, much more pragmatic perspective?

What are the answers to these questions?

Let us first look at the sense of theatrical activities from poetics viewpoint, from the perspective of understanding of the concept of mimesis. Its two basic lines are still under development of poetics of theatrical forms and are basis of ideological concept of theater.

Even through a slight glance into the history of the understanding of mimesis we learn immediately that we will never get a clear and unequivocal answer to our basic question. And it is not only because of two fundamental understanding<sup>324</sup> - Aristotelian and Platonic, each of which is standing on the opposite bank. For example, the very Greek notion - mimesis - was first used in Pythagorean music theory in 5th century BC and originally it meant a dance show. Today, in terms of both understandings people started using terms such as simulation, simulacrum, likeness, reproduction,

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<sup>324</sup> According to MEISTER, Monika. *Predobraz a nápodoba I. K dejinám divadelnej mimézy*. In: *Mimézy & reprezentácia*. Bratislava: Sorosovo centrum súčasného umenia, 2000, p. 13. ISBN 80-968089-9-0.

copy, imitation (imitatio in Latin), display, redisplay, or demonstration. Each term could constitute a separate theory of performing arts, but it is not our objective to deal with it...

Plato's understanding of mimesis expresses to a man a passive view of his possibility to know the world, Aristotle's understanding is active. Platonic understanding of mimesis as a mere imitation of ideas (forms of things) in sense of imitations or copies of them is very negative towards the art (and the theater), Aristotelian understanding of mimesis as a creative display of reality actually considers mimicking as a natural way of learning a man. For Aristotle, mimesis is a way of knowing the world by means - reproducing the display<sup>325</sup>, thus it is the creative essence of the world, including the arts. In order to fulfill through mimesis we recreate "pattern", and even this very act of creation also brings us joy and pleasure and it has also naturally ethical dimension.

According to Plato artists are impersonators of impersonators (second person in a row is for instance the potter who, according to the idea is creating a pitcher). They are reflecting everything around them as a mirror, and thus stand at the lowest ranking of social hierarchy. The tragic poet is to him something like "the third from the king and from the truth." Recognition a man through mimesis is thus by Plato eyes recognition of ideas, not reality<sup>326</sup>. Figuratively - through the theater it is not possible to know the reality, but only an idea ... And that means of knowing -

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<sup>325</sup> Translation of the term by Miloslav Okál. ARISTOTELES. Poetika, Rétorika, Politika. Bratislava: Tatran, 1980, p. 17.

<sup>326</sup> The basis of the section about mimesis is the study by INŠTITUTORISOVÁ, Dagmar. *Mimézeis, divadlo, mýtus, terapia a rituál*. In: Javisko, roč. 35, 2003, č. 4, pp. 2 - 3.

consistently applied - it means the work of actors, set designer, etc... are in every respect, and therefore the formal intent, always only an imitation of the "copy", which is already copy of something else. Theater system is only a set of variously shaped replications, which are part of other replication schemes.

The answers that we acquired using the Platonic and Aristotelian concepts, however both relate to reality and unequivocally link to it, but they are different in terms of understanding the human condition to it. If the outcome is the possibility of active or passive role in the life (and thus in the theatrical art) it does not mean that now it is not the major issue facing the aesthetic and artistic function and purpose of understanding of theatrical art. And the evidence, that both concepts of theatrical art are very much alive, confirms also our more than few thousand years long experience with such forms of theater, in which it is required nearly faith in what is submitted in front of eyes (even in the form of enforcement or forcing a certain aesthetic - artistic canon), and also in forms in which there are actively creatively - for example para-theatrical - working with means of theatrical arts, where there is a large creativity in Aristotelian understanding of mimesis by theatrical means.

All variety of theaters either went one way or the other however by the fact that they could be live for several thousand years say that they are "eternal" essence of theater. Essence, that is not also - paradoxically - invariably repeated, but it always is anew in each "manner", style, or in any particular poetics re-created.

This shows therefore that connection of man with the theater is always connection which inspires his natural development - and in all aspects...

And no matter what, whether we will understand the mimesis in a theatrical environment such as the case of the existence of boundaries between theater and other reality, or we will rely on it as something in it constantly subjected to the necessity of birth / rebirth on level of essence.

The border may in fact in this situation in the Platonic understanding for instance mean that a text behind it is present as meta-text, because it regards the existence of the text on "the other" side as a matter of translation, but the translation can be understood only as a matter of imitation in another form as it is the thing itself, what specifically in the theatrical praxis means, that life of a new theatrical work for instance in a new cultural context will most closely adapt / get along / "imitate" the original conditions of its life, it will not adapt to the new ...

One of the other questions that help clarify our fundamental dilemma is the question of the importance of theater, its meaning in terms of genre viewpoint. Insight into the history and the present time says however also about the fact, as if the weight given to serious genres gave to theatrical activities only or "true" sense and other genres has become only a sort of strange ideological tool for abuse of theater functions...

The answer to this question is still getting frequent arguments, which are full of constant underestimating of comedy

genres. Answers which consider only a tragedy for the genre worthy of respect, deeper interest and professional consistency. The basic paradox of this argument lies in the fact that on one hand they say constantly that to create quality comedy is harder than create quality tragedy, but almost always it is expressed a deep admiration for comic art. Admiration for the tremendous comic, mental and active-motional acting virtuosity of great comedians, their ability to make point to a clear ethical dimension of their characters and stories, to topics that they were able express by "funny" means, etc.

Why it is considered that it is more demanding to make the viewer "sad" then to make him laugh? Why the serious theater has a sense and "unserious" theater has not?

What is behind derogatory waving of hands over comic language as something of "light" and "frivolous"? Offensive just because it is only for fun. Only? And just - in the theater? It is not just the language of the theater, thanks to it is never "only"? (If at all in fun and laughter it is just the matter of fun and laughter.) Why do we think - ideologically - that pleasure is bad and it is not enough? That joy is only joy? That to have the pleasure of is something is obnoxious? Why we think that affliction is real but laugh is not?

And yet when we laugh, what always makes us happy is not just laughter, but the reason for it as well!

Whether we realize it or do not...

And here it is not only psychology, but also linguistics: having fun is not always looking at that which we fear -to make fun means "za-bávať sa", it means, therefore: that this fear was for us only fun. In order to just have fun. Only "fun" and "just" "fun".

I think that from this point of view it is only a matter of individual psychology of each of us, whether we will understand "za-bávať sa" as getaway, or as a way how to look at our fear. Thus, we will see comedy, visiting of comedy productions as a denial of reality and our inner "exit" to the sphere of meaningless and empty entertainment, or as an option by which we learn what was behind this fear ...<sup>327</sup>

However, is it a sense of theater art in constant "fight" with the genre bias? Whether in our own ranks or outside them? Or will we continue further: If our National Theatre presents more serious productions, is it more meaningful?

