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Recenzija knjige Hotena nevednost

UVOD

Deljenje smisla v letu 2021

Pričujoča številka revije Monitor ISH v marsikaterem oziru izhaja v zelo pomembnem trenutku in predstavlja mejnik, gre namreč za prvo številko pod novim uredništvom, ki je zavezano revijo, ki že sedaj sodi med najpomembnejše slovenske humanistične in družboslovne publikacije, dvigniti še na višji nivo. V tem pogledu ta številka tudi oznanja upanje na prihajajoči preporod sodobne slovenske in mednarodne humanistične ter družboslovne misli. V iztekajočem se letu revija Monitor ISH obeležuje triindvajseto leto rednega izhajanja. Ob tem je več kot na mestu zahvala dolgoletni urednici, dr. Maji Sunčič, ki je revijo s požrtvovalnim delom tudi v težkih obdobjih obdržala pri življenju. Pred novim uredništvom je pomembna naloga in obveza, da nadaljuje z njenim delom. V prelomnem letu 2021 se je poslovil eden največjih filozofov zadnjih petdesetih let, Jean-Luc Nancy, ki je sodeloval tudi pri doktorskih programih ISH, njegovo delo in delo mnogih njegovih zdaj že vseh pokojnih sodobnikov je prežemal etos, ki je pred več kot petindvajsetimi leti botroval ustanovitvi v slovenskem prostoru prepotrebne Fakultete za podiplomski humanistični študij. Gre za strast raziskovanja in prevpraševanja samoumevnosti, multidisciplinarno humanistično misel, ki svoje dostojanstvo živi v komunikaciji in skupni zavezanosti nalogi mišljenja. Ustvarjanje smisla je po Nancyju skupna telesna dejavnost, ki je prvinska, radostna in ustvarjalna kot ples. Toda tu ne gre le za metaforo, pač pa za eno in isto dejavnost, »ko mislim, plešem«, je zapisal Nancy.

V skladu s tem pričujoča številka prinaša tematski blok, posvečen sodobnemu plesu in tematizaciji prelomov, ki jih v to tradicionalno umetnost vnašajo vseobsegajoči procesi digitalizacije. Štirje članki tega tematskega bloka prikazujejo ples kot

celosten človeški izraz, kot utelešenje misli, ki seveda nikoli ne more in ne sme biti statična, po svojem bistvu je gibajoča. Plesna teorija s postmoderno filozofsko mislijo dobi platformo za refleksijo novih praks in pojmovanj plesa. To na več nivojih demonstrira *Svebor Sečak*, ki je kot urednik tudi najbolj zaslužen za tematski sklop o sodobnem plesu. V svojem razdelku razmišlja o novodobnih reappropriacijah klasičnih plesnih izvedb, za sodobni ples velja namreč kierkegaardovska doktrina, da le ponovitev lahko dejansko proizvede nekaj novega. To stori na podlagi analize lastne koreografske prakse, ki predstavlja transformacijo arhivskega videoposnetka v postpostmoderne plesni video. Sečakov prispevek ni le študija o prenosu klasične baletne predstave *Hamlet* v postmoderne dance video *Hamlet Revisited*, pač pa izpostavlja pomemben preskok v sodobnih umetniških praksah, ki ga predstavlja tehnološka digitalizacija, istočasno pa v svoji študiji prikaže, da gre za konkretno manifestacijo-uprizoritev mestoma precej abstraktnih postmodernističnih pojmov. Tudi drugi prispevek tega sklopa se posveča tehnološkemu vidiku baletne uprizoritve Shakespearjevega dela, v njem nam *Lidia Krisskaya* ponuja premislek o kamerinem pogledu na Julijin slavni tek iz baleta *Romeo in Julija*. Kamera ponuja pogled na gibanje, ki je zapisano in s tem ohranjeno, ta zapis pa je moč preurejati in prepisovati. Umetniški gib tako postane material za snemalčevo in režiserjevo delo, z upočasnitvami, približevanji, rezi in montažo se baletna stvaritev razteza v prostoru in času. Ta razmišljanja nadaljuje prispevek *Uroša Zavodnika*, ki govori o izraznosti človeškega giba v filmskem velikem planu. Zavodnik prepričljivo dokazuje, da je filmski veliki plan izjemen medij za prenos izraza telesne govorice in da s svojo prilagodljivostjo pravzaprav služi kot nujno dopolnilo človeški percepciji, ki bi brez njega prav gotovo spregledala podrobnosti izraza. Is-

točasno pa je filmski medij inscenacija resničnosti, uprizoritev, ki proizvaja resnico za gledalca. Veliki plan je pravzaprav oboje, saj prinaša izjemno intimen pogled na gibajoče se telo, istočasno pa ravno s tem ustvarja učinek nadresničnosti. Prispevek *Helene Valerieje Krieger*, ki zaokroža tematski blok prispevkov o sodobnem plesu in videoumetnosti se posveča razvoju baleta v dvajsetem stoletju ter njegovim shajanjem in razhajanjem s preostalo moderno in postmoderno plesno prakso. Balet je klasična umetniška izrazna oblika, ki je bila v preteklem stoletju nemalokrat označena za zastarelo in preseženo, a je, kot prepričljivo pokaže avtorica, zelo pogosto služila kot navdih za druge plesne umetniške izraze, s tem pa se je ohranila in obogatila tudi sama.

Izjemno zanimive prispevke prinaša tudi drugi sklop revije, ki je tematski razpršenosti navkljub posvečen tematizaciji sodobnih transformacij humanističnega mišljenja, ki so jih v naš svet vnesli procesi digitalizacije. Prvi prispevek je delo *Tanje Petrovič* in govori o tematiki, ki je že sedaj izjemno pomembna, njena relevantnost pa se bo brez dvoma zgolj še povečevala – gre za študijo o umetni inteligenci in čustvih. Umetna inteligenca nas ne zanima le kot človekov artefakt, ki kaže potencial za avtonomno delovanje, pač pa predvsem zato, ker predstavlja zelo pomemben element za študijo o tem, kaj pomeni biti človek, o kogniciji sami, o tem, kaj je razum in kaj so čustva, kako se nanašati na znakovne podobe, ki jih prinaša okolica. Z drugega zornega kota se tej temi posveča tudi *Melita Zajc*, ki v svojem prispevku analizira spremembe, do katerih je zaradi tehnološkega razvoja zadnjih let prišlo pri dostopanju do filmskih vsebin. Film je umetnost, ki je v največji meri zaznamovala dvajseto stoletje, z novimi tehnološkimi inovacijami na področju prenosa podatkov in vsebin pa se spreminja sam način njegove konzumpcije. To pa ni zanemarljiv proces, saj se s tem spreminja družba sama, gledalski subjekt pa pri tem pridobi povsem nove raz-

sežnosti. Razmišljanje o tem prinaša tudi prispevek *Nadje Furlan Štante*, ki se posveča perečim vprašanjem sodobnosti, njen razmislek ponuja teološko ekofeministično refleksijo o procesih v dobi neslutnih tehnoloških inovacij, ki posegajo v samo jedro tega, kar smo poprej razumeli kot človeška narava. Tako imenovana transhumanistična paradigma po avtoričini analizi sicer nastopa kot želja po izboljšanju človeka, a ob tem prinaša grožnjo po izgubi človečnosti kot take. Pred tem svari tudi prispevek *Irene Avsenik Nabergoj*, ki razgrne pojmovanje vrlin v zgodovinsko-duhovnem kontekstu od antike pa vse do sodobnosti. Ta sestavek prepričljivo demonstrira, da sodobna tehnološka miselnost ne more in ne sme zavreči moralnega značaja, ki ga je evropski človek, kot preplet grških, hebrejskih in krščanskih pojmovanj vrline, prejel iz bogate tradicije. Vrline so vrhovna človeška umna značilnost, ki pravzaprav prinaša edino možnost za sobivanje.

Naj ta kratki uvod v izvrstna besedila sklenemo s še eno mislijo Jeana-Luca Nancyja, ki pravi, da biti v izolaciji ni možno, biti je namreč vselej že biti z (drugimi), to pa odpira tematiko priobčevanja in smisla kot skupnostnega akta: »Smisla ni, če smisel ni deljiv, če ni skupen, in sicer ne zato, ker bi obstajal neki pomen, poslednji ali prvi, ki bi bil vsem bivajočim skupen, temveč ker je *smisel sam deljenje biti*.«

LUKA TREBEŽNIK IN SVEBOR SEČAK,
urednika

CONTEMPORARY
DANCE AND VIDEO
/ SODOBNI PLES
IN VIDEO

SVEBOR SEČAK¹

Transformation of an Archival Recording of a Neoclassical Ballet *Hamlet* Into a New Artistic Dance Video *Hamlet Revisited*

Abstract: This text is a distillation of the author's exegesis that is an integral part of the PhD in Creative Practice project and is complementary to the dance video titled *Hamlet Revisited*. It shows the transformation of a video recording of the author's own choreography of ballet *Hamlet* into a contemporary post-postmodern dance video DVD *Hamlet Revisited*, answering the research question: *How to transform an archival recording of a neoclassical ballet performance into a new artistic dance video by implementing postmodern philosophical concepts?*

The goal of the project is to elucidate the transformation of *Hamlet* to *Hamlet Revisited*, from a neoclassical choreographic approach to the recent postmodern approach that traverses into a transmodern dance video of an eclectic blend of styles and techniques in accordance with the paradigm of digimodernism.

Key words: dance video, ballet, *Hamlet*, transmodernism, digimodernism

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Transformacija arhivskega posnetka neoklasicističnega baleta Hamlet v nov umetniški plesni video Hamlet Revisited

Izveček: To besedilo je rafiniranje avtorjeve eksegeze, ki je integralni del doktorskega projekta Creative Practice, ki se dopolnjuje s plesnim videom z naslovom Hamlet Revisited. Besedilo prikazuje proces transformacije videoposnetka avtorjeve samostojne koreografije za balet Hamlet v sodobni post-postmodernej plesni DVD video Hamlet Revisited, pri čemer odgovarja na naslednje raziskovalno vprašanje: Kako z implementacijo post-modernih filozofskih konceptov preoblikovati arhivski posnetek neoklasične baletne predstave v nov umetniški plesni video? Cilj projekta je razjasniti prehod od "Hamleta" do "Hamlet Revisited", iz neoklasičnega koreografskega pristopa do sodobnega postmoderne pristopa, ki, skladno s paradigmo digimodernizma, prehaja v transmodernej plesni video eklektične mešanice stilov in tehnik.

1 INTRODUCTION

The post-postmodern paradigm of the 21st century has many names such as metamodernism (Vermeulen and van den Akker 2010, para. 15-16), transmodernism (Dussel cited in Cole 2007, 68-69) which is in accordance with the integral theory of Ken Wilbur (Visser 2003, xii) and digimodernism discussed in the book *Digimodernism: How New Technologies Dismantle the Postmodern and Reconfigure Our Culture* written by Alan Kirby (2009). Accordingly, the dance video emerges as a new artistic medium which is different from a documentary recording or a music film, resulting in a new form of art – edited dance that does not exist outside the medium of film and/or video.²

² My article on post-postmodernism and dance video has been published

In this text I present my PhD research³ which shows the transformation from a recording of a neoclassical ballet performance *Hamlet* into a post-postmodern artistic dance video *Hamlet Revisited*.

1.1 Purpose and goals

I decided to turn to my own choreography of the ballet *Hamlet* which premiered at the Croatian National Theatre in Zagreb in 2004, in order to revise it with a goal to demonstrate the neoclassical and the contemporary postmodern approach, following the research question: *How to transform an archival recording of a neoclassical ballet performance into a new artistic dance video by implementing postmodern philosophical concepts?*

The main objective of my research was to present the neoclassical choreographic approach I used in my original choreography *Hamlet*, and the postmodern approach I wanted to research. I created an experimental dance video that is not just a documentary, but a separate work of art⁴. Its significance lies in establishing communi-

in the Proceedings Book with Peer Review on Professional Contributions on Dance at: <https://dance-academy.almamater.si/wp-content/uploads/2021/07/Proceedings-Book-of-the-Dance-Section-of-the-9th-Conference-All-About-People-1.pdf>.

³ This text is a distillation of the author's exegesis that is an integral part of the PhD in Creative Practice project in the School of Arts at the University of New England, New South Wales, Australia for the degree of Doctor of Philosophy and has not been published elsewhere, but is stored in the repository of UNE and has open access: <https://rune.une.edu.au/web/bitstream/1959.11/18259/6/open/SOURCE04.pdf>

⁴ I have experience in making experimental dance videos and my video titled *The Fifth Instrument* was shown at the *Napolidanza* International Festival of Video Dance in Italy in 2010. Furthermore, I have experience in shooting movies since I have participated in a TV series *Good Intentions* (2007) in the role of the *Mystery Man* getting an insight into the practical aspect of shooting films—different angles and shots: close up, medium and long shots; high, reverse and low angles; establishing and

cation between neoclassical and postmodern approaches, resulting in a contemporary post-postmodern artistic work that elucidates the process in the artist's mind during the creative practice.

1.2 Methods

My initial methodology consisted of field research—I followed various contemporary ballet and dance performances created on the repertoire of the CNT Ballet in Zagreb⁵ and web video excerpts spanning from early modern to recent postmodern works⁶—and desk research in which I became acquainted with recent contemporary theories and concepts relevant to my project. In the field of performance and dance analyses, besides Janet Adshead's *Dance Analysis* (1988), the initial bibliography included Patrice Pavis' *Analyzing Performance* (2006) and Susan Leigh Foster's *Reading Dancing* (1986). Foster claims that her *Reading Dancing* "charts ... progression from structuralist to post-structuralist theoretical positions... through a semiological analysis of choreographic conventions to a historical consideration of those conventions..." (1986, 234). In relation to the field of semiotics, Terence Hawkes's *Structuralism & Semiotics* published in 1977 examines the foundational work about the topic including Ferdinand de Saussure, Claude Lévi-Strauss, Roland Barthes, etc. Keir Elam's book *Semiotics of Theatre and Drama* (2002) for which Hawkes is the general editor,

tracking shots; aerial, dolly, handheld and zoom shots; swish pan shots; arc, head on and point of view shots and match cut shots as explained in an online tutorial (Sabourin n.d.:online). Many of these were used in recording and the postproduction of *Hamlet Revisited*.

⁵ *Five Tangos* (Hans van Manen); *Suite, Suite, Suite* (Marco Goecke); *Herman Schmerman* (William Forsythe); *Por Vos Muero* (Nacho Duato); *The Second Symphony* (Uwe Scholtz), etc.

⁶ Youtube and other web sites provide a plenitude of video excerpts spanning from works of Loie Fuller to recent works of Jérôme Bel, Anne Teresa de Keersmaeker, etc.

continues with the Prague School and discusses semiotics in the field of theatre, while Pavis in his book *Languages of the Stage* (1993) follows Michel Foucault and traces the semiological approach to theatre studies back to the Prague linguistic circle, as well as Charles Sanders Peirce and Saussure and discusses the difference between semiology and semiotics. In *Understanding of the Theatre* (2006) Marco De Marinis discusses the semiotics of reception. Furthermore, I decided to acquaint myself with the work of postmodern theoreticians from early Barthes in the 1960s onwards as gathered and analysed in Philip Auslander's *Theory for Performance Studies* (2008), as well as with the *Postdramatic Theatre* (2006) by Hans Thies-Lehmann, Linda Hutcheon's *A Poetics of Postmodernism* (1988) as well as *Performance Analysis*, edited by Colin Counsell and Laurie Wolf (2001). Particularly significant in the field of postmodern dance is Sally Banes's *Terpsichore in Sneakers* (1987). Other important sources relating to the dance field for this exegesis are Selma Jeanne Cohen's *Dance as a Theatre Art* (1992); Tim Scholl's *From Petipa to Balanchine* (1994), Foster's *Choreography and Narrative* (1996), Jane C. Desmond's edited book *Meaning in Motion* (2006), Martha Bremser and Lorna Sanders's *50 Contemporary Choreographers* (2011), etc.

My discussion on dance video is based on Erin Brannigan's *Dancefilm: Choreography and the Moving Image* (2011) that also provides relevant video links and the intertextual approach to the interpretation of this project is based on *Dancing Texts: Intertextuality in Interpretation* (1999) edited by Janet Adshead-Lansdale as well as Graham Allen's book *Intertextuality* (2011) where he, in a wider historical context, considers the fact that no text has its meaning alone; all texts have meaning in relation to other texts.

My methodology for the creative practice component of my PhD consisted of creating an experimental dance video in which I used the recording of my original *Hamlet* performance and some other existing

material that I juxtaposed against new material choreographed and recorded. In practice that means that for the creation of the *Hamlet Revisited* video, three dancers (Benjamin Duran, Ksenija Krutova and Pavla Mikolavčić) were shown the recording of my original *Hamlet* and then created their artistic response to it based on their reception and appreciation of it, without my interpretation or interference; then I watched their artistic response and used it on the basis of my reception of their work, also without their oral/written explanation of their artistic intentions allowing space for postmodern features such as aleatoric content, synchronicity, eclecticism, serendipity, etc. That way, we established communication on a receptive reader-response basis, thus blending the role of the spectator and the author. The dancers responded differently to the task, based upon their diverse dancing backgrounds and life experiences. I blended in the newly recorded material and juxtaposed our different approaches, editing the content and structure, that way transforming my original *Hamlet* into *Hamlet Revisited* based on my experience, but also on the experience of the performers who begin in the role of the audience observing video of the original ballet and transform into the role of the choreographer-performer. By blending the roles of the choreographer, performer and spectator, I hope I have created an original work of art whose significance lies in the relationship and communication between styles, old and new choreographic approaches, artists and audiences and the transformation of their traditional roles and relationships in accordance with Jacqueline Smith-Autard's educational and artistic concept of appreciating, creating and performing (2002). In editing and collating the newly recorded material I deliberately used some postmodern techniques such as fragmentation, repetition, self-reflexivity and simultaneity. I argue that by making a mixture of the old and the new material, classical and contemporary postmodern expression, the work resulted in a specific art piece which relates to the latest post-postmodern art theories.

2 RESULTS

Dance video *Hamlet Revisited* lasts approximately 60 minutes. It includes about 30 minutes of new choreographies, blended with the earlier material. The quality of the video and execution of choreography were made possible through cooperation with my associates. I worked with professional video technicians and dancers in professional working conditions that enabled the feasibility of the project. In the written exegesis, I focused on the multimedia presentation of my ideas as a director and choreographer, including the creation, collation and editing of my work and the work of my co-authors on the DVD, from the discourse of a ballet artist and choreographer, not a professional filmmaker.

It may be argued that my research proves that the postmodernists' prescriptive way of creating a work (Banes 1994, 309) can be applied to the re-reading or re-interpreting and transforming recorded ballet works. Some of the key postmodern concepts and techniques used are:

- **intertextuality** (Kristeva 1969; Adshead-Lansdale 1999; Allen 2011): is implemented not just as a tool for the analysis but also for the creation of this multi-layered work that is conceived as the writerly text open to multiple interpretations that is connected to the concept of deconstruction⁷
- **deconstruction** (Derrida 1967; Wood and Bernasconi 1985; Lansdale 2010): reveals the underlying multiple layers of the performance and puts equal significance on the already said and the not yet said, emphasising its process-driven and open-ended feature

⁷ More in my paper "Intertextual dance analysis" published in the *Proceedings book on AMEU Dance Academy events 2018/2019*, Alma Mater Press, 2020.

- **diffuse authorship** (Barthes in Auslander 2008, 50): proves to be a concept that enhances the possibility of re-considering existing monolithic or readerly texts (Barthes cited in Foster 1986, 259): my associates and I selected this approach on a reader-response basis, but other options are open for further exploration. It is connected with the concept of the **rhizome** (Deleuze and Guattari 1987), where there is not just one root or source, in this case text source, as well as the concept of **carnival** (Bakhtin 1968) which accentuates the blurring of the boundaries between the spectator and the performer
- **supplement** (Derrida in Carlson 1985): refers to the additional choreographic and documentaristic video material. In a way I deconstructed the ballet *Hamlet* and re-built it, creating what Derrida calls supplement, resulting in an open-ended work of art, suitable for additional supplementation
- **death of the author** (Barthes 1968): is used to question my role as the author, drawing on Derrida and Foucault, positioning myself as the editor of various intertexts emphasising the notion of the **plurality of self** (Foucault 1969) by postmodern techniques such as **fragmentation, repetition** and **avoidance of a singular narrative** (which I used to depict the fragmented consciousness of Hamlet as a character, but also of the author/spectator) and **self-reflexivity** by adding autobiographical elements, thus personalising William Shakespeare's ontological themes in accordance with the postmodern condition of incredulity towards grand narratives
- **incredulity towards grand narratives** (Lyotard 1984): emphasises the importance of particulars as opposed to universals, in this case, by involving individual experience.
- **mirror**: three aspects of the concept of the mirror were applied—theatre as a metaphorical mirror (Lacan 1977b), a real mirror as a set element and the video that can serve as a time-transcending mirror

- **psycho-schizoanalysis:** from Freud`s psychoanalysis (1900) through Jung`s archetypes (1968), *Hamlet Revisited* arrived at the concept of schizoanalysis proposed by Gilles Deleuze and Félix Guattari (1983).

I argue that the postmodern choreographers prefer the formalistic mode of choreographing and deconstruct the topics they deal with and demand an adaptation, modernisation and even departure from the literary text. However, in *Hamlet Revisited*, the eclectic combination of the old and new material and the constant oscillation of different discourses upon the same topic resulted in a transmodern integrationist recent work of art.

This research has shown that some of the problems present in staged neoclassical ballets can more easily be solved through the medium of dance video. Techniques such as **reverse-motion** can be used to achieve travelling through time. **Multiplication of images, slow-motion, split screen** and **freeze-frame** were used in an attempt to illuminate what is occurring in one`s mind, while **over-laying X-rays** presented the inside of a dancing body.

Simultaneity was used to achieve communication between various styles and approaches. Additionally, computer technique such as **image scratching** was used to emphasise that although it is a process driven work of art, it is not a documentary or an archival video; it is present only in the virtual world of the medium—that way somehow metaphorically imagined as a **simulacrum** (Baudrillard 1983; Auslander 2008) drawing on Foster (2006). It may be argued that this all corresponds with the digital age and the concept of digimodernism.

3 DISCUSSION

The research follows the notion that there are no texts without intertexts (Hutcheon 1988, vi). However, there are works of art

that are deliberately made up of intertextual components such as my *Hamlet Revisited*, according to Barthes's readerly/writerly concept (cited in Foster 1986, 259). Such an analysis has shown that more traditional, neoclassical ballet performances such as *Hamlet* drew on the heritage of classical tradition and the ballet vocabulary developed to its peak by the end of the 19th century in Petipa's ballets that was modified by modern influences in the works of cornerstone choreographers such as Mikhail Fokine and George Balanchine. Furthermore, I argue that the two artistic lines that emerged from Imperial St. Petersburg after the Revolution were connected by Sergei Prokofiev-Leonid Lavrovsky's ballet *Romeo and Juliet* (1938) that incited a new interest in the West for grand narrative ballets which resulted in a plenitude of choreographers such as Kenneth Macmillan, John Cranko, John Neumeier and many others. I argue that narrative ballets based on canonical literature synergise theories of art as imitation, expression and form (Copeland and Cohen 1983) that is also evident in my *Hamlet*. Such ballets can be seen as a surrogation of its literary model (cited in Wharton 2005, 7). They keep more or less a simplified linear narrative libretto counting on the spectators' past knowledge of the plot, illustrating that the transformation of the spoken word into ballet is not the only goal of the choreographer (Worthen cited in Wharton 2005, 11) but exploring the ballet medium as well.

I argue that physical aspects of the play, like dancing and fencing as well as love scenes and expressions of emotions are suitable for ballet expression, as well as for depicting the main characters. Nevertheless, some of the inner thoughts can be too complex to express in the medium of ballet. Only in combination with other stage elements that can be used as a reference point for some of the unspoken text, as well as acting, pantomime or other choreo-

graphic devices, may it be considered as a sign system containing visual, gestural, kinetic and spatial elements that to a certain extent in a semiotic sense may be paralleled with a verbal language. However, there are situations when the choreographer/director has to be more inventive to be able to transfer more subtle concepts and information from the literary model, such as what has happened in the past or is planned to occur in the future, as well as discussions of a third person not present on the stage. This problem I tried to solve by a set element—the mirror.

These issues are more easily addressed by the new generation of choreographers that implement video on the stage or transfer the ballet medium into the dance video as is the case of *Hamlet Revisited*. I argue, drawing on Foster (1986, 92-93) that regarding choreographic syntax *Hamlet* worked on the principle of *mimesis* and *pathos*, while *Hamlet Revisited* includes *parataxis*: different intertexts were put together in juxtaposition, some of which were put randomly to allow space for coincidence and serendipity (drawing on the work of experimental ballet choreographers such as Merce Cunningham who merged ballet and modern dance and was the predecessor of the postmodernists); the others were blended together carefully trying to achieve communication between the old and the new approach to some of Shakespeare's themes such as love, grief, remorse, lust, or, to put the new material as an artistic commentary of the old one, departing from Shakespeare and character depiction.

Especially important text sources for conceiving *Hamlet Revisited* were the postmodernists from the 1980s that Banes (1994, 309) calls metaphoric and claims that since then postmodern is no longer a descriptive term, but a prescriptive one for the new generation of choreographers. This had impact on my work in which I tried to take advantage of this claim in transforming *Hamlet* into *Hamlet Revisited*. This stage of postmodernism Foster calls reflexive dance and is

further subdivided by Hal Foster (cited in Foster 1986, 225) into reactionary and resistive forms which blend the roles of choreographer, dancer and viewer, just the way I imagined *Hamlet Revisited*.

A paradigmatic example of a ballet choreographer who works according to postmodern philosophical concepts and whose work can be perceived as a significant intertextual source is William Forsythe, who deconstructs ballet vocabulary and syntax and uses concepts like intertextuality, fragmentation and diffuse authorship. He allows his dancers to improvise and give their contribution to the choreography, undermining the position of the author to a certain extent, but preserving the frame of the game he invented as he puts it: "I'm an initiator, and that's delightful—he who invents the game but not necessarily the rules" (Forsythe quoted in Littler, 1991, C6). This is of utmost importance for the way I set up my collaboration with my associates—we were working on a reader-response basis. They conceived their new choreographic material inspired by my choreography, which I then used according to my comprehension of what they had done without verbal explanations, leaving the interpretive possibilities more open. By putting myself in the position of the super-spectator and at the same time undermining my position as the author, and then restoring it by including some autobiographical elements, I have responded to what Hutcheon calls the poetics of postmodernism: she identifies a paradox within modernist interest in self-reflexivity and the postmodernist artistic approach to that urge, and she explains this as a challenge to the humanist assumption of a unified self and an integrated consciousness by both installing coherent subjectivity and subverting it (1988).

