



¹ Patrice Pavis: *Sodobna režija (Viri, težnje, perspektive)*, Ljubljana: Mestno gledališče ljubljansko, 2012, str. 19–20.

MISE EN SCÈNE V ISKANJU SVOJE SODOBNE IDENTITETE

Patrice Pavis, *Sodobna režija*. Ljubljana: Knjižnica Mestnega gledališča ljubljanskega, 2012.

Nika Arhar

Povzetek:

Pavis se v knjigi *Sodobna režija (Viri, težnje, perspektive)* pokaže kot subtilen in izjemno strasten opazovalec sočasnega gledališkega prostora, pri čemer zaradi razširjenega spektra heterogenosti in eklektičnosti tega zaznava potrebo po razširitvi (morda še posebej francoskega) pogleda na gledališče. Mise en scène tako v želji, da bi zaobjel multiplo naravo sodobnih scenskih praks, dopolnjuje s performansom. Če se Pavisova teorija na nekaterih mestih kaže kot nejasna in celo sama sebi nasprotujoča – morda zgolj zaradi premalo prostora, odmerjenega teoretski razlagi – pa se odlikuje predvsem po preglednem zgodovinskem okviru in širokem spektru sodobnih uprizoritvenih praks, ki jih avtor obravnava z izjemnim žarom in pozornostjo do režijskih prizadevanj.

Ključne besede:

režija, mise en scène, Patrice Pavis, performans, teatralnost, performativnost

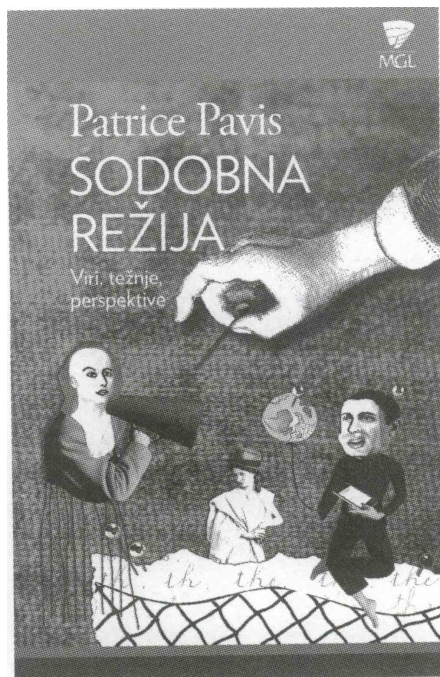
Nika Arhar je kritičarka in publicistka.

»Lahko samo opazujemo zgodovinsko izpričano drsenje od postavljanja proti odru, od režije proti performansu.«

S to mislijo, ki jo Pavis zapiše v sklepnem poglavju svoje obsežne študije o režiji, francoski teatrolog zaobjame osnovno linijo razvoja režije od vznika samega pojma, ki ga locira ob epistemološki prelom v osemdesetih letih 19. stoletja, do današnjih režijskih praks. Ne glede na navidezno enostavnost tega sklepa je za razumevanje te misli in vprašanj, ki jih sproža, nujno natančneje pregledati kontekst zapisane izjave in način, kako je avtor do tega sklepa prišel, oziroma definirati nekatera bistvena izhodišča Pavisove misli in pristop do predmeta.

V pregledu režije francoski teatrolog ob stalnem spremljanju pojma in režijskih praks sledi okvirni definiciji režije kot načinu celovite organizacije odrskih elementov in dogajanj v skladu z implicitnim sistemom organizacije smisla oziroma (združevalni) miselni strukturi, ki vzpostavlja gledališko prakso in njeno delovanje. Ob tem natančneje utemelji osebni interes za preučevanje izbranega »predmeta«: »Režija je nepogrešljiv element, če hočemo ocenjevati, na kakšen način deluje gledališče – skorajda bi lahko rekli, na kakšen način obstaja«; režija je namreč »spremenila naše razumevanje gledališča, še več, naš odnos do literature in upodablajočih umetnosti«.¹

Pavisu gre torej za razumevanje današnjega gledališča in njegovih raznolikih praks, pri čemer njegovo misel bistveno določa francoski kontekst razumevanja gledališča in režije. Francoski izraz *mise en scène*, ki od konca 19. stoletja označuje prehod od besedila na oder, od pisave do igre, namreč še danes zaznamuje francosko rabo pojma režija, ki vključuje tako »prehod besedila na oder« kot »nasprotje med vizualnim in besedilnim« ter »semiotični sistem smisla, ki ga implicitno nosi uprizoritvev«, v tem pa se močno razlikuje od



Page: 136

Reach: 0

Country: SLOVENIA

Size: 2539 cm2

2 / 7

2 Ta ne ustreza režiji in poudarja izvajalsko dimenzijo.
3 V angleščini pisano z vezaji, izraz pa se ne ujema s francoskim in je običajni rabi angleščine tuj, saj je namenjen zgolj strokovni rabi.
4 Poudarja tehnično plat gledališkega objekta in izraža pragmatičnost postopka.
5 Aranžirati, postaviti na oder.
6 Usmerjanje igralca, avtorja in dela v določeno smer.