Another important issue, which again leads to a number of other issues with which we again challenge the very meaning of existence the theater, is the question temporal character of theater. The idea of the theater, which essentially destroys its essential character, because it is too tired by Fenix, which it must always anew revive. Very honestly and openly about temporal character of theater says Friedrich Schiller in his essay *Divadlo ako mravná inštitúcia* (Theater as a moral institution) and he removes it - as it says the title of the essay - by the ethical function of theater. In its

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<sup>327</sup> Základnom časti o žánroch je esej The basis of the section about genus is an essay in INŠTITUTORISOVÁ, Dagmar. *Za-bávať sa!* In: Javisko, roč. 35, 2003, č. 5, p. 5.



conception of theater while talking about the possibility of a direct reform of man by watching the performance is not great one, because the possibility of its effect in view of everyday life is too small. But what cannot be denied about the theater is a fact that we are acquainted in it with the vices and evil that later they will simply not surprise us. Theatre even reveals us the secret, how to detect and defuse them ...<sup>328</sup>

Another major theme of sense / nonsense of theater are a question of depending of the theatrical arts on power. While it is true on the one hand, that "Theater had to finally reject the power interference in its life, whether it wanted it or not, because for the man it is not natural to remain in tyranny even though intellectually. It truncates his spirit."<sup>329</sup> "On the other hand, however - and perhaps already slowly non paradoxically - without it there would not exist. Only power that has established itself and is strong enough, to know in our conditions to accumulate sufficient funds for its establishment and constantly demanding funding. But can such a power permanently not to resist one of the other "senses" of the theater and that the parties theater "act" always naturally - that means sooner or later - will begin to think about the essence of life in the theater "buildings" and so is always necessarily "... turn against anyone who obtrudes notions of flatness and only the

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<sup>328</sup>Adapting freely according to SCHILLER, Friedrich. *Divadlo ako mravná inštitúcia*. In: SCHERHAUFER, Peter: *Čítanka z dejín divadelnej réžie. Od Goetheho a Schillera po Reinhardta*. II. Bratislava: Národné divadelné centrum, 1998, pp. 5 - 13. ISBN 80-85455-75-7.

<sup>329</sup>INŠTITUTORISOVÁ, 2001, p. 226.

linear winding of human life?"<sup>330</sup> Even in the smallest of small and petty things...

What kind of "senses" therefore theatre has? What kind of sense has theatrical art?

I will answer by series of very pragmatic questions, which this time using artificially defined borders will name its meaning...

One of the first "indirect" questions about the sense / nonsense theater should definitely read as follows: When we demolish its building - what remains to us?

And the other could be like this:

- When we change the theater building in commercial-conference space, what will remain us?

- Should we not specialize in acting in film, television, radio etc. - What remains of the theater, thanks to an actor without esprit and constantly tired?

- When we build their building as a replica of the other marble theater building - what is left of it to us?

- When we will command the dramaturgy to stage only play of authors "of a particular region" - what reason will have the unique position?

- When we will not open other educational centers designed to theater - the audience will remain open to it?

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<sup>330</sup>INŠTITORISOVÁ, 2001, p. 5.

- When we will not constantly encourage other theatrical poetics - who will know about its differences?

- When it itself will not take care of its education in a variety of theatrical aesthetics - who tells about it that it is the contemporary one?

- When theaters will not play across the country - which comes from the capital city to look at the best actor - to Martin, Prešov, Komárno, Bratislava etc.?

- When it will not keep the Platonic understanding of the concept of mimesis retain the traditional quality and aesthetics Slovak theater - what remains of it?

- When it will not constantly rekindle the essence of theater in the Aristotelian understanding of the concept of mimesis - what remains of it?

- When - as Lessing said: "The ultimate goal should correspond to good intentions ..." <sup>331</sup> - what needs to be done?

Of course, it could be much more the questions...

Lessing in his *Oznámenie (Notice)* - in *Hamburgská dramaturgia (Hamburg Dramaturgy)* - gives one of the most common responses to my last question. Even today we say: "Of course there are always and everywhere people, who - know themselves the best - do not see in any good business anything but ulterior motives." <sup>332</sup> And certainly we will continue to argue in the meaning of his other views as: "...

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<sup>331</sup> LESSING, Gotthold Ephraim: *Hamburská dramaturgie. Láokoón. Stati*. Praha: Odeon, 1980, p. 29.

<sup>332</sup> LESSING, 1980, p. 5.

if, however they are angry at the alleged ulterior motives against the thing as such, if their false envy tries to destroy the thing itself, in order to frustrate the intentions of that, let them know that they deserve deepest contempt of all the members of human society. "<sup>333</sup>

In this context, however, I do not consider important - of course - variation of Lessing's answers, but his little note just on the first page of *Hamburgská dramaturgia* (*Hamburg Dramaturgy*) - about the final / resulting effect of theatre, which in his opinion lies also in the good intentions of the thing itself.

Phoenix who is present in each theater is for me is the good faith of the case of theater.

And if the arguments / considerations presented so far were not enough, I can add another one: it is good, that the Phoenix of Theatre does not have hunger, weapons of mass destruction, prisons, empty rites or the status of integrity.

Or - as in *Nátjaśāstra* says Forefather and Creator Brahma: "Enough of the anger, demons, leaves your anger! I created theater science, taking into account the relationship between the acts and being in order to demonstrate the good and evil to you and Gods. "<sup>334</sup>

What kind of sense theater has?

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<sup>333</sup> LESSING, 1980, p. 6.

<sup>334</sup> KALVODOVÁ, Dana - ZBAVITEL, Dušan: *Pod praporem krále nebes* (divadlo v Indii). Praha: Odeon, 1987, p. 13.

Definitely in the content of thought and meaning that we attach to it, the ultimate goal, to which it always comes and in understanding and sentiment which brings us.<sup>335</sup>

And I am not sorry that my last answer is a paraphrase of synonymous thesaurus...

## **BASIC INTERPRETATION MODELS IN THEATRE**

Interpretation is foremost of personal character and a personal act, in which the artist not only explains but also translates his/her own experience into a language different from the language of the artwork.

But texts of theatre plays have some particularities when compared to other types of texts. In addition to "the mandatory" part, which always stays in the core of any interpretation, the part of inherent uncertainties of theatrical text is in its very essence always present in every interpretative act, both on the side of the author and of the person who reflects on it. This natural interpretive "otherness" of dramatic texts - unlike other types of texts - is also reflected in the fact that even the attempt for creating the most correct presentation (even a new - staging) of the original meaning of the text is always only an interpretation of its peculiarities, which is at the level of style brought into it by for example a dramaturgist. The interpretation is always an attempt to capture the "scenic" ideas -as staged in a given time, seeking to

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<sup>335</sup> Definition: Sense. In: *Slex*, 1998.

express his/her own impressions of it, based on knowledge, for example of the artistic tradition at the time of the text creation, and contemporary reflection of issues, as offered to us by a playwright or the director through his/her work. Thus, even in the case of highly educated and professionally very well-trained interpreter (i.e. a viewer, reader, theater artist, etc.), which has a very comprehensive knowledge of pretext situation, his/her contribution is always (namely - the directing, scenography, dramaturgy, acting, music, etc.) a creative act, as part of the text is for him/her always entropy, and therefore it must be necessarily creatively added to a meaningful semantic unit. This means that he/she must always take the attitude that embodies not only his/her mental, emotional and personality characteristics, but also the ability to creatively explain the nature of his/her experience. (And he/she must also be able to explain it within this meaning.) When paraphrasing literary scholar František Miko - it is a conceptual grasping of the core of experiential imagen so as to be able to optimally explain to a certain audience<sup>336</sup> the meaning of images of the theatrically resulting form<sup>337</sup>, whether staging or dramatic, or some type of receptive text.<sup>338</sup>

However, if we receive a text that can be staged but it is not dramatic, the act of its perception is specific as it still meets one of the conditions for the existence of theater production - we

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<sup>336</sup> What is always reflected in the interpretative act is not only its recipient type, but also the type of the interpretative act recipient.