The intertextual approach is visible from the beginning of *Hamlet Revisited* where music, literal text and ballet bodies and vocabularies are presented as important text sources. Intertextuality is present in a way of referencing or quoting but even more

of drawing on relevant intertextual fields, as well as juxtaposing different texts together. Besides various choreographic materials, autobiographical elements and various shootings that emphasise the process of the creation of the work, architectural frames serve as references to the historico-political intertextual field that was important for the evolvement of ballet art in Croatia, as well as for my personal artistic transformation.

All of this was made possible only in the medium of dance video whose historical lineage also served as an important text source: so, drawing on the postmodern approach to video dance, I used computer manipulations drawing on contemporary work in the field. One of the pivotal ballet and dance choreographers whose work can serve as a reference is Philippe Decouflé who enhances the visual texture of film and merges disparate texts together⁸.

In *Hamlet Revisited* I intentionally tried to establish this communication between the various texts by juxtaposing my neoclassical choreography with the new contemporary choreographic material; at some places randomly put together in a paratactic way and at others meticulously blending different approaches to the same motif (love, remorse, grief, etc.) and also by fragmenting Tchaikovsky's music score with newly composed music and adding diverse references such as architectural in an attempt to recall the historico-political context. By collaborating with my co-authors, I blended our choreographies into one new artistic work, which is in accordance with Barthes's idea on diffuse authorship, constructed through improvisation and experiment (Auslander 2008, 50) that corresponds to his concept of the death of the author (Barthes 1968). Although I use different choreographic pieces from various

⁸ I am not arguing that my work has any similarities to those of Decouflé or Forsythe, but that their usage of postmodern philosophical concepts was enlightening for my work.

authors, I function as the super-spectator who combines them all into one unity and connects it to his private life and experience, using the theme of Hamlet for self-reflection.

This explains my entire project in which I deal with this paradox of modernist impulse on self-reflexivity and self-expression, and the postmodernist artistic approach to that urge, so the main achievement is not just the final work but illuminating the process of how that transformation occurred. By incorporating the work of other authors and, with a slightly auto-ironic detachment, by fragmenting the narrative through-line, I sought to problematise and undermine my position as the self-reflective author, at the same time, paradoxically by constructing a coherent artistic work, I re-established myself in that position. The autobiographical elements included in the video were meant to reveal how an artist's life experience can serve as an intertext in constructing or reinterpreting complex dramatic ballet roles such as Hamlet. They outgrew their initial function, evolving into personal ponderings about ontological themes where *Hamlet* serves as a point of departure.

This is the way I imagined *Hamlet Revisited* where my function is, in places, more of an editor-creator than that of a traditional author-creator. In this collage of intertexts I am present as a dancer performing the title role, choreographer of ballet *Hamlet* and the super-spectator and editor of the entire project. Foucault (1969, 112) claims that all discourses that encompass the author function possess this plurality of self⁹.

⁹ This corresponds to Mikhail Bakhtin's idea that, according to Auslander (2008, 41), "the author's function is that of a ringmaster who deploys various voices without identifying entirely with any of them." Bakhtin in his book *Problems of Dostoevsky's Poetics* (1984, 51) searches for "a plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices."

This ‘plurality of self’ is evident in *Hamlet Revisited* where my ‘self’ works on three levels; as a dancer/choreographer; as a mature artist/editor and as the author of the exegesis. Juan Carlos Hidalgo (1999, 211-213) calls this phenomenon the split ‘I’ and claims that it is present in the character of Hamlet, and in the review of Celestino Coronado’s experimental film *Hamlet* from 1976 finds this split subjectivity in the director as well as in the spectator who have difficulties in bridging the narrative gaps and finding a coherent self in the work, which is how I imagined *Hamlet Revisited* as well.

This ‘plurality of self’ is apparent in my work—if the first self is the dancer and choreographer of the ballet *Hamlet*, the second self is the more mature artist who edits all previously mentioned intertexts, including self-references into *Hamlet Revisited* and the third self, according to Foucault would be “the one that speaks to tell the work’s meaning, the obstacles encountered, the results obtained, and the remaining problems” (1969:112).

Additionally, postmodern practice can be seen as either “neo-conservatively nostalgic/reactionary, or radically disruptive/revolutionary” (Hutcheon 1988, xiii), a contradiction that is also apparent in my project. *Hamlet Revisited* preserves conservative neoclassical choreographic segments and my appearance as a younger artist. This is confronted with the new material which at places radically contrasts with the old material thus establishing a never-ending dialogue between the old and new artistic approaches that is open to multiple interpretations. However, in accordance with Jean-François Lyotard’s (1984, xxiv) postmodern ‘incredulity towards grand narratives’ I depart from Shakespeare’s literary original, while using it as a starting point, and explore my artistic concerns, in a more abstract, formal way. In the new choreographic material, there is no story or characters. The connection with Shakespeare’s *Hamlet* is the older choreographic material; for

example the soliloquy of Hamlet *To be or not to be* read by Tom Bedlam juxtaposes the text with the movement to check how well it correlates with Shakespeare's original words in accordance with James Calderwood (1983, 22) who mentions Hamlet's words to the players when he urges them to: "... Suit the action to the word,/ the word to the action, ..." (3.2.17-18). The new material leans on the old, as a specific commentary and fantasy which offers numerous possibilities for new interpretations¹⁰. The more traditional neo-classical approach from which I drew my choreography was in places put in contrast with the formalistic choreography of Ksenija and Pavla, as disembodied distorted shadows.¹¹ Abstract set movements were repeated in different contexts in order to chart their semiotic characteristics in various circumstances in an attempt to expand the repertoire of techniques which can be used when choreographing a story like *Hamlet*, exploring kinesic, proxemic and chronemic paralinguistic concepts.

Finally, I offer analyses on two levels. I combine a semiotic structural analysis based on description, interpretation and self-evaluation with an intertextual analysis to complement self-explanatory elements with a more objective stance in the examination of the project. The first level is a structuralist semiotic analysis in which both works, *Hamlet* and *Hamlet Revisited* are subjected to a traditional analysis that contains description. As Stanley Fish (1980, 353) puts it: "description can occur only with-

¹⁰ Lyotard discusses that metanarratives are "being replaced by a proliferation of *petits récits*, 'little stories' or testimonies that draw attention to particulars as opposed to universals—that is, to local events, individual experience, heterodox ideas..." (quoted in Auslander 2008, 133).

¹¹ This is in accordance with Maya Deren's concept of depersonalisation – "a type of screen performance that subsumes the individual into the choreography of the film" (cited in Brannigan 2011, 101).

in a stipulative understanding of what there is to be described”; explanations of my authorial intentions follow with a short self-evaluation. The second level takes into consideration Adshad-Lansdale’s (1999, 7-8) claim that an alternative to envisaging description as being capable of resonating some prior reality is to consider the dance text as an open construction, containing the fluency and enigmatic quality of art and leaves the interpretive position open. Such an intertextual approach is woven like a thread throughout the exegesis to give a more objective stance to examine my project and possible constructions of meaning that can differ from my original intentions, moving from strict relationships between signs to a multiplication of signifiers, combining structural, semiotic and intertextual analyses¹².

3.1 Dance video

The ballet vocabulary is an inexhaustible inspiration that can be combined with other dancing styles which means that in my quest for the transformation of an archival video recording into a post-postmodern dance video I integrated the old neoclassical with the new choreographic material. However, I was not expanding my choreographic vocabulary, because I used digital technology and manipulation to achieve that effect. Deborah Jowitt (2011, 16) says that recent choreographers experiment with computer-generated imagery and techniques juxtaposing live dancers with virtual ones. Choreographers such as Wim Vandekeybus and Lloyd Newson engaged in the possibilities of cinema creating dance films (Jowitt 2011, 15). Therefore, the medium of *Hamlet*

¹² Intertextuality is employed in structuralist, post-structuralist, semiotic, deconstructive, post-colonial, Marxist, feminist and psychoanalytic theories, and has been applied across a range of literary and cultural texts according to the preliminary statement in Allen’s Intertextuality (2000, i).

Revisited is a dance video (also referred to as videodance, screen dance and cinedance).

Brannigan (2011) follows the lineage from early modern dance and the first 19th century recordings to the present-day contemporary video dance but does not discuss the use of film or video as a component of stage productions. She makes a clear distinction between a dance film/video as documentary work and dance for camera that is choreographed and edited for the purpose of an artistic dance film. As scholar Dave Allen (1993, 26) states:

A clear distinction needs to be made here between those programmes which seek to re-present existing dance on the screen in order to make the work more widely available ... and other works in which directors, choreographers, and dancers attempt to address themselves to the nature of the medium and create *dance* film video specifically to be screened.

This distinction is especially of interest to my project, which deals with the transformation of an existing archival video into an artistic one. Dance video is a popular artistic field and there are numerous video and dance film festivals. Technology is increasingly entering the works of choreographers, not only in the sense of merely recording the choreography/performance or creating an autonomous work of art, but also in the sense of an analysis of movement, as in the interactive multimedia technology research of Forsythe where he translates choreography into new forms. In our post-digital age, also called the social media age, technology also enables each individual to create recordings using various recording devices at any moment in time.

It may be argued that film, since its emergence that coincided with the modern tendencies in art and the appearance of modern dance, had great impact on ballet and dance art since the

first works of Loïe Fuller, through the fact that many of the first Hollywood actors were accomplished dancers; over the influence of film on the new choreographers' ideas since the beginning of the 20th century and the presence of dance in musicals and other films; over documentary recording of choreographies to the usage of video as a component of stage productions. However, for this discussion, the lineage from Fuller, Maya Deren to postmodernist Yvonne Rainer and Trisha Brown and other contemporary dance filmmakers such as Decouffé who is famous for his dance films and pop videos, has the main significance for a distinctive field of art called video dance, which led the filmmakers to experiment with various rendering techniques such as slow motion, multiple-exposure, repetition, reverse-motion, and digital postproduction techniques such as image scratching. These all serve to produce new forms of choreographic practice and new modes of cine-choreography. The rendering process surpasses reproduction, taking the choreographic elements to a new state or condition; the film itself becomes dance-like (Brannigan 2011, 127).

Therefore, in the transformation of my archival recording of ballet *Hamlet* into an artistic dance video, it is appropriate to hybridise genres implementing various recording techniques and postproduction editing, as well as complementary postmodern theatrical techniques such as fragmentation, repetition, slow-motion, freeze-frame, simultaneity, avoidance of a singular narrative, etc., utilising the postmodern philosophical and theoretical concepts in order to create this intertextual work.

3.2 From psychoanalysis to schizoanalysis

Before creating *Hamlet Revisited* I became better acquainted with Freud's theories as discussed in *Hamlet and Oedipus* (1976) by Ernest Jones. For Sigmund Freud, the founder of psychoanalysis, the

Oedipus complex, named after Sophocles' play *Oedipus the King*, can be applied to Hamlet's character. The Oedipus complex relates to the young child's fascination with the parent of the opposite sex and jealousy of the parent of the same sex. In *The Interpretation of Dreams* (1900) Freud wrote analyses of both *Oedipus the King* and Shakespeare's *Hamlet*. Freud explored the inaccessible mental processes which he considered as the working of the unconscious. For him, the unconscious content is forced out of the consciousness by repression. Hamlet is unable to take revenge on Claudius who murdered his father and has taken his father's place with his mother. Claudius is the man who had shown Hamlet his repressed yearnings—he took his father's place instead of Hamlet himself. Revenge is replaced by self-reproach, by conscious anxieties which reveal to Hamlet that he himself is no better than the perpetrator whom he should punish. Freud translated into consciousness what had to remain unconscious in the mind of the hero. Furthermore, Freud (1900, 86) connects the subconscious and the theme of parent-child relationships to Shakespeare's real life, claiming that *Hamlet* was written right after the death of Shakespeare's father and connects the name of Shakespeare's son Hamnet who died in childhood to the character of Hamlet. (This is especially interesting for my *Hamlet Revisited* where I not only explore the parent-child relationship, but also connect it with my private life for artistic purposes).

Finally, if it may be argued that Freud's Oedipal reading of *Hamlet* provides a viewpoint on the relationship with his mother, father and uncle, then Carl Jung's concept of archetypes encompasses a greater variety of characters; while Freud explored the individual unconscious, Jung (1968) investigated the collective unconscious. I included his concepts of archetypes to emphasise that the traditional artistic approach which tries to retell and interpret a story

requires a deep understanding of characters and motivations. Besides the roles of the mother, father and child, all the main characters can also be linked to the idea of archetypes. The character of Hamlet searches for his *self*. It is an archetype that can be explained as a combination of the unconscious and conscious of a person. This occurs through a process in which various aspects of personality are integrated which is noticeable in Hamlet's ontological speeches. If it were a classical tragedy, Hamlet would probably be classified as the archetype of the *hero* who would revenge his father and defend his throne. However, Shakespeare's Hamlet is much more complex than that and as a character he feels vulnerable in relation to other characters, so he feigns madness—choosing to put on a metaphorical mask that corresponds to the archetype of *persona*, a word derived from Latin that literally means mask.

Ophelia's character corresponds to Jung's archetype of the innocent *maiden*. There are some other important archetypes, like the *trickster* connected to Claudius, *shadow* (the dark side of mind present in the deeds of Claudius, and others, but also in the appearance of the Ghost), *the wise old man* (Polonius presents himself as a *wise old man*). The archetype of *anima* that represents the subconscious idea of female in man (corresponding to *animus* in women) is arguably the part of Hamlet's subconscious that finds the characters of Gertrude and Ophelia and their behaviour inadequate for the archetypal models in his mind: "...—Frailty, thy name is woman—" (1.2.146), and can be linked to gender ambiguities in *Hamlet*. So, it may be argued that the main characters in *Hamlet*, although depicted in detail as having their own idiosyncrasies both in Shakespeare, and in my balletic version, can usefully be seen as archetypes. Freud's and Jung's Modernist thought and the concept of psychoanalysis were therefore useful for depicting the characters and their drives in the analysis of my *Hamlet*. Howev-

er, in *Hamlet Revisited* I also use their psychoanalytical concepts as tools for interrogating the parent-child relationship relevant to *Hamlet*, combining it with postmodern lines of thought such as the schizoanalysis of Deleuze and Guattari (1983). Their concept of schizoanalysis rejects Freud's psychoanalysis, the traditional transcendent structure of mother—father—child that is repressive and they reject the concept of that family triangle to avoid the repression and restraint of the psychoanalytic interpretative framework. For them (1983, 81) "It is not the purpose of schizoanalysis to resolve Oedipus, it does not intend to resolve it better than Oedipal psychoanalysis does. Its aim is to de-oedipalize the unconscious in order to reach the real problems."

Deleuze and Guattari (1987) use botanical terms to explain two different ways of thinking. One is *rhizome*, referring to a horizontal stem that sends out roots and shoots from multiple nodes and it is not possible to locate its source root, which I had in mind while creating *Hamlet Revisited* as a collage of different intertextual texts. This thinking contrasts with the traditional *arborescent* tree-like thinking that develops from root to trunk to branch to leaf. However, in my work I tried to explore both ways of thinking, horizontal and vertical, so I used the traditional transcendent structure, mother—father—child, to search for the causes of present outcomes in childhood, in other words, in one's roots. Therefore, through a series of photographs I tried to refer to some of the main themes in *Hamlet*—love towards the mother, inability to take over the place of the father (to step in his shoes), an unsuccessful love relationship, expression through art, as well as a weapon in my hands with all the connotations it carries.

Throughout the work I have used slight doses of irony and a touch of humour (especially in this frame with my childhood pictures) to avoid too much pathos and nostalgia. The undermining

of autobiographical veracity is in accordance with the postmodern questioning of grand narratives. Hence, what seems to be the autobiographical part of the work is in fact something else. It is my effort to illuminate the process in the artist's head when dealing with narrative works, when selfidentification with the main character is almost inevitable, especially if you are also playing the role.

3.3 Body

In the video material I played with images of the anatomy of the dancer to show what is under the surface of the body as a deconstructed instrument, juxtaposing it with images of literary texts, music and dance notation sheets that are not used literally, but as signs of the process in which dance is created. The human body is at the same time an instrument and the performer whose dance is defined by music and choreographic structures, but also by his/her body predispositions and artistic talent.

While André Levinson (quoted in Copeland and Cohen 1983, 110) saw dancers as machines for manufacturing beauty, Deleuze and Guattari (1987, 2) conceive of human beings as desiring-machines:

There is no such thing as either man or nature now, only a process that produces the one within the other and couples the machines together. Producing-machines, desiring-machines everywhere, schizophrenic machines, all of species life: the self and the non-self, outside and inside, no longer have any meaning whatsoever.

Auslander (2008, 87) further explains this concept:

A desiring-machine is connected to a body without organs, ..., a term borrowed from avant-garde playwright and theatre conceptualist Antonin Artaud (1896-1948). This concept denies the idea that the person is to be found inside the body, composed

of autonomous, self-sustaining, and organised internal forms. Instead, it suggests the notion that the person/body is interconnected, exterior, open, multiple, fragmented, provisional, and interpenetrated by other entities.

Correspondingly, Litza Bixler referring to Laurence Louppe's discussion, drawing on Barthes and Foucault, describes the "mutable body in which meaning is culturally produced and not inherent within the biological form" (Louppe cited in Bixler 1999, 242). Furthermore, Barthes, following Freud and Jacques Lacan, has comprehended the body as a sign for the structure of the unconscious; he has also, following the Russian formalist and structuralist traditions, addressed the body as "a locus of mindful human articulations" (Foster 1986, 237).

Therefore, I wanted to present a dancer's body on one hand as a theatrical sign, instrument, machine, etc. and on the other, as a human being with all its idiosyncrasies, physicality, but also mind, emotions and talent. In *Hamlet* I represented male and female dancing according to traditions and conventions of classical/romantic ballet; in *Hamlet Revisited* I was more aware of gender ambiguities, and this is why I depicted Pavla's body as an 'instrument'. This does not mean that I wished to deprive her of female qualities, or of the male gaze of desire, as discussed by Ann Daly (2006, 117) who mentions that even today's contemporary choreographers are not being subversive or transformative in ballet's representation of Woman. Anna Kisselgoff, from the NY Times, argues that "it does matter whether the arabesque ...belongs to a man or a woman" (quoted in Daly 2006, 117). As Daly points out—for Kisselgoff, "the sacred authority of tradition is never to be desecrated..." (ibid.). Whether or not choreographers will "conceive a new language of desire" as Daly concludes drawing on Laura Mul-

vey (ibid.), my intention was different. I wanted to point out that today's professional dancer's body, male or female, is not just a body trained in a particular dance technique; today's eclectic repertoire demands a new type of body that Foster calls the 'hired body'—it is a body trained to make a living in dancing. It is additionally shaped by activities such as sports, aerobics and various exercise programmes. The criteria for evaluating its training share physical education's specialised and scientific orientation. This hired body should achieve a specific heart rate, a general level of strength and flexibility and a muscular tonus (Foster in Desmond 2006, 255). The language of biology and kinesiology is used to appraise the strength, flexibility and endurance of the body's muscle groups. A dance screening process which monitors the above is recommended by physiotherapist Mike Chisolm (2003, 9-10) for today's professional dancer. Dancing bodies, professionally trained and cared for, can be perceived as a tool as well as text source in creating contemporary choreographies which is why I made a reference to it at the beginning of my dance video. Furthermore, what is of utmost importance for my work is the notion following the hired body—the video dancing body. It is often constructed from the edited tapes of dance movement—its motion can be slowed, smeared or replicated and according to Foster (2006, 255) offers a 'permanent' record of the dance which can be viewed and reviewed indefinitely and can serve as an 'unproblematic simulacrum'¹³ of live dance.

¹³ Jean Baudrillard's (1983, 81) concept *simulacrum* is an image or representation of reality that has three main phases or orders—the first phase emerging in Baroque with artifice over realism, the second being the modern age of mass production with its realism and the third post-modern phase, where *simulacrum* has lost all relation to reality, producing its own reality. In postmodernity the *simulacrum* has replaced the real, so that we live in a world of *simulacra* (Auslander 2008, 57).

Additionally, at the end of this video clip, I repeated the image of me as Hamlet holding a skull in an attempt to make a parallel with her body's anatomy, i.e. her skull that can be connected to Hamlet's themes of death.

The balletic interpretation of Hamlet's character is definitely inspired by the old ballet classics. Such a romanticised version of Hamlet is suitable for ballet expression; in *Hamlet* I represented male and female dancing according to traditions and conventions of classical/romantic ballet inscribing gender difference as an aesthetic virtue; male dancing is athletic and more powerful and supportive, while female dancing is a display of delicacy and fragility. Daly (2006, 112) claims that:

Dance classicism is an ideology devoted to tradition, chivalry, and to hierarchy of all kinds—gender, performer's rank, the distinction between types of roles, spectators' placement, stage organization, the canon. Romanticism's emphasis on personal expression also relies on the theatricalised dichotomy of feminine and masculine temperaments.

In *Hamlet Revisited* I selected Benjamin who is not a typical classical ballet dancer in accordance with the postmodern inclusive concept of different bodies.¹⁴

The unisex outfit of him and Ksenija diminishes gender binaries and utilises ambiguities present in *Hamlet*. It sounds innovative, but

¹⁴ Contemporary postmodernists push this to the extreme: DV8 Physical Theatre in Lloyd Newson's film *The Cost of Living* (2004) includes a double-amputee person; Candoco Dance Company is inclusive of both disabled and non-disabled dancers; similarly, everyday behaviour has moved from, for instance pedestrian movement to the extremes in Jérôme Bel's performance Jérôme Bel [1995] where one of the performers urinates on the stage. My intentions were far more moderate in application of concepts of inclusion or usage of ordinary movement.

since we know that in Shakespeare's time all the performers were male and that later on Sarah Bernhardt played the role of Hamlet¹⁵, as well as Bronislava Nijinska in her ballet production of 1934, it is evident that such an approach had its different predecessors throughout history. Feminist critiques¹⁶ have dealt with female characters in *Hamlet*, but also with their experience of the character of Hamlet. Jean Betts (1994, ii) in the writer's note to her play-script *Ophelia Thinks Harder* says: "I remembered studying Hamlet at school, and like most other girls in my class, identifying with him and finding Ophelia alien; while at the same time being aware that even so, too often in my life I was judged not on how I measured up to Hamlet, but on how I compared to Ophelia." Obviously, there is an element of gender ambiguity in Hamlet himself, which is evident throughout the text. For example, King Claudius addresses Hamlet's mourning: "... tis unmanly grief" (1.2.94), implying that Hamlet acts like a woman or a child. Hamlet himself in 2.2.581-583 misogynistically calls himself a whore, a drab and a scullion and thus compares his behaviour to female behaviour. Furthermore, at 3.1.144-146 he says: "I have heard of your painting well enough. God/hath given you one face and you make yourselves another ...". It can be observed that for him women can be perceived as artificial and fake. According to Robin Wharton (2005, 13) Vladimir Malakhov in his version of *Hamlet* (1990) uses the Shakespearean source to reveal and destabilise ballet's conventions governing the construction of gender identity—his physical appearance, the feminine perfection of his line in the usually female pose together with

¹⁵ As well as many other actresses: Charlotte Charke (18th c.), Asta Nielsen (1920), Frances de la Tour (1979), Ruth Mitchell (1992), Angela Winkler (2000), Abke Haring (2014), Maxine Peake (2015).

¹⁶ For example—Lisa Jardine (1991), Janet Adelman (1992), Alison Findlay (1994), Kay Stanton (1994), Akiko Kusunoki (1995), Sharon Ouditt (1996), Debra Bergoffen (1998), Susan Lamb (2002).

a sex-neutral costume, provide emphasis to Hamlet's androgynous appearance (Wharton 2005, 16). Benjamin and Ksenija's appearance deals with gender ambiguities in a more subtle way, unlike some choreographers who, like Mark Morris, intervene dramatically to defamiliarise the representational conventions regulating gender issues by partnering men with men and women with women or by dressing men in tutus and pointe shoes to dance female roles (Burt cited in Wharton 2005, 10). This is another paradox of postmodernism where some of the authors such as Morris tried to change attitudes towards traditional gender roles with men and women sharing the same characteristics (Kisselgoff 1985, para. 5), while critics such as Wharton (2005, 8) suggest that on stage as in life, the body must be made to represent itself in every aspect, including gender.

3.4 The concept of mirror

In Shakespeare's original, the play within the play scene serves as a mirror of reality that provokes Claudius's response and here, we perceive it on another level—in the actual mirror.

Philip Armstrong (2003, 218) explains this concept of *imitation* according to which the purpose of playing is as explained by Hamlet's words: "... to hold as twere the mirror up to nature; to show virtue her feature, scorn her own image, and the very age and body of the time his form and pressure." (3.2.21-24). Armstrong continues that many contemporary references repeat the ambivalence between the mirror as a passive reproduction of the image, and its more active role in constituting the beholder. Hamlet himself, for example will be described as "The glass of fashion and the mould of form / Th'observ'd of all observers, ..." (3.1.155-156). When Hamlet confronts his mother, he claims he will "... set you up a glass/ Where you may see the inmost part of you." (3.4.18-19); actually, he is not showing her a mirror, but portraits of her two husbands, so

she can realise how she was before and what she is now. Nevertheless, according to psychoanalyst Lacan (1988, 169), what was the father becomes the super-ego that in Hamlet's words reappears "... In my mind's eye, Horatio." (1.2.185).

Richard Rorty in *Philosophy and the Mirror of Nature* (1980) discusses the eye of the mind as the cognitive model appearing in the Renaissance and deriving from Greek philosophy. Lacan in *The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience* (1977a) discusses the concept of the mirror stage that he perceives as an early stage in cognitive development of a child. However, it is also important for performance studies as discussed by Matthew Causey in *The Screen Test of the Double* (1999), where he uses the concept of split subjectivity, the subject's awareness of itself looking at itself, to analyse postmodern performances. This is very interesting since *Hamlet* can be perceived as performance of identity. In words of Hidalgo (1999, 213) the individual I is a mere signifier - the grammatical eye susceptible of adhering to different signifieds. Identity is never definite, but always slippery and therefore provisional.