7 Pavis, 2012, str. 76.
8 Režija je dovršitev gledališkega ustvarjanja, in zgolj – na koncu poti – »kakor zadnji element triptiha, po analizi uprizoritev in interpretaciji sodobnih iger«. Prav tam, str. 20.
9 Izraz Pavis povzema po Didierju Plassardu.
10 »Če hočemo ugotoviti, kaj konkretno prihaja po postmodernem ali po dram in gledališču, bomo morda razbili urok tega življenja v obdobju 'post', v večni sedanosti, v večni lažni

mladosti, ki nas fascinira in hkrati omejuje. Fascinacija s sedanostjo morda le ne bo trajala večno! Postdramsko je brez dvoma le trenutek slabosti, ki bo hitro minil.« Pavis, 2012, str. 417.
11 Kot navaja, je sodobno pisanje že absorbiralo velik del režije in lahko že samo rešuje vrsto od drskih vprašanj. Sodobna besedila so gledališču v izziv in režijo spodbujajo, da za svojo obrambo najde nova sredstva.
12 »Mise en scène (režija: postavljanje na

oder) je čudovito dvoumen oksimoron: če poudarjamo mise (postavljanje), prenos, prehajanje gradiva, besedilnega ali ne, na oder, ostajamo v logiki predstavljanja, pa če se še tako trudimo izogniti se 'usodi predstave' (Derrida). Če pa poudarjamo scéne (oder), podelimo odru določeno težo, poudarek in avtonomijo, da ni več odvisen od ničesar prejšnjega, naj bo to besedilo ali narativno in tematsko gradivo.« Pavis, 2012, str. 514.

anglosaksonskega razumevanja, ki ga določa zlasti pojem *performance*,² režijo pa nadomešča s pojmi »*mise-en-scène*«,³ *production*,⁴ *to stage*⁵ ali *to direct a play*.^{6,7}

Študijo o režiji kot uprizoritvenem tekstu Pavis zasnuje na kratkem pregledu zgodovinskih smernic ter analizi delovanja uprizoritev, ki pa so – kot priznava tudi sam – precej arbitrarno izbrane iz avtorjevega gledalskega opusa, lociranega na Pariz z okolico, Avignon-ski festival, nekaj nemških in angleških uprizoritev ter dveletno gostovanje v Koreji. Prevpripravevanja pojma režije se ob že omenjenem terminološkem razmisleku loti tudi s pomočjo vključevanja raznolikih oblik sodobnih scenskih praks – obravnava tako klasične gledališke oblike kot postdramske prakse dekonstrukcije in scenske dogodke, multimedijško, gestično oziroma fizično gledališče, multikulturalnost in mejne oblike režije.

Pavis dostop do režije išče v hipotezi o želji in načinu delovanja režije, njenem sistemu in vodilni niti, pri tem pa moramo upoštevati, da se francosko gledališče močno naslanja na literarni model,⁸ čeprav besedilo nima več privilegija avtoritete. Dualnost besedila ter uprizoritve, ki se je v zahodni tradiciji gledališča, izhajajočega iz dramskega besedila, dolgo časa materializirala v vprašanju zvestobe besedilu, Pavis presega z vključevanjem oziroma povezanostjo obeh, kar naj bi zagotavljala ravno režija. To povezavo obravnava posebej ob uprizorjanju klasičnih in sodobnih besedil in jo vsakokrat najprej vzpostavi znotraj zgodovinsko-družbenega okvira, ki ji deloma tudi priskrbi legitimnost, nato pa še glede na specifičnost posamezne »kategorije« besedil.

Medtem ko se je priljubljenost (vnovične) interpretacije dobro znanih in večkrat uprizorjenih klasikov v okviru »družbenega temelja«⁹ gledalcev po oslabitvi izobraževalne vloge gledališča v sodobnih smernicah »postmoderne in postdramskega« preoblikovala v krizo klasične misli in analize, Pavis poudar-

ja nujnost vračanja k metodološkim vprašanjem, ki naj bi jih postmoderna in postdramska doba preseglji, k dramaturškemu branju igre in oživljanju, preverjanju ter razvijanju metod analize z upoštevanjem odrske prakse v preteklosti. Še več: literarna in gledališka teorija se zaradi imperialističnih *performance studies* ne bi smeli počutiti ogroženi, temveč bi se morali zavedati svoje ključne vloge – razkrivati potencial te misli in odkriti prihodnost gledališke iluzije.

Ne gre za to, da bi Pavis dosledno zavračal »postmoderne in postdramske« postopke režije, vendar je v zvezi z njimi izrazilo previden, vsaj zaradi njihovega »imperialističnega« primata pa je do njih tudi negativno nastrojen.¹⁰ Kljub temu da je njegova osebna preferenca precej jasno razvidna, se iz tega konteksta izvije jasna artikulacija strokovno argumentirane zahteve – zahteve po vsakokratnem resnem premisleku o postopkih in načinih posamezne uprizoritve, ki svoje strategije utemeljuje v besedilni analizi in režijski viziji, ne da bi *a priori* podlegala diktatu »postdramskega terorizma«.