<sup>337</sup> More about the creation of the interpretation idea during the dramatic text reading for example INŠTITUTORISOVÁ, Dagmar: *Predstava v recepcii dramatického textu*. In: Slovenské divadlo, roč. 53, 2005, č. 3, pp. 214 - 222.

<sup>338</sup> Doplnené a rozšírené o podmienky divadelného diela. Amended and extended by condition of a theatrical work.

have complex experience of an artwork when we experience it in the presence of others. It arises (and it is one of limits of theatrical interpretations of the artwork) in confrontation of the person's own attitude to the artwork with the view of how the receptive surrounding reacts to it. This mentioned duality of reception is another example of the blurring the borders between the authorship and the receptive existence of the text. Because the viewer always specially, personally, differently from others - hence creatively individually assesses his/her spontaneous reaction to what he has seen (i.e. in authorship way), and this is even based on the experience that was brought to him/her during the performance in reactions of other participants.

When interpreting the text<sup>339</sup> the interpreter always tries to understand and explain:

- its meaning, based on the text itself and its contextual situation, i.e. the content of meanings, which was put to art work primarily by the author in the light of known historical and aesthetic context);

- a substance by comparing it with other text (the boundaries of the text are explored as well, not just its style or specifics of form);

- development of the text from the beginning of its inception all the way to when the text was finalized;

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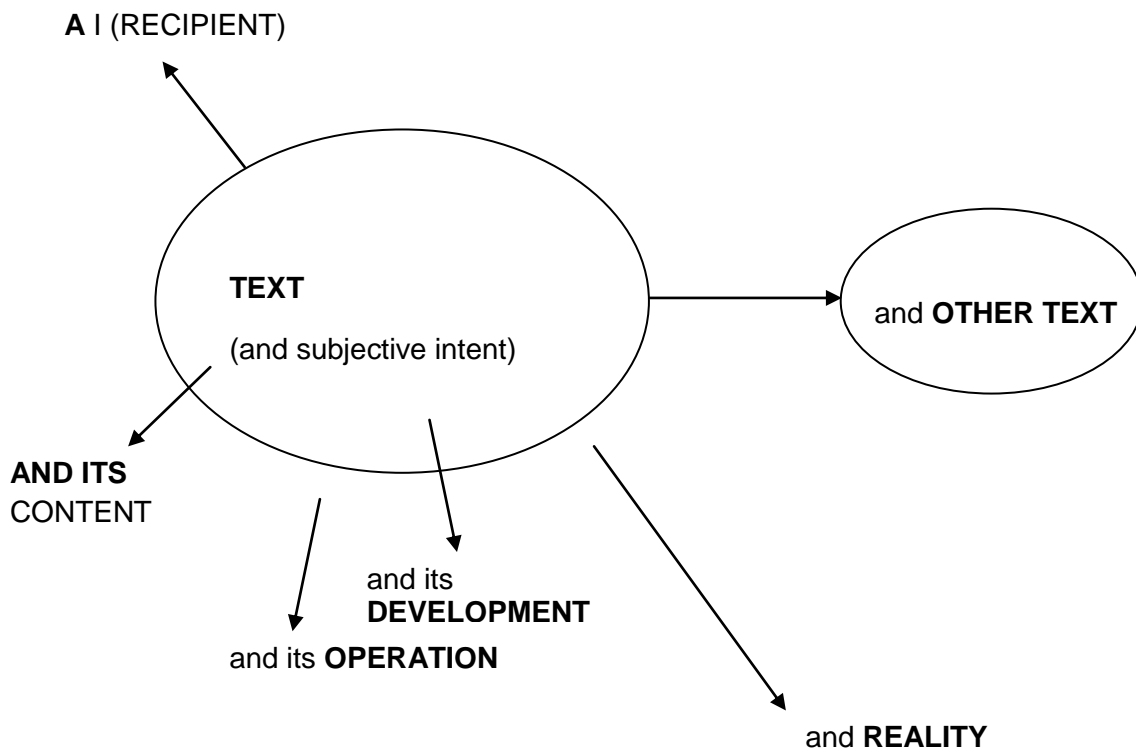
<sup>339</sup>Text (staged or dramatic) we understand in the sense of Lotman and Bakhtin, i. e., it is expressed in some way, it has the structure and limits (According to LOTMAN, Juriij: *Štruktúra umeleckého textu*. Bratislava: Tatran, 1990, pp. 66 - 68) and is a sign complex (According to BACHTIN, Michail Michajlovič: *Estetika slovesnej tvorby*. Bratislava: Tatran, 1988, p. 314.).

- exposure to the recipient in terms of contemporary aesthetics and other generally applicable receptive process criteria (i.e. aspects that a priori assume presence and existence of receptive interactive strategies of various types);

- the activities of the interpreter itself who considers limits of his/hers own personality and personal experience of the very process of interpretation, "reading" and "understanding" (i.e. interpretation) of various types of texts;

- own subjective perception or knowledge that on a personal level is considered important for the text;

The above mentioned approaches to the text can be graphically expressed as follows:

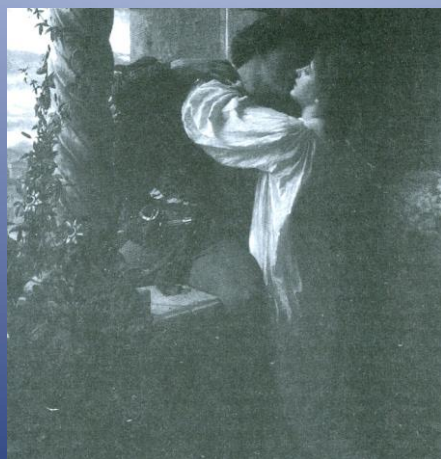




Konkrétne ide o tieto prístupy k textu:

**1. TEXT and ME (recipient)** - meaning understanding of the text received and lived as a whole presently, reflecting primarily the recipient's attitude, text seen personally.

Example of this approach can be an artwork - a picture of Romeo and Juliet by Sir Frank Dicksee from 1884:<sup>340</sup>



Sir Frank Dicksee: Romeo and Juliet (1884)

**2. TEXT and its DEVELOPMENT:** - capturing the development of text from the beginning of its existence as a text.

An example might be a program brochure for the staging of *Romeo and Juliet*, which was premiered in 1999 in *Městské divadlo Brno* (*Brno City Theatre*). From the content<sup>341</sup> of the brochure one can see that it is a publication which very precisely follows the basic story of

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<sup>340</sup> In: KUDEĽKA, Viktor - ZÁVIŠ, Jiří: *William Shakespeare Romeo a Júlía*. Brno: Městské divadlo, 1999. Brochure at the premiere.

<sup>341</sup> KUDEĽKA - ZÁVIŠ, 1999, p. 237.