Lacan (1977a, 2) defines identification as the "transformation that takes place in the subject when he assumes an image." But identification needs differentiation between projection and introjection. Introjection engages predominantly with the symbolic register according to Lacan (1988, 125). So, the stage mirror is not only important on the level of Hamlet's mousetrap but is also significant to define someone's ego. Lacan (1977b, 31) uses the play *Hamlet* to discuss the relationship between the ego and its ideal image in the mirror:

The playwright situates the basis of aggressivity in this paroxysm of absorption in the imaginary register, formally expressed as a mirror relationship, a mirrored reaction. The one you fight is the one you admire the most. The ego ideal is also, ... the one you have to kill.

Armstrong (2003, 221) claims that “the moment of identification threatens always to replace the ego with its own image or representation”. In the view of James Calderwood (1983, 25), Hamlet defines himself not by what he is, but what he is not. He acts on Spinoza’s principle that “All determination is by negation.” Hamlet separates himself by words and actions mostly from Claudius, but also from Old Hamlet, Polonius, Ophelia, Laertes and Gertrude (ibid.). According to Armstrong (2003, 225), Hamlet, in eventually fighting his ego ideal, effects his own death.

However, this can be perceived as a traditional approach and traditional analysis. In the postmodern contemporary addition to my original choreography, as previously explained, my co-workers watch the performance from a theatre box and are filmed on the video, as are their artistic responses to the original choreography. Here, in a semiotic sense we have three aspects of the concept of the mirror—theatre as a metaphorical mirror, a real mirror as a set element and the video that can serve as a time-transcending mirror (one can see himself/herself how he/she looks in the moment and how he/she looked in the past). Furthermore, some of the new abstract choreographic material that uses the mirror as a prop is not firmly connected with the plot, so it corresponds with the postmodern and poststructuralist theatre concept which stimulates the audience to find their own meaning and inspiration while appreciating that abstract choreography.¹⁷

As images in the mirror disappear, we see Pavla behind a glass theatre door in which the panorama of Zagreb is reflected. (Zagreb

¹⁷ Brannigan (2011, 37) explains how already early dance films were fascinated with mirrors such as Dudley Murphy’s 1929 film *Black and Tan* with music of Duke Ellington, where the tap dancers performed on a mirrored floor simulating the effect of a hall of mirrors and a kaleidoscopic in-camera effect is used to achieve the disoriented gaze of a character in the movie, similarly to what I did with the circling images around Pavla’s head.

is the birth city of both Pavla and myself and in a way our artistic 'kingdom'. Just like Hamlet, we both went abroad for studies and returned home to claim our position in the theatre, so the ambience of Zagreb represents everything that supports but also questions our artistic attempts.) Pavla opens the door and points her finger accusingly, alluding to the Ghost from the original story.

The scene is blended into her abstract choreography with mirrors. For the first time, we see her complete choreography *Innocent* and hear the original music to which it was created (Flesh Quartet). Her idiosyncratic choreography is performed harmoniously following elegant lines of movement and developing phrases. The camera as well as computer manipulations play with the fragmentation of the picture and mirror effects. So, instead of just documenting the choreography, it gives additional dimensions and qualities for the spectator to appreciate. She can represent both Hamlet and Ophelia exploring the subconscious and searching for their identities in the mirror, just like Narcissus who sought his reflection in water. Several clips of water and Pavla's reflections in the water have been inserted—accordingly, the mirror can represent the water in which Ophelia shall eventually drown.

In another clip, Pavla is sitting in the audience with four images circling around her head. In each of the four images she performs her abstract movements in different locations in the theatre—in front of a large theatre window, in the Foyer, on the top of the theatre staircase and on a red sofa in front of a large Foyer mirror. The red sofa can suggest carnal lust; the Foyer court dances; the mirror Hamlet's contemplations and reflections and the staircase can refer to the scales of Elsinore's corridors, but also to the labyrinths in Hamlet's mind. The shadow in front of the window can refer to the Ghost, but all understandings are open to the spectators. Pavla is dancing parts that can be linked to both Gertrude and Ophelia;

however, my intention was not to depict characters as in the traditional version, but to deal with themes such as love, grief, jealousy and remorse. As mentioned by Wharton (2005, 20) “Shakespeare functions ...as a kind of flexible cultural discourse—of power, desire, intrigue, etc.—rather than a set group of stable, printed texts.”

All these complex allusions to sexuality, the subconscious, the search for identity, etc. are features intended to provoke powerful but different, individual responses, and are as always open for the spectator’s perception.¹⁸

3.5 Hamlet Revisited as supplementation/surrogation

According to Wharton (2005, 7), after Joseph Roach, ballet can serve as a surrogation for dramatic performances, meaning that ballet can replace the play to a certain extent. As Roach said it is a process through which “culture reproduces and re-creates itself” (quoted in Wharton 2005, 11).

Dramatisations of Shakespeare in ballet often depend upon the audience’s prior knowledge of Shakespeare to provide narrative coherence. Wharton (2005, 20) says that:

textual interpretation results from a staged confrontation between the inherited kinesthetic vocabulary of the surrogate and the cultural meaning associated with its authoritative ‘source’ text. Rather than exploring themes or problems that are necessarily already present in and a preoccupation of the source, these ballets instead seem at least equally invested in probing and critiquing the medium of ballet performance itself.

¹⁸ This is in accordance with Deren’s vertical film form concept accounted for the different film structure in non-narrative films which she calls ‘poetic film’; rather than progressing horizontally with the logic of the narrative, vertical film sequences explore the quality of moments, ideas, images and movements (cited in Brannigan 2011, 101).

Wharton says that turning to Shakespeare allows a choreographer to take advantage of an audience's presumed familiarity with the plot in order to introduce a previously unavailable level of narrative complexity.

I would argue that I created *Hamlet Revisited* as an intertextual, open-ended, writerly work that is close to Marvin Carlson's use of the Derridean concept of 'supplementation' that sets forth the idea that a supplementary text can always change the meaning of the original text and every further supplement can be supplemented. In his text *Theatrical Performance: Illustration, Translation, Fulfillment, or Supplement?* (1985) Carlson discusses various approaches to a theatrical performance, metaphorically described as illustration of the text where plenitude is in the written text; fulfilment of the text where plenitude is in the performance and in a way fulfils the literary text; translation of the text where equivalent plenitude is on both sides and supplement of the text where the concept of supplement avoids the problems associated with privileging either performance or written text¹⁹. This is exactly what I did—I supplemented the archival recording of my choreography *Hamlet* with the new video material creating *Hamlet Revisited*, transforming the existing work according to postmodern concepts into an eclectic transmodern dance video. As Carlson (1985, 11) states "not all that this play has to say has been said, ... other different but

¹⁹ It may be postulated that works by traditional choreographers, from Jean-Georges Noverre to Macmillan and Cranko, can be considered as attempted 'translations' of literary text according to Walter Benjamin's idea of the *Task of the translator* (1968). The translation of an artistic literary work is not simply information, but "... something that a translator can reproduce only if he is also a poet" (1968, 70). This is applicable to the relationship between text and performance; a director or choreographer requires an advanced artistic sensibility to 'translate' Shakespeare's works into the medium of dance.

equally rich experiences with it are always possible.” My function was as much that of an editor as of the traditional author and the plurality of texts I used resulted in the plurality of self in my role as the creator of *Hamlet Revisited*. On the other hand, Shakespeare’s role as the author of the literary source text was ambiguous and ambivalent—his literary model served as foundation for my works; while my original choreography tried to retell Shakespeare’s story, the new choreographic material almost rejects its importance using it just as a starting point. However, their blend as the final work of art demands the spectator’s previous knowledge about Shakespeare as the author, his work, and its plot to be able to appreciate it in its entirety; otherwise, their experience would only be partial. Pavis (2006, 327) concludes that there are different theories for different periods and claims that even poststructuralist theory after Barthes, Derrida, Foucault and other postmodern theoreticians such as Lacan is somewhat dated: now is a time for restoration of the text. Wharton (2005, 10) states that “the spectator often brings more to the performance than a rudimentary knowledge of the plot, citation of the text does more than simply impart narrative continuity to the action on stage.” So, at the end I am returning to Shakespeare, though not literally. Hence, to be able to follow and understand my new work, arguably we have to presume that the author is very much alive. Where? Well, to paraphrase the Bard himself: “In our mind’s eye, Horatio.”

4 CONCLUSION

This research project was conceived as a case study of my specific work (dance video as the creative practice component) and I hope that it contributed to the general knowledge in the field by elucidating the transformation of *Hamlet* to *Hamlet Revisited* presenting the neoclassical choreographic approach and the recent

postmodern approach that crosses over into a transmodern dance video of an eclectic blend of styles in accordance with the paradigm of digimodernism. It included some of the most significant concepts and techniques used in solving problems of revisiting an archival recording of a ballet work and transforming it into a new dance video that can serve as prescription and scaffolding, or at least as a basis for other choreographers in re-thinking their past works of art; while many of these are used in current dance field in creating new choreographies or dance videos, the specific quality of this research is that it proves how old materials can be re-used and re-interpreted in the creation of a new artistic work.

I answer the topic question by explaining how I transformed *Hamlet* to *Hamlet Revisited* offering an option how to do it, not excluding other possibilities. The research focuses on the concept of intertextuality as a tool for analytic purposes, but also on a manner of creating an open-ended complex work of art such as *Hamlet Revisited* that might be of interest to choreographers as well as theoreticians who wish to reconsider existing choreographic creations. That way, the intertextual approach proves to be valid at least on two levels: the first is the possibility of a more objective analysis in combination with a semiotic structuralist approach and the second one is the creation of a new work where the author can function as the editor, aware and conscious of the interplay of disparate texts and their sources which co-act in the mind during the creative process.

Finally, I am aware that in this dance video there are things that I have not addressed or verbalised. Correspondingly, the dancer-choreographer Alexandre Munz²⁰ (2015, para. 2) argues against

²⁰ Alexandre Munz is the choreographer of the Video-Dance trilogy, *Lumière*, *Lola* and *Hydra*, in collaboration with director Florence Freitag, filmmaker Johannes Plank and composer Fabian Russ (2015).

a “deep-rooted bias privileging the power of the word over the power of corporeality” and against a “disavowal of the body as a thinking being able to express the inexplicable and the invisible, which is, in fact, precisely the realm of dance” (2015, para. 3).

Further research can explore:

- the ways of transforming prominent and established versions of ballet performances into a new work
- how to establish a different cooperation between authors from the one presented in *Hamlet Revisited*
- how to modify one’s own choreographic vocabulary and test the relationship of the old and the new vocabulary and syntax
- the possibility of revisiting *Hamlet Revisited* after a certain time period and adding new ideas to this unrestricted work of art
- possible relationships between works from different cultures through comparison and juxtaposition.

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LIDIA KRISSKAYA¹

Juliet's Run as Seen on Screen: Reinterpretation of the Past Through Camera Lenses

Abstract: This article analyses Juliet's famous run from the ballet film *Romeo and Juliet*² and looks at the camera as a subject in history. As the *Angel of History*³, the movie camera is an open-eyed witness, looking into the past and with its back turned to the future. But the camera is more than a witness - it is simultaneously the executor of someone else's will and the narrator of its own story.

Keywords: movie camera, film, Shakespeare`s, *Romeo and Juliet*, ballet, movement

Julijin tek na zaslonu: Reinterpretacija preteklosti skozi kamerino lečo

Izvleček: Članek analizira slavni Julijin tek iz baletne predstave *Romeo in Julija*, pri tem pa kamero razume kot zgodovinski subjekt. Kot angel zgodovine filmska kamera nastopa kot priča odprtih oči, ki gleda v preteklost, s hrbtom pa je obrnjena v prihodnost.

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² The text is based on the following videos: <https://www.youtube.com/watch?v=hbc41CB1r5Y&t=3775s> (1.02.15-1.03.00) <https://www.youtube.com/watch?v=QlihOXSJTvY>

³ *Angelus Novus*, a 1920 painting by Paul Klee, can be seen, for example here: <https://www.imj.org.il/sites/default/files/collections/Klee%2C%20Paul%2C%20Angelus%20Novus%2C%201920.jpg>

Kamera pa je več kot zgolj priča – istočasno je izvrševalec tuje volje in pripovedovalec lastne zgodbe.

Ključne besede: filmska kamera, film, Shakespearova Romeo in Julija, balet, gibanje

My gaze is never vacant
my eye pitchdark and full
I know what I must announce
and many other things as well

“Greetings from Angelus” Gershom Scholem

1 CAMERA AS AN AGENT OF HISTORY

Cinema has become a metaphor for capturing reality. Cinematic images structure our memories of past events, and the movie camera is considered a unique means of delivering them to us. By interacting with the historical narrative, viewers acquire “memories” of events they did not experience and form their subjective perceptions. Historical films, like documentaries, express the values of a particular time and frame history in the ways requested by society (Cole 2020). By expanding the boundaries of today and providing a glimpse into the past, they shape our historical consciousness and thus become part of our cultural memory of past events, blending our personal experience with collective conceptions of history (Landsberg 2004). The goal of many movies is not factual accuracy but the creation of a memorable impression that helps us visualize and memorize the historical events and their participants (Greiner 2021).

Since the beginning of the movie’s era, we perceive history as the camera “chooses” to show us. Largely, the camera reflects the non-privatized public past, which is already in the mass consciousness (Landsberg 2003) – with directors, actors, scriptwriters, and cameramen acting on often un verbalized demands from the mass-

es, who need to see the history. It should be noted that creative revision and alteration of history, an attempt to comprehend the past in the language of paintings, historical novels, or theater, repeatedly challenged historiography before the advent of cinema, when, along with the emergence of new technological forms of spectacle, ideas about perception were transformed (Röttger 2017).

Films play a central role in making history accessible to a broader audience and influence our understanding of historical events and their participants. Walter Benjamin, in his essay “The Work of Art in the Age of Mechanical Reproduction” (1969, 4), said that Abel Gance (French film director, actor, and producer, 1889-1981) once exclaimed enthusiastically: “Shakespeare, Rembrandt, Beethoven will make films . . . all legends, all mythologies and all myths, all founders of religion, and the very religions . . . await their exposed resurrection, and the heroes crowd each other at the gate.”

Typically, historical films try to recreate the nuances of the era. Many movies have a dramatic canvas with central heroes easy to identify with – all of that enables them to leave a unique imprint in the spectators that brings about personal involvement with the past.

But there are movies with no certainty about their relationship to history that also shape our opinions and perceptions of how things were and who acted which way, long or only recently ago.

A ballet film based on Shakespeare’s play *Romeo and Juliet* is one of the excellent examples of how a seemingly non-historical historical movie can create a personalized link with the past. Since we all know the storyline – a fiction since the moment of its inception by the author – it does not add much in terms of facts to our understanding of the depicted times. Still, through ingenious work of the cameraman and a brilliant interpretation by the lead actress, it compels the viewer to fantasize about the history and leaves us with an illusion of having had a glance at a beautiful

bygone. Does this film claim to be historical? It certainly doesn't. Instead, driven by our expectations, the camera reinforces and magnifies our desire to see the past as we have "pre-seen" it in our collective [un]consciousness.

Romeo and Juliet is a Soviet ballet film. It was staged at the Mosfilm studio in 1954 by director Leo Arnshtam and choreographer Leonid Lavrovsky based on the ballet of the same name by Sergei Prokofiev based on the tragedy of William Shakespeare. In 1955, the picture was awarded prizes at the VIII International Film Festival in Cannes for the best lyrical film and the cinematic interpretation of ballet and the outstanding skill of Galina Ulanova.

For the sake of brevity, let us analyze a small excerpt from this film - Juliet's famous run.

2 JULIET'S FAMOUS RUN

Ballet has strong ties with the Great Mute since they both share the absence of the need for words, admiration for the expressiveness of the human body, a touch of decadence, the desire to rise above reality. Ballet is a language that does not require translation but is understandable to many. So, it is in this universal language that the camera tells its concise and aesthetic story.

While aesthetic cinema is often rational, thoughtful, beautiful, somewhat cold, or even sterile, harmony balances the camera's aesthetic space. The camera works with image interpretation; composition relates to psychology and editing in the frame affects the viewer. We are so carried away by what is happening on the screen that we do not notice how our emotions are skillfully created. Juliet's run is defined expressively - the camera detects the scene's intensity, and lack of color takes on texture. Due to the light, the image looks three-dimensional: it breathes lyricism. Inspired by poetry, the running scene is exceptionally poetic.

Exaggerated physical performance seen in the whole picture emphasizes the drama and emotional weight of the action. Visual styling makes the movie resonate. But while the larger story itself attracts the audience, the reason a running scene is compelling is that the character is framed, and the camera is operated to tell its own story. How exactly does it do it?

The focus of this scene is on a movement. We perceive Ulanova moving with natural freedom, and the constant change in her gestures and steps enhances this perception. In this scene, dance is not just a technique for original artistic expression. We do not look at the movement from a polite distance; on the contrary - the camera reveals secrets to us, depriving the heroine of her personal space. The line between stage and hall blurs, throwing the spectator out of his/her comfortable chair in the stalls. The unusual angle forces the viewer to look from below into the radiant face of Juliet and look directly into her heart. Doors tinted on canvas lead to the mysterious; the stage visually shrinks and then rapidly swings open. One cannot but pay tribute to the subtle sense of space that underlies all these metamorphoses. Although the techniques used by the operators are not exclusive, in contrast to the specifics of theatrical production, they become original, even innovative. While leaving a beautiful, albeit cold look, the cinematic process does not spoil either the ballet or the performance in the film. The close-up, approaching excessively close, does not lose sight of the dance and at the same time reveals what was previously hidden by shadows at the back of the stage.

Restraint of feelings and words, pronounced with the help of facial expressions and gestures, is a feature of the created atmosphere; this is a different world, the world of the stage. Rigid frameworks limit the artist's ability to convey the idea of the work to the viewer. Still, they are pretty enough to demonstrate Juliet's feelings, desire to succumb to love, deviate from the rules, and find out real life.

Shakespeare's text is much richer and more violent than what movie directors could stage on the set. But even if excessive restraint did not allow actors to depict feelings so colorfully, all the same, what we observe is art. One glance at Juliet introduces the observer into a clouded mind, makes him plunge into the depths of the heroine's soul, and understand how vital this love is. Each movement of this short scene is symbolic; there are no empty, meaningless movements. The exquisite and very mannered image of the voiceless Eros is noticeable in the folds of her clothes. There is nothing superfluous in this scene; each element complements the other. The conceptual scenery emphasizes the insignificance of the world around the heroine. Architectural structures resemble illustrations and show that the significance of their presence here is not so great; the main thing is the events taking place against their background. The character is framed when the camera is allowed to tell its story.

All other Juliets run as if behind the train. Ulanova - Juliet alone runs to her beloved Romeo. If we look at how she runs through frames, we will see her hand stretching forward, wrapped in a cloak in such a way that a piece of it - precisely the length of her arm - sways as she runs. When Juliet runs, she also sways her hand. The swaying gesture, picked up by Ulanova for this character and repeated throughout the run, shows the audience what Juliet is feeling. Juliet manages to run to the side, and again everything repeats in the opposite direction. We can disassemble frames to understand how this scene was filmed, but where it came from remains secret. The cloak is visible to everyone, but what does it hide - nobody knows. The prolonged running scene of Juliet in the black cloak is specially done for the cinema and lasts longer than in the theater. And it creates a more profound impression on the movie viewer than on the theater spectator.

What are we looking for in the first place when judging a shot? Is it balance, leading lines, golden ratio, color, light, shapes? These

are all essential ingredients in good images, but the first thing we notice is movement. Running Ulanova - Juliet moves like no other, delivering a masterclass on motions and a unique way to combine them. The movement in this scene is surprising and cinematic. Even when Juliet is silent, there is something about her appearance that attracts attention. Her face is shot from below and brightened - this is an emotional trigger that works in any film, and her run is cinematic because the frame is full of it.

And finally, there is the movement of the cut. When you follow the movement, you don't see editing—the rhythm switches when the scene ends by completing something static and then cutting straight into motion. The camera move has a clear beginning, middle, end ending. The change in the direction characterizes the two runs filmed. As Juliet runs, the movement of the cloak cuts smoothly into the angle. With her hand outstretched and her contrasting cloak swaying behind her body, Juliet makes up a holistic image. Neatly distributed motion prevents the scene from looking flat, and there are no pointless camera angles.

Viewers already know from previous experience of reading the play or watching different representations of the story what this scene is about, so here the camera tries to convey it not through dialogue but precisely through the plasticity of the movement. And silence reinforces the subjectivity of the moment to make an intense scene even more potent, to show us, love, for example.

3 CONCLUSION

In the case of the *Romeo and Juliet* ballet movie, the camera leaves us with such a strong memory that we unconsciously start to think about the historical time in which the protagonists supposedly lived as we have seen it on the screen. We map the emotions and the ways to express them created by our contemporaries to the figures from distant times and have the mental comfort of assuming that our ancestors

thought, moved, and felt the same way as we do. While it might be an illusion, this reinterpretation of the past given to us through the camera lenses nevertheless links us with history. Further, it feeds our desire to have a shared narrative of our movement through the sands of times.

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UROŠ ZAVODNIK¹

Ekspresija plesnega giba v filmskem velikem planu

Izveček: Izrazna moč giba, s katerim plesalec poustvarja emotivno plesno kompozicijo pred filmsko kamero, na filmskem setu, praviloma preide v popolno ekspresijo v filmskem velikem planu, ko lahko še tako neznatni gib izpove naracijo, ki je bila kot celota koreografsko premišljena in oblikovana. V montaži se kadri sestavijo v ritem, ki ga plesalec narekuje skozi svoje koreografsko premišljene gibe. Filmski režiser, v navezi s plesalcem in koreografom, lahko kadrira tudi skozi pogled igralca, če žanrsko ni posebej zapisan plesnemu filmu. Kot igralca, lahko skozi veliki plan začuti tudi plesalca, s tem pa omogoča interakcijo med plesalcem in gledalcem, ki ga gib plesalca subverzivno nagovarja ter v vsej svoji ekspresiji v zatemnjeni kinodvorani posrka vase. Platno postane pribežališče obeh, ko in če je iluzija popolna, saj je vendarle skrita v projekciji plesa svetlobe na praznem belem filmskem platnu zatemnjene kinodvorane, ki izrisuje gibajoče se podobe. Skozi veliki plan se mu približa, ga emotivno nagovarja, kot da bi gib skupaj kreirala in ga skupaj čutila na svojih telesih. Čas in prostor : kadarkoli in kjerkoli, ni omejitev, sodobna produkcijska tehnologija (VFX) domišljiji več ne postavlja nobenih omejitev.

Ključne besede: film, plesni film, ples, plesalec, filmski veliki plan

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Expression of dance movement in close up at film

Abstract: The expression of the movement, through which the dancer creates his composition, fulfilled with emotions, his dance performance in front of the film camera at film set normally correlates into the perfect expression in the close up. Here, in 'close up', a tiny movement can expose the entire narration, which was choreographic well thought and formed. In the process of the film montage the shots are combined into the rhythm, which the dancer creates through his precisely thought movements. The film director in interaction with the dancer and choreographer can create the shots also through the viewpoint of an actor, when he is not typically a director devoted to the genre dance film. As he can feel an actor, he can also feel the dancer through the close up. In it, in the process of his directing, he creates a special state of the art, which allows a kind of sophisticated interaction between dancer and spectator. The movement of the dancer persuades the spectator to participate on its expression in a kind of subversive art, the cinema allows, so he becomes a part of it. The cinema screen becomes the resort for both, when the illusion is perfect, which is hidden inside the projection light which creates any possible illusion on the empty white cinema screen inside the dark cinema room. Through the close up he is nearby, he emotionally participate on it as he is the part of it, the movement, with the illusion, it could be created by his own body. Both, dancer and spectator have the ability to feel the movement as it is the creation of both. Time and space: whenever and everywhere, it is no limitation anymore; the VFX production technology can make any illusion real.

Key words: film, dance film, dance, dancer, close up

1 UVOD

Plesna umetnost je ena izmed umetnosti, ki jo film kot 'sedma umetnost' vključuje v procesu ustvarjanja filmske iluzije na filmskem setu, podobno kot upodablajoče umetnosti, literaturo, arhitekturo, glasbo idr. Filmska umetnost je najmlajša med vsemi umetnostmi in je bila pogojena s tehnično iznajdbo, kinematografom oz. gibljivo sliko ter prvo uspešno izvedeno javno kinematografsko predstavo konec 19.stoletja, v letu 1895². Vsekakor gre pri filmu za gibanje v nekem prostoru in času, ki je postavljeno v kontekst naracije, zato je povsem razumljivo, da imata plesna in filmska umetnost že v izhodišču svojega ustvarjalnega naboja veliko skupnega. Skozi evolucijo kinematografije, saj je bilo potrebno najprej statično filmsko kamero premakniti, jo osvoboditi, razviti filmski jezik, ki je dandanes povsem samoumeven, že če se osredotočimo zgolj in samo na časovne in prostorske elipse, ki se zgodijo na vizualni ravni in so gledalcu razumljivi, sta se umetnosti napajali druga od druge. Hitro je namreč bilo jasno, saj gre za gibanje, da se lahko medsebojno oplajata in so se plesalci zato že zelo zgodaj znašli pred filmsko kamero³, ki je v svoj objektiv-okular 'lovila' gibajoče se podobe,

² Am 28. Dezember 1895 fand die erste öffentliche Filmvorführung der Brüder Lumière unter dem Namen *Cinématographe Lumière* am Pariser Boulevard des Capucines, in Souterrain des Grand Café, statt, wo sie eine Variété-Attraktion in der Tradition der Café-concerts war. (Zavodnik 2006, 13); Sadoul 1982

³ »There are of course numerous short dancefilms among the earliest moving pictures, made between 1894 and 1910, featuring solo dancers mainly from vaudeville and burlesque including *Karina* (1902, American Mutoscope and Biograph Co.), *Betsey Ross Dance* (1903, American Mutoscope and Biograph Co.), and *Little Lillian Toe Dancer* (1903, American Mutoscope and Biograph Co.). Dance was also included in the earliest narrative feature films such as Ruth St. Denis's work in *Intolerance* (1916, d. D.W.Griffiths).« (Brannigan 2011, 19)

jih odtisnila na premikajoči se perforirani filmski trak, s katerega so se nato projicirale na prazno filmsko platno. Zapis gibanja, ki je dandanes, skozi enormni produkcijsko-tehnološki razvoj, ko se na filmu realnost prepleta z računalniško animacijo, zbrisal sleherno mejo mogočega in lahko ustvarjalna vizija, tako filmskih ustvarjalcev, kot plesalcev, koreografov, seže v sfere še komaj dojemljivega, prešel v sfere vizualizacije še tako nemogočega v naši, človeški podzavesti, se omejuje zgolj in samo še z domišljijo, ko in če smo pripravljeni inscenirati v sferi človeške domišljije ter smo produkcijsko (finančno) neomejeni.