Pavisov pogled na uprizorjanje sodobnih besedil izhaja iz istih temeljev, le da je tu povezanost med postopki dramske pisave in metodami režije toliko močnejša.¹¹ Pavis tako z neprikritim »veseljem« ugotavlja, da je kriza gledališke produkcije zaradi (vizualnih in finančnih) odrskih ekscesov (spektaklov) v 80. letih prejšnjega stoletja privedla do ponovnega obrata k besedilom in do vzpona novih dramskih pisav, ki režijo postavljajo pred izziv iskanja ustreznih uprizoritvenih metod, vsakič novega »iznajdevanja« prostora, dejanja in ritma, ki pri branju besedila niso »predvidljivi«. Vsaka posamična uprizoritev mora na novo skleniti pogodbo z besedilom in gledalci, ta pa režiserja odvezuje absolutnega nadzora in ga postavlja v vlogo dekonstruktorja, partnerja avtorju in igralcem in posrednika, ki združuje različne enakovredne elemente. Takšno razsrediščenje režiserja pomeni pred-

vsem opustitev vloge »absolutističnega polbožanskega ustvarjalca«, ki ureja odrski smisel v povezavi z besedilom, in v sovpadu z uprizoritvenimi praksami, ki so se vse od Artauda dalje namesto literarnosti posvečale teatralnosti, predvsem pa s kontekstom francoske gledališke teorije, v katero šele dekonstrukcija v 80. prinese vidike anglosaksonskih teorij *cultural performances*, pomeni predrugačeno vlogo režije, ki poudarek najde v (soustvarjanju) odrske izvedbe, ta pa je zdaj pred pomenom besedila. In tako smo se ponovno znašli pri začetnem citatu.

V tem izraženo »drsenje od postavljanja proti odru« v leksikalnem smislu vključuje že sam pojem *mise en scène*,¹² več vprašanj pa sproža obravnava performansa v navezavi na režijo in dozdevna postavitev enačaja med »drsenje(m) od postavljanja proti odru« in »drsenjem od režije proti performansu«.

Ker režija ne more zajeti današnjih uprizoritvenih praks, jo Pavis na tem mestu razširja z anglosaksonskim poudarkom na izvajalski dimenziji in jo sooča ter delno tudi spaja z njenim dvojnikom – performansom, ki gledališko teatralnost dopolnjuje s performativnim razumevanjem gledališča. A pri tem performans razbira kot alternativo oziroma kot upor klasični režiji, ki je usmerjena h gledališkemu, literarnemu, k avtorju, in razvoj uprizoritvenih oblik opisuje kot pot »od 'zaprete' režije proti 'odprti' obliki performansa«, pri čemer režijo skupaj z njenimi razsežnostmi fikcije, estetike in dramaturgije – torej teatralnosti – razume kot nujno podlago za performativno razsežnost uprizoritve, performans, ki se ne pusti zvesti na režijo, pa na neki način prevzame tiste naloge režije, ki jih ta ne zmora.

Zbliževanje gledališča in performansa prepoznava številni avtorji predvsem v podobnosti scenskih oblik in načina, kako performans in performativnost razširjata meje teatralnega in gledališča, na katero je režija tesno vezana, oziroma v tem, kar performans

Page: 136

Reach: 0

Country: SLOVENIA

Size: 2539 cm2

3 / 7

13 Teatralnost kot rezultat perceptivne dinamike oziroma pogleda, s katerim gledalec ustvarja vsakdanjiku drug prostor. Josette Féral, »Teatralnost«, v: Emil Hrvatin (ur.): *Prisostnost, predstavljanje, teatralnost*, Ljubljana, Maska, 1996, str. 3–17.

14 Tiste, ki jo Lehman imenuje postdramaska.

15 Josette Féral, »Performans ali teatralnost«, *Maska*, št. 2/3, let. III, 1993, str. 34–38.

16 Tako teatralnost označuje Roland Barthes. Glej: Regis Durand: »Performans in meje teatralnosti«, v: Emil Hrvatin (ur.), 1996, str. 18–29.

17 Josette Féral, »Performans ali teatralnost«, *Maska*, št. 2/3, let. III, 1993, str. 34–38.

18 Durand, 1996.

19 Performans je razumljen tako v predstavnih (predstavljalni) kot dogodkovni (dogodilni) obliki, »a s to razliko, da je njegova predstavna funkcija vselej problematizirana, dogodkovno pa poskuša na novo definirati«. Med obema funkcijama vzpostavlja dinamično razmerje, ki vodi v nenehno spraševanje, kaj je to, kar gledamo. In še: »Performans briše ontološke meje gledališča (oder/avditorij, gledališče/svet, identiteta/igratna)«. Blaž Lukan, »Gledališče med znakom in obrazom«, v: Emil Hrvatin (ur.), 1996, str. 46–63.