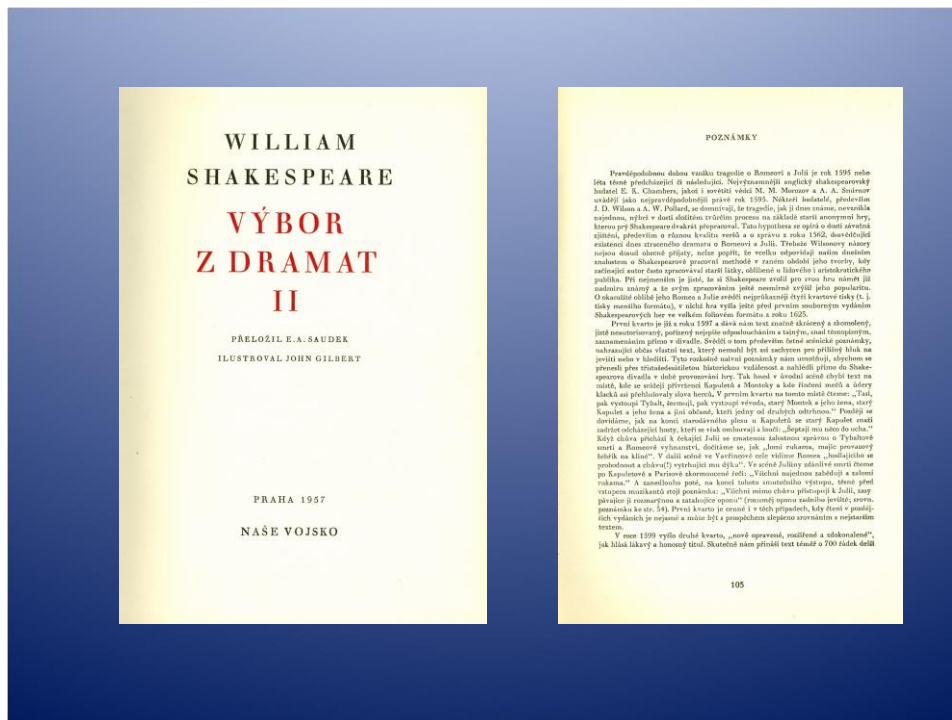
Romeo and Juliet all the way to the final form – which is the scenario. It includes various types of statements that can be, in line with the terminology used by Popovič, called metatext statements about the play made by teatrologists or other artists who were involved in the production of different staging versions:

obrazok div. hra obsah



**3. Text and its CONTENT** – this means understanding the text as a sign system, i.e. as a text meaning of which arises from the very rich structurization.

Notes by Zdeněk Stříbrný (translation E.A. Saudek) about the play Romeo and Juliet made in 1957:<sup>342</sup> can be considered as this type of approach to text.



**4. TEXT and its FUNCTIONING:** it captures how the text affects an individual and others (in this case the recipient is focused on the main aspects, namely what of the important sign structure is put to the forefront).

Good example can be the illustration to a publication *William Shakespeare- to najlepšie z jeho tvorby* (*William Shakespeare - the Best of his Works*)<sup>343</sup>, which is a typical romantic retelling of his story. Dialogues contain comments that highlight these aspects of the text.

<sup>342</sup> SHAKESPEARE, William: *Výbor z dramata II*. Praha: Naše vojsko, 1957, p. 103.

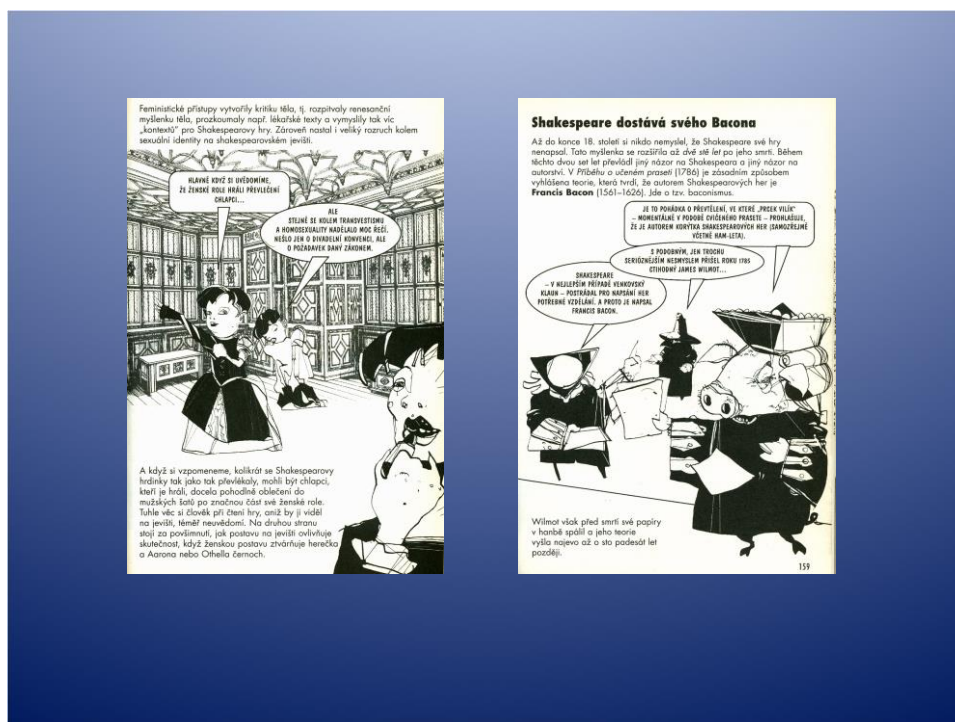
<sup>343</sup> MULHERINOVÁ, Jennifer - FROSTOVÁ, Abigail: *William Shakespeare - to najlepšie z tvorby*. Bratislava: Perfekt, 2003, p. 52. ISBN 80-8046-0-485.



**5. TEXT and other TEXT:** This is a comparison of text with a different type of texts that have similar relation to the recipient. An example might be two illustrations from the publication: *Seznamte se... Shakespeare* (Meet ... Shakespeare) where different types of discourses about Shakespeare are presented in a form of comics. The first picture refers to the feminist discourse<sup>344</sup> (because of the fact that the young actors at Shakespeare's time were playing female characters - hence Juliet - and reinterprets this fact). The second picture relates to the problem of Shakespeare's identity - explaining that in the book *Príbeh o učnom prasati* (The Story of

<sup>344</sup> GROOM, Nick: *Seznamte se...Shakespeare*. Praha: Potrál, 2004, p. 153. ISBN 80-7178-934-8.

the Learned Pig) its author James Vilmot proves that Shakespeare was in reality Francis Bacon<sup>345</sup>.