Gibanje v času in prostoru je vselej v fokusu insceniranja, ko filmski režiser skupaj s scenaristom, igralci ter produkcijsko-tehnično ekipo ustvarja domišljijski svet, v katerega gledalec vstopa in se mu podreja, z njim koketira skozi svojo podzavest, ki mu jo gibljive slike vzbujajo, koketirajo z njemu lastnimi občutenji in izkušnjami v pogledu na platno. Gibanje je v esenci kinematografskega ustvarjanja, že v sami idejni zasnovi, ko kot režiser⁴ vizualiziraš, kar boš šele insceniral na filmskem setu, posnel v procesu produkcije ter oblikoval v konsistentno ritmično filmsko formo v postprodukciji, torej montaži. Igralca-plesalca ali plesalca-igralca režiraš skozi gib oz. koreografijo ter izpovedno moč besede oz. pripovedi, lahko bi rekli, da primarno predvsem skozi gib, saj je film v svoji izpovedni moči predvsem vizualni medij, ki pa je tudi v narativni vlogi⁵.

Četudi film povezujemo z resničnostjo, le-to filmski ustvarjalci insceniramo, ko insceniramo mizansceno, postavljamo kamero, kadriramo. V tem procesu zlahka lahko presežemo okvire insceni-

⁴ S pravico pišem v osebнем pogledu kot filmski ustvarjalec, režiser, samozaposlen v kulturi pri Ministrstvu za kulturo; <https://www.imdb.com/name/nm3691186/>; <https://bsf.si/sl/ime/uros-zavodnik/>

⁵ „...film is a visual medium, it is also a narrative one [...]” (Winston 1973, 20)

rane resničnosti, realnosti, tudi skozi gib plesalca, ko le-ta v gibu pripoveduje, abstrahira, interpretira. Naenkrat prehajamo v neke druge domišljajske sfere, znotraj raznolikih časovnih in prostorskih dimenzij. Kdaj in kako, je v veliki meri tudi stvar gledalca, saj gre za svojsko subverzijo, ko se ugasne luč in se kinodvorana potopi v temo, platno pa zaživi v svetlobi⁶. V tej subverziji kinematografskega užitka je v dvorani lahko vsak pripet na nek svoj, sebi lasten doživljajski svet, četudi gre za isto inscenacijo na filmskem platnu.

Filmska umetnost je tesno povezana z igro emocij. Filmski režiser jih v procesu režije mizanscene inscenira skupaj z igralci, scenografi, kostumografi, direktorjem fotografije, osvetljevalci, rekviziterji, maskerji, tonskimi oblikovalci, komponisti oz. avtorji glasbe, ustvarjalci posebnih učinkov in trikov (VFX), skratka z vso filmsko ekipo, ki jo zbere okoli sebe z enim in edinim ciljem, da z njimi skupaj poustvari vizijo filma, ki jo nosi v svoji kreativni zavesti. Ameriški režiser Samuel Fuller je v filmu Jeana-Luca Godarda *Pierrot le fou* (*Nori Pierrot*) iz leta 1965⁷ na vprašanje igralca v filmu, Jean-Paul Belmonda, kaj natančno je film, povedal slednje: »*Film is like a battleground. Love, hate, action, violence, death. In*

⁶ Die Macht des bewegten Bildes ist real, ebenso die Angst des Zuschauers davor und die Faszination, die von ihm ausgeht - die Subversion im Kino beginnt, wenn im Zuschauerraum das Licht ausgeht und die große viereckige Leinwand hell wird, es wird zum magischen Ort: psychologische und umgebungsbedingte Faktoren schaffen eine Atmosphäre, die für Wunder und Suggestion aufgeschlossen macht (Vogel 1997, 9); cinematic technology by its very nature - the projection system at least as strongly as the filming equipment - manipulates the audience into unconscious identification not only with the characters but also with the process of screening-viewing (Fleishman 1992, 3).

⁷ »*Pierrot le fou*« (*Nori Pierrot*, R: Jean-Luc Godard, 1965); sceno s Samuel Fullerjem si je mogoče pogledati tudi na YouTube platformi ; primer: https://www.youtube.com/watch?v=ZPXV_Tm6iIw

one word emotions.»⁸. Gre torej za emocije, ki jih vsi nosimo v sebi in se nanje odzivamo vselej, ko smo preko njih nagovorjeni, torej tudi na filmu, kar se filmski ustvarjalci še kako zavedamo in se z njimi igramo. Znotraj filmskega kadra kot najbolj bazične entitete filmske scene, sekvence, je slednje nujno prisotno, bolj smo v kompoziciji slike v detajlu, velikem planu, hitreje je le-to čutiti.

2 FILMSKI KADER - VELIKI PLAN

Filmski kader je praviloma nabit z izpovedno močjo, izpovedjo, ki jo filmski ustvarjalci želimo posredovati svetu skozi filmsko umetnost – »the individual shot is the result of the combination of camera techniques and dramatic content; the content can be shaped into a composition, through which it gets aesthetic, emotional and dramatic effects« (primerjava Casty 1971, 56); »When thought is expressed in an artistic image, it means that an exact form has been found for it, the form that comes nearest to conveying the author's world, to making incarnate his longing for the ideal" (Tarkovsky 1987, 104); „Through composition we are telling the audience where to look, what to look at and in what order to look at it« (Brown 2002, 30).

Če v totalu opisujemo, gledalca vizualno seznanjamo z neko ekspozičijo, ki mu v nadaljevanju nudi potrebne informacije, s pomočjo katerih se orientira v nekem določenem času in prostoru oz. v danih dimenzijah narativnega poteka izpovedi, ki mu je priča in zaradi česar se total večkrat uporablja kot 'establishing shot', torej otvoritveni kader, ki v trajanju lahko teče, je posnet tudi kot 'kader-sekvenca', ga nasprotno v velikem planu lahko zelo neposredno soočimo z emocionalnim bojem protagonista, ki se odigrava v njem samem, na

⁸ Uroš Zavodnik, »Plesni film – med resničnostjo in domišljijo«, *Zbornik prispevkov z dogodkov v organizaciji AMEU Akademije za ples v letih 2018 in 2019*, (2020):141-146.

kar smo spredaj nakazali skozi citat ameriškega režiserja Samuela Fullerja v filmu Jean-Luc Godardja.

V velikem planu, če je komponiran v kontekstu svoje izjemne izrazne moči, je zgostitev elementov, s katerimi se režiser igra v interakciji s protagonistom, hkrati tudi gledalcem, in ki jih porazporeja po filmu v skladu z dramaturgijo filma, filmske pripovedi, izjemna, saj gledamo, kar nam velikokrat ostaja prikrito, na neki zelo osebni, čutni ravni, ko smo tako zelo približani v pogledu do nekoga drugega, bodisi protagonista ali antagonista, naj ga upodablja igralec ali plesalec. Veliki italijanski režiser Sergio Leone je skozi tovrstne kadre zaslovel, ko je vso napetost, razpeto med protagoniste in antagoniste, zgostil v velikem planu, ki je mejil že skoraj na detajl, ko si gledal njegovo kompozicijo obraza-oči filmskega lika v širokem 'cinematoskopskem' formatu.

Pomen filmskega velikega plana kot takega je došla tudi plesna umetnost, kot slednje opisuje Erin Brannigan, ko se sklicuje na Deleuza – »In dancefilm, it is an understanding of the expressive capacity of the moving body engendered by a heritage of radical exploration throughout twentieth-century theater dance that reveals, discovers, and draws attention to »all kinds of tiny local movements« all over the body through the close-up« (Brannigan 2011, 51). Ko in če pogledamo plesne filme, ki koristijo ekspresijo velikega plana, že ko se recimo omejijo na krajšo ali daljšo 'kader-sekvenco', skozi katero na primer eksponirajo zgolj in samo gibajoče se roke ali obraz v korelaciji s pretanjeno, dodelano koreografijo, postane jasno, da je veliki plan pomembno orodje plesne umetnosti, ko korelira s filmsko in jo koristi za svojo prezentacijo ter obratno.

Gib v velikem planu, ekspresija gibanja celote ter posamične mikro enote plesalca, se lahko pojmuje tudi sledeče –

That dancing involves a manipulation of our foundational, tonic stability has significance regarding filming the body in motion.

If dance can challenge the centering habits of our corporeal existence, the dancing body as a type of screen performance must suggest new models for expressive film images that take as their focus any number of bodily sites in close-up. What we find in this multiplicity of bodily sites are tiny muscle movements that constitute their own micro-dance – not expressing emotions or psychological shifts, but pure movement relating only to the body and its “hidden little lives”. (Brannigan 2011, 52)

Če se predamo filmski umetnosti iz gledišča, da ne vključuje samo vizualne, temveč tudi narativne ekspresije, znotraj razvitega dramaturškega loka, ter iz gledišča ‘mikro-plesa’ telesa v velikem planu, lahko skozi tako in drugačno, sebi lastno interpretacijo, precej zlahka preidemo tudi v emotivno izpovedno moč le-tega, še posebej ko plesni film žanrsko gledano prehaja v sfero igranega, kot na primer v psihološki drami oz. srhljivki »Črni Labod« režiserja Darrena Aronofskega⁹.

3 PLESNI FILM IN VELIKI PLAN

Perspektiva velikega plana nam v plesnem filmu, ko in če mu konotacijo gibanja telesa poskusimo ali želimo določimo še skozi perspektivo žanra, ponuja konotacije, ko sam gib oz. ‘mikro-ples’ telesa presega zgolj videno oz. reprezentirano v velikem planu. To se dogaja že v procesu samega insceniranja, enako kasneje, v procesu recepcije videnega. Kaj želimo, tako na strani plesalca, koreografa, kot na strani režiserja, je stvar kompromisa, sicer bi kame-ro postavili in se prepustili voajerstvu, ko bi svoj pogled izenačili zgolj in samo s pogledom kamere.

⁹ Aronofsky, Darren (2010). *Black Swan* (igrani film). Produkcija: Fox Searchlight Pictures z Cross Creek Pictures, Protozoa Pictures, Phoenix Pictures, Dune Entertainment.

Če se primeroma soočimo s plesalcem, Sergejem Poluninom, v njegovi filmski plesni intervenciji oz. kratkem plesnem filmu *Take Me to Church* (2015)¹⁰, kaj lahko vidimo, gibanje, ples telesa, koreografiranega v prostoru in času, pri čemer prostor opredeljuje arhitektura objekta, iz katerega v uvodnem kadru v pogledu kamere preidemo na plesalca, Polunina, hkrati pa le-to opredeljuje tudi svetloba, ki skozi meglico, ki jo je lahko ustvarila pristnost narave zunaj arhitekturno odprtega objekta, prodira v precej izčiščen prostor, v katerem prevladuje belina, čistoča, glasba pa diktira tempo, morda celo čas, ko in če prisluhnemo lirični izpovedi, ki spremlja plesalca. Plesalec se približuje kameri, ki ga zgolj spremlja v planu, ki prehaja iz totala v ameriški ali bližnji plan, ne v veliki plan. Kljub temu čutimo celo njegov dih, ne zgolj gibanje njegovega koreografiranega telesa in mišic. Kaj pa emocije? Ples, sam plesalec, nam v izhodišču, ko se v zaključnem kadru ustavi in zremo v njegov obraz, pa le-ta ni v velikem planu, daje misliti, da je vse le imelo nek emocionalni naboj, ki je hkrati lasten njemu, pa tudi nam, gledalcem, če v svoji podzavesti skozi lirični napev, ritem glasbe, ki diktira ritem koreografije, ter prostor, najdemo neko čustveno interakcijo v svoji podzavesti, ki jo je performans plesalca nagovoril. Morda iščemo nekaj, kar vendarle ne obstaja in gre resnično zgolj za performans, pa vendarle, ko gledamo istega plesalca-igralca v igranem avtobiografskem plesnem filmu Rudolfa Nurejeva z naslovom *Beli Vran* (2018)¹¹, kjer Sergei Polunin igra Yuria Solovievea, še posebej pa ko v filmu spremljamo Olega Ivenka, ki igra Rudolfa Nurejeva, ko ga gledamo tudi v velikem planu, smo v neki povsem drugi konotaciji, še posebej, ker spremljamo dramaturško razvito avtobiografsko

¹⁰ Sergei Polunin, *Take Me to Church* by Hozier, Directed by David LaChapelle; IMDb; YouTube: <https://www.youtube.com/watch?v=c-tWoCkvdDI>

¹¹ *Beli Vran; The White Crow* (2018), režiser: Ralph Finnes; Sergei Polunin kot Yuri Soloviev

zgodbo Rudolfa Nurejeva, znotraj katere se plesalca-igralca znajdetata. V tem primeru giba plesalca-igralca z nami koketirajo, konotirajo na povsem drugi ravni, saj smo dramaturško vpeti v zgodbo, celo vse od zgodnega otroštva glavnega protagonista. Vsak plan, še posebej veliki plani, nas soočajo z njegovim notranjim bojem, ki smo mu priča skozi naracijo. Četudi bi si dovolili in trdili, da v plesnih insertih gre zgolj in samo za performans, kjerkoli v filmu se že to zgodi, slednje ne dojemamo na tej ravni. Vpeti smo v 'bojišče emocij', kot je film kot tak poimenoval Samuel Fuller. Torej smo v povsem drugi zgodbi istega plesalca-igralca, kot v njegovem performativnem filmu *Take Me to Church*. Vendarle, prav zato je filmska umetnost v povezavi s plesno umetnostjo tako nadvse inspirativna, zapeljiva, ker nam nudi vse te interpretacije, že samo če istega plesalca-igralca postavimo v nek drug kontekst in na njegovo gibanje, performans njegovega telesa, opozorimo, ga gledalcu približamo skozi kadriranje, še posebej skozi veliki plan.

Enako se z nami ter protagonisti filma na primer dogaja v psihološki srhljivki Darrena Aronofskega *Black Swan* (*Črni Labod* 2010). Kako bi podoživeli dramatzacijo prehoda med belim in črnim labodom, če ne bi prav skozi velike plane vizualizirali transformacijo lika, balerine Nine Sayers, njen boj same s sabo v njeni notranjosti, ko iz njenega telesa začno prodirati, v zaključni sekvenci filma pa prav 'vzcvetijo' njene črne peruti, to, kar je tako v sebi, svoji notranjosti, kot v konfrontaciji z liki, s katerimi je bila konfrontirana tu in zdaj, v njenem resničnem življenju, skozi dramaturški razvoj zgodbe najprej zanikala, potem pa dopustila, da le-to podoživi in postane to, kar je v uvodni sekvenci filma podoživljala v svojem snu, da je njen življenjski cilj prima-balerine. Če smo si dovolili, da potujemo z likom Nine Sayers, ki jo je igralsko in plesno upodobila Natalie Portman, smo v zaključni sekvenci morda celo na svojem telesu začutili, da smo tudi sami v nekem drugačnem, vzhičenem,

napetem stanju, ko v velikem planu vidimo njeno napeto kožo in peruti črnega laboda. Vsekakor je na nas, kako daleč dovolimo, da nas film oz. glavni protagonisti filma 'posrkajo' vase. Veliki plani so tisti, ko in če morda že izstopimo, da nas povrnejo v igro med nami ter inscenirano domišljijo, insceniranim performansom na platnu. Prav zato je vloga režiserja, ko le-to insceniraš s filmsko ekipo na filmskem setu, tako zelo zapeljiva in edinstvena, potrditev gledalcev v zatemnjeni kinodvorani, ko in če gredo s tvojo inscenacijo, ji verjamejo, jo podoživljajo, pa ti nudi skoraj enako vzhičenje, kot samo ustvarjanje na filmskem setu, ko inscenirana scena, kot si si jo zamislil skupaj z ekipo, uspe v ponovitvah pred filmsko kamero.

Hair (Lasje; Miloš Forman 1979), glasbeni muzikal, nudi svojske užitke prav v plesnih sekvencah, ki so pretanjeno skoreografirane. Vendarle, ker gre za muzikal, ki je žanrsko umeščen tudi v igrano celovečerno dramo, saj naracija jasno teče, je dramaturško izpiljena in se izjemno dopolnjuje skozi plesne inserte, ki so skozi lirična besedila jasni in dramaturško na mestu, naracijo peljejo v zeleno smer, primeroma lahko vzamemo sceno doma pri Sheili (Beverly D'Angelo), ali odhod Bergerja (Treat Williams) v vojaški bazi pred koncem filma, njihovi obrazi in gibi, ko plešejo, izpovedujejo več, kot če bi bili samo v vlogi performerjev, plesalcev. To sicer prav tako čutimo v filmu Wima Wendersa Pina (2011), četudi gre za dokumentarec o Pini Bausch, in sicer takoj, ko protagoniste filma srečamo v konotaciji njihove izpovedi o Pini Bausch, saj jih v naslednjem trenutku v njihovi izpovedni moči giba, gibanja telesa, dojemamo drugače, kot pred tem, ko in če jih samo opazujemo v vlogi nam še neznanega plesalca. Slednje smo primeroma videli že v primeru Sergeja Pulonina.

Veliki plan funkcionira podobno v plesnem filmu, kot v igranem ali dokumentarnem filmu, vselej mu dodatno vrednost v svoji izpovedi daje kontekst, znotraj katerega ga uporabimo in z njim komuniciramo, integriramo z gledalcem pred filmskim platnom.

4 ZAKLJUČEK

Veliki plan je v kinematografiji nekaj svojkega, izjemnega, saj skozi tovrstno kadriranje čutimo, se soočamo, bodisi s protagonistom ali antagonistom filmske zgodbe. Hkrati je pomembno izrazno sredstvo tudi v plesnem filmu, pri čemer lahko gre zgolj za čutenje gibanja telesa, brez emocionalnega naboja, če tega nočemo in ga uporabimo zgolj v performativne namene. Gre za soočanje z 'mikro-vesoljem' gibanja, ki je prisotno in svojsko v vsakem delčku telesa posebej in ki posledično sestavlja koreografsko dodelano celoto gibanja telesa v nekem prostoru in času. Vendarle ponuja tudi integracijo emocionalnega aspekta, kar še posebej koristi filmska industrija, ko združuje igrani in plesni film. Na plesalcu-igralcu, koreografu in režiserju je, kaj si želijo, v katerem žanrskem kontekstu nameravajo izpostaviti ter uporabiti gibajoče se telo, ki je vselej, če gledamo samega sebe, lahko razumljeno v čustvenem kontekstu, pa četudi je predstavljeno, uporabljeno zgolj v performativnem kontekstu, kar je posledica velikanske subverzivne moči kinematografije, ko se v kinodvorani ugasne luč in je gledalec, recipient, naenkrat sam z gibajočim se telesom na filmskem platnu.

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HELENA VALERIJA KRIEGER¹

Balet in ples 20. stoletja

Izvleček: V umetnosti 20. stoletja se je zgodil prelom z umetniško tradicijo in potreba po eksperimentiranju je botrovala nastajanju novih umetniških smeri kot oblik modernizma, ki niso imele istih programov, skupen jim je bil le antitradicionalizem. Ples in znotraj njega balet je dobival novo podobo, ki je sooblikovala razvoj dveh vej plesne umetnosti: moderni balet in moderni ples. Skozi stoletje sta se ti dve formi odmikali in približevali ena od druge in v osemdesetih letih sooblikovali novo, postmoderno formo, ki je postala temelj sodobne plesno baletne umetnosti 21. stoletja. Namen besedila je pregled in osvetlitev plesno baletne transformacije in hibridizacije baletne klasike skozi zgodovinsko perspektivo od obdobja moderne do konca 20. stoletja, ki ga je zaznamoval postmodernizem. Uporabili smo kvalitativno deskriptivno vsebinsko analizo, s pomočjo katere smo preučili posamezne faze postopne transformacije ter vplive umetniških tokov, ki so posegali v odnos do telesa, giba, tradicije, forme, reprezentacije in rojevanje novih plesnih slogov, ki so prispevali k hibridizaciji baletne klasike in razvoju postmodernega plesa.

Ključne besede: plesni modernizem, balet, postmodernizem v plesu, baletno plesna transformacija, totaliteta, individualni slog

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Ballet and Dance of 20th Century

Abstract: In the art of the 20th century, there was a break with the artistic tradition and the need for experimentation led to the emergence of new artistic directions as forms of modernism that did not have the same programs, they only had anti-traditionalism in common. Dance and within it ballet was given a new image, which co-shaped the development of two branches of dance art: modern ballet and modern dance. Over the centuries, these two forms have moved away from each other and in the 1980s co-created a new, postmodern form that became the foundation of 21st century contemporary dance and ballet art. The purpose of the paper is to review and illuminate the dance-ballet transformation and hybridization of ballet classics through a historical perspective from the modern period to the end of the 20th century, marked by postmodernism. We used qualitative descriptive content analysis to study individual phases of gradual transformation and the influences of artistic currents that interfered with the relationship to body, movement, tradition, form, representation and the birth of new dance styles that contributed to the hybridization of ballet classics and development of postmodern dance.

Key words: dance modernism, ballet, postmodernism in dance, ballet dance transformation, totality, individual style

1 UVOD

Avantgardna gibanja so ob koncu 19. stoletja umetniško miselnost obrnila od realizma ter meščanske kulture in družbe skozi dekadentni uporniški prehod v simbolizem, ki je na vseh področjih umetnosti pomenil preobrat iz realistične zunanje opisnosti v človekovo notranjost, neotipljivost, nedoumljivost in skrivnostnost. Osredotočenost se je začela nanašati na umetnost sedanosti, ne

pa na njen odnos do preteklosti. Umetniška gibanja so odsevala duh znanstvenega raziskovanja, ki je omogočalo razumevanje in obvladovanje človekovega okolja, industrializacije in tehničnega napredka, ki so ga nekateri umetniki odobraval, drugi so bili do njega kritični. V umetnosti 20. stoletja se je zgodil prelom z umetniško tradicijo in potreba po eksperimentiranju je botrovala nastajanju novih umetniških smeri kot oblik modernizma, ki niso imele istih programov, skupen jim je bil le antitradicionalizem.

Nova umetnost je podvomila tudi v tradicionalno sprejeta pravila in omejitve, ki so definirale klasični balet. V tem obdobju, imenovanem *zlata doba baleta*, je bila baletna umetnost na vrhuncu, baletno tehniko je opredeljevala dovršenost in virtuoznost na akademskem nivoju, repertoar je skozi simfonizirano strukturo predstav, ki je zadoštila paradigmi formalne popolnosti baletnega klasicizma prav tako dosegal svoj vrhunec. Avantgardni principi s sodbami o zastarelosti, dolgočasnosti in predvidljivosti izvajanja baletne tehnike in baletnega repertoarja so vstopali v polje baleta z zahtevo po novih pristopih, načinih razmišljanja in delovanja. V ospredje so postavljeni individuum, ekspresija, novi ritmi, linije in kompozicije. Revolucija v baletu je sicer omogočila njegovo preoblikovanje in nadaljnji razvoj, hkrati pa se je začel eksistenčni boj tradicionalne klasicistične plesne forme, ki je trajal skozi dobesedno del 20. stoletja. Ples in znotraj njega balet je dobival novo podobo, ki je sooblikovala razvoj dveh vej plesne umetnosti: moderni balet in moderni ples. Skozi stoletje sta se ti dve formi odmikali in približevali ena od druge in v osemdesetih letih sooblikovali novo, postmoderno formo, ki je postala temelj sodobne plesno baletne umetnosti 21. stoletja.

Namen naloge je bil pregled in osvetlitev plesno baletne transformacije in hibridizacije baletne klasike skozi zgodovinsko perspektivo od obdobja moderne do konca 20. stoletja. Uporabili smo kvalitativno deskriptivno vsebinsko analizo, s pomočjo katere smo preučili posa-

mezne faze postopne transformacije ter vplive umetniških tokov, ki so posegali v odnos do telesa, giba, tradicije, forme, reprezentacije in rojevanje novih plesnih slogov, ki so prispevali k hibridizaciji baletne klasike in razvoju postmoderne plesa. Izpostavili smo ključne akterje, ki so zaznamovali to obdobje: Ballet Russes, Michaela Fokina, Georgea Balanchina, Fredericka Ashtona in Mercea Cunninghama, Martho Graham, Williama Forysthea. Uporabili smo vire avtorjev Sally Banes, Ramsay Burta, Aleša Erjavca, Roselee Goldberg, Joann Kealiinohomoku, Michaela Kirbya, Alastaira Macaulaya, Graham McFeeja, Judith Mackrell, Wolfganga Welsha idr.

Skozi vsebinsko analizo smo želeli uvideti vpliv zgodovinske avantgarde, kot prve prelomnice v spremembi dojemanja in reprezentacije tradicionalne plesne forme ter posledice te revolucije, ki je vplivala na nadaljnji razvoj baletne umetnosti in moderne ter postmoderne plesa. Pri tem nas je zanimalo preseiganje konvencij, tradicije in abstraktne reprezentacije, ki so v zgodovini zahtevale nenehne redefinicije plesa, nanašajoče se na moralno in akademsko, brez podrejanja formalizmu. Analiza nam je omogočila razumevanje teoretično praktičnih zasnov udejanjanja plesno baletne umetnosti 21. stoletja, kar bomo uporabili kot eno izmed izhodišč nadaljnjega raziskovanja teme doktorske naloge, kjer želimo v konkretnem primeru koreografske prakse sodobnega koreografa Edwarda Cluga identificirati njegov koreografski slog in ga umestiti v širši diskurzivni kontekst. Torej objavljeni prispevek predstavlja doktorsko delo v nastajanju.