20 Značilnosti tega natančno obravnava Erika Fischer-Lichte v *Estetiki performativnega*.

21 Blaž Lukan v spremni besedi Pavisovo režijo in performans sicer označuje tudi s pojmi »teatralna in performativna režija« ali režija kot branje fabule in performans kot *performance*, torej usmerjenost v uprizoritev.

22 Emil Hrvatin, »Uvode«, v: Emil Hrvatin (ur.), 1996, str. IX–XX.

23 Pavis, 2012, str. 33.

24 »Nihče več ne računa, da bosta umetnost ali gledališče rešila človeštvo. Toda kdo na začetku novega tisočletja ne bi potreboval te 'posvečene sekunde'?« Ali: Režija »[j]e zadnja

utopija kolektivne izkušnje in odrešitve«. Pavis, 2012, str. 463 in 464.

25 »Ali ni bilo to sredstvo in namenska odločitev, da se upremo postmodernemu in postdramskemu zavračanju sleherne sistematične teorije?« Pavis, 2012, str. 464.

26 Skozi obsežno vsebino skuša Pavis bralca voditi jasno in enostavno, da se ne bi izgubil, in v skladu s tem knjigo zasnuje s številnimi poglavji in podpoglavji ter »razvojno strukturo« uvodnih nagovorov, kratkega zgodovinskega pregleda in vprašani, ki jih ta vzpostavlja, uprizoritvenih primerov in sklepov.

prinaša sodobnim gledališkim praksam, Pavis pa, kot se zdi, njuno »sobivanje« razume v drugačni povezavi. Ko epistemološko konvergenco med režijo in performansom išče na podlagi uvajanja režije v performans in kriterijev teatralnosti, kot jo je definirala Josette Féral,¹³ se zdi, da režijo postavlja na isti ontološki temelj kot performans in da performans razume kot (končno) etapo v razvoju specifične usmeritve režije.¹⁴

Glede na svoj pristop k analiziranju režije kot uprizoritvenega teksta, ki principe teatralnosti še vedno upošteva kot simbolno organizacijo, ki dominira gledališču,¹⁵ in kot informacijsko polifonijo oziroma gostoto znakov, ki težijo h globalnemu smislu,¹⁶ Pavis tako zastavljeno konvergenco s performansom pripelje do paradoksa, če performans razumemo kot tisto prakso, ki zavrača simbolno organizacijo in odkriva pogoje teatralnosti kot take oziroma raziskuje gledališke robove ter pod površje kot nekakšno »metateatralnost«,¹⁷ prakso, ki je do znakov sumničava in z nihanjem med realnim in simbolnim oziroma imaginarnim, med teatralnim in neteatralnim premešča meje teatralnosti.¹⁸ Prav takšno spremenjeno ravnanje z gledališkimi znaki tudi Lehman prepozna kot razlog za premičnost mej med gledališčem, ki ne želi več ponujati zgolj reprezentacije, in performansom, ki si prizadeva za neposredno izkušnjo realnega.

Predstavljanje (smisla) resda ni več poglavitna naloga sodobne režije in se v številnih primerih prepleta z vprašanji prezenca ter performativnosti in izstopa iz teatralnosti, a ta vprašanja zahtevajo teoretsko obravnavo gledališča kot dogodka,¹⁹ za katerega je značilno tudi predrugačeno razmerje med gledalci in izvajalci.²⁰

Ker Pavis s svojo hipotezo vstopi v obsežno polje ne le gledališke, ampak

tudi sodobne scenske teorije in prakse, se v kompleksnejšo obravnavo pojmov ne spusti in se hkrati niti ne obremenjuje s strogostjo teoretskega aparata, ostaja njegov sklep o razvoju režije proti performansu izredno nejasen in celo napeljuje k misli, da gre pri vsem skupaj le za terminološko pavšalnost.²¹ Gre pri Pavisu le za posodobitev francoskega razumevanja režije, ki – čeprav že distancirana od navezave na besedilo – odrsko ustvarjanje še vedno težko sprejme kot avtonomno dejavnost, ali oder sodobne režije ni več enak tisti gledališki praksi, ki po Pavisu že vključuje besedilo kot enega »izmed delnih tekstov v kompleksni mreži uprizoritvenega teksta«?²²

Gre za temeljno nejasnost, ki je Pavis s svojim pristopom ne pojasnjuje, saj vzrašča kot stranski produkt pregledovanja in prepoznavanja režijskih usmeritev, praks in opisovanja primerov. Pri tem ostaja strogo pri umetnosti režije in njeni estetski vlogi, za katero želi na podlagi zgodovinskega razvoja režijskih praks, sodobnih primerov (post)dramskih strategij uprizarjanja in preverjanj pomenskih odtenkov ali razlik, ki jih v francosko terminologijo prinašajo izrazi anglosaksonskega sveta, preizprašati njene meje, in – morda še bolj – te meje narediti prepustne, da bi s pojmom režije lahko zajeli multiplo naravo sodobnih scenskih praks.