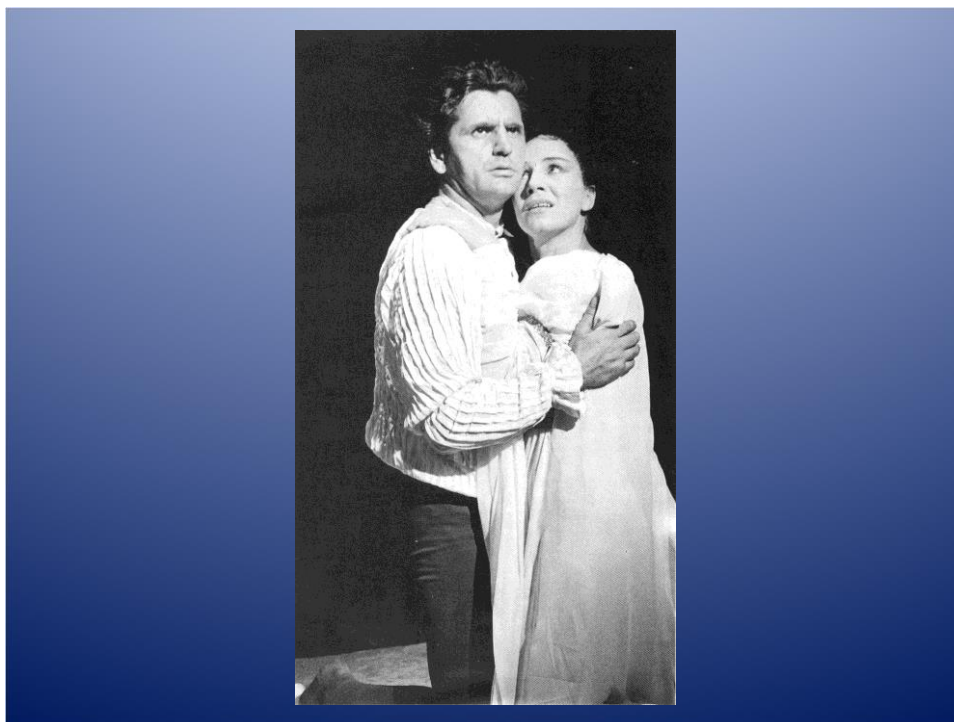
**6. TEXT and REALITY** - it is a particular text perception in the sense that the text exists only in the present, because its overlaps (in meaning, expression, form, etc.) with the past, and that is as far as its present existence is concerned, the history of its origin (i.e. to the whole pretext situation) is considered irrelevant because of the time aspect of its existence.

One can show example by stressing only political aspect of the staging in a review. In such case it avoids mentioning other aspects of staging.

<sup>345</sup> GROOM, 2004, p. 159.

**7 TEXT (a subjective intention)** - one sees in the text only an important fraction of its sign structure. Its importance extends beyond everything else what is present in the text and outside the text.

For example -on the picture of Mikuláš Huba a Mária Kráľovičová<sup>346</sup> who portrayed the characters of Romeo and Juliet in the National Theatre in the play directed by Josef Budský in 1957, we can better imagine situation in which the critic analyzes the drama from the point of view of the costumes of Romeo and Juliet.



Any interpretive approach always contains the whole communication situation: i.e. author - text - recipient, in which the interpretation of both the author and the recipient are in identical phases of approach to the text.<sup>347</sup> In this situation the

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<sup>346</sup> *William Shakespeare Romeo a Júlia*. Bratislava: DPOH, 1992. Performance brochure. [Nestránkované].

<sup>347</sup> More in INŠTITUTORISOVÁ, 2001, pp. 146 - 149.

individual parts of the communication chain are interdependent and their constant presence in communication is an essential feature of the boundaries between the theater text and other texts.

Most of the above mentioned approaches to the text can be considered as basic interpretive approaches to the text. In this context we can talk about the following basic models of text interpretation:

1. Semantic interpretation.
2. Intertext interpretation.
3. Intertextual interpretation
4. Receptive interpretation.
5. Recipient interpretation.

When interpreter focuses on a particular aspect of theatrical text within the whole situation of theater communication, we can talk about the following types of interpretation:

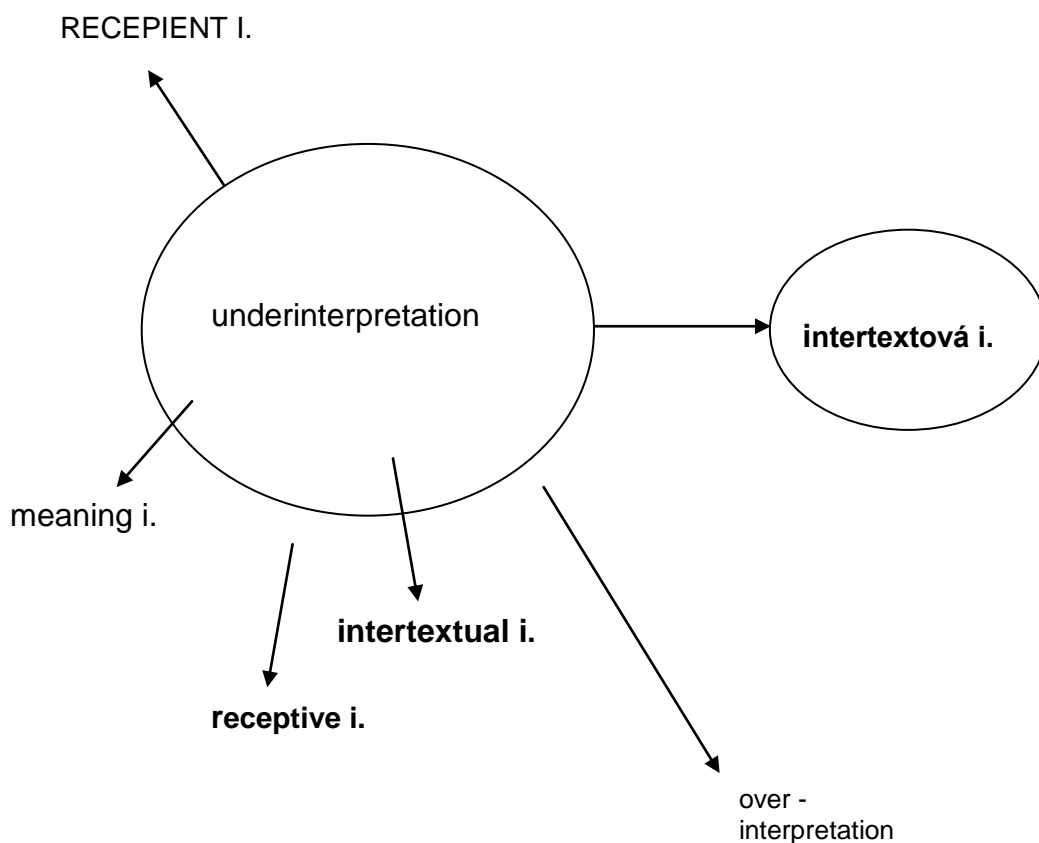
- theatrological interpretation when focusing on the content;
- intertext interpretation when focusing on the essential characteristics in comparison with other texts;
- intertextual interpretation when focusing on the development of the text;
- receptive interpretation when focusing on the effect of the text;
- recipient interpretation when focusing on the interpreter;
- under-interpretation when focusing on the subjective intentions of the text and its thematisation towards the text (broadening the personal line in the interpretive process);



- over-interpretation when focusing on the subjective intentions beyond the text and its thematisation toward a more general level(broadening of only general lines of the interpretive process).

Last two subjective approaches are a special type of the interpretive process, which occurs when the interpreter overreaches personal or general intentions. (These specific approaches to the text will be analyzed in a greater detail at the end of this study.)

The situation of the text interpretation can be graphically explained in the following way:



In these individual approaches to text we can find all the basic interpretive approaches developed. They were elaborated by the founders of the Nitra School (Anton Popovič, Ján Kopál, František Miko, Tibor Žilka), as well as the school's contemporary



representatives (Lubomír Plesník, Eva Kapsová, Dagmar Inštitorisová, Renáta Beličová and others.)