2 PLESNI MODERNIZEM

2.1 Dekonstrukcija estetskih konvencij in strukturiranje novih konceptov v plesu

Avantgardna gibanja sovpadajo z začetki akademskega raziskovanja, ki so povzročili velik preobrat v dojemanju umetnosti. Z negiranjem tradicije 19. stoletja, ki je temeljila na zgodovinski in

domišljjski tematiki ter formalnosti umetniških uprizoritev, se je umetnost začela napajati iz čustev in občutij in je umetnikom na vseh področjih ponudila veliko svobodo izražanja. Vzroki avantgardnih gibanj so bile družbene in gospodarske spremembe kot posledica industrijske revolucije ter nezadovoljstva s političnim sistemom, kar je vodilo k odporu in izkazovanju vse večjega interesa za sodobno družbo, v umetnosti pa za novo umetniško motiviko in tehnike. Razvilo se je nekoherentno realistično gibanje, ki ga Mary Hollingsworth (1993, 418) razlaga kot izrecno socialistično usmerjeno na eni strani in na drugi umetniško gibanje, ki je bilo manj zavezano politiki. Oba pola sta kljub različnim izhodiščem zavračala zgodovinske in domišljjske teme ter poudarjala objektivno beleženje sodobnega življenja. Ti prvi avantgardni eksperimenti, ki so jih razvoj industrije, železniškega prometa, uporabe novih materialov ter posledično znaten napredek v arhitekturi, vse večja družbena razslojenost in ekonomska moč potisnili v revolucionarno gibanje, so v začetku 20. stoletja dobili znaten zagon. Odprle so se neskončne možnosti individualnega izražanja in se postopoma razvile v različne umetniške smeri, ki so temeljile na postavljanju novih konceptov in konvencij ter transformacijo ustvarjalnih pristopov. Spremembe so pomenile veliko spodbudo in inovativnost je postala temeljni ustvarjalni princip. Zavržene so bile vrednote lepote, predstavljanja form in prostora. Umetniki so se vse bolj umikali v intelektualna, konceptualna ali čustvena stanja in iskali navdih v avtonomiji umetnosti in umetniškem eksperimentiranju. Industrijska civilizacija, tehnika, nasilje in vulgarnost so bili temeljni principi futurizma, dadaisti so s provokativno umetnostjo in antiumentnostjo protestirali proti vojni in umetnosti, kubisti so novo vizijo sveta interpretirali skozi geometrične like, ekspresionisti so iskali esenco bivanja, nadrealizem se je kot vrh revolucionarnih gibanj umaknil v svet višje stvarnosti in

nezavednih mehanizmov. Nove umetniške smeri so se razvijale in uresničevale v slikarstvu, kiparstvu, glasbi, literaturi in arhitekturi. Kot novi področji sta v umetnost vstopili fotografija in film. V gledališki umetnosti in znotraj nje plesu se je avantgarda odražala kot preplet novih praks. Osnovna funkcija gledališča ni bila več uprizorjanje temveč je gledališče postalo samo sebi namen. Odmik četrte stene je postavil gledalca v dogajanje, scenografija in kostumografija sta se umaknili uprizoritveni dialoški atmosferi akterja in gledalca. Ideja avtonomnosti igralca in izraza njegovega telesa se je najbolj približala ekspresionizmu, kot novemu občutku modernosti. V plesni umetnosti se je kot plesni ekspresionizem razvil v Nemčiji z Rudolfom von Labanom, Mary Wigman, Kurtom Joosom, Marie Rambert, idr. Umetniško prakso Emile-Jaquesa Dalcroza, ki je temeljila na trditvi, da mora glasbenik čutiti ritem v telesu in s telesom, ne pa z razumom in štetjem (Otrin 1998, 161), so prenesli v balet in jo začeli uresničevati. Pristaši Dalcrozove teorije Sergej Djagilev, Michael Fokin, George Balanchine ter Vaclav Nižinski so postali tudi najpomembnejši akterji avantgardne transformacije klasičnega baleta.

Ramsay Burt (1998, 20) je avantgardo označil kot obdobje koreografiranja motečega novega prostora modernosti, ki je v umetnost vnašala »čudne« elemente distanciranja oziroma odtujitve in s tem postajala običajna forma repertoarja. Bistvo estetike se je začelo odražati na globljem nivoju. Liberalizacija tradicionalne forme je vzpostavljala popolnoma nove odnose v kulturi celotne družbe. Moderna dela so zavzela formo progresivne dekonstrukcije zastarelih estetskih konvencij.

Telo, osnovni element plesa, ki ga je tradicionalni koncept v uprizoritvah subjektiviziral s strmenjem k breztežnosti in nadnaravnosti, je postalo predmet težnosti, geometrije in se s tem transformiralo v negacijo tradicionalne forme, odstopilo je od

trenutnega atributa. Material prevpraševanja in osnova za umetniško ustvarjanje je postalo vse, kar prej ni moglo biti, umetnost je začela postajati avtonomna (Bučar 2018). Burt (1998, 22) še dodaja, da sta se balet in ples z implikacijo neodvisnosti odmikala od vrednot buržoazne družbe in kulturnega konservatizma devetnajstega stoletja.

Z odrov Zahoda se je v veliki meri umaknila virtuoznost, konvencionalne strukture klasičnega baleta, uprizoritvene analogije baletov ni bilo več. Gib je postajal sam sebi zadosten in njegova sporočilnost ni več imela estetske vloge ugajati in biti lep, temveč je gib vedno bolj izhajal iz ustvarjalca, bodisi koreografa ali plesalca. Šlo je za njegovo razgradnjo, ki je v tej obliki nudil nove možnosti oblikovanja in neupoštevanje ustaljenih gibalnih elementov ter izražanje in konstrukcijo inovativnih gibalnih struktur, ki so dosegle novo formo. Roselee Goldberg (1979, 6) je tedanjo idejo manifesta predstave označila kot izražanje disidentstva z namero iskanja pomena vrednotenja umetniške izkušnje v vsakdanjem življenju. Cilj predstave ni bila všečnost širšega kroga občinstva. Bilo je šokiranje, ki je vzbujalo prevpraševanje posameznikovih stališč o umetnosti v odnosu do kulture. Ideja umetniške deformacije, ki spodbuja skrajne manifestacije s simbolnimi gestami, ki zavračajo ustaljene norme so pravzaprav načela avantgardizma. Prav zaradi nekonvencionalnosti, absurda in anarhičnosti se je lahko predstava referirala na literaturo, dramo, glasbo, arhitekturo, poezijo, film, fantazijo ali katerokoli kombinacijo navedenih polj umetnosti. Vsak umetnik je lahko oblikoval svojo definicijo procesa in izvedbe vseobsegajoče umetniške stvaritve.

Nekoliko drugače se je revolucionarno avantgardno gibanje na področju baletne umetnosti odražalo v tedanji Carski Rusiji. Kljub političnim spremembam z velikim pretresi in rojevanjem novih umetniških slogov (konstruktivizem, kubizem, supremati-

zem, imaginizem ...) je balet ostajal konservativen. Teatrski ples je ohranjal baletno tradicijo 19. stoletja, medtem ko so se izven teh okvirjev začele razvijati ideje svobodnejših plesnih oblik. V Sankt Peterburgu so bili v Carskem baletu prvi poskusi izvedbe predstav v modernem, ekspresionističnem plesnem slogu popolnoma zatre, saj je politika, ki je financirala institucionalizirano umetnost, le to izrabljala za uresničevanje svojih ciljev. Propagandna, politično obarvana umetnost ni dovoljevala eksperimentiranja, obravnavanja problematičnih tem in družbene kritike, zato so se nekateri umetniki odločili za »izgnanstvo« na Zahod. Najpomembnejša kompanija ruskih emigrantov, ki so lastno vizijo modernih pristopov, temelječo na klasični baletni tehniki, uresničevali v Parizu, je bila Ballet Russes.

2.2 Razvoj modernega baleta

Na področju baletne umetnosti je bilo v začetku 20. stoletja čutiti nasičenost z družbeno sprejeto formo tedanjega kulturnega trenda. V novih pristopih v plesu je bil v ospredje postavljen posameznik z inovativnimi idejami, ki so bile delno ali popolnoma v nasprotju s tradicijo in konvencijami. Lepota in resnica sta bili iskani v novih linijah, ritmih in razmišljanjih o predelavah klasičnih struktur v nove kompozicije, kar je povzročilo pravo revolucijo, ki je zaznamovana kot zgodovinska prelomnica v razvoju baletne umetnosti. Ustvarila sta se idejna pola zagovornikov dveh estetik: novodobnega modernega plesa na eni strani ter tradicionalnega akademskega klasičnega plesa na drugi.

Avantgardni principi soustvarjanja umetnosti, interdisciplinarnost giba, kostuma, scenske uprizoritve, umetnikova zunanja podoba v vlogi konstrukta umetniškega dela, prehajanje mej nacionalnosti so postali temeljni ustvarjalni koncept kompanije Ballet Russes, ki je orala ledino modernemu baletu v evropskem

prostoru. Njeni člani se niso strinjali z nadaljevanjem dela po klasičnem principu, vendar so kljub temu črpali iz tradicije ruskega carskega baleta, jo nadgrajevali z modernimi elementi ter tako spreminjali dojemanje baleta. Kakorkoli se ta transformacija sliši tragično, je nadaljnja uporaba baletne tehnike v novih oblikah plesno odrskega izražanja pomenila novo obdobje klasičnega baleta in za balet izjemno pomembno prelomnico umetniške samoohranitve.

Kritik André Levinson (Macaulay 2016, 58) je leta 1914 o Djagilevi kompaniji kot predstavnici novodobnega plesa zapisal: »Pot, ki so jo izbrali je samomor baleta na javni sceni. Če ne bi bilo velike konservativne sile, kot je klasična pedagogija naše baletne šole, je neizogibna pot baleta v popolno degeneracijo«. Kritik je izhajal iz takratne prakse v tedanji Rusiji, kjer je ideja baleta ostajala tradicionalna, predstave Mariusa Petipaja so bile uspešne, baletne zvezde Kšesinskaja, Pavlova, Preobraženskaja in Gelcer so z virtuozno tehniko navduševale publiko in utrjevale pozicijo klasičnega baleta v sferi visokih umetnosti. Zagovorniki baletne klasike so nihilistično prepričanje o obstoju, odvečnosti in ničvrednosti tradicionalne umetnosti obsojali ter opozarjali, da je s tem balet ogrožen in obsojen na propad. V mislih so imeli predvsem Djagileva (Macaulay 2016, 61), ki je razložil:

Obtožujejo me, da gledam na klasicizem s prezirom. Neumnost! Klasicizem tako kot vse ostalo evolvira. Odločiti se moramo kaj razumemo kot klasicizem. Znanost našega teatarskega plesa je izjemno mlada. Medtem ko sta klasično slikarstvo in kiparstvo nastajala skozi stoletja, je baletni klasicizem nastal šele v 18. stol. in se razvijal v 19. stol. v baletnem krilcu kot plesni uniformi prejšnjega stoletja. Klasicizem je akademska osnova modernega koreografa, če pa želimo, da se razvije gledališka kreacija, ne moremo ostati na nivoju akademizma.

Djagilev je v razmišljanju sugeriral, da je klasicizem le akademska šola, ki je neobhodno potrebna profesionalnemu plesalcu kot oblika treninga, kar pogrēša pri modernih plesalcih, vendar je videl napredek baletne umetnosti le v raziskovanju novih idejnih oblik. Tako je avantgarda zaēela spreminjati pogled na ples in v zaēetku formalno nesprejemljivo obliko izraēanja giba spremenila v umetnost. Zaēelo se je tudi razmišljati in teoretizirati o konceptualizaciji avantgardnega plesa, saj ni temeljil ne na metodi ne na eksplicitni ideji plesno odrskega izraēanja. Odrska dela so veēinoma temeljila na zgodbah, glasbenih motivih, kostumografiji in scenografiji ruske folklore ter grške in egipēanske kulture, kar sta publika in strokovna javnost sprva dojemali kot eksotično in novo, kasneje so se porajala resna politična vprašanja o negiranju lastne teatarske identitete in tradicije. V visoko umetniško formo je zaēel vstopati etnološki princip, ki je manifestiral bazično ēloveško aktivnost, kar lahko razumemo tudi kot dadaistično provociranje in konfrontacijo s takratno buržuazno publiko. Moderni ples ni temeljil na vseēnih estetskih momentih in izraznosti ter akademskem principu uporabe klasiēne baletne tehnike z uporabo pozicij *en dehors*, virtuoznosti izvajanja plesnih kombinacij, lahkotnosti gibanja, uporabe znaēilnega baletnega kostuma, temveē je postal osnovni princip izhajanje iz sebe in lastnih občutenj z uporabo gibalnega principa *en dedans*, težišēem usmerjenim navzdol, kar je popolnoma v neskladju z osnovnimi naēeli baletne tehnike ter baletnega klasicizma. Odrsko izraēanje je bilo realistiēno, sprošēeno in spontano, nedefinirano in nekoreografrano, ēe strnemo tradicionalno in formalno estetsko nesprejemljivo in vmesno je bilo zastaviti vprašanje, kje potegniti mejo in kaj še imenovati umetnost. Martin (Martin v Kealiinohomoku 1983, 537-545) je poskušal odgovoriti z definicijo umetnosti kot estetske ekspresije. Źelel je osvetliti, v koliki meri je balet dejansko povezan z etnologijo. Seve-

da ga je opredelil kot določeno formo teatarskega plesa, ki ima tradicijo, tehniko in določeno estetiko, vendar po drugi strani nakazal kako »etničen« je balet začenši s proskenijem, aplavzi, dolžino baletov, francosko terminologijo, kostumi, ljudski običaji (poroke, krst, žalovanje, pogrebne slovesnosti, vile čarovnice, živali, zlodej, monarhi, kmetje, sužnji, vladarji,...), skratka kulturno in versko dediščino. Razlika med plesom, baletom 19. in 20. stoletja nakazuje, da je v novodobnem plesu uprizoritev etnoloških prvin veliko bolj neposredna in konkretno vnesena v gib medtem, ko v klasičnih baletnih uprizoritvah 19. stoletja bolj prikrito, sofisticirano vnese na v kontekst. Goldberg (1979, 8) o teh pomislekih ne dvomi in je poudarila, da so avantgardni umetniki kreirali dela, ki so odražala življenje kot subjekt, v katerega je asimilirana igra in ustvarjalni užitek, ki ga ne obremenjujejo tradicionalne omejitve, ki delajo umetnost objektivno in zaključila, da je lahko na ta način ustvarjalna forma karkoli.

Graham McFee (1992, 69) je opredelil »novo stanje« destrukcija z oblikovanjem novih, drugačnih, nekonceptualnih form umetniških del. Judith Mackrell (2005, 37) je v tem kontekstu analizirala bistvene prvine in značilnosti, ki jih je ponudil avantgardni ples: »Plesno telo se je nenadoma polastilo cele vrste različnih možnosti in podob. Ker ni več stremelo k tradicionalnim idealom plemenitosti in gracilnosti, si je lahko privoščilo, da je oponašalo veliko širše palete značajev, prepuščajoč surovemu čustvu, da je prebalo njegovo popolno zunanost in v zraku izrisovalo različne oblike.« Avtorica je v nadaljevanju opisala novodobni ples kot popolno nasprotje tradiciji in ustaljenim konvencijam, zato je nerazumljen, brez kakršnega koli obstoječega, teoretičnega ozadja, ki bi potrjevalo njegovo modificirano formo, iz katere bi lahko potegnili formalne ali strukturalne paralele z obstoječo obliko umetnosti. McFee (1992, 70) je Mackrell pritrnil, da je v baletu prišlo do popol-

ne negacije tradicije in konvencij. Z razmišljanjem Betty Redfern (1983, 16) lahko sklenemo, da je v avantgardni umetnosti šlo za več kot menjavo sloga plesanja, saj so koreografi, plesalci, kritiki tedaj doživljali razcvet umetniške ustvarjalnosti, ki bi jo lahko primerjali z obdobjem renesanse iz 16. stoletja. Ples in ostale veje umetnosti so bile odraz politične, socialne in etične atmosfere v družbi. Hollingsworth (1993, 443) je strnila odkritje radia, Freudovo tolmačenje sanj, Einsteinovo relativnostno teorijo, Amundsenov prihod na južni tečaj, Marconijev izum brezžične telegrafije, polet z motornim letalom bratov Wright, kot nov raziskovalni duh, ki je dramatično povečal razumevanje in obvladovanje človekovega okolja, kar je vplivalo tudi na dožemanje umetnosti. V plesu se je duh novega časa odražal v depersonalizaciji plesne figure, uporabi tehnologije in geometričnega oblikovanja, delovanje kompanije Ballet Russes pa je postal središče modernega baleta 20. stoletja, vse do zaključka njenega delovanja, leta 1929, kar je vplivalo na nadaljnji razvoj baletne umetnosti. V povojnem obdobju se je balet razmahnil po celem svetu, za kar so zaslužni predvsem umetniki Ballet Russes, ki so po razpadu kompanije svoje delo nadaljevali v velikih svetovnih gledališčih. George Balanchine je deloval v New York City Ballet, Michael Fokin v American Ballet, Serge Lifar v Pariški operi, Ninette de Valois v Royal Ballet, drugi so gostovali kot plesalci ali koreografi. Razkropljeni po celem svetu, vendar umeščeni v velike in pomembne baletne institucije, so razvijali individualne sloge in iskali nove izrazne forme ter tako nadaljevali z baletno tradicijo. Kljub pomembnosti vseh navedenih je potrebno izpostaviti Fokina (1880 – 1942), ki mu teoretiki pripisujejo revitalizacijo baleta zgodnjega dvajsetega stoletja. Njegove koreografije so vsebovale kompleksna čustva, odrsko gibanje je postalo bolj demokratično in moški plesalec je prevzel osrednjo vlogo. Njegov baletni besednjak je bil večji, izognil se je baletni tehniki, ki je bila sama sebi

namen, ples in pantomimo je združeval v dramatično povezano celoto. Balete je skrčil v enodejanke, v katerih je razvil določeno temo. V njegovih delih je prepoznati elemente simbolizma in naturalizma skozi njegov individualistični pristop, svobodomiselnost in intuicijo v uprizarjanju vsakdanjega življenja navadnih ljudi. S simbolistično-naturalistično estetiko je definiral moderno vlogo koreografa, ki kreira plesno delo in ima osebno identiteto. Vpliv metode igre Konstantina Stanislavskega, ki temelji na ekspoziciji samoanalize, refleksije in utelešenja čustev, se prav tako kaže v Fokinovih interpretacijah. Filozofija koreografiranja je temeljila na tem, da je za vsak balet poiskal določen način, formo gibanja, ki je ustrezala zgodovinskemu in geografskemu kontekstu, ples in geste so podpirali akcijo in so vključevali celotno telo, ansambel se je aktivno vključeval v prizore in ni imel le dekorativne vloge. Ples, kostumi in scena so bili tesno povezani in skladno zasnovani. Straus (2016, 8) navaja, da je Fokin svoje delo označil kot nasprotovanje tradiciji in hibridizacija klasike.

Različni pristopi h koreografiranju modernih baletov so začeli razmejevati pripovedne balete od abstraktnih, ki so se samozadostno nanašali le na glasbo. Pojav abstrakcije v plesu sovпада s premiki v umetnosti nasploh, kjer se je dekorativnost vse bolj umikala funkcionalnosti. Zaradi izjemno slabe ekonomsko politične situacije v Evropi, ki je nastala po 2. svetovni vojni, se je center umetniškega ustvarjanja preselil v Ameriko, kamor se je po razpadu kompanije Ballet Russes odpravil njen član, George Balanchine (1904 – 1983), kjer se je kot koreograf najprej spogledoval s čistim baletnim klasicizmom. V središče koreografije je postavil akademski slog plesanja ob predpostavki, da umetnost tvorita dva osrednja lika in sicer bog glasbe in plesna muza (Stravinski 1975, 143). Alastair Macaulay v delu *Razmišljanja o plesnem klasicizmu* (Macaulay 2016, 62) sugerira, da nerazumevanje Mauricea Petipa-

ja vodi k nepopolnemu razumevanju Balanchina ter obratno, da Balanchinovo delo ponuja ključ do razumevanja Petipaja. Znotraj koncepta plesnega klasicizma je začel raziskovati abstraktni gib ter z novimi koreografskimi pristopi skozi izrazni gib, temelječ na klasičnem besedišču iskal vsebino. Zvrst predstave je bila poimenošana abstraktni balet - model baletne predstave, v kateri plesalci raziskujejo načine, kako se izraziti skozi abstraktne vloge, slog plesanja pa neoklasicizem. Predponi »neo« in terminu neoklasicizem nekateri plesni strokovnjaki oporekajo. Andreja Jeličič (2013) predpono »neo« argumentira kot uporabljeno izven strokovnega konteksta, kot popolnoma neprimerno in kontaminirano z brezkritično uporabo, ki sugerira, da je vse dovoljeno, samo da so v baletu prepoznavni elementi klasične forme. Erjavec (1992, 124) pa argumentira tezo Wolfganga Welsha, ki značilnosti modernosti utemeljuje z poudarkom na posebnostih in posameznostih, ki so delne in ne vseobsegajoče in prav to izključuje neoklasicizem iz vodilne reprezentacije modernizma. Neoklasicizem, po njegovih besedah, ne izhaja iz temeljnega preoblikovanja vrednot in interesov. Kljub takšnim argumentom, ki imajo svojo težo, se v stroki ta termin pogosto uporablja. V tem kontekstu je potrebno omeniti tudi angleškega koreografa Frederica Ashtona, ki se ga opredeljuje bolj kot klasicista, vendar manj radikalnega, pa Johna Neumeierja, Johna Cranka, Kenneth MacMillana in drugih, ki so v svojih delih združevali tradicijo z modernostjo.

2.3 Razvoj modernega plesa

Vzporedno s transformacijo baleta se je na prelomu stoletja začel razvijati moderni ples kot oblika ekspresionističnega naravnega gibanja, popolnoma odmaknjena od klasične baletne tehnike v imenu svobodnega, osebnega in čustvenega interpretiranja glasbe brez dramske osnove. Pionirji modernega plesa so bili Loie Fuller,

Isadora Duncan, Ruth St. Denis, Ted Shawn, Rudolf Laban idr. Tem so sledile generacije plesalcev in koreografov, ki so v prvi polovici 20. stoletja utirali pot sodobnemu plesu v vseh njegovih slogovnih oblikah, pristopih in tehnikah. John Martin (Martin v Hrvatin 2001, 86 - 90) je okarakteriziral moderni ples ali plesni modernizem kot negacijo klasičnega in romantičnega plesa. Temeljne plesne prvine so tako postale *gibanje* kot dejanska substance plesa, kar je imenoval absolutna umetnost, ki je neodvisna, samozadostna, je predmet raznovrstnosti in je gibanje v sebi in zase, *metakineza*, ki združuje telesno gibanje s psihično namero. Za tem je v ospredje postavil *stališče* modernega plesa s približevanjem individualizmu ter odmik od standardov, sistemov, kod in tradicionalnih oblik plesa ter *dinamizem*, ki iz plesa izključuje statične prvine (dekorativne poze v klasičnem baletu) in v ples vnese pavze, ki jih postavlja na konec fraz ali plesnih sekvenc ter vnese moment mirovanja.

Od dvajsetih let pa vse do petdesetih let 20. stoletja se je formirala in nadgrajevala moderna plesna tehnika, ki si je pot utirala od ekspresionistično in simbolistično navdahnjenih prvin, ki jih je v svojih koreografijah upodabljala ena vidnejših predstavnic modernega plesa, Martha Graham (1894 - 1991), ter kasneje njihove abstrakcije in za tem negiranje predhodnega z eliminacijo ega, ko se je oblikoval hladen in neoseben slog. Zagotovo je na ples vplival tudi eksistencializem, ki je konec 40. letih vzpostavil pojem *tvegavanja*, kar sta v koreografskem smislu uporabila kot moment *naključja* ameriški koreograf Merce Cunningham (1919 - 2009) in skladatelj, glasbeni teoretik in filozof John Cage (1912 - 1992). Kljub temu, da v tem poglavju govorimo o modernem plesu, ostre ločnice z baletom ne moremo potegniti. Martha Graham je bila tipična predstavnica modernega plesa, vendar je oblikovala svojo plesno tehniko, v kateri je urila plesalce ter svoje predstave imenovala balete, kar ne pritiče plesnemu modernizmu. Prav tako so Cunninghamova dela

vključevala specializiran in omejen tehnični besednjak znotraj določenega konteksta, njegov slog je bil vertikalni in silovit, kar je tudi v nasprotju z definicijo modernega plesa. Upodabljal je moderni intelekt v formalnih koreografijah ter svoje predstave uprizarjal znotraj umetniških institucij. Prav zaradi teh plesnih značilnosti se je oddaljil od modernega plesa in približal baletu. Cunningham je v sodelovanju s Cageom glasbo, scenografijo in ples postavil kot avtonomne elemente odrske uprizoritve, s čemer je vzpostavil tudi nove definicije plesnega klasicizma. Po Macaulayu (2016, 63) je moderni ples do tedaj temeljil na osebnostih, ki so bile preveč krhki material, da bi se na njih gradila umetnost. Osebnost se je lahko povezovala s slogom, vendar ples potrebuje poleg tehničnih kvalitiet tudi moč, vitalnost, jasnost izražanja in ritmično strukturo, kar je moralo biti modernemu plesu lastno in univerzalno. Avtor je tolmačil: »Balet poseduje tradicijo jasnosti svoje ritmične strukture. Ta konkretna sredstva balet ne more posoditi, ker so njemu lastna. Funkcija, ki jo izpolnjuje, pa ni lastna temveč univerzalna«. Personalizacija baleta temelji na ritmičnem fraziranju in skupaj s kostumi, sceno in baletno tehniko dviguje to zvrst plesa na višji nivo. Cage (1961, 90, 91) je sugeriral, če se klasični gib, kostumi, scena umaknejo iz plesa, mora ples posedovati ritmično jasnost in moč, da je lahko ples uspešen. Njegova glavna teza je bila: »Z *jasnostjo* ritmične strukture je efekt čara dvojen. Kot »telo in duša« se čar in *jasnost* dopolnjujeta, čeprav čar deluje proti *jasnosti* ritmične strukture. *Jasnost* je hladna in matematična, vendar bazična in materialna. Čar je topel in neizmerljiv, ljudski, v nasprotju jasnosti in obstaja kakor zrak«. Na *jasnosti* in čaru sta Cage in Cunningham zgradila teorijo in prakso pristopa h koreografski kompoziciji. Odnos uporabe dvojnosti (dopolnjevanje in kontrast) obeh kvalitiet je Cage primerjal s poezijo, kjer se pesnik poigrava z domiselnimi občasnimi odstopanji od ustaljene glavnine. Tudi v baletu se v praksi uporablja rek: »Zamudi, da ne zamudiš!«, s

čemer plesalec ustvari gibalno dinamiko, izraznost ali čar ter hkrati zadosti *jasnosti*. Cage in Cunningham sta s svojo teorijo o jasni ritmični strukturi, obarvani s čarom, želela vplivati na sodobne plesne koreografske tokove, kjer se je kazalo pomanjkanje v izvirnosti, ki je sledila vzorcem tradicionalnih umetniških oblik. Ravnovesje čara in *jasnosti* se odraža v slogu plesa, v odnosu do glasbe skozi določeno ritmično strukturo, združeno v umetniško estetski obliki. Predpostavljala sta, da bi ta oblika lahko postala metoda za nadaljnje koreografske kompozicije, kar je bil tudi cilj njunega raziskovanja.