Pavis namreč režijo razume kot »zadnji poskus razumevanja teh raznolikih praks, s katerim naj bi posplošili perspektivo in jo sistematizirali, pa čeprav je mogoče to pretenzijo po sistemu upravičeno dekonstruirati, vendar ne tudi uničiti«. ²³ Pavis je kljub vsemu utopist,²⁴ tudi v svojem pristopu, in kljub napovedanemu izhodišču, to je določiti nekatere težnje, ne podati celovitega pregleda ali zgodovine obdobja, kljub nenehnemu dvomu o možnosti vzpostavitve jasnih in koherentnih kategorij režije, si nenehno prizadeva za

razvrščanje postopkov, tehnik in režijskih praks ter sistematizacijo.²⁵

V tem poskusu čim bolj obsežne obravnave pojma režije je Pavisova teorija eklektična in odprta do različnih gledaliških pojavov in misli, a hkrati ob širitvi področja in njegovim sistematizaciji, združenih s preglednim pedagoškim strukturiranjem,²⁶ ponekod nejasna in ploskovita. Kritična kontekstualizacija in poglobljena teoretska obdelava posameznih pojmov se umikata orisovanju stanja, samorefleksija, v kateri avtor prizna težave, nastale pri delu, pa osebni užitku v razbiranju režijskih tekstov. Pavisovo igrivo tolmačenje izbranih primerov sodobne gledališke prakse, ki se izraža tudi v osebni, duhovitem in mestoma sproščenem jeziku, tako ponuja predvsem inventarizacijo številnih oblik sodobnih gledaliških tokov ter podlago za intuitivno razumevanje obširnega koncepta režije, manj pa se pogloblja v razumevanje »estetske logike«, ki bi režijo preko kontekstov, vzrokov in temeljnih silnic lahko trdneje umestila v širše gledališki in družbeni milje.

Page: 136

Reach: 0

Country: SLOVENIA

Size: 2539 cm2

4 / 7

¹ The Slovene translation of Pavis's book *Contemporary Mise en Scène: Staging Theatre Today*.

² Patrice Pavis: *Sodobna režija (Viri, težnje, perspektive)*. Ljubljana: Mestno gledališče ljubljansko, 2012, pp. 19–20.

MISE EN SCÈNE IN SEARCH OF ITS CONTEMPORARY IDENTITY

Patrice Pavis, *Sodobna režija*. Ljubljana: Knjižnica Mestnega gledališča ljubljanskega, 2012.

Nika Arhar

Translated by Sunčan Stone

Abstract:

In his book *Contemporary Mise en Scène: Staging Theatre Today*, Pavis appears to be a subtle and extremely passionate observer of contemporary theatre. Due to the extended spectrum of heterogeneity and eclecticism, he recognises the need to expand the view of theatre (especially perhaps the French view). In his desire to cover the multiple natures of contemporary stage practices, he adds performance to the *mise en scène*. If Pavis's theory seems to be slightly unclear at moments or maybe even contradicting at times – which might be due to the insufficient space given to the theoretical explanation – he distinguishes himself with his clear historic frame and the broad spectrum of contemporary performance practices that he discusses with great enthusiasm and attention to *mise en scène* endeavours.

Keywords:

staging, *mise en scène*, Patrice Pavis, performance, theatricality, performativity

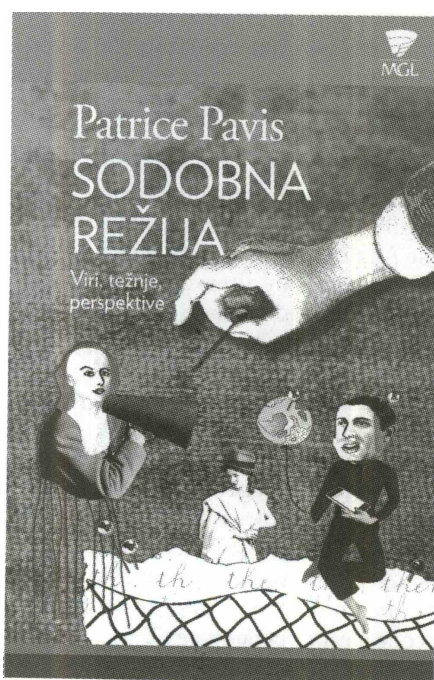
Nika Arhar is a critic and publicist.

“We can only observe the historically slippage of ‘mise’ towards ‘scène’, of *mise en scène* towards performance.”

With this thought that Pavis wrote in the closing chapter of his extensive study on the *mise en scène*, the French theatrologist embraced the basic line of *mise en scène*'s development from the first appearance of the term, which he positioned alongside the epistemological break in the 1880s, to today's *mise en scène* practices. Regardless of the seeming simplicity of this statement, it is necessary (in order to understand this thought and the questions it raises) to take a closer look at the context of this statement and the manner in which the author reached it, or at least to define certain essential starting points for Pavis's thoughts and his approach to the subject matter.