1. Semantic interpretation (Anton Popovič - semiotic text model, and so on; Dagmar Inštitorisová - theatrical interpretation of a theater text).

2. Intertextual interpretation (Anton Popovič, Ján Kopál - texts linking).

3. Intertextual interpretation (Tibor Žilka: pretext / text - posttext, Anton Popovič prototext - metatext; Dagmar Inštitorisová - architext - pretext - text - metatext - quasimetatext).

4. Receptive interpretation (František Miko - text's functional expression system - text's expressive effect; Eva Kapsová - communication and semiotic analysis of text's expressive meaning; Renata Beličová - receptive musical aesthetics).

5. Recipient interpretation (František Miko - experience imagen and its conceptual core, Lubomír Plesník - text's pragmatic aesthetics - experiential holistic interpretation; Vincent Šabík - hermeneutical circle and hermeneutical understanding; Dagmar Inštitorisová - thematisation of the intuitive).

However, if a literary theory of text or a text interpretation theory (or any other sort of science) considers the interpretative approach to be the basic approach, in the area of performing arts the problem may not be so clear as one has to consider different ways of theoretical thinking, specifics of their research area and current expectations.

So how specifically does the given interpretive situation look like in the theater environment?

**Ad 1.** Productions that are based on very precise knowledge and understanding of pretext situation belong to the types of semantic interpretations. Among those are productions of Lubomír Vajdička, as documented by his approach to Chekhov's plays and as described in his book *Priestor, význam interpretácia (Space, Meaning, Interpretation)*.<sup>348</sup>

That is such a type of production in which their creators take into account as much as possible not only text specifics (see the attached analyses of staged and dramatic texts), but also its context, as depicted in the following scheme, which describes the existence of dramatic texts as interpretive act:

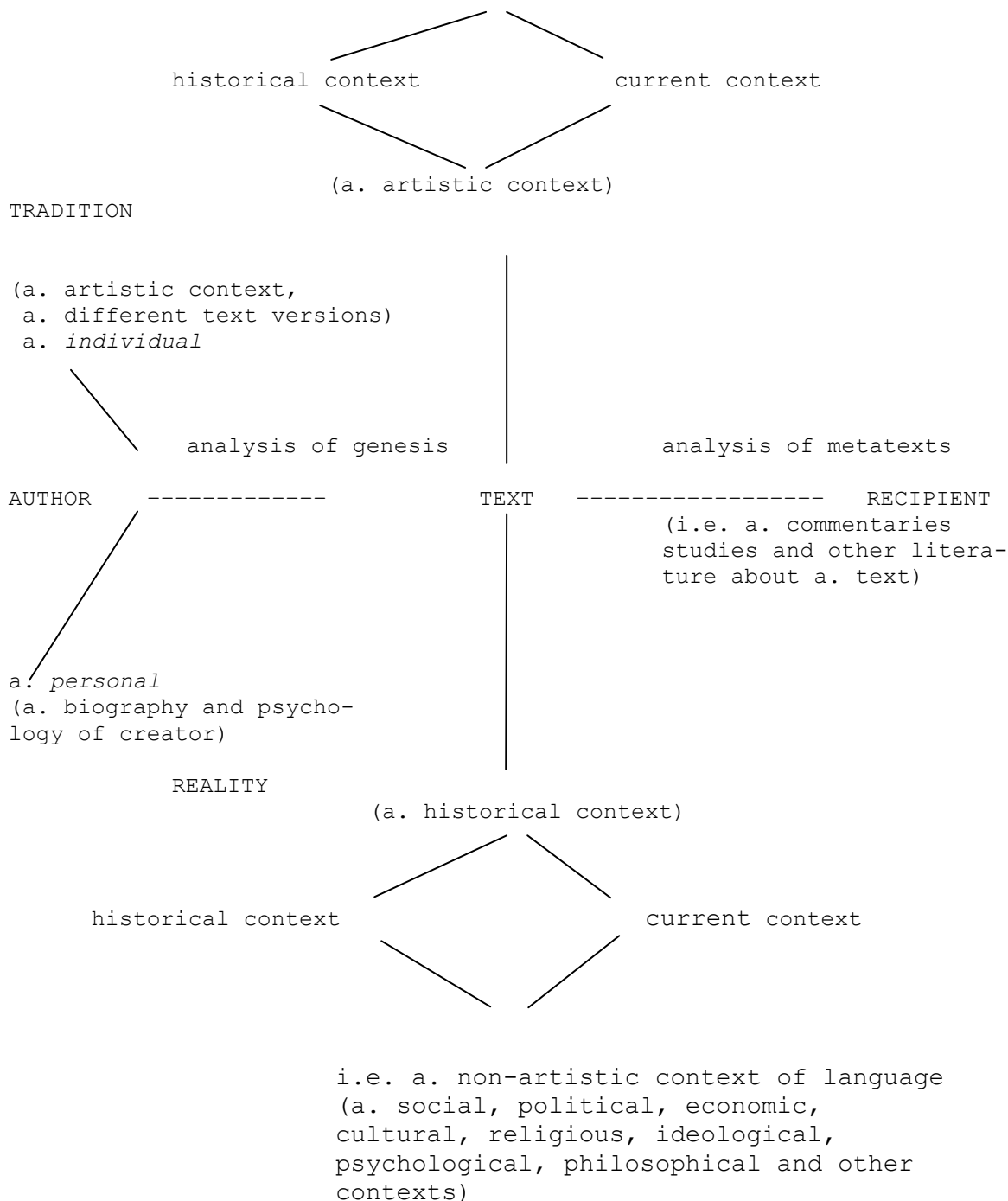
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<sup>348</sup> VAJDIČKA, Lubomír: *Priestor, význam, interpretácia*. Bratislava: Tália-press, 1996. ISBN 80-8571-83-40.

## Theatrolological text interpretation<sup>349</sup> (Inštitorisová)

(Here it is dealt with the essence of an art work, which can be determined when all the information available about the text's origin, genesis and ways of existence is used.)

i.e. language analysis a. genre,  
a. stylistic, a. compositional,  
a. type, a. performance practice)



<sup>349</sup> The basic starting point is a model of metatext communication by Anton Popovič In: MIKO, František – POPOVIČ, Anton: Tvorba a recepcia. Estetická komunikácia a metakomunikácia. Bratislava: Tatran, 1978, p. 43.

This may include analysis of either the language of theater productions or analysis of the dramatic text:

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### **Analysis of the language in theater productions**

(Finding answers to the question: How does it communicate, what does

it express the theme through ?)

1. The formation and origin of theatre productions (artistic and historical connections; contemporary staging practice - as in theatrologic analytical interpretation).
2. Kind and type analysis:- Dance theater, musical theater, performance, stage readings etc.
3. Analysis of the language of individual staging components (verbal, acting, visual art, audio and directing) in terms of basic thematic categories of stylistic, compositional, genre and stylistic point of view (valid procedures, see language of dramatic text analysis). It tries to find answers to the question about and means of expression of relevant compositional categories of individual staging components:

a) verbal component (it monitors only the analysis of the model, but also the analysis of its modifications, including written forms of dramatic text in theatrical productions such as names, plates with text, banners, computer simulations etc.);

b) the acting component (it analyses the character and the actor's speech, stylistic analysis means analysis of basic means of expression from which the character is created, and analysis of correctness and purity of their use; the thematic analysis is focused on means by which the theme is expressed through the character and the analysis of actor's input; in composition, it is the analysis of composition of a character and how it is managed by the actor; in genre analysis it concerns the analysis of a personage from the genre perspective and includes analysis of mastering of the genre by actors; the style analysis concerns expressive means that were used in the personage and analysis of actor's style);

c) visual component (analogy);

d) sound component (analogy);

e) directing component (analogy).

