

Sobre teatro y lo indefinible: Una perspectiva sobre la des- limitación del teatro.

*On theater and the indefinable: A perspective on the de-limitation of the
theater.*

No teatro e o indefinível: Uma perspectiva sobre a destruição do teatro.

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Resumen

El texto aborda diversas posturas que se han vertido sobre el arte. Partimos desde una perspectiva del concepto de teatro en la contemporaneidad a partir de autores e investigadores como Dubatti, García Barrientos y Barba, principalmente, enfocándonos posteriormente en el concepto arte dramático, teatral, teatralidad y sus particularidades. Interesa observar como el concepto ha perdido sus fronteras y genera prestamos hacia lo cotidiano. Este debilitamiento de sus fronteras ha generado que busquemos no una nueva forma de nombrar el fenómeno, sino observar cómo interactúan los elementos que lo conforman.

Palabras Claves: Teatro, teatralidad, teatral, frontera, literatura.

Abstract

The text deals with various postures that have been spilled over art, starting from a perspective of the concept of theater in contemporary times from authors and researchers such as Dubatti, García Barrientos and Barba, focusing on the concept of dramatic art, theatrical, theatricality and its particularities. It is interesting to observe how the concept has lost its borders and generates loans to the daily. This weakening of its borders has generated that we seek not a new way of naming the phenomenon, but how the elements that make it interact.

Keywords: Theater, theatricality, theatrical, border, literature

Resumo

O texto aborda vários cargos que foram encontrados no art. Começamos a partir de uma perspectiva do conceito de teatro contemporâneo de autores e pesquisadores como Dubatti, García Barrientos e Barba, enfocando principalmente o conceito de arte dramática, teatro, teatralidade e suas particularidades. É interessante observar como o conceito perdeu suas fronteiras e gera empréstimos para o cotidiano. Esse enfraquecimento de suas fronteiras nos levou a não buscar uma nova maneira de nomear o fenômeno, mas a observar como os elementos que o compõem interagem.

Palavras-chave: teatro, teatralidade, teatro, fronteira, literatura.

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Introduction

This art that was not made to be art (Barba, 2009), which does not have a vital concern to achieve a form that defines it, no matter how much you want to include it in a format, form, technique, is an old art, primitive, archaic, that goes out of its way to disappear. Maybe that's the reason for the theater. Art that remains on the margin and is excluded from the main show of these times, that spectacle that is reproducible as a reproduced image. But also excluded by its dangerousness, because it hides under the appearance of a pastime (Barba, 2009), and beneath it hides something much deeper that shakes, fortifies and sometimes transforms our conscience and "immerses us in a condition governed by other values »(page 8). The theater is, perhaps, the artistic discipline that creates a labyrinth when trying to be defined; likewise, it is of all the arts that has found the greatest complexity when trying to adapt to the discourses of modern art in order to speak of it as a work of art. We make reference to a thought that, through a technique and in a sincere and conscientious way, is worked with the purpose of being taken to scene or with the purpose of being it, of being art.

Our interest is to observe, through a theoretical journey, the world of the scene and what has been said of it, its particularities and elements that make it up. Let's ask then: what

is the art of the scene, the theater? Answering us could go back centuries, but it is not interest, at least for the moment, of this text. We are interested in what is constructed as a theater, as a phenomenon, in our times. For this, we must observe and travel a theoretical path that presents us authors such as Dubatti, Barba, Alcántara and García Barrientos.

If we look in the specialized texts what theatrical art is, they point, in some of the cases, to the dramatic art. The dramatic concept is relative to drama. García Barrientos (1991), in relation to what is to be understood by the concept, says: "Drama, defined as structured theatrical content or composed of a certain form, is quite close to (if not identified with) the element of the tragedy that Aristotle calls "fable" and defines as "the imitation of an action", or "the composition of the facts" »(p.79). Make a distinction with the fable "as the fictional universe represented, but not as it (re) presents, but as the viewer (re) builds according to the principles (logical, spatial, temporal) that structure their own real universe: fictional universe "meaning", as opposed to the "represented" (as it is presented) of the drama: fictional universe "natural" (in its form of organization), which opposes the "artistic" (artificial) of the drama [...] . The drama will be, in short, the artistic (artificial) structure that the staging gives to the fictitious universe (re) presented: the theatrical content (imitated or feigned things) "just as" the staging presents it: the theatrical update of a fable »(p.82). That is to say, the dramatic art is the use of the technique, the creation of that which is relative to the drama, that is to say the selection and composition of the structure that presents the men in action, a situation "susceptible of being represented in a scenario »(Sastre, 1994, page 18).