In his overview of *mise en scène*, the French theatrologist – while constantly monitoring the term and *mise en scène* practices – followed the general definition of *mise en scène* as a way of organising stage elements and events in accordance with the implicit organisational sense or (unifying) thought structure that established the theatre practice. He defined his personal interest in his study of the selected “subject”: “*Mise en scène* is a concept essential in judging how the theatre is set into play, and to some extent in judging how its very existence plays out”; *mise en scène* has “changed our ways of conceiving of theatre, and beyond that, our relationship with literature and arts”.²

Pavis is interested in contemporary theatre and its diverse practices; his line of thought is strongly defined by the French context of understanding theatre and *mise en scène*. The French expression *mise en scène*, which until the end of the 19th century defined the



Page: 136

Reach: 0

Country: SLOVENIA

Size: 2539 cm2

5 / 7

3 This is not the same as *mise-en-scène*, for it emphasises the performance dimension.

4 The English hyphenate this, the expression is not used in the same way as the French usage and it is also not used in everyday English, as it is used exclusively by experts.

5 Emphasises the technical side of the theatre object and expresses the pragmatic side.

6 Arrange, set on stage.

7 Directing the actors, author and works in a certain direction.

8 Pavis, 2012, p. 76.

9 Staging is the accomplishment of theatre creativity, and merely – at the end of the route – “the last part of the trilogy, following the analysis of performance and the interpretation of contemporary plays.” *Ibid.*, p. 20.

10 Pavis summarises from Didier Plassard.

11 “In actually seeking out in concrete terms what follows postmodernism, or what comes after drama and theatre, the spell of the ‘post’ [of the eternal present, endless youth,

which fascinates but also imprisons] might be broken. Presentism will not last forever! The postdramatic is surely just a passing moment.”

Pavis, 2012, p. 417.

12 As he stated, contemporary writing has already absorbed a large part of the *mise en scène* and can on its own solve a whole array of stage issues. Contemporary texts present a challenge to the theatre and encourage the director to find new ways of defending his position.

13 “*Mise en scène*’ is an untranslatable

French term, enjoying all the ambiguity of an oxymoron: If the emphasis is placed on ‘mise’, on transference, on the passage of the material [be it textual or not], onto the stage, we remain in the logic of stage representation, whatever we do to escape the ‘fate of representation’ [as Derrida put it]. If the emphasis is on the ‘scène’, we lend the term a weight, an existence and an autonomy that owes nothing to what came before, be it textual, narrative or thematic.” Pavis, 2012, p. 514.

transition of the text onto the stage, from writing to play, even today defines the French use of the term *mise en scène*, which includes “the passage from page to stage” as well as the “opposition of the visual and textual” and “ultimately the semiotic system of meaning that the show implicitly carries”, and in this differs greatly from the Anglo-Saxon understanding that is predominantly defined by the term *performance*,³ and in which *mise en scène* can denote “*mise-en-scène*”,⁴ *production*⁵ or *to stage*⁶ or *to direct a play*⁷.³

Pavis based his study on a short overview of historic guidelines and an analysis of performances, which were – as he freely admits – rather arbitrarily selected from his personal opus as a viewer, i.e. performances he had seen in Paris and its surroundings, at the Avignon festival, a few German and English performances as well as a few performances he had seen during his two-year stretch in Korea. He addresses the term *mise en scène* not merely through the previously mentioned terminological considerations but also through classical theatre forms as well as post-theatre deconstruction practices and scene events, multimedia and physical theatre, multiculturalism and border forms of stage direction, all of which he conducts by including various forms of contemporary stage practices.

Pavis seeks access to *mise en scène* in the hypothesis on the desire and manner of *mise en scène*, its system and the leading thread; here we need to take into account that the French theatre leans strongly on the literary model,⁹ even though the text itself no longer holds authority. Pavis overcame the duality of the text and performance that is manifested in Western theatrical tradition (based on the dramatic text) through the question of faithfulness to the text by including or connecting the two – something that is ensured by *mise*

en scène. He discusses this connection in his discussion on staging classic and contemporary texts, which he always starts by placing them in their historical and social context. With this, he establishes a certain legitimacy, and only then does he treat it in terms of the specifics of an individual text “category”.

Following the ever weaker educational role of theatre (in contemporary “postmodern and postdramatic” guidelines), the interpretation of the well-known and frequently staged classics within the viewers’ “social base”¹⁰ has fallen into a crisis of classical thought and analysis. Here, Pavis emphasised the necessity of returning to methodological issues (which have been overcome by the postmodern and postdramatic era), to the dramaturgic reading of the play and the revival, validation and development of analysis methods, where stage practices from the past should be taken into account. Even more: literary and theatre theory should not feel threatened by the imperialistic *performance studies*, for they should be aware of their key role – revealing the potential of this thought and discovering the future of the theatre illusion.