Cunninghamova praksa predstavlja most med plesnim modernizmom in postmodernim plesom, vendar ne kot temelj oziroma metoda, ki naj bi postala navdih bodočim generacijam koreografov in plesalcev, temveč je prišlo do negacije njegovih načel delovanja, torej zavračanja formalne koreografije, tehnike, vertikale in prostorske umeščenosti. Le avtonomnost elementov odrske uprizoritve, ki sta jo vpeljala z Cageom v moderni ples, je klub negaciji preostalih prvin njegovega sloga postala ena od temeljnih tem postmodernizma v plesu.

3 PLESNI POSTMODERNIZEM

3.1 Vprašanje totalitete v plesu

Ena izmed velikih tem filozofije devetnajstega in dvajsetega stoletja je bil tudi pojem totalitete, ki jo Ernest Ženko (2003, 15) jo je razložil kot izraz naše nezmožnosti, da bi v izkustvu zajeli celoto sveta in hkrati z mišljenjem strnili temeljno strukturo te celote, zato je predlagal, da jo razumemo kot konstruirani teoretični model, ki pa dejansko ni celota, temveč rezultat konstrukcije po parcialnem načelu, ki tvori neko širšo enotnost. Avtor (166) je v svoji razpravi o totaliteti in umetnosti v ospredje postavil filozofe Jean-Francoisa Lyotarda, Fredrica Jamesona in Wolfganga Welsha, ki so s teoretskimi razpravami na področju kulture in umetnosti pomembno zaznamovali

sodobno filozofijo postmoderne družbe in kulture. Ti pa niso zavzemali enakih stališč o vprašanju omenjene problematike. Jameson se je zavzemal za holizem in ohranjanje totalitete v družbi ter obstoj velikih zgodb, medtem ko je bil Lyotard goreč nasprotnik tega, kar je zagovarjal Jamerson, kar se kaže predvsem v zagovarjanju malih zgodb, navezanih na globalno in splošno krizo narativne funkcije. Jamerson je na to odgovoril s predlogom da ni potrebno ukiniti pojma velikih zgodb, temveč sprejeti, da le te učinkujejo na drugačen način. Welshu (167) je bila bližje umetnost in je bil zagovornik odprte oblike totalitete, ki sledi dinamiki transverzalnega uma in ni enovita, temveč ohranja heterogenost in razlike med svojimi deli. To trditev je razširil v polje kulture in s tem zagotovil celovitejši pristop v odnosu med različnimi kulturami s poudarkom na heterogenosti, saj je izhajal iz sodobne družbe, ki temelji na multikulturalnosti in zaobsega množstvo različnih načinov življenja in življenjskih slogov. Lyotard (2002, 60) je v tem kontekstu opredelil stanje postmodernizma kot nov napad na manifestacije totalitete, kjer ne gre toliko za teorijo kot za odnos. Welsh (1997, 9) je nadaljeval, da se razcep med modernostjo in postmodernostjo najjasneje kaže kot konflikt med malimi in velikimi zgodbami, ki zagotovo ni v prid slednjim in razumevanje postmodernosti pod vplivom Lyotarda sklenil: »Postmodernost se prične tam, kjer se konča totaliteta«.

V polju umetnost ugotavljamo, da je razlaga umetniških praks, ki je v zgodovini prav tako težila k iskanju totalnosti, opredeljene v kontekstih, omogočala razumevanje in umeščanje delovanja v logične okvirje in omogočala obstoj velikih zgodb. Ob zavračanju vseh atributov preteklih umetniških praks je v postmodernizmu v ospredje vstopila avtopoetika, ki ima, po besedah Erjavca (2004, 25), drugačno odgovornost kot v preteklosti, namreč ni več ideologij, ki bi jim bila zavezana ali bi se s pomočjo njih utemeljevala. Pordrejena je lastnim pravilom v umetniškem svetu, v katerem obsta-

ja. Še po drugi svetovni vojni so umetniki delovali v skupinah in smereh združenih v kulturnih imperijih, obstajala je neka obča norma, ki si jo spoštoval ali pa nisi obstajal. Ko se je modernizem prevesil v postmodernizem, se je zgodilo prav obratno. Welsh (Welsh v Erjavec 2004, 24) je spremenjeno stanje ubesedil: »Postmodernost preči spoznanje, da se totaliteta porodi le tako, da se določena partikularnost postavi v položaj absoluta, kar je nato neizbežno vezano na odpravo drugih partikularnosti«. Aleš Erjavec (2004, 25) Welshov aksiom razlaga, da s pojavom partikularnosti težnje po univerzalnosti v postmodernizmu ni več, posledica takšnega stanja pa je, da je skupni imenovalec teh partikularnosti zelo majhen, kar otežuje tudi vzpostavljanje meril skupnega vrednotenja.

Leta 1975 je Michael Kirby (1975, 3) zastavil koncept postmoderne plesa kot novega žanra: »Po teoriji postmoderne plesa koreograf pri svojem delu ne uporablja vizualnih standardov. Pogled je ponotranjen: gib ni vnaprej izbran zaradi svojih značilnosti, temveč je posledica določenih odločitev, ciljev, načrtov, shem, pravil, konceptov ali problemov. Vsak dejanski gib, ki nastane med predstavo, je sprejemljiv, če je le zvest tem omejitvam in nadzoru teh načel«. Nadalje je Kirby (1975, 4) razložil zavračanja muzikalnosti gibanja, pomena, karakterizacije, vzdušja ali atmosfere, sporočilnosti v plesu ali izražanje stališč. Plesalci ne igrajo vlog temveč prezentirajo sami sebe, uporabljajo kostume, ki so le formalni in funkcionalni in ne reprezentirajo ničesar. Tudi funkcija luči ima zgolj uporabno vrednost in ne služi oblikovanju scenske atmosfere ali efektov. Pogosto je prostor dogajanja nekje na prostem, kjer se uporablja naravna svetloba. Ob tem se je avtor spraševal ali se »postmoderne ples« sploh še referira na »ples«, saj je le ta zreduciran na naravni gib, vendar je zaključil, da je poudarjeno dožemanje giba in s tem plesa na intelektualnih gradnikih in ne na vrednostih sodbah. Pri tej razlagi pogrešamo avtorjevo natančnejšo kronološko opredelitev obdobja

plesnega postmodernizma, na katerega se sklicuje, saj kot bomo v nadaljevanju osvetlili, gre za različna tematska in ciljno naravnana ustvarjalna obdobja plesnega postmodernizma.

Katja Praznik (2010, 273) gleda iz širšega zornega kota in je staneje označila kot izgubo iluzije totalnosti in osredotočena na ples ugotavlja, da gre za razpad celovitosti umetniškega objekta, ko se raziskovanje in upiranje modernistični ideji, ki temelji na znanju in spoznanju ter vprašanju resnice v postmodernizmu usmeri v prepričevanje o temeljnih vprašanih obstoja, kar pomeni, da se tudi ples sleče do lastne obisti. Ob tem menimo, da izguba totalitete, ki v ospredje postavlja partikularnosti, le tem omogoča izražanje v njihovi popolnosti, upoštevajoč načelo postmoderne pluralnosti poseganja v koreografsko, ekonomsko, teoretsko, estetsko, telesno, ideološko, kinetično in/ali politično polje, kar odpira neskončne možnosti umetniškega ustvarjanja. Preigravanja realnosti in fikcije, intertekstualnost, možnosti samorefleksije, ironije ali parodije, prepletanje žanrov in visoke ter nizke kulture v ekscentričnost ali originalnost, postanejo možnosti izražanja, ki lahko definirajo posameznika in njegov slog. Postmoderni umetniki so tako dobili priložnost neomejenih možnosti uresničevanja lastnih umetniških potencialov, ki so jih lahko kot prepoznan skupek individualnih referenc, strnjenih v individualnem slogu, izstrelili v popularnost. V nadaljevanju želimo na kratko osvetliti tudi pojem sloga, ki sovpada z obravnavanim obdobjem.

3.2 O slogu

Slog se nanaša na način klasifikacije, ki je bil v tradicionalnih umetnostih značilen za določena zgodovinska obdobja. Skupne slogovne lastnosti so se nanašale na materialno in nematerialno. Materialno ali oblikovno, lahko rečemo tudi zunanje, se je dopolnjevalo z nematerialnim oziroma neodtujljivo povezanim z izrazom kultu-

re, kar je Gell (1998, 194) razložil kot povezanost skupnih vrednot skupnosti s slogovnimi značilnostmi izdelkov prek osnovnega shematskega transfera. Graham McFee (1992, 199) razmišlja nekoliko bolj ohlapno in je slog opredelil kot skupek določenih karakteristik: delo mora izzvati umetniški interes v okviru določenega koncepta, ki ga umetnik presega ali drugače interpretira. V kolikor se vrednotenje umetniškega dela ne nanaša na preteklo umetniško prakso in teorijo, ne identificiramo kritiškega ali umetniškega kanona, ga ne moremo povezati z nobeno umetniško tradicijo. Če karakteristike niso opredeljene, se delo tudi ne more vrednotiti. Pri tej razlagi pogrešamo vključenost definiranja značilnosti sodobnejših umetniških praks, ki jih njegova definicija karakteristik umetniškega sloga ne upošteva.

Podrobneje je to opredelil Richard Wollheim. Argumentiranje pojma sloga, ki se lahko pojasnjuje s številnimi interpretacijami Wollheim (Wollheim v Lang 1987, 183 – 187) je v razpravi o estetsko in umetnostnozgodovinskem kontekstu slikarskega sloga, ki se lahko nanaša tudi na ples, s slogovno analizo pojasnil ločevanje kolektivnega in individualnega sloga. Kategorijo kolektivnega sloga je nadalje klasificiral na univerzalne realistične in abstraktne sloge na eni strani ter na zgodovinske na drugi strani. Individualni slog, ki ga Wollheim poimenuje tudi generativni, s čemer označuje opis slogovnih značilnosti umetniškega dela in ga ne razlaga v zgodovinskem kontekstu, kar je argumentiral z nezmožnostjo utemeljevanja slogovnih značilnosti, ki se izražajo v delu posameznega umetnika. Upoštevati je potrebno tudi ali predvsem psihološki vidik, ki vzbuja pozornost v umetniški stvaritvi in je lasten le avtorju.

Wollheim (Wollheim v Lang 1987, 188) je individualni slog označil kot osebnost v estetski obliki in predpogoj za estetski interes, slogovno analizo pa zahteval na skrajno abstraktni ravni in ne taksonomski. Paradigmo »kolektivnega« je Gell (1998, 197), ki se na-

naša na Wollheima, definiral kot omejevanje na parametre slogovne koherence in odsotnost umetniške identitete, ki jo nadomešča virtuoznost. Pri tem je opozoril na logično dilemo med individualnim in kolektivnim. Posameznika definira prav skupnost, ki je njegovo nasprotje oziroma le ta izstopa iz nje z individualno izrazitostjo, zato je individualni slog odvisen od obstoja kolektivnega. V zadnjo trditev dvomi filozof Jean-Luc Nancy (Nancy v Sorčan idr. 2005, 245), kajti postmoderno stanje duha se je izreklo za odprto možnost v iskanju resnice in smisla in se odreklo enotni zapovedi o naravi sloga, kar pomeni, da je umetniški slog v sorazmerju s svojo opredelitvijo resnice in smisla.

3.3 Kronološka opredelitev postmodernega plesa in baleta

Analitično se je postmodernega plesa, predvsem v kronološkem smislu, lotila Sally Banes v razpravi o postmodernem plesu, ki jo je podala leta 1987 v njeni znameniti knjigi *Terpsichore in Sneakers*. V slovenskem prevodu je tekst uredil Emil Hrvatinič, ki se ga bomo v večji meri poslužili kot vira v tem poglavju, kjer želimo strniti izjemno pomembno razumevanje pristopov h koreografiji ter širše gledano k plesno gledališkim uprizoritvam skozi obdobje od zgodnjih šestdesetih let pa vse do osemdesetih let 20. stoletja. Pogosto literatura, ki obravnava to področje, ostrejšje kronološke meje večinoma zabrisuje, kar otežuje identifikacijo in umeščanje posameznih plesnih stvaritev ter njihovih avtorjev v časovni in slogovni okvir. Prav zato želimo v tem poglavju strniti opredelitev Banesove, ki lahko služi kot vzorčna matrica v raziskovanju postmodernih plesnih praks.

V 60. letih prejšnjega stoletja se je vzporedno s klasičnim baletom na področju sodobnega plesa začelo obdobje postmodernizma, minimalizma in fizičnega teatra. V veliki meri se je eksperimentiralo z gibom, odkrivale so se možnosti kombinacij, ki raziskujejo gibanje, prostor, glasbo, svetlobo, sceno in kostume. Koncept plesnega

postmodernizma je bila abstrakcija giba, raziskovanega izključno kot gibalne prvine, pristopa z namenom razširitve sodobnega plesnega vokabularja in redefinicije plesa. Ples je vstopal v popkulturo, se mešal z glasbo, športom, literaturo, naravnim gibanjem, filmom, fotografijo, predavanji, skratka postal je kontekst in ne več koncept.

Banesova (Banes v Hrvatini 2001, 110 -115) je natančneje šestdeseta leta opredelila kot obdobje od 1960 do 1973, ko je bila naloga zgodnjih postmodernih koreografov izčiščenje in izboljšanje modernega plesa, s poudarkom na njegovi družbeno umetniški funkciji. Argumenti so se nanašali na odmikanje modernega plesa navadnemu človeku ter njegovo približevanje ezoteričnosti in inteligenci, kar je bilo enako oddaljeno od človeka kot klasični balet. Moderni ples je postal slog, nanašal se je na literaturo, dramaturgijo in gibalne pomene, v plesnih skupinah so se dodeljevale vloge po sistemu hierarhije in mladi koreografi so imeli malo možnosti za delovanje znotraj obstoječih institucij. Cilj zgodnjega plesnega postmodernizma je bilo polemiziranje v plesu, ki je temeljilo na naslednjih temah: raziskovanje plesnih površin, ki je plesno dogajanje preselilo iz institucij v vsakdanje prostore. Raba prostora, ki ni plesni podij je postala ustvarjalni izziv. Oziranje v preteklost so koreografi popolnoma izvzeli iz ustvarjalnega konteksta. S tem so negirali tehniko, virtuoznost, plesno, trenirano telo in upoštevanje teatarskih elementov umetniške uprizoritve. Funkcija rabe plesnega telesa je dobila družbeni pomen, kar pomeni, da je bilo sprejemljivo le naravno telo brez kakršnih koli omejitev. Zadnja izmed pomembnejših tem je bila dožemanje plesa kot konteksta, s čemer je bil ples osiromašen gibalnih kvalitiet in vsebine. Zgodnji plesni postmodernizem se je v letih po 1968 prevesil v analitično fazo, vendar do leta 1973 govorimo o prehodnem obdobju, kjer so bile glavne teme politika, vpletenost občinstva ter vstop nezahodnih plesnih tradicij v gibalno plesni besednjak.

Sedemdeseta leta so bila zaznamovana kot obdobje nezadovoljstva in deziluzij, ki je prineslo ponovno prevpraševanje o plesu in njegovem smislu. Vietnamska vojna, zavračanje elitizma, omejevanje svoboščin mladih in mejnih skupin, kapitalizem so začeli izpostavljati politične teme kot so participacija, demokracija, ekologija, feminizem, homoseksualnosti, človekove pravice. V plesna dela je začel pogosteje vstopati princip nezahodnega plesa. Pomembna sprememba v plesnem dogodku je postala aktivna udeležba gledalca in koncept performansa. Nova ideja konceptualne umetnosti je bila razumevanje stvari v njihovi biti, brez razlag in brez višjih ciljev. Ustvarjalni impulz je postala funkcionalnost kot odraz upora proti modernim inovacijam, zato se tudi ni raziskovalo, ni iskalo ničesar novega, cilj je bil zgolj obstajanje. Banesova (Banes v Hrvatin 2001, 115-118) razlaga, da so se pripadniki analitičnega postmodernizma zavezali novemu cilju, redefiniranju plesa, definiciji, ki zadeva strukturo in postavljanje giba v ospredje, z možnostjo gledalčevega vpogleda vanjo s ciljem popolne demistifikacije gledališča. V ospredje je bil postavljen gib sam, brez ekspresivnih, iluzionističnih učinkov ali referenc. Pojavil se je reduktiven, faktičen, objektiv in prizemljen slog plesanja. V istem obdobju se je vzporedno začela razvijati tudi nova veja postmoderne plesa, ki je temeljila na raziskovanju duhovnih, religioznih, zdravilnih in družbene funkcije plesa drugih kultur, kar je vodilo k novim metafizičnim držam. V ples so ponovno vstopili ekspresija in gledališki elementi, ki so značilni za moderni balet, vendar v kontekstu postmodernih procesov in tehnik, ki izhajajo iz zgoraj navedenih tem. Tako imenovani metaforični postmoderni ples je vključeval kostume, osvetljava, rekvizite, ekspresivne metafore in reprezentacije, zaradi česar ga lahko opredelimo kot vejo avantgardnega plesa, saj so omenjeni atributi značilni tudi za historični moderni ples. Kar pa ga dela postmodernega je radikalno juksta-

pozicioniranje v polju koreografije, nova razmerja med gledalcem in izvajalcem, uporaba drugih medijev ter uporaba neinstitucionalnega prostora.

Osemdeseta leta so v plesu ponovno izpostavila naracijo plesnega dogodka, kar je bil radikalen preobrat, vrnitev k teatralizaciji plesa in s tem tudi k baletu. Tudi Banes (Banes v Hrvatin 2001, 118 – 128) navaja, da je prišlo do velikega slogovnega premika, zato se je začelo govoriti o drugi generaciji plesnih postmodernistov.

Avtorica pri referiranju na novo generacijo podvomi o ustreznosti uporabe termina »postmoderni ples« in izrazi svoje pomisleke:

Morda bi morali ta termin uporabljati samo tedaj, kadar bi govorili o analitičnem plesu sedemdesetih let, enako kot nas najstrožja definicija modernega plesa omejuje na obdobje od dvajsetih do petdesetih let. Tedaj bi bilo mogoče odpadniške koreografe iz šestdesetih let označiti za predhodnike postmodernega plesa, tako kot Isadoro Duncan, Loie Fuller in Ruth St. Denis sem in tja imenujejo za predhodnice modernega plesa. In novemu plesu osemdesetih let bi lahko rekli »postmodernistični«. Toda kot sem že pojasnila, se zavzemam za vključujočo rabo pojma »postmoderno«, takšno, ki se nanaša na odpadniški ples šestdesetih, analitični in metaforični ples sedemdesetih let in novi ples osemdesetih let, kajti vsi tokovi so povezani, zlasti zato, ker so se ločili od glavnega toka v gledališkem plesu na načine, ki niso preprosto kronološki (Banes v Hrvatin 2001, 118-119).

Druga generacija postmodernistov je razgrnila vprašanja, značilna za plesni modernizem, tako o slogu kot tudi o metodi. V preprostosti analitičnega postmodernega plesa, ki je bil ob koncu sedemdesetih let osiromašen do praznega formalizma in brezizraznosti, so videli brezizhodnost, zato so začeli ukvarjati s *pomenom* v plesu in zavrgli osrednje vprašanje dotedanjih postmodernistov

»Kaj je ples?« S tem so vnovično odprli vprašanje *vsebine*, ki je v plesne uprizoritve ponovno vključila gledališke prvine, tehnično virtuoznost, trajanje repertoarja, rabo drugih medijev, ponovno vzpostavitev odnosa med glasbo in plesom, dopustila vpliv množične kulture ter razširila plesni prostor. Ena od reprezentativnejših metod umeščanja *pomena* in *vsebine* v ples je bilo prilaščanje jezika in njemu podobnih sistemov. Govorica gluhonemih, govoren tekst, prstna abeceda so se povezovali s krettno kot ilustracijo, simbolom, odzivom ali kot abstraktni gibalni vzorec. Preporod pripovedi je temeljil na avtobiografskem žanru, kjer se v predstavi prepletata vsebina in osebni, intimni pristop, kar je lahko imelo tudi politično konotacijo. Novi ples si je prizadeval za dekontekstualizirano in nekategorizirano, deloma abstraktno prezentiranje razpoloženja, čustev, karakterja in situacij, ki ne ponuja dokončnih interpretacij, kar je bilo v nasprotju z analitičnim postmodernim pristopom, ki zavrača ekspresijo in hkrati v nasprotju z reprezentativnimi pristopi, ki so bili značilni za plesni modernizem. Najbolj očiten premik od predhodne generacije je bil v rabi glasbe, ki v plesu podpira izraznost in jo slednji lahko vizualizira. Zlitju glasbe in plesa se je vse od petdesetih let v ustvarjalnem procesu poskušalo izogniti in prav to je nova generacija izkoristila kot radikalen avantgardni zgodovinski premik v plesu 20. stoletja, ki je sovpadal z avantgardo drugih polj umetnosti. Novo razmerje med glasbo in plesom je postmoderne koreografe navdihnilo, da so se začeli tesneje povezovati z družabnimi plesi, pop glasbo in kulturo, celo začeli so se zanimati za koreografiranje baletov. Če se iz te perspektive ozremo nazaj, k modernemu baletu, lahko ugotovimo, da imajo njegove formalistične vrednote več skupnega s postmodernim plesom kot z modernim in obratno, ples druge generacije je uporabljal za tehnično urjenje telesa klasično baletno tehniko in ne individualnih modernih plesnih tehnik (Graham, Cunnin-

gham), oziroma se je od tehnik celo distanciral, kar je bilo značilno za prvo generacijo postmodernistov. Nova plesna perspektiva je z uporabo pluralističnih gradiv močno razširila koreografsko polje in odprla pot novim idejam in slogom. Tako je postmoderna ples v osemdesetih letih dobil nov kontekst.

Če pogledamo še v polje baleta, ugotovimo, da kljub temu, da se je balet v tem času širil in populariziral na večini kontinentov, vpliv postmodernega plesa ni ostal izven okvirjev nastajanja novih baletnih koreografij. Poleg klasičnega baletnega repertoarja so baletni ansambli začeli eksperimentirati s sodobnim gibom in postopoma vključevali v repertoar tudi sodobne predstave, konceptualno temelječe na postmodernih imitativnih, ekspresivnih in formalističnih pristopih, z akademsko treniranimi plesalci, kar je v sodobni ples vneslo nove kvalitete, baletnemu kanonu pa dalo novo podobo. Helena Wulff (1998, 45) je slogovno opredelila prepletanje sodobne tradicije z novimi principi plesa kot neoklasični slog, vendar je opozorila tudi na druge definicije. Kot primer je navedla opredelitev Heidi Gilpin, ki je uporabljala termin postbaletni plesni slog.

Postmodernist William Forsythe je s konceptom intertekstualizacije baletne koreografije v ustvarjalno polje vkomponiral področja glasbe, literature, filozofije, popularne kulture, geometrije, višje matematike in kognitivne znanosti. S tem je razširil možnosti praktično teoretične uporabe postmodernih konceptov, ki so določale smeri bodočim generacijam koreografov, kar je vplivalo na drugo revitalizacijo baleta (Spier 2011, 2). Bučar (2018) dodaja, da je balet rešil zgodovinskosti. Tehnika je po Forsythu postala *ideja* in koncept *metoda*.

K dobremu pozicioniranju klasičnega baleta na Zahodu so po letu 1989 prispevale tudi masovne migracije ruskih baletnih umetnikov (plesalcev, pedagogov in koreografov), kamor so širili znanje dovršene klasične baletne tehnike ter vrhunski repertoar

baletne dediščine. Teoretska znanja baletne tehnike in klasičnega repertoarja so v času sovjetske izolacije ostajala v »baletnem inkubatorju« nedotaknjena, dokumentirana, ohranjena in dovršena, zato se je lahko v devetdesetih letih 20. stoletja, po padcu železne zavese, ideja zahodnega baletnega klasicizma z močnim impulzom prenesenega znanja okrepila še iz Vzhoda.

V sedanjosti transnacionalna mobilnost plesalcev, koreografov in pedagogov omogoča mešanje različnih slogov, metod, plesnih in gledaliških praks ter se v skladu z integralno teorijo sintetizira v nove koncepte s preseganjem totalitete nacionalnih kultur. Sodobna družba je danes sama po sebi multikulturna in težko je iskati neki skupni imenovalac, za katerega se je v preteklosti zavzemal Johann Gottfried Herder (Herder v Ženko 2003, 164) v pojmovanju pojma kulture v smislu interkulture zamejitve. Tako kot kulture danes niso homogene tvorbe, tudi umetnost sili v različne sfere, kar ji omogoča mešanje in prežemanje, presegačoč pojem tradicionalnosti in prav to rojeva nove postmoderne koncepte, kot so transmodernizem, metamodernizem in digimodernizem, v katerih se pojavlja nova umetniška forma *Dance video*, ki se razlikuje od dotdanjega plesnega in dokumentarnega filma (Sečak 2021). Omenjeni postmoderne koncepti temeljijo na tradiciji in modernosti skozi nove umetniške perspektive. Balet v postmoderne zahodni družbi poznega 20. in v 21. stoletja ostaja umeščen med lepe in gledališke umetnosti, vendar tesno ob boku postmoderne plesa oziroma baleta, ki oba presegata meje nacionalnega in nanju vpliva učinek globalizacije in internacionalizacije. Koncept sodobnega postmodernizma sicer omogoča horizontalni soobstoj različnih plesnih zvrsti in gibalnih praks, vendar lahko trdimo, da imata klasični balet in njegova hibridizirana različica zaradi dominanc v institucionalizirani kulturi zaenkrat še prednostno pozicijo v polju plesnih umetnosti.