4. Other types of analysis - semiotic, social, psychological, semantic, philosophical etc. (In this case it already concerns the interpretive perspective.)

### **Dramatic language text analysis**

(Finding an answer to the question: By what means does the text communicate, through what does it express the theme?)

1. The creation and origin of the text (artistic and historical links; contemporary staging practice - see general theatrologic analytical interpretation).
2. The analysis of category and type:
  - Text of opera, operetta text, script, libretto, play on themes, dramatization etc.
3. Analysis in terms of basic thematic (composition) categories:
  - action (topic, fabula, sujet; causality - noncausality);
  - character (character type, relationships, motives for actions, appearance, integrity);
  - Situation (conflict, its types; conditionality of a conflict, state of a character);
  - Space (homogeneity - heterogeneity, realistic - hint);
  - Time (chronological, retrospective, parallel, chain);
  - Sound (continuity, non-continuity).
4. Analysis in terms of composition (the expression of themes):
  - Classicistic
  - Classical
  - Fragmental
  - Linear
  - Circular
  - Successive
  - Simultaneous etc.
5. Stylistic analysis (a. vocabulary and its use):
  - Literary, colloquial words, archaic, local, foreign, historic, expressive, colloquial, official, poetry, biblical, professional, words used in office, vulgarisms.
  - Words in context - synonyms, homonyms, tropes, metaphors, metonyms, euphemism, irony, epithets, symbols, allegories;
  - Grammar;
  - Syntax (sentence type, type of complex sentences, melody, accent, pause, rhythm, tempo, type of speech, etc.).
  - Grammar (nonstylistic; forms of words; respect and acceptance of grammars of other languages etc.).
6. Genre analysis (essence and expression of text's effect?):
  - general (e.g. framework: comical - tragic);
  - type (e.g. conversational comedy).
7. Analysis of style (individuality of the testimony expression; individual rule by which the art work is governed)
  - spoken, poetic, prosaic, speaker, romantic, baroque etc.

**Ad 2** Among theatre productions that work well with the model of intertextual interpretation<sup>350</sup> is the performance *Odras (Reflection)* (2006) by Blaho Uhlář, which was inspired by the famous trip of the members of the Slovak national movement led by Ľudovít Štúr to Devín Castle. During the performance there were two stops in Bratislava – in front of the Club Čierny Havran and the old theater space of Stoka Theatre. According to the classification of the literary theoretician Anton Popovič, what happened in this case was "translation" of the scheme and its transformation.

This is work with a master prose text where minimal expression and semantic interpretation takes place, the original text is "taken" without internal development, or other type of adaptation to the new situation.

**Ad 3.** Production *Piarga* by Roman Polák (by DAB in Nitra, 2007) belongs for example to the type of intertextual productions, in which Roman Polák, not only as the author of the master prose, but also as a director developed it in several ways, changing styles and specifics of the form.

As far as authorship strategies are concerned, then for example Shakespeare's *Romeo and Juliet* is based on a certain text (an epic poem by Arthur Brooke written in 1562 is considered to be the source of inspiration), which was gradually developed into several levels of theatrical work using various types of interpretive

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<sup>350</sup> We discussed the basic types of intertext linking in understanding of literary scholar A. Popovič in the Nitra School subsection.

strategies, including inspirations from artistic texts with similar themes.

Original texts have evolved in an intertextual way (architex, pretext, text, metatext, quasi-metatext).

**Ad 4.** Musical production of *Hamlet* at the Nova scéna Theatre (directed by Zdeněk Troška, 2001) is an example of the reception type of interpretation. The romantic concept was built only on the tragic aspect of the original text.

New text is created for example on a basis of one or several expressive qualities, as described by the literary scholar František Miko in his *Funkčnom výrazovom systéme textu* (*Functional Expressive System of Text*)<sup>351</sup>. It can also happen in case of reception types of text statements when one adapts texts from such perspective.

However, it is always the issue of the thematisation of emotional and mental effects of an art work on recipient by using means of aesthetic expression categories, as it is offered for example by F. Miko in his functional system of expressive qualities.<sup>352</sup>

**Ad 5.** Examples of the recipient with personal-experience type of interpretations, which can have even holistic nature and which are based on deep knowledge and understanding of the present situation in the theaters or understanding of the selected topics are performances of Blaho Uhlár in the former premises of the Thater

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<sup>351</sup> Taken from MIKO, František: *Pojem textu*. In: Sborník Pedagogičeskogo fakulteta v Nitre. Serija rusistiki. 4. Nitra: Vysoká škola pedagogická, Pedagogická fakulta, 1987, p. 70.

<sup>352</sup> See subsection Nitra School.

Stoka or performance of Dušan Vicen, Vladimír Janeček and actors from theatre Disk called *Geniálna epocha podľa Schultza, pokus o dramatickú rekonštrukciu* (*Ingenious epoch according to Schulz* (*Attempt for a Dramatic Reconstruction*) by Dušan Vicen directed by the Trnava Theatre Disk (2001) and some other productions of Vicen. Here we can add also the play by Karol Horák about Ludovít Štúr „... *príd' kráľovstvo Tvoje...*“ *Život, skutky a smrť proroka Ludovíta (Štúra)* (1996)“... Thy kingdom come ... "Life, death and deeds of the Prophet Ludovít (Štúr) (1996). The playwright considers it to be a theatrical essay.

Let us now stop at the two remaining types of approaches to the text, which represent a particular type of interpretation. They happen in the following two situations:

1. At the base of the first situation lies the fact that any subjective intent may be considered as a basis for approaching the text and that this strategy then affect the visibility of the old text in the new one, which can happen even in a radical way. I.e. some marginal issue is considered to be crucial to such extent that it overlays the entire original text - we can say even more accurately, the original text is not allowed to be seen through. In this case we talk about under-interpretation of the original text.
2. The second situation happens when a given sign structure (text) is "interpreted" - understood as a structure representing the whole reality, i.e. it contains - or more precisely it should contain meanings that comprise almost all of reality. With respect to the original text it can be, for example, over-generalization of the original meanings that departs from the original text's aesthetics



and even from its current poetry (i.e. the standards of today's reading). In this case we are talking about overinterpretation of the original text.

In both cases, interpreter's final shape cannot be considered an interpretation of the original text (i.e., personality and personal explanation of his experience in the new text).

Both cases in which the interpretation crosses borders can be seen at the final image of the dance productions of *Romeo and Juliet*, performed in Arena Theatre, Bratislava directed by Ján Ďurovčík (renewed premiere, 1998). Juliet together with the group of young people is stepping into an aquarium with blood and is the first one to undergo a symbolic death. (I must note, however, that this is an artificially created situation, because it is only analysis of one sequence of the performance, not of the whole performance, i.e. is the analysis of the text remains out of the situation context.)