It is an "art of creating works or theatrical performances -in any of its genres and forms- as an author, director, performer, stage designer, regidor, etc." (Gómez G., 1998, p 62). On the same term, Pavis (1998) mentions that with it is designated at the same time practice and writing that serves as a basis for representation.

Theater, as art, "is capable of creating emotions from artifice" (Gené, 2010, p.3). As mentioned by Sabina Berman (2011), in an interview conducted by Antonio Castro, "One does not go to the theater to be confirmed by what they already know. You go to dazzle yourself. And I use that luxurious word because the theater must provoke luxurious emotions "(p.8). With "luxurious emotions", Berman makes reference to the fact that the theater must

open aesthetic expectations in the spectator, it must overcome the traditional formation that drowsies the mind so that the spectator transcends through the scene.

Theater as art is ephemeral, since there is no object that transcends representation as a palpable sample. Theater is subject, as art, to the present: condemned to its "death" in order to exist. If theater as an object persisted, this would amount to its extinction and death.

Thus, theatrical art is a conglomerate of techniques, craft of craftsmen who exist and collaborate together to create art. This has caused the art of the theater to slide or accentuate in its practice different techniques, spaces or objects. It is a series of elements that compose it: movement, words, lines and color, rhythm, and so each one is made by the actor, or is part of the body of the work, decorated from the scene (Craig, 2009). For some the art of theater would be in the synthesis and redundancy, or in the hierarchy or, well, in its contradictions.

Let's try to go in parts, unraveling the skein of thread. Let's first think about what that is or what is referred to when someone mentions "theater," a word that triggers a series of connotations.

When referring to the concept "theater" are different positions, and one of them is to refer to it as if it were literature,¹ with which it has little to do (Castagnino, 1967), which has led to erroneous approaches such as "explaining the theater only from the text; and to comment on that text as any other literary object, without noticing [...] what we might call its projected language towards the scene» (Duvignaud, 1980, p. 15 citado por Vallejo Aristizábal, 2003, p. 16).²

But the play, despite its literary referent, is always a living fact, which, according to Domingo Adame (2005), is the core of a problem inside it as a discourse.

Buenaventura, in a lecture he gave in 1987 on theater and literature at Cornell University, mentioned that

"The theater is an ephemeral relation between actor and spectator, through a space-time structure, composed of several languages and generally rehearsed by the former and represented before the latter. The literary text is one of the languages of the theater but it is not, as is often believed in a tradition, nor the fundamental language, much less that which

¹ Véase también *El teatro como literatura*, de Coral Aguirre (2005).

² Véase también *Semiología de la obra dramática*, de María del Carmen Bobes Naves (1987), el capítulo llamado «El género literario dramático», pp. 13-35; y *Drama y tiempo. Dramatología I*, de García Barrientos (1991), cap. I «Literatura y espectáculo», pp. 21-42.

gives meaning to others. The tradition to which I refer does not go back beyond the nineteenth century. It was in this century that there was a fight over the supremacy of the literary text over other languages "(Quoted by Rizk, 1991, p.215).

Another position has been to refer to it as a building or stage, that is, a specific space. This generates a confusion also, because it is posed as something existing, as a palpable object conformed by sculpture, painting, architecture, music, and in this way it was thought that this was theater, the sum of all these arts (Vallejo, 2003). This perhaps in an effort to make "palpable" this art of the event, the event or, rather, of time as well as music.

Space makes palpable the present of the ephemeral only, but the theatrical phenomenon is ungraspable. The theater shared with music an ephemeral state, an almost volatile, unique state.