4 ZAKLJUČEK

Institucionalizirano gledališko, plesno, umetniško obliko, namenjeno predvsem višjim slojem, so umetniška avantgardna gibanja na prelomu stoletja pahnila v nemilost in boj za lastno eksistenco. Propad buržoazije in novi umetniški tokovi so zahtevali dekonstrukcijo estetskih konvencij in strukturiranje novih konceptov v plesu, liberalizacijo plesnih form ter vzpostavitev novih odnosov v kulturi. Umik virtuoznosti in konvencionalnih struktur klasičnega baleta sta zamenjali plesna anarhija in umetniška svoboda definiranja procesa in izvedbe umetniških stvaritev kot kritični odgovor na tradicijo, ki je družbo skozi ekonomsko krizo zaradi industrializacije, napredka tehnike ter poglobljanja družbeno ekonomskih razlik konec 19. stol pahnila v nemilost.

Ballet Russes in pionirji modernega plesa so orali ledino ekspresiji, ki je postala temeljni element modernega plesnega izražanja. Transnacionalni principi mešanja kultur so prav tako v novodobni ples vnesli drugačne gibalne kompozicije in s tem razširili kulturno umetniški kontekst, v katerem je gib dobil nove dimenzije in ustvarjeni so bili temelji za nadaljnje plesno raziskovanje. Transformirana produkta baleta sta postala moderni ples in moderni balet, temelječa na abstrakciji, simboliki in naturalizmu, samoanalizi, refleksiji in utelešanju čustev.

V obdobju modernizma je v koreografiji prišlo do razmejitve med pripovednimi in abstraktnimi baleti. Klasični balet je bil v tem obdobju zapostavljen, modernisti pa so v odmiku od libreta iskali smisel v izražanju skozi abstraktni gib. Poudarek je bil na zavračanju tradicionalne plesne forme ter odmikanju od vrednot buržoazne družbe in kulturnega konservativizma 19. stoletja. V ospredje sta bila postavljena osnovna elementa plesa, telo in gib, s katerima so se ukvarjali plesni teoretiki in praktiki v iskanju bistvenih prvin, novih stanj, konceptov in kontekstov. V prvih

šestdesetih letih so nastale različne moderne plesne tehnike, vzporedno pa se je ohranjala klasična baletna forma v prvotnem smislu in slogovni različici, imenovani neoklasicizem. Te forme so v začetku 60. let 20. stoletja vstopile v obdobje postmodernizma, ko je v ospredje stopil minimalizem in fizični teater, čemur je sledila plesno gibna redukcija, s poudarkom na prikazovanju ustvarjalnega procesa, ki je postal končni izdelek in smisel plesnega ustvarjanja. Družbena klima se je odražala v popkulturi, ki je namensko poudarjala inovativnost v neinovativnosti, množični reprodukciji in ustvarjanju zaradi ustvarjanja brez cilja. V plesu se je to stanje kazalo sprva v zavračanju uporabe vseh plesno teaterskih atributov, kar pa je novodobni, avantgardni ples v osemdesetih letih ponovno privzel. Postmodernizem se v baletu ni odražal v tako radikalni obliki. V tem obdobju je zaznati ekspanzijo baleta po celem svetu, odpiranju šol klasične baletne tehnike ter uprizarjanju narativnih in abstraktnih baletov ter formiranju velikih baletnih centrov. Zaradi spremenjenega odnosa do akademske plesne forme na področju avantgardnega plesa je ponovno prišlo do vzpona in revitalizacije baleta. V plesu se je ponovno izpostavila naracija plesnega dogodka, kar je bil velik preobrat od abstraktnega dojemanja plesa in vrnitev k teatralizaciji plesa in s tem tudi k baletu. V teoriji se je nova ideja plesa opredelila kot postbaletni plesni slog, ki ga tvori preplet sodobnih plesnih tehnik s klasično. Sodobni koreografi so v svojih koreografskih stvaritvah začeli uporabljati baletni kanon, kar je ponovno oživilo baletno repertoarno tradicijo 19. stoletja. K utrditvi pozicije baleta so prispevale tudi migracije plesalcev, koreografov in pedagogov, ki so po padcu železne zavese iz Vzhoda, zibelke klasičnega baleta, prinesle znanje in izkušnje.

90. leta so zaznamovana kot obdobje transnacionalne mobilnosti umetnikov, mešanje in nadgrajevanje slogov, ki presegajo njihovo

vo formalno omejevanje in definiranje, pristopov in konceptov. Te prakse so se v modificiranih oblikah nadaljevale tudi do konca 20. stoletja in v 21. stoletju, ko je digitalizacija posegla v uprizoritev v tehničnem smislu, vendar sta telo in gib še vedno ostala osnovna izrazna elementa plesa.

Kljub burnim umetniškimi tokovom v prejšnjem stoletju, ki večinoma niso bili najbolj naklonjeni baletu kot tradicionalni plesni formi, sta se baletna tehnika in baletni repertoar, kot nosilca baletnega klasicizma ohranila. Njegova transformacija v sodobne umetniške forme, ki danes bogatijo klasični baletni repertoar pa zagotovo omogočila njegovo ohranitev.

Zaključimo lahko, da akademsko dovršena klasična baletna metoda, izjemen klasični repertoar, modernizacija in hibridizacija baleta ter moderni ples, ki se je razvil v prejšnjem stoletju in doživel vse svoje slogovne transformacije, skladno popularizirajo ples v institucionaliziranih in drugih okvirjih in s tem prispevajo k ohranjanju prelepe veje umetnosti.

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HUMANISTIKA V
DIGITALNI DOBI
/ HUMANITIES IN
THE DIGITAL AGE

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AI and Empathy: The possibility of reciprocal Human-Robot Empathic Interaction (HRI) – some experiences from Socially Assistive Robots (SARs) in Aged-Care

Abstract: Empathy is a vital part of human relationships. It remains a challenging concept with inconsistent measurement tools, yet widely accepted as an important factor for interpersonal interactions in the Healthcare. With robot development novel types of relationship emerge. Whether a possibility of empathic Human-Robot Interaction (HRI), as a reciprocal quality of human empathy vs. artificial empathy of the robot might exist, is the key question. Furthermore, we aim to discover its specificities, with regard to a substantial eeriness in this domain.

Socially Assistive Robots (SARs), designed for Aged-Care Settings, face an increased usage due to a pressing need for care for older adults in a modern society. As we, human, tend to establish relationships regularly and to anthropomorphise objects, among them also robots, a wide range of challenges arise. Discussing empathy in HRI requires human perspective shift, as only scarce traces of the concept are detected. While a key perspective on empathy is caring for the other person, empathy in HRI does have a conceptual potential. The paper challenges anthropocentric at-

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tempt to define empathic and ethical benchmark for HRI, with a request to exclude our own negative personal and societal aspects from programming an algorithm, when dealing with a human vulnerability and rights.

Key Words: Empathy, HRI, Artificial Empathy, Socially Assistive Robots (SARs), Aged-care, Artificial Carers, Ethics

Umetna inteligenca in empatija: možnosti recipročne empatične interakcije med človekom in robotom - nekatere izkušnje z roboti za oskrbo starejših

Izveleček: Empatija je vitalen del medčloveških odnosov. Čeprav ostaja raziskovalni izziv zaradi nekonsistentnega merjenja in odsotnosti skupne definicije, je široko sprejeta kot ključen dejavnik medosebnih odnosov v zdravstvu. Z razvojem robotike so se pojavili novi tipi razmerij. Bistveno vprašanje je, ali obstajajo možnosti vznika empatične interakcije med človekom in robotom kot recipročne kvalitete v pogojih, ko se srečata človeška empatija in umetna empatija pri robotu, ob upoštevanju občutka znatnega nelagodja človeka pri interakciji z algoritmom.

Roboti za oskrbo (SAR) starostnikov se hitro razvijajo zaradi velikih tovrstnih potreb v moderni družbi. Ker ljudje venomer tvorimo medosebne odnose in lepimo naše lastnosti na objekte, tudi robote, se pri tem zastavlja več vprašanj. Raziskovanje empatije pri interakciji med človekom in robotom zahteva človekovo sposobnost spremembe lastne perspektive, saj je možno najti le redke sledi resničnega, celovitega empatičnega odnosa glede na medosebno interakcijo. Ker empatija vključuje skrb za drugega, menimo, da je v skrbi robota za starejšega drugega možno zaslediti njen konceptualni potencial. Nadalje v članku problematiziramo antropocentričen poskus definiranja empatičnega in etičnega standarda za interakcijo med člove-

kom in robotom, ter v tem oziru pozivamo k izključitvi številnih negativnih osebnih in družbenih vidikov iz programiranja algoritma, ki se bo soočal s človeško ranljivostjo in pravicami.

Ključne besede: empatija, interakcija med človekom in robotom, umetna empatija, roboti za oskrbo, oskrba starejših, umetni skrbniki, etika

»A computer would deserve to be called intelligent if it could deceive a human into believing that it was human.« (Turing 2021)

“One day ladies will take their computers for walks in the park and tell each other, „My little computer said such a funny thing this morning“.« (Turing 2021)

Introduction

Empathy is considered predominantly as a phenomenon of interpersonal, human to human connection. By origin, it stems from the Aesthetic tradition from the beginning of the 20th Century. Theodor Lipps, a German philosopher and aesthetician, fundamentally refers to it as a »projection of oneself into the object of perception.« (Encyclopedia Britannica 2021, Wispé 1987). Empathy as »feeling into« an artistic object in its initial stage, and notably into fictional characters in film and literature latter on, is however, still an important aspect nowadays. Nevertheless, a current perspective on empathy, particularly in Healthcare and behavioural sciences, installs it as an integral part of interpersonal relationships. Having in mind the possibility concerning a relationship of a human with an object, which is a robot, exposes the concept of empathy to a novel type of relation, switching from core intersubjectivity into other forms of connections, as well as it challenges an idea of its prospects and a possible role of empathy within.

As a type of social emotion, it contributes to the feeling of inclusion into a certain social group (Asada 2015), which is among the fundamental human needs. With its important, evolutionary roots (de Waal 2008, Schultz 2019) it has got significant implications for the functioning of an individual in the society for centuries. Successful human bonding is linked to a feeling of acceptance, warmth, affiliation and safety. Empathy can result in pro-social behaviour (Batson 1991). On the contrary, its shadow aspects evoke the possibility of anti-social behaviour, which could result in an unhelpful or hostile attitude, a sensation of happiness seeing someone suffering, e.g. »Schadenfreude« (Gonzalez-Liencrea et al. 2013). Failing to control an inflow of our own emotions (personal distress), we could turn our face away from the person in need, thus alleviating our own suffering in the first row (Coplan 2011, Kupfer 2018).

A wide range of phenomena are related to empathy. According to recent research findings we attempt to distinguish among them, although they are at least slightly interconnected and possibly occur during interactions interchangeably. Sympathy is a form of emotional contagion on a basic level with quicker, automatic, unconscious processes of sharing other's emotions, such as sadness, joy, love. It typically leads to a feeling of oneness in the emotional situation, and to an immersion into the feeling or emotion of another person. On the contrary, empathy maintains clear self-other differentiation² and is grounded on

² De Waal explains self-other differentiation as the developmental process in light of ethology, animal studies (de Wall 2008). Self-other discrimination span increases from mere emotional contagion, through affective empathy, further with cognitive empathy and compassion. Difference between I and you increases with diminished role of emotion and unconscious elements (lower level) in favour of cognitive and conscious (higher-level), on the scale. (Asada 2015, 43).

affect-sharing (Decety in Meltzoff 2011, 68), but it also involves higher cognitive processes (Klimecki in Singer, 2013). Compassion results from empathising with a positive outcome for the person in need. It is considered as an active principle in an attempt to alleviate the suffering of the others. In Healthcare, compassion is better valued than empathy.³

Due to the lack of a common definition framework for empathy, which is partly result of an interdisciplinary approach to the phenomenon from different scientific fields, empathy is rather defined as an umbrella term, and encompasses a wide range of other experiences, for instance: sharing feelings, beliefs, thoughts, and emotions of the others, caring for them, perspective-taking, imitation, mirroring, social bonding, and others (Coplan 2011). Empathy is embodied. A flagship of research is conducted on social cognition in the human brain. Empathy for pain (Singer et al. 2004), empathy for touch, as well as its sub-components, namely its cognitive and affective route, which are functioning as two distinct systems of empathy in the brain (Shamay-Tsoory et al. 2009), are part of recent findings in social neuroscience. Discovery of mirror neurons in some animals, initially in ventral premotor and parietal cortices of macaque monkey (Gallese et al. 1996), and subsequently in human brain, contributed fundamentally to the field of empathy and philosophical thought in the end of 20th Century.⁴ In focus of

³ In Healthcare, empathy sometimes does not have a positive connotation due to its shadow side and neutrality (empathy as gathering information about the other human, without taking action to help the person in need).

⁴ Discovery of Mirror Neuron System (MNS) at the beginning of 90s (a discovery of motor neurons that fire when we observe action of the other person as well as when we perform action by ourselves), had a significant influence on numerous disciplines, a cognitive science, philosophy, psychology, ethology, and also literature. (Fadigga in Rizzolati 2014). »The MNS seems closely related to motor mimicry because it recognizes an

contemporary and future empathy research (Shamay-Tsoory in Lamm 2018) are psychopathologies, where empathy deficit can be expressed as a behavioural problem of biological and/or situational origin.

However, measuring empathy, which is a fluent category is an ambiguous attempt. It depends on numerous scales, measuring individual differences, based on subjective assessments, yet often self-assessments. Most widely used are the Jefferson scale, with its subscales for Medical and Healthcare professions (Jefferson Scale 2021), the Davis' Interpersonal Reactivity Index (IRI) (Davis 1980) and the Empathy Quotient (EQ) (Baron-Cohen in Wheelwright 2004). Scales can be used alongside functional Magnetic Resonance for human brain imaging (fMRI). For the assessment of patient's satisfaction with received empathy from their practitioner, the wide spread measure is the Consultation and Relational Empathy Measure (CARE) (Mercer et al. 2004).

Empathy basically enables a bridge into the inner world of the other person, and it can be approached from two different sides, as a process or as a result. Predominant theories of empathy come from the fields of Phenomenology and Philosophy of Mind (Schmetkamp 2020), and include Mirror Neurons or Resonance Theory (Gallese 2001), the Theory Theory (Fodor 1987, Gopnik in Wellman 1994), Simulation Theory (de Vignemont in Jacob 2012, Goldman 2006, 2011; Stueber 2006), Direct Perception Theory (Zahavi 2011), Interaction Theory (Gallagher 2008, 2017) and Narrativity Theory (Gallagher in Hutto 2008), or a combination of some of them.

action performed by another and produces the same action, which is referred to as motor resonance that could induce emotional contagion. Furthermore, this relates to self-other discrimination, action understanding, joint attention, imitation, and theory of mind.« (Åsada 2015, 44). Mirror neurons are a basis for immitiation process (and learning).

Additionally, from the neuroscientific perspective, a fundamental division of empathy into its cognitive and affective route in the brain has been discovered recently (Shamay-Tsoory et al. 2009).⁵ Nevertheless, there's no strict dichotomy of emotional vs. cognitive (Pessoa 2013), as different brain areas are functionally overlapping (Thirioux et al. 2014, 288-289).

In an attempt to apply a universal theory on empathy, ethologists Frans de Waal and Stephanie Preston introduced a layered approach, starting from basic, core component, the so-called emotional contagion, up to the more external layers, involving higher cognitive processes in a similar structure to a Russian doll⁶ (Preston in de Waal 2002). Frederique de Vignemont and Tania Singer, on the other hand, proposed a contextual, appraisal approach, and emphasized isomorphism of emotion sharing (De Vignemont in Singer 2006). Isomorphism condition requires, that the empathizer and the target are in at least similar affective state, although there is still an ongoing debate whether this is a necessary precondition for empathy or not (Goldman 2011, Coplan 2011).

Artificial Empathy (AE)

In pursuit to predict human inner state throughout observation of person's behaviour, posture, facial expressions and speech by the robot,⁷ we are talking about artificial empathy. It indicates a robot

⁵ Shamay-Tsoory and colleagues found that »/.../patients with lesions in ventromedial prefrontal cortex (VMPFC) exhibits deficits in CE /cognitive empathy/ and theory of mind (ToM) while patients with lesions in the inferior frontal gyrus (IFG) show impaired EE /emotional empathy/ and emotional recognition.« (Asada 2015, 45) (Shamay-Tsoory et al. 2009).

⁶ Russian doll is worldwide known as »Matryoshka«.

⁷ Jeremy Howick distinguishes two types: care-bots and chat-bots (Howick 2021, 457). Care-bots can even provide cognitive behavioural therapy for some psychiatric disorders. They are called artificial carers.

trying to empathize with a human in an artificial, programmed way. For instance, a care robot would try to grasp information on whether its user, an older adult, is satisfied or shows negative emotions toward a machine.

Computational challenges arise from a complex, yet not clearly defined nature of empathy.⁸ There are currently two main approaches to the computational modelling of the phenomenon in artificial agents (Yalcin in DiPaola 2019, 4):

- Categorical – based on two empathy mechanisms, i.e. low- and high-level,
- Dimensional – based on empathy as multidimensional system.

AE is developed within the field of affective⁹ and cognitive developmental robotics (Asada 2015), following findings from social neuroscience and developmental psychology. Theoretical models are implemented in artificial agents in two main ways, as a top-down approach (theory-driven), or as a bottom-up (data-driven), or a hybrid approach which is a mixture of both (Yalcin in DiPaola 2019, 14-17). Two theories on human empathy are of special interest to the robot developers of the top-down approach. One is the Russian doll evolutionary model of empathy (de Waal 2007), and the second one, de Vignemont and Singer's appraisal

⁸ Generally, we refer to it as a multifaceted nature of empathy. »/.../ the manifold facets of empathy are explored in neuroscience from simple emotional contagion to higher cognitive perspective-taking, and a distinct neural network of empathy comprises both phylogenetically older limbic structures and neocortical brain areas. These suggest that emotional contagion is mainly based on phylogenetically older limbic structures, while higher cognitive perspective-taking is based on neocortical brain areas.« (Asada 2015, 42). Empathy encompasses both emotional and cognitive aspects, which is a great challenge for computing.

⁹ »Affective computing research has focused on emotion recognition.« (Yalcin in DiPaola 2019, 11).

model (de Vignemont in Singer 2006) (Yalcin in Di Paola 2019). Bottom-up models on the other hand, try to build an extensive database of human empathic elements, such as variations of facial expressions, recordings of group interactions, classification of empathic behaviour etc. A robot, equipped with information in form of data input could respond toward human in a (partly) empathic way. As these attempts are still in their initial phase, current models often fail to encompass a broad spectrum of human empathic behaviour. Most AI research addresses empathy as a binary category, either as an empathic or as a non-empathic behaviour, but fail to represent it in a broader spectrum (Yalcin in DiPaola 2019, 2) with possible oscillations, which are a result of numerous factors (Singer in Lamm 2009).

As an umbrella term, empathy encircles a wide range of elements, also negative ones. For computational purposes it is, however, important to clarify the definition of empathy, and to exclude its negative aspects in order to achieve an appropriate empathic outcome. A wide definition of empathy includes negative aspects (envy, »Schadenfreude«). A narrow definition »/.../is simply the ability to form an embodied representation of another's emotional state while simultaneously being aware of the causal mechanism that included emotional state.« (Asada 2015, 42). The underlying principle is self-other distinction, when the empathizer is always aware of his own body with an interoceptive awareness, and the ability to represent the other's inner world in his mind at the same time (Asada 2015, 45).

Technology builds artificial empathy, obviously lacking fundamental human characteristic, i.e. consciousness. Empathy without the latter, is defective or incomplete at least in an abstract, philo-

sophical level.¹⁰ Self-other distinction, a cornerstone for empathy,¹¹ and its differentiation from sympathy and compassion, is futile or even non-existent without self-consciousness. From this perspective, we cannot talk about empathy in algorithm at all.¹² Jeremy Howick, however suggests to take more pragmatic approach, by applying an Empathy Turing Test for Care- and Chat-robots (Howick 2021, 458). The version of the original Touring Test, which tests human communication with a robot,¹³ specifically for empathy purpose would have to alter the Test's central questioning into whether a human user could distinguish between empathy received from an artificial carer vs. human carer. Slightly modified CARE measure might be an appropriate tool. Proposed perspective by Howick indicates, that we alternatively concentrate on the favourable empathic result, felt by a human user, i.e. a better inner state and well-being of the user when empathising either with a robot or with a human carer. If an older adult feels content and is

¹⁰ Empathy is distinguished from sympathy in terms of self-other differentiation. »Unlike emotional contagion that does not require reasoning about the cause of aroused emotions in others, both EE /emotional empathy/ and CE /cognitive empathy/ require distinction between one's own and other's mental states and forms of representation of one's own embodied emotions« (Asada 2015, 42).

¹¹ Self-other awareness and sense of agency are fundamental to empathy. Agency is ability to recognize yourself as an independent agent of actions and emotions. (Decety in Meltzoff 2011, 73).

¹² Another argument for impossibility or at least difficulty of empathizing with robots comes from Phenomenology. In order to experience others' phenomenal experiences through direct, intersubjective interaction, we must have face-to-face, intercorporeal encounters. Robots do not feel anything, have no emotions, no subjective experience. »That said, from a phenomenological perspective, it seems difficult to empathize with robots.« (Schmetkamp 2020, 888).

¹³ The goal of Turing Test is to find out, through a series of questions, if we communicate with a human or a robot. (Oppy in Dowe 2021).

able to empathize with an artificial carer, central aim of empathy is thus achieved. But not all robots are programmed to be empathic. Nevertheless, numerous deficiencies still persist in this notion, including ethical obstacles, such as deception about the true nature of the machine, personal data and human rights protection etc.

In an attempt to empathize with robots,¹⁴ humans should, however, be able to take their perspective, and »put ourselves into their shoes«. Thus, to experience what it is like to be a robot, with a plastic-metallic body and a programmed mind.¹⁵ »We might simulate what we would do if we were in their situation and then project our experience on them. Or, in direct encounters, we might be able to interactively perceive their actions.« (Schmetkamp 2020, 887). Robots have a computational mind and seemingly lack emotions. But taking into account interconnection of emotional and cognitive aspect in human, in our functioning in a complex social environment, as proposed by de Sousa (de Sousa 1987) and Martha Nussbaum (Nussbaum 2001) they might also have some sort of artificial emotional elements. Robots do not possess ability of self-awareness, but are able to detect, monitor and assess their environment, and share it with a human in a daily interaction. Furthermore, a machine does not have its own »personal narrative«,¹⁶

¹⁴ »But what kind of empathy is at stake here? Do we mirror robot's expectations? Do we interpret and predict their behaviour? Or do we empathize in a more phenomenological, interactive way?« (Schmetkamp 2020, 885).

¹⁵ With a similar dilemma, of the one expressed by Nagel in famous anti-reductionistic question »What is it like to be a bat?« (Nagel 1974) (Schmetkamp 2020, 890).

¹⁶ Concept of narrative is important in empathy. In philosophy, the other is given by a narrative and it is important for understanding other minds. Daniel D. Hutto proposed a Narrative Practice Hypothesis (Hutto 2008). Personal narrative, a story of the patient (his illness) is part of empathic interaction in Healthcare.

since its personal story is a story of a creation by its developer. On the other hand, it possesses a shared history of interaction with a human which increases over time. Understanding a robot in an empathic way, means simply being sensitive to what happens to it.

A study on empathy for pain in case of a robot (Cross et al. 2018) tested the possibility of empathic and emotional responding of human when robot »experiences pain or pleasure«. The study did not show any evidence for human empathic responses in short-term interaction with a robot, but raised a question on what might happen in longer term. For the moment, we cannot speak of a full range of human empathic behaviour toward a robot, as we know it from our intersubjective experience, but rather about its elements, certainly in a different perspective.

Additionally, results of other studies confirm that when testing attitude toward robot's abuse, torture, or damage caused by human, or when robots »seems suffering«, many people do intuitively empathize with them, but less than with a human in a similar situation (Suzuki et al. 2015, Rosenthal et al. 2013, Darling 2015). We also tend to treat robots differently than other household machines (Coeckelbergh 2018). Ethical approach to treating robots might include extended Kantian animal ethics (if we mistreat animals/robots we are not humane, good persons) and virtue ethics (mistreatment of a robot is not a virtue, but vice). We refer to a robot as if it was a human, a quasi other (Coeckelbergh 2018, 144-147). Discussing the robot ethics, Mark Coeckelbergh proposes socio-relational approach, in which object and subject are not separate entities, but rather »mutually interdependent and mutually constituting« (Coeckelbergh 2018, 149). Interestingly, interactions of a subject with an object reveal many characteristics about the subject. Through relationship with a robot we show and discover our own human side. In case of a pet robot (cat, dog), people start to care about it, thus showing their

human caring abilities and attachment capacities. Important factor for making a caring »narrative«, is an appropriate language formulation in which we express our empathy (Coeckelbergh 2018, 151).¹⁷

Empathy and Socially Assistive Robots (SARs) in Aged-care

Artificial Intelligence (AI)¹⁸ shows significant developmental potential in medicine and patient-centred Healthcare.¹⁹ By finding patterns in large data bases at a record speed, it significantly contributes to setting or confirming the correct diagnosis and can provide an invaluable assistance to a technically skilled doctor in this process.²⁰ Or, it is present as a sophisticated tool in the field of surgery and others. The technology is not replacing human, at least not in the moment, but it does complement certain human tasks. Some researchers claim that AI potentially increases doctor's empathic capacity with probably more time available for the patient (Ostherr 2020). With new technologies novel types of care and relationship might appear.²¹

¹⁷ »Searle (Searle 1995) argued that we give social meaning to objects by using language, in particular by so-called »status functions« (Coeckelbergh 2018, 152).

¹⁸ AI is defined as a mathematical algorithm, processed by computers that »have an ability to learn« from data, mostly in form of deep learning and machine learning. There is no single product called AI, and this naming refers to a range of algorithms with human-like capabilities in computing (Zweig et al. 2018, Ostherr 2020).

