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English summary of the master thesis project:

"Die fiktive Wirklichkeit und die wirkliche Fiktion - Elemente zur Theorie des Puppentheaters", accepted April 24. 1995, at the Institute for History of Art and Theatre Science at the University of Copenhagen.

In the opening paragraph the background of the project is stated, the work defined as a study of the puppet theatre, meant as "the communicative activity playing a puppet for an audience, and (a study) of the background and the conditions of this activity as well as the experience of it."

The basis of this work is taken from the thesis of Professor, dr. K. Kavrakova-Lorenz: "Das Puppenspiel als synergetische Kunstform. Erkundungen über die Dialektik von Bildgestalt und Darstellungskunst im kommunikativen Gestaltungsprozeß des Puppenspielers", Berlin 1986. Arising from the fascination, which is exerted by the puppet theatre, the depreciation, which it often is a subject to, and the lack of theoretical material about the puppet theatre as a means of aesthetic expression, three questions are asked, concerning 1. The mode (the aesthetics), 2. The means (the dramaturgy) and 3. The concepts (ideologies) of the puppet theatre. These questions are elucidated in three main chapters. The opening paragraph is closed by definitions of the terms/ notions used in the project.

In the first chapter - the mode of the puppet theatre or the "aesthetics" - the possible psychological background for the puppet theatre is examined. Based on the terms of D.W.Winnicott: "The transitional object" and "the potential space" a model for the development of the ideas of reality in the human brain is suggested, and the theatre is seen as a "potential space", extended to a level of society.

According to this theory the play with the puppet has its psychological roots in the "transitional object" of the little child, whereas the actors play is rooted in the role-play of a later age of childhood.

So two stages in the development of an individual are defined, not to be regarded as a development from a "lower" to a "higher" level, but as a development of staying "regions" in the potential space of the individual, characterised through the terms "difference in substance" and "identity". The paradox of the potential space is related to the notion of "the aesthetic experience", and is related to the fascination as well as the rejection of the puppet theatre as a theatre form.

The second chapter deals with the means of the puppet theatre, or the "dramaturgy", the means seen as "values of fascination". These are defined by using the terms "model", "metamorphosis" and "show".

As the theatre in general is regarded as a model of reality, the puppet theatre and the puppet is seen in its quality of model as

respectively "scale model" and "analogue model", and it is shown, that the puppet regardless of its character or shape, by virtue of its character of material and object, always is a carrier of metaphorical meanings. The fascination-value "model" then arises in the field of tension between material-character and "portrait resemblance" (the axis of metonymy) and between object-character and symbol-value (the axis of metaphor). Described as a sign the field of tension lies between "arbitrary" and "motivated" (illustrating) in the first, and between "private" and "conventional" in the second dimension.

By virtue of the model-character the means of the puppet theatre is the picture far more than the word, but whereas the movement of the puppet and the material-character stem from the puppet itself, the language comes from outside the puppet. So the limit for the fascination-value "model" is reached, and the puppeteer in his interaction with the puppet has to be drawn into the examination: The fascination-value "metamorphosis".

Here the puppeteer and the puppet forms a dialectic relation made visible, where the "metamorphosis" of the puppet into a "live" role-figure correspond to the "metamorphosis" of the puppeteer into a "motor" for the puppet. It is this "contract" between the puppet and the puppeteer, which is effected to the audience.

The entrance of the puppeteer into the "potential space" gives the spectator the possibility to realize the offered "model" as "reality". The interaction between the puppeteer and the puppet may be seen as the "smallest dramaturgical unit" of puppet theatre, a model in itself and therefore carrier of meanings.

The third fascination-value "show" is linked to the characteristic of the art form, and so serving the other two fascination-values, which on their side provide the material of means for the "show". This fascination-value implies that the spectator is aware of or is made aware of the presence of the puppeteer, even where he is not visible to the audience.

The chapter closes with a paragraph on the cooperation of the fascination-values in the communicative process between puppeteer and puppet, and between puppeteer and spectator. The "role-figure" created in the play of puppets, arises in this process and cannot be equalled with the puppet; the puppet is "role-figure" besides and together with the puppeteer. The fascination-value "metamorphosis" can be seen as a row of "breaks", which can only be recognized on the background of the "un-broken" model.

The specific of the puppet theatre is the dual image, the constant interchange of subject and object, which is a model in itself, and which makes possible the mode of the puppet theatre as a "Model of a model of a model", the inmost core a model of the "break" or the "dialectic moment".

On the basis of the examinations of the two first chapters the third chapter deals with the concepts ("ideologies") of the puppet theatre, starting from the two main trends: the "naturalistic" and the "theatrical" or "verfremdete" theatre.

The two main trends are seen in their historical, ideological and aesthetical dimension, and are separated by their relation to "the break" between reality and fiction.

"The fictive reality" aims accordance between "original" and "model" that is absence from "breaks".

"The real fiction" uses the difference between reality and fiction, the "break", as an artistic-communicative means of

expression. From this point of view the concepts and the conventions of the actor's theatre and the puppet theatre are described and compared, as a basis for an analysis of the tension between "model" and "metamorphosis", seen in relation to these concepts. As the fascination-value "metamorphosis" can be seen as the "invariance" of the puppet play - as a model of the "break", which can only be seen on the background of the "model" constituted by the actual production - the concept of the "real fiction" opens far more possibilities and is more productive for the puppet theatre than the concept of "fictive reality". The character of the puppet theatre can be indicated as "epic" or "open". On the level of content the analysis relates the field of tension between the fascination values "model" and "metamorphosis" to two "images of personality" or possible "aspects" of the same personality: The "teacher" who gives the "model", and the "detective", who gives the "metamorphosis" first priority. Concluding, the puppet theatre is determined as a theatre form, which is "equivocal, not unambiguous - poetic, not didactic", but which by virtue of the model character and the psychological relation to "the transitional object" in a social context can be used in an "escapist" as well as an "emancipatoric" way.

The project is closed by a concluding paragraph. Here a line is drawn from the theory described in the first chapter, concerning the psychological basis for the idea of theatre in the ontogenesis of man, to the theory of Niels Engelsted concerning the phylogenesis of man, and to theories concerning the human specific, thereby the capacity of self-reflection. If the topic of the art of stage is the human life in its individual and social context, the project of the actors theatre may be described as a "scientific" project, the project of the puppet theatre as a "philosophical" project, meaning a project about "the problem of recognizing". The puppet theatre may be seen as a model of the paradox of recognition.

The frames for comprehension here suggested, may serve as basis for a closer examination of the idea of theatre in its two principally different forms: Actors theatre and puppet theatre, and form a basis for further accounts on the aesthetics and dramaturgies of the puppet theatre.