Pavis does not consistently reject “postmodern and postdramatic” staging processes; he is extremely cautious when dealing with them and at times even hostile due to their “imperialistic” dominance.¹¹ Even though his personal preference is clear, an expertly argued demand has developed from this context – a demand to repeatedly and seriously consider the procedures and manners of individual performances, a demand based on textual analysis and staging vision without being a *priori* submitted to the dictates of “postdramatic terrorism”.

Pavis’s view on staging contemporary texts is based on the same starting point; however, here the connection between playwriting and

directing methods is much stronger.¹² Pavis “happily” ascertained that, due to the various visual and financial stage scandals (spectacles) that were staged in the 1980s, the crisis in theatre production led to a new return to texts and the rise of new dramatic writings. This confronted the *mise en scène* with the challenge of finding appropriate depiction methods, the need to newly “establish” space, acts and rhythm that cannot be “predicted” merely from reading the texts. Each individual performance has to establish a new contract with the text and the viewers, and this relieves the director of absolute control and places him in the role of the deconstructor, a partner of the author and actors and a mediator who merges the different yet equal elements. Once the director is decentralised in this way, he loses his role of “absolutist semi-divine creator” who defines the stage in relation to the text. The new role of the director, who finds his emphasis in (co-creating) the stage version (which has now become more important than the meaning of the text itself), emerged from the clash with performance practices that have, ever since Artaud, focused on theatricality instead of on the literary value. All of this became even more obvious within the context of French theatre theory, which accepted the aspects of the Anglo-Saxon theories of *cultural performance* only after the deconstruction of the 1980s. Thus, we have once again found ourselves with the quote we started off with.

In the lexical sense, the “*slippage of ‘mise’ towards ‘scène’*” includes the notion of *mise en scène*;¹³ however, new questions are triggered by the treatment of the performance in relation to *mise en scène* and the alleged positioning of the equal sign between “*slippage of ‘mise’ towards ‘scène’*” and “*slippage of mise en scène towards performance*”.

Page: 136

Reach: 0

Country: SLOVENIA

Size: 2539 cm2

6 / 7

14 Theatricality as a result of the perceptive dynamics or the view with which the viewer creates a different space for the everyday. Josette Féral, "Teatralnost", in: Emil Hrvatini (ed.): *Prisotnost, predstavljanje, teatralnost*, Ljubljana, Maska, 1996, pp. 3-17.

15 Those that Lehman calls postdramatic.

16 Josette Féral, "Performans ali teatralnost", *Maska*, No. 2/3, Vol III, 1993, pp. 34-38.

17 This is Roland Barthes's definition of theatricality. See: Régis Durand: "Performans in meje teatralnosti", in: Emil Hrvatini (ed.), 1996,

pp. 18-29.

18 Josette Féral, "Performans ali teatralnost", *Maska*, No. 2/3, Vol III, 1993, pp. 34-38.

19 Durand, 1996.

20 Performance is understood in the presentational as well as in its eventful form, "with the difference that its presentational function is always problematic, and it tries to define anew the eventful one." Between the two functions, it establishes a dynamic relation that leads to constant questioning as to what we are watching. And more: "Performance erases the ontologi-

cal borders of the theatre (stage/auditorium, theatre/world, identity/play, etc.)." Blaž Lukan, "Gledališče med znakom in obrazom", in: Emil Hrvatini (ed.), 1996, pp. 46-63.

21 The characteristics of this are discussed in greater detail within Erika Fischer-Lichte's *Estetiki performativnega*.

22 In his forward, Blaž Lukan substitutes Pavis's *mise en scène* and performance with the terms "theatrical and performative direction" or *mise en scène* as reading a tale.

23 Emil Hrvatini, "Uvod", in: Emil Hrvatini

(ed.), 1996, pp. IX-XX.

24 Pavis, 2012, p. 33.

25 "Nobody still expects that art or theatre will save humanity. But who, at the beginning of the millennium does not need this 'sacred second'?" Or: *Mise en scène* "is the final utopia of a collective experience and deliverance." Pavis, 2012, pp. 463-464.

26 "Was this perhaps a means, a deliberate will to resist the postmodern and postdramatic rejection of any systematic theory?" Pavis, 2012, p. 464.

As *mise en scène* fails to encompass contemporary performance practices, Pavis expanded the notion with the Anglo-Saxon emphasis on the performance dimension and confronted it (and to a certain extent merged it) with its double – the performance, which adds a performative understanding of theatre to theatrical theatricality. However, he understood performance as an alternative or as a rebellion to the classical *mise en scène*, which is oriented towards the theatrical, the literary and the author. He described the development of performative forms as a road "from 'closed' *mise en scène* to 'open' performance", wherein he understood *mise en scène* in unison with its dimensions of fiction, aesthetics and dramaturgy – i.e. theatricality – as a necessary base for the performative dimension, the performance, which does not allow itself to be reduced to the *mise en scène* but in a way takes over those tasks of the *mise en scène* that the *mise en scène* cannot.