When discussing the play *Romeo and Juliet* we can certainly agree on the fact that the basic features of Shakespeare's text - in addition to its name (i.e. names of dramatic characters), which is also decisive for its identification - is a depiction of the joint death of both lovers or the famous balcony scene.

First dezorganizing - dezinterpretative step in the analyzed sample is the fact that, contrary to the Shakespeare's text, joint death of lovers is not depicted there. Moreover the typical presentation is not used, thereby a shift in the meaning is already effected. This section, therefore, in the absence of the basic

features of the original text can be considered an underinterpretation ("The interpretation" didn't provide us with sufficient number of signs which would enable us to identify the shapes as codified by Shakespeare). Because the text communicates with us exactly this way - by signs - the text is operational (as in the terminology of prof. František Miko).

When taking into consideration the meaning of blood which was used (and its color) as a symbol of death, it is again the sample of overinterpretation, because it contains signs which do not occur in the original text and there is also "more" of them - and expressed in a more rudimentary manner.

It will be up to us and "our" reception (receptive and interpretative play) which would make an association with, for example, understanding of blood in the aquarium as a hyperbole of mandrake - its mystical screaming that kills. (The mandrake is mentioned by Juliet in her monologue, when she is preparing for her fictional death.) In relation to the use of this term by Shakespeare this is a case overinterpretation - not only of text, but also of its context.

Interpretative approach to any of the text is therefore always legitimate and is closely related to the richness of contemporary theatrical forms, as well as their often very problematic "being for everybody" (as I mentioned in the introduction), or their reception. However, the question is whether we can identify and understand the different strategies when approaching the text, and even - if we can identify the text as such.

When analyzing any type of theatre text, we already know that it cannot be understood merely as a theatrical interpretive approach to the verbal text. Even at staging of dramatic text, there is approach towards the text that reveals not only "acoustic" features captured in the written form, but also provides visual signs, typically expressed by non "dramatic" procedures - for example, by scenic interventions, notes in a dramatic text, those are also present in historical materials which can be also of non-theatrical character. If we use this approach when analyzing *Romeo and Juliet* from this aspect, then such interpretation of the play, directed by Roman Polák (Theatre SND-DPOH Bratislava, 1992) was only a receptive interpretation that means only an interpretation of some of its expressive qualities, even though it was maximally trying to preserve the original text of Shakespeare. Preservation of the original Shakespeare's text (I mean the written form) is not a theatrical interpretation of the meaning of the text, i.e. in the broadest sense - text as a semiotic structure with theatrical character. The above mentioned knowledge is very important because it forms a part of a new theater discourse.

Situation is less clear to us when a clear interpretive strategy in treating the original text is not so obvious in theatrical forms. This happens when we are not able to identify whether we should look at the presented type with "eyes" (i.e. code) of the original text, eventually with eyes of a new code, or we have to look for a new code. In this case it is always an error of professionalism when processing the given concept, and not our readiness to perceive the shape and our openness to it. Because for

example even presentation of a new form as something unknown, which is provocative by its uncertainty, must be at least expressive (i.e. an aspect of concentrated and deliberate expression with the assistance of a specific acting measure is present) and never just a sudden stage transfer of - for example - kind of life situation, or only of some "kind" of theatrical virtual reality. Even life simulation (or its denial) has to be in a theatrical form always an interpretative intention (strategy, act, etc.), by which full recipient's fulfillment of the art work is achieved - which is - an interpretative being.

The situation complicates an issue of preparedness or unpreparedness of the viewer, who should be already prepared for reception. (This is another type of destruction of the theatrical work border-line.)

The resulting experience will certainly be affected by cognition such as:

1. Aspect of fate in the play *Romeo and Juliet*. (This is how it is described by the important Czech teatrologist Milan Lukeš in the above mentioned program in Brno.)<sup>353</sup>

2. The meaning of the term mandrake which Shakespeare used in the text - in the context of Shakespeare's time - as described by Zdeněk Stříbrný in his notes to the already mentioned Czech translation).<sup>354</sup>

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<sup>353</sup> KUDEĚLKA - ZÁVIŠ, 1999, p. 101.

<sup>354</sup> SHAKESPEARE, 1957, p. 122.

3. And also the awareness that the name Romeo is written with short and not long "ó" (which is a common mistake when staging this play even in our theaters) etc.

This issue is not always the only problem of just a recipient - his personality type, his type of interpreter, education etc....

It is always important to consider what is vital in the reception process in terms of a denotative plane in text which we "live" right now.

Specifically, when Shakespeare in Juliet's monologue in which she is expressing her fear of upcoming faked death, speaks about mandrake and also briefly describes it (her scream kills). If the term is unknown to today's recipient, one can consider replacing it with a term which can be of an adequate substitute, or is semantically parallel to it. Because the transmission - as in this case - of the old text (i.e. historical poetics) doesn't imply that all its aspect will get into the present - i.e. its "whole" original character structure, but a "new" and coexisting parallel structure may be created. A concrete staging example would be the already mentioned final image of a dance production of *Romeo and Juliet* at the Arena Theatre in Bratislava. Blood in the aquarium can be considered to be a hyperbolisized expression for a mystical scream of mandrake. When comparing it to the use of the term mandrake in Shakespeare's text, what happened here is more the above-interpretation.

The greatest experience of the recipient may be by idea that has nothing in common with the text as a semiotic structure. It is

the idea that with the eyes of Umberto Eco we can consider to be a little crazy usage of the text, because the text already exists out of context. This may be perhaps the viewer's desire to see the characters closer, for example that he can somehow control the seats and change their distance towards the stage.

The crazy usage of text is another example of a completely different paradigm.

Another situation would occur if the viewer's idea originated in such a way that some remote control can affect the acting - for example chips placed directly in the actor's head could be operated by chips placed in the viewer's head. The viewer could thus influence that the actor playing Romeo is, for example, forced to climb to the balcony repeatedly...

An actor can't be described as a puppet in this case, and neither his conduct depicting the character be called a symbol of manipulative control of someone by someone, as his conduct does not have secrets ... An actor ceases to be original in its character and is only "receptive", the viewer becomes the author-like, receptive aspect for him is maximally depressed, all the way till it is repealed. There is no inherent dialectical presence of authorship and receptive principle in the art work.

Limitation of the new text which is presented to us must be therefore clearly set ... Or, more precisely - it has to be a discourse.

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The act of interpretation is thus always present in any type of text's expression.

Thus the reception of theatrical text is our approach to it, it is always interpretative. Therefore the "performance" of a staged text, which is read, seen or heard, is always a live interpretation. It is always an experience that has a different limit - and that's not the limit which is frequently offered as the fixed one - the artwork itself, its shape, expression, meaning and material substance and structure of which it is constructed. Since the history, as well as our own imagination and thinking teaches us that one cannot rely on it too much, we can say that the omnipresent limit in the reception of theatrical text is just an interpretative act itself, an interpretative method of its perception and awareness of it.

Our being in a theater text is always being which is living in the interpretative act, it is being, which recognizes itself and its surroundings in the way of its interpretation, it is "life" living in a very broad interpretative field...

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Emil Staiger's citation is from the chapter called *Umění interpretace*, page 202 in the monograph *Poetika, interpretace, styl* (*Poetics, Interpretation, Style*) which was published in 2008 in Prague by the Publishing House *Triáda*.

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