On April 9, 1860, the first sound recording was made: a small piece of music sung using a phonograph invented by the French Édouard-Léon Scott de Martinville, which is a device capable of recording sound on a cylinder that uses smoke produced by a lamp. The first song recorded using this device was *Au clair de la lune* (In the light of the moon):

Au clair de la lune
Mon ami Pierrot
Prête-moi ta plume
Pour écrire un mot
Ma chandelle est morte
Je n'ai plus de feu
Ouvre-moi ta porte
Pour l'amour de Dieu.

According to data, it was recorded since 1853, although its status is inaudible. Then came the phonograph of Thomas Alva Edison. Before finding the recording in 2008 of the Frenchman, the recording made by George Gouraud of the piece *Israel in Egypt*, by Georg

Friedrich Händel, and directed by August Manns at the Crystal Palace Handel, at the festival on June 29, 1888, was The oldest.

As we can see, until a little more than a century the music was the execution of the scores, in the presence of the presence. Now we can say that a recording is music, although not a musical presentation. It generates what an artistic object, that can be grasped with the hands, although it is like virtuality, but that can be reproduced again and again and always it will continue being music. The same can not be said about the theater, and perhaps if it were to be said, we would have to debate whether it is still a theater, although music has resisted it.

Another position is to think that the substantive to "theater" is the sum of various disciplines, or "synthesis of all the arts" (Wright, 1992, p.11). Since all of them are nourished by reality, that would be their great common place, and just like these, the "theater" is a product that persists and develops in the culture, as far as the West is concerned, and which satisfies certain human needs.

As we have already mentioned in the previous paragraphs, by theater reference has been made to both the written text and the architectural space and the scenic phenomenon that relates a specular dichotomy. The word "theater" can also appear associated with theoretical, architectural or social forms of doing, understanding or practicing it. It would be enough to observe the diverse definitions in the dictionaries on theater to verify the possibilities of association that is had for this term: theater of the absurd, academic, of fans, of agitation and propaganda, outdoors, environmental, itinerant, of art, of author, peasant, tent, boulevard, pocket, bourgeois, Chinese, Dada, dialectic, epic, confrontational, didactic, documentary, document, elementary, elitist, experimental, war, floating, ideas, round, religious, sacred, servants, among others. Serve as an example, all of which has contributed to the difficulty in defining it.

That which is called "theater" is the object of discussion, a problem that is difficult to determine and determine (Dubatti, 2009), in relation to what is and is not that without doubt, which is enunciated as the scenic phenomenon of theater. The term has been weakened, as it refers to various concepts and this has led to the sliding of its definition. It would be necessary to think as an example in the concept of total work of art and open work, as it has been

conceived since the beginning of the 20th century. The so-called visual arts have made a recovery of the body, of the object: living body, that is to say, of the theatricality of this one, of its traces and experience (Sánchez and Prieto, 2010), of that which acts as spectator and of the artist, is say, it has been de-defined.

This slippage or de-definition of the concept has been due not only to the plurality of common meanings, but certain particularities that are proper to it have been used to define other fields. As an example, let us cite the phenomenon of extension of the theatricality towards the outside of the theater itself, due, in some way, to the rise of mediatization (Dubatti, 2009) and the dominance of a politics of the gaze (Geirola, 2000), that is, as a simulation. Alcántara Mejía (2002) quoting Yuri Lotman comments in this same sense: "Since theater and human behavior interact mutually we find that, in parallel, the tendency that has remained active throughout the history of the theater of making life on the stage it has a resemblance to real life, there is another opposite tendency so constant that it consists of making aspects of real life (or aspects of it), [of human behavior] resemble theater» (p. 155).

The concept of theater has lost the boundaries that defined it. It gets confused with the actions that the human being does in the daily life, as if everything that man does in his daily life was "theater". It seems to say that if art is everything that men call or enunciate as art (Sixto, 2005), then as a parable we would say the same for the theater, with what is reflected in the de-limitation of the concept. Luis de Tavira, perhaps playing with the same idea, and which Formaggio (1976) formulated about the naming of art by man, states in one of his aphorisms: "If everything is theater, nothing is theater" (De Tavira, 2003). And so, little by little we are entering into new decades, which will leave their passage to centuries and what we now understand as theater, will continue in a constant movement, in a continuum through history. Its delimitation will become a part of its evolution, of the new way of understanding it.

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Curriculum

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