Numerous authors have established that theatre and performance are moving closer together. This is especially visible when observing the similarity in the scenes and the ways in which performance and performativity expand the borders of the theatrical and the theatre (with which the *mise en scène* is closely connected) or when observing what the performance brings to contemporary theatre practices. However, it seems that Pavis understands their "cohabitation" in a different way. In his search of the epistemological convergence between *mise en scène* and performance on the basis of introducing the *mise en scène* to performance and the criteria of theatricality as defined by Josette Féral,¹⁴ it seems that he places the *mise en scène* onto the same ontological base as performance and he understands performance as the (final) stage in the development of a specific direction of the *mise en scène*.¹⁵

Considering his approach to analysing *mise en scène* as a performative text that takes into account the principles of theatricality (a symbolic organisation that dominates theatre)¹⁶ and the density of signs that strive towards a global sense as an informational polyphony,¹⁷ Pavis brings this conceived convergence to a paradox with performance. Here, we understand performance as a practice that rejects symbolic organisation and reveals the conditions of theatricality as such or researches the theatre fringes as some sort of "meta-theatricality",¹⁸ a practice that is suspicious as regards signs and that – by fluctuating between the real and symbolic or imaginary, between the theatrical and non-theatrical – moves the borders of theatricality.¹⁹ It is this changed understanding of theatre signs that Lehman recognises as a reason to establish flexible borders between theatre that no longer wishes to offer merely representations and performance that strives for a direct experience of the real.

Presenting meaning is no longer the main task of contemporary *mise en scène*. In numerous cases, it intertwines with issues of presence and performativity and steps out of theatricality; however, these questions demand a theoretical treatment of theatre as an event,²⁰ for which a new relation between the viewers and performers has become characteristic.²¹

With his hypothesis, Pavis enters a vast field that is not limited merely to the theatrical but also includes contemporary stage theories and practices. Because of this, he does not focus on a complex treatment of terms, nor does he burden himself with the precision of the theoretical apparatus, for his conclusion as to the development of the *mise en scène* towards performance remains extremely unclear and leads to the thought that this is merely a terminological generalisation.²² Whether

Pavis is dealing merely with an update of the French understanding of *mise en scène*, which – even though distanced from the text – still finds it hard to accept stage creativity as an autonomous activity or the stage of contemporary *mise en scène* is no longer the same as the theatre practice that according to Pavis includes text as one "of the partial texts in the complex network of performance text".²³

This is the basic unclearness that Pavis fails to explain in his approach, for it appears as a side product of viewing and recognising the *mise en scène* orientations, practices and case descriptions. Here, it remains strictly within the art of *mise en scène* and its aesthetic role, for which it wishes to (on the basis of the historic development of *mise en scène* practices, contemporary examples of (post)dramatic strategies of staging and verifying the meaning nuances or differences that are brought into the French terminology by the expressions from the Anglo-Saxon world) question its borders and – maybe even more – make these borders permeable, so that *mise en scène* would also encompass the multiple nature of contemporary stage practices.

Pavis understands *mise en scène* as the "final attempt to understand the various practices. With this attempt, we should be able to generalise and systemise the perspective, even though this pretension for a system can be justifiably deconstructed but not destroyed."²⁴ However, Pavis remains an utopist²⁵ in his approach. Regardless of the announced starting point, i.e. to define certain aspirations and not provide us with a wholesome historic overview of the period, and regardless of his constant doubt as regards the possibility of establishing clear and coherent *mise en scène* categories, he constantly endeavours to organise the procedures, techniques and *mise en scène* practices and develop a systematisation.²⁶

Page: 136

Reach: 0

Country: SLOVENIA

Size: 2539 cm2

7 / 7

27 Pavis tries to lead the reader clearly and simply through the extensive contents so that the reader will not get lost. In accordance with this, he plans the book with numerous chapters and subchapters and a "development structure" of introductory addresses, a short historic overview and questions, as well as performance examples and conclusions.

In an attempt to come up with an extensive treatment of the term *mise en scène*, Pavis's theory is eclectic and open towards various theatrical phenomena and thought. However, this expanded field and its systematisation (merged with a clear pedagogical structure)²⁷ is somewhat unclear and two-dimensional. The critical contextualisation and in-depth theoretical treatment of individual terms give way to the description of the condition, self-reflection, in which the author admits to his problems that have emerged during his work, as well as to the personal satisfaction in the reading of the direction texts. Pavis's playful interpretation of the selected examples of contemporary theatre practice, which is sometimes expressed in the personal, humorous and at times relaxed language, predominantly offers an inventory of the numerous forms of contemporary theatre flows and a base for an intuitive understanding of the extensive concept of *mise en scène*, and does not deal as much with the understanding of the "aesthetic logic" that could place *mise en scène* (through its contexts, reasons and basic lines) firmly into the broader theatrical and social milieu.