¹⁹ Promises of AI are greater efficiency, effectiveness and more personalized medicine. By technical improvements, more time is expected to be available for a trust relationship with patient, and to more humane care, empathic and compassionate (Kerasidou 2019, Ostherr 2020).

²⁰ AI might find better rational solutions than doctor. If this is true would patients still trust the doctor's opinion and adhere to proposed treatment? (Kerasidou 2019).

²¹ AI is expected to replace trust to doctor with certainty about care, leading from trust relationship to assistive partnership (Bauchat et al. 2016) in the Healthcare (Kerasidou 2019).

In providing care to elderly, artificial intelligence has been expanding in the field of social robotics, and specifically in developing socially assistive robots (SARs). SARs provide assistance to elderly people through social interaction. Robot development has been recently accelerated due to growing discrepancy between the pressing need for care and the lack of formal and informal carers resources, their daily work load full of routine tasks, overall over-burden and a plead for more quality free time. One of the positive sides of the algorithm is meeting expectation of the care market to ensure more free time for carers, in favour of more time for important tasks, and to provide extra time for closer communication among people (Ostherr 2020). Discussions on consequences of using SARs, a partly autonomuos machines with social characteristics,²² are part and parcel of research interest, focused on carers, developers, and other stakeholders in the care market. Moreover, the end user's needs and opinion, should be taken into the account as well, especially in case of elderly people with their specific needs and requirements.

Researchers from KU Leuven - University of Leuven, Centre for Biomedical Ethics and Law, conducted several studies on existing pool of research, on how care robots can be used in residential Aged-care settings, with aim to give voice to older adults, who must be heard and respected from the ethical and legal point of view, and particularly in terms of ensuring human rights. Results of their meta-studies (Vandemeulebroucke et al. 2018a, 2018b) and a focus group study (Vandemeulebroucke et al. 2019) revealed, among other facts, that multi-functional robots are less favoured than specialized

²² Focus of this paper is on HRI, in case of SAR in residential settings, because this type robots and HRI reveal crucial elements for empathy research in the context of care and dealing with human vulnerability. Certainly, interactions with other robots and in other circumstances could bring different views on empathy.

one, and that older people want a technically reliable machine with female voice, whom they can control (retained sense of agency),²³ and who have »good manners«. This means that a robot should ask permission before entering a bathroom for instance, hence it does not harm user's feelings and their sense of intimacy (Vandemeulebroucke et al. 2018a, 162). SAR should be autonomous, but at the same time under control of human. »The user-SAR relationship was regarded as a boss-employee relationship, with the user – the older adult – being the boss.« (Vandemeulebroucke et al. 2018a, 160). Anthropomorphisation of a robot, reflects our natural tendency to attribute human-like features to objects (Schmetkamp 2020, Vandemeulebroucke et al. 2018a, 162), but can lead also to over-emotionalizing, i.e. sentimentalizing care robots (Vandemeulebroucke et al. 2018b, 23). A robot that resembles a human in its appearance and shows certain elements of human communication and social skills is more likely to be accepted (Schmetkamp 2020). On the other hand, there are several ethical concerns, among which are fear of deception (uncanny valley problem),²⁴ extensive emotional attachment to a robot, reduced respect for person's authority, dignity and vulnerability, lack of spontaneity, speech problems, manipulation, stigma, surveillance, and others (Vandemeulebroucke et al. 2018a, 161; Vandemeulebroucke et al. 2018b). Interestingly, what the user's of SAR mostly missed, was a human touch. Relying on study of Tineke A. Abma et al. (Abma et al. 2010), researchers from KU Leuven, Tijs Vandemeulebroucke, professor Chris Gastmans and others emphasized that in building of a robot, there should always be a »democra-

²³ Trust to machine is dependent on feeling of (technical) safety and sense of agency. (Vandemeulebroucke et al. 2018a, 158-161).

²⁴ The uncanny valley theory was introduced by Japanese engineer Masahiro Mori and indicates feeling of eeriness when confronting reality with some technical imperfections (Stein in Ohler 2017).

tic space« for an open, inclusive interaction among all stakeholders involved in Aged-care, thus overcoming barriers and sharing common vocabulary (Vandemeulebroucke et al. 2018, 164).

If we want to empathize with robots, we are confronted with a question of reciprocity as a important constitutive element of our relations. Caring for older people with cognitive decline and other health deteriorations, generates increasingly asymmetric relationship situations, which could contribute to extreme pressure on a human to human relationship. For example, a person with dementia enters into interaction with their carer as a progressively weaker partner, since their active contribution to the quality of relationship diminishes rapidly, while their demand for care grows. Similarly, a human connection with a machine is subject to asymmetry per definitionem, but in a different way. Machines do not have any subjective experience, emotions, beliefs, moral reasoning, consciousness, and empathy, in a way we would expect it from a human being. In terms of artificial empathy development, a robot's capacity to express emotions to interact in a socially pleasant way, is important for reciprocal empathic understanding, especially in the Healthcare where such features are highly needed.²⁵

Caring for someone is an empathic and compassionate act. It is an expression of love, devotion and connection between the care receiver and the caregiver. In formal care, caring is a professional duty, that should not lack empathic dimension. Amy Coplan defines empathy also as »caring about someone else« (Coplan 2011, 4). »Caring about« and »caring for« are »/.../ two fundamental, interrela-

²⁵ Opponents such as Bert Baumgartner and Astrid Weiss, claim that emotions are not directly relevant in HRI (Baumgartner in Weiss 2014). They argue that also human carers could have a negative, unprofessional behaviour towards care receiver, such as intolerance, negligence, inappropriate expressions etc.

ted dimensions of care, reciprocal one and a technical-instrumental one.« (Vandemeulebroucke et al. 2018b, 22). Care relationship would be disrupted, if SAR would replace human carer, and as such a relationship cannot be reciprocal, but unidirectional and focused solely on technical aspects. In care, values such as empathy, compassion, respect for dignity etc., are reciprocal in nature. Several authors,²⁶ referred to by Vandemeulebroucke et al., however, reject an idea of reciprocal HRI (Vandemeulebroucke et al. 2018b, 22).

Conclusion

In the future, robots will be increasingly sophisticated, autonomous artificial agents with additional social skills, thus being more able to weave a net of relations with human, hopefully with an empathic supplement. This might not be in a classical form, as we understand it today from our interpersonal interaction. From a different angle, though, having extended our tolerance for empathy definition framework, we can speak of reciprocal empathizing with robot as a concept, and about their possibility of expressing some elements of »deep« empathy toward a human, in a very limited way. Possibly, alongside with augmented artificial consciousness and other necessary future technological advancements, that would certainly have to meet several ethical and legal requirements. Although some traces of empathy can be detected in HRI, we cannot speak of a true reciprocal empathic relationship between older adult and a robot (SAR) within contemporary reality in Aged-care. In this context, »deep« empathy is currently somewhat »shallow«.

Alan Turing allegedly said, that machines think differently, and for a human to recognize this ability and call it intelligent, is a challenging task (Turing 2021). Analogous, this might be true for artifi-

²⁶ Coeckelbergh, Parks, Vallor, Vanlaere in Van Ooteghem.

cial empathy, as an emergent quality of a machine. Relationship with an algorithm reflects human features and bond-making capacities, in the first place. It is our mirror. As such, it might also reflect our own shadow side, our aggression, intolerance, hatreds, greed, racism, sexual assault ... and also negative aspects of empathy. Should our society, that caused a destruction of an ingenious mind of one of its greatest allies during the WWII, saving thousands of lives, Alan Turing, just because of his different sexual orientation, be entrusted to be set as an ethical and empathic benchmark for a robot development, without a thorough critical reflection? In an anthropocentric attempt to develop artificial empathy, programing it into the best version of ourselves with a positive empathic or compassionate outcome for every human, ought to be an ultimate demand.

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MELITA ZAJC¹

Film after the cinema. Cinematographic dispositive transformed: cultural implications of the online distribution of films

Abstract: The digital transformation that was already taking place in all spheres of human life was further accelerated by the coronavirus pandemic. As governments were trying to keep the virus in check, cinemas have been forced to shut down all over the world. Simultaneously, the streaming of films witnessed unprecedented growth and the fears that the cinema as we knew it might come to an end abound. Yet the death of cinema has been predicted before, most notably with the introduction of television in the 1950s and the advent of video cassettes in the 1980s. The question is, does the recent digital transformation differ from these events? There exists an impressive theoretical tradition in studying the implications of digital technologies for the film medium and this article turns to this tradition for the answer. The focus is on the concept of “the cinematographic dispositive” (“le dispositif cinématographique” in French) as the situation in which films are being watched, connecting the apparatus of distribution and projection on the one hand, and the viewer as the concrete, idiosyncratic, individual person watching the film on the other. As such, it proves to be a particularly suitable concept for the study of the recent transformation and its implications for film medium as well as for culture and society at large.

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Key words: film, cinema, streaming platforms, cinematographic dispositive, prosumers

Film po kinu. Transformacija kinematografskega dispozitiva: kulturne implikacije spletne distribucije filmov

Izvleček: Digitalno preobrazbo, ki je potekala na vseh področjih človeškega življenja, je pandemija koronavirusa še pospešila. Da bi obvladale virus, so vlade širom sveta zapirale kinematografe. Hkrati pa je distribucija filmov na spletu doživela strmo rast in to je povečalo strahove, da je filma, kot smo ga poznali dotlej, nepreklicno konec. Vendar pa so smrt filma napovedovali že prej, predvsem ob uvedbi televizije v petdesetih letih prejšnjega stoletja in ob pojavu video kaset v osemdesetih. Vprašanje je, ali se nedavna digitalna preobrazba razlikuje od teh dogodkov? Obstaja impresivna teoretska tradicija preučevanja implikacij digitalnih tehnologij za filmski medij in ta članek se je pri iskanju odgovora obrnil na to tradicijo. Poudarek je na konceptu »kinematografskega dispozitiva« (v francoščini »le dispositif cinématographique«) kot situacije, v kateri filme gledamo, in ki poveže aparat distribucije in projekcije na eni strani ter gledalca kot konkretno, idiosinkratično, individualno osebo, ki gleda film na drugi strani. Kot tak se izkaže za posebej primeren koncept za preučevanje nedavne preobrazbe in njenih posledic za filmski medij pa tudi za kulturo in družbo nasploh.

Ključne besede: film, kino, platforme, kinematografski dispozitiv, protrošnja

Introduction

The film is changing constantly. From silent films to the sound, black-and-white to color to computer-generated imagery and spectacular special effects, from cinema to TV and video, to IMAX and 3D and virtual reality. Yet it seems that at present we are witness-

ing a much more thorough change. In the heart of this change is the Covid 19 pandemics which accelerated processes that predated it and is now altering the production, distribution and viewing of films (Delaney and Greenberg 2020). As governments were trying to keep the virus in check, cinemas were forced to shut down all over the world. But, while the cinemas, from the biggest movie theatre chains to the small European cinemas, reported huge revenue losses and feared they will be forced to close down, the streaming of films witnessed unprecedented growth. Many film production companies began to entirely avoid cinemas and directly premiered their films on the streaming platforms. The majority of film festivals moved online and the first audience response was enthusiastic: the hybrid edition of the 2021 Sundance Film Festival reached more than half a million viewers, the largest-ever audience in the festival's history (Lindhahl 2021). The major streaming platforms that already dominated the digital media landscape before, such as Netflix and Amazon, were taking over the revenues of classical cinemas. Experts (Harriman 2020) predicted that "we're witnessing what may be the irreversible turn from cinema being a theatrical mode to becoming a predominantly streaming medium".

This article presents the first step towards a comprehensive study of the transformations of the film in these "post-cinema" conditions, that is, in the conditions when the cinema is ceasing to be the prevalent form of film watching and online streaming prevails. This change affects a set of intertwined elements, from the film itself with its narratives, characters, formats and languages, to the film viewers and modes of film watching, from different devices and screens (computer, mobile, ...) to the possibilities of interaction with the contents and among the viewers, including film reviews and other modes of evaluation and rating. I believe that to apprehend such a large variety of practical features, a conceptual approach might

be of use and in this article, I will propose a framework of such approach. I will start with the analysis of the main theoretical traditions of investigating the technological aspect of the film media, in particular of transformations brought about by digital cinema. In the second part, I will focus on the theory of the cinematographic dispositive. I aim to show that dispositive might provide the conceptual framework for the empirical research and at the same time facilitate the confirmation of the hypothesis of my research work, that is, that the weakening of the cinematographic dispositive in the contemporary mediascape, along with other related processes, indicate much broader transformations of contemporary societies.

Methods and the hypothesis

There exist several approaches and conceptions of cinema's digital transformation. Particularly valuable for this research are the views that technological changes have implications for the film itself, its contents and formats, as well as for the audiences. Technological changes might also, potentially, bring about broader social and cultural shifts, which is the basic premise of the concept of the dispositive. I previously applied this concept in the exploration of "prosumption" in social media (Zajc 2013) and of the "monetisation" of user generated content (Zajc 2015). The concept of social media dispositive is particularly useful for exploring the migration of the film to the internet and the distribution of the film on social media platforms. To explain this, it is important to note that this concept is an elaboration of the concept of the cinematographic dispositive ("le dispositif cinématographique") developed by French film theorist Jean Louis Baudry (1986a, 1986b). He conceptualised the fact that technology is an intrinsic element of the film itself and also assumed that the filmic mechanism is connected to the processes of the

construction of subjectivity, necessary for any (modern) society because it is based on the structure of central perspective.

The central perspective was introduced as the main model for visual representation during the European Renaissance. It was instrumental for the introduction of the modern subject as an individual responsible for one's actions and thus, subsequently, for the modern capitalist, liberalist and neoliberalist Europe. Therefore, I would like to propose the hypothesis that the actual weakening of cinematic dispositive, along with other related contemporary processes, might indicate a potential for modifications of this modern notion of subjectivity, and, potentially, a transformation towards a society based not on isolated individuals but on connected and mutually dependent singularities and collectivities. Such expectations of course need to be further explored and verified by empirical research in various fields, by explorations of contemporary films, their languages and narratives on the one hand, and the ethnographic (observation and interview based) research among the creators and viewers of these films, the users of various platforms in diverse parts of Europe and the world on the other. This empirical part of the research will need to be performed in the next steps, below I would like to present theoretical foundations and conceptual reflections, based on the critical comparative analysis of existing scholarly work in the field.

Research

One year into the Covid19 pandemics, as cinema halls all over the world remained closed and the audiences were watching films online, director Martin Scorsese expressed concerns about the future of cinema as the streaming platforms have come to overtake the moviegoing experience. This “has created a situation in which everything is presented to the viewer on a level playing field” (Scorsese 2021). The celebrated director is himself making films

for the popular streaming platforms: after in 2019 *The Irishman* was successfully released on Netflix, he is now pre-producing *Killers of the Flower Moon* (Bramesco 2021) that will be produced and distributed by Apple. He does not deny that for filmmakers this might even be an advantage, however, he asks, if “further viewing is ‘suggested’ by algorithms based on what you’ve already seen, and the suggestions are based only on subject matter or genre, then what does that do to the art of cinema?” (Scorsese *ibid.*)

Early theories of the digital cinema

Scorsese’s essay marks very well the actual moment in a long history of cinema’s digital transformation. The relations between the content and form have always been in the very centre of the critical reflections of this history. Early theorists of digital cinema, facing the use of digital technologies for the costly production of special effects, were mostly worried because the form, designated at that time by the term ‘spectacle’, was dominating over the cinematic narrative, that is, over the content. As early as 1986 Thomas Elsaesser observed that “the success, of SF as a genre, or of directors like Steven Spielberg whose narratives are simply anthology pieces from basic movie plots, suggest that narrative has to some extent been an excuse for the pyrotechnics of I L&M” (quoted in McQuire 2000, 42). The concerns over the demise of content in cinema further grew in the following decade as the use of the computer generated special effects in the Hollywood film industry contributed to the rise of blockbusters. Yet, as McQuire pointed out in 2000, special effects were essential to blockbuster exploitation strategies but they were also part of “the cinema’s efforts to demarcate its ‘experience’ from that of domestic entertainment technologies” (43). By that time, already, it became obvious that digital technologies constitute “a profound revolution in cinema, primari-

ly because of their capacity to cut across all sectors of the industry simultaneously, affecting film production, narrative conventions and audience experience” (43-44). McQuire’s conclusion that “The repetition of awe and astonishment repeatedly evoked by ‘impossible’ images as the currency of today’s ‘cutting edge’ cinema undoubtedly functions to prepare us for the uncertain pleasures of living in a world we suspect we will soon no longer recognise“ (56-57) proved particularly visionary. Such was also his analysis of the dialectical relationship between the spectacle and the narrative in the cinema. Contrary to prevalently critical approaches, he believed that the spectacle might have a ‘progressive’ function in contemporary cinema, for example, as Paul Young claimed, “contemporary ‘spectacle’ cinema constitutes an emergent challenge to ‘Hollywood’s institutional identity“ (in McQuire, 2000, 55).

Post-millennial theories of the digital cinema (post-cinema)

Such claims should be of no surprise. Ever since the early years of film media, film theorists focussed on its form in the search for its’ specificity. Technology was a key to acknowledging the film as a distinct art form. In the 1920s, avant-garde filmmakers were advocating for media specific cinematic qualities against classical narrative cinema because it was associated primarily with literary and theatrical scenarios. Similar concerns emerged with debates over auteur theory in the 1950s in France, where the literary qualities of the script were opposed to the ‘properly cinematic’ qualities of mise-en-scene. A more analytical theoretical approach connected the specificities of cinema to the use of camera and central perspective as modes of (realist) visual representation. Theorists who developed this approach (Comolli 1986, Baudry 1986a, 1986b) in the context of the prevalent philosophical current of combining Althusserian neo-marxism, semiology and psychoanalysis, were

mostly associated with the French film magazine *Cahiers du Cinema*. Today, on the contrary, we associate this view with the film theorist Christian Metz and his book *Imaginary Signifier* (1982).

The reason for this is that Metz's view that the classical narrative cinema was a rather narrow form that failed to fully utilise the affordances of the film media, was the starting point for several key conceptualisations of digital cinema in the 21st Century. Lev Manovich, for example, directly quoted Metz that "most films shot today, good or bad, original or not, 'commercial' or not, have as a common characteristic that they tell a story," and thus "all belong to one and the same genre" or, better, "super genre" (Metz in Manovich 2016, 21). Besides, adds Manovich, fictional films are all "live-action films" and largely "consist of unmodified photographic recordings of real events which took place in real physical space" thus, he concludes, "cinema is the art of the index; it is an attempt to make art out of a footprint" (Manovich 2016, 21). Digital technologies, claimed Manovich, radically changed this. It is now possible to generate photorealistic scenes in a computer using 3-D computer animation; to modify individual frames or whole scenes with the help of a digital paint program; to cut, bend, stretch and stitch digitised film images into something which has perfect photographic credibility, although it was never actually filmed. Cinema "can no longer be clearly distinguished from animation. It is no longer an indexical media technology but, rather, a sub-genre of painting" (22).

Steve Shaviro similarly associated digital cinema with "the new possibilities of expression" (2016, 53) that might take the film beyond the narrow confines of classical narrative cinema. His concept of post-continuity relates to the continuity as another important feature of this 'super genre', namely the requirement that "space is a fixed and rigid container, which remains the same no matter what goes on in the narrative; and time flows linearly, and at a uniform

rate, even when the film's chronology is scrambled by flashbacks" (60). In the 21st century the "continuity itself has been fractured, devalued, fragmented, and reduced to incoherence" (56). The integration of graphics, sound effects and mixtures of footage emulating video games, the promiscuous mixtures of different styles of footage that we find in such films as Oliver Stone's *Natural Born Killers* and Brian De Palma's *Redacted* do not altogether dispense with the concerns of classical continuity, they are simply "no longer centred upon" it (60). Post-continuity aesthetics claims Shaviro, is expressive both of technological changes, such as the rise of digital and Internet-based media and also "of more general social, economic, and political conditions (i.e. globalised neoliberal capitalism, and the intensified financialization associated with it)" (ibid.).

Even more than the new aesthetical and formal strategies, there were the radically new conditions of viewing and new ways in which films address their spectators (Denson and Leyda 2016, 4) that defined the transformations of cinema in the new millennium. Emblematic of this transformation was the Matrix franchise. Film *The Matrix*, the first in the feature film trilogy, directed by The Wachowskis and released in 1999 was accompanied by a whole set of various products and this caused a series of interpretations and new conceptualisations, most notable are "transmedia storytelling" (Jenkins 2006) and "cinema of interactions" (Grusin 2016). The Matrix franchise was composed of the IMAX *Reloaded*, the *Animatrix* DVD and its related web versions, the *Enter the Matrix* video game (for Xbox, Nintendo GameCube, PlayStation 2, and Windows PC), and a multiplayer online game, a film trilogy and a series of short films. For Grusin, the "cinema of interactions," a hybrid medium, indicates "a change that is distributed across practices of production, screening, exhibition, distribution, interaction, use, and spectatorship" (ibid.) but the latter is far the most significant. The experience of the film

in the cinema becomes “part of a more distributed aesthetic or cinematic experience” as “a film does not end after its closing credits, but rather continues beyond the theatre to the DVD, the video game, the soundtrack, the websites, and so forth” (2016, 71-72). Grusin celebrated the rise of “an interactive spectator in a domestic or other social space rather than an immobilised spectator in the darkened dream-space of apparatus or gaze theory” (70). However, he also observed that the purpose of the Matrix franchise was an “attempt to acquire for the Matrix a cinema audience that extends across any number of different media times and places” (72). The ‘cinema of interactions’ is thus in the first place a marketing vehicle.

Presumption and the dispositive of social media

Similar was the conclusion of Hallinan and Reynolds (2019) who analysed the adoption of digital technologies by the largest theatrical chain in the United States, AMC. The use of media such as credit cards, computerised point-of-sale systems and loyalty programs, the tactics like augmented reality (AR) integration, apps that deliver personalised advertising to moviegoers and other digital overlays within the physical space of movie theatres convert these places into “platforms” while, simultaneously, turn cinema audience into “digitised media users” (2019, 6). These strategies “convert moviegoing preferences and habits into digital information that can be operationalised to advertise future films and communicate the value of the theatrical experience” (ibid). Evoking the critical writings of communication theorist Christian Fuchs and his notion of audience commodification, the authors concluded that the digitisation of the cinema audience is “simultaneously the commodification of the audience” (2019, 15).

Hallinan and Reynolds’s study is particularly important because it revealed that, to some degree, cinema audiences have been exposed

to the same processes as social media users. And that this began even before, due to the Covid19 pandemics, the distribution of films migrated online. The physical closure of the cinemas during the pandemic enforced these processes. Due to the decentralised structure of the Internet that allows many-to-many communication, social media users engage in permanent creative activity. This further exposes them to commodification because, by creating user generated content they perform what Fuchs defined as “free labour” (2012, 706) and also because their online activities are constantly monitored by social media operators and advertisers, turned into data, stored and used to train algorithms and generate targeted advertising.

Performing these activities, social media users act as “prosumers,” which is a term introduced by Alvin Toffler in the early 1980s to describe the “progressive blurring of the line that separates producer from consumer” (Toffler in Fuchs 2012, 711). Ritzer demonstrated that there has always existed a continuum between production and consumption and the reason why we have become “a prosumer society” (Ritzer 2010, 10) is that, with digital technologies, the material obstacles that separate production and consumption have virtually disappeared. While Toffler was mostly optimistic and wrote about the arrival of a new form of economic and political democracy, today theorists mostly agree with Fuchs that prosumption is enabling corporations to reduce their costs and that jobs are destroyed while consumers who work for free are extremely exploited (2012, *ibid.*). Ritzer and Miles warned that digital technologies speed up “processes of rationalisation while intensifying levels of consumption” and that prosumption itself is part of a broader change towards a “more highly controlled, bureaucratic and dehumanising society” (2018, 4).

The concept of prosumption describes the important changes of media structures and practices (Fuchs 2012, 711) in which the

positions of the media owners, as well as those of active and creative media users, have been transformed. Building on Ritzer's definition of prosumption, I previously introduced the "social media dispositive" (2013, 2015), a concept that enables "a more detailed analysis of the functioning of social media within contemporary power relations, and also a more detailed insight into those processes within the dispositive of social media, where the possibilities of resistance may reside" (Zajc 2013, 17). This concept is based on a detailed study of the cinema viewing experience inside the cinema and is therefore particularly suitable to explore the migration of film media online.

The cinematographic dispositive

The concept of social media dispositive is based on the notion of the cinematographic dispositive (*le dispositif cinématographique*) that originated in the same context as the endeavours to transcend the constraints of the classical narrative cinema (Manovich 2016, Shaviro 2016). The focal target of the criticism and the starting point of the search for innovative cinematic forms in the film theory of the 1960s was the realistic visual representation, based on the mechanism of central perspective. In this unique moment of convergence between form and content, aesthetics converged with politics: it was this exact model of cinematic representation that was considered emblematic for the modern subject and for the defects of modern capitalist societies.

A note on the origins of the central perspective might better explain this. The central perspective became the main model of visual representation during the Renaissance. It was thought (*Britannica*) to have been devised about 1415 by Italian Renaissance architect Filippo Brunelleschi and later documented by architect and writer Leon Battista Alberti in *Della Pittura*, published in 1435

but much earlier Arab sources still have to be considered. What is clear, however, is that until this day, it is considered the model of the visual representation that is the most realistic, the “closest to life”. Its other names, linear, monocular, scientific i.a. well describe its main features - it is a system of creating an impression of depth on a flat surface, in such a way that, in a painting or drawing using this system, all parallel lines (orthogonals) converge in a single vanishing point on the composition’s horizon line. So as to appear farther from the viewer, objects in the compositions are rendered increasingly smaller as they near the vanishing point. The lines converging in the vanishing point on the drawing create an imaginary cone, symmetrical to the cone that would be created if we imagine rays of light traveling from the painting and converging in the eye (monocular) of the viewer, thus confirming the viewer’s position at the center and origin of the image.

The central perspective is considered instrumental for the introduction of the modern episteme and its’ central notion of the subject as an individual responsible for one’s actions. As such, the central perspective is also considered crucial for the development of modern capitalist, liberalist and neo-liberalist Europe. The fact is that this perspective has, until now, remained embedded in photographic and cinematographic cameras but also in the grids underlying the contemporary computer modelling and digital animations including the latest technologies from virtual reality (VR) to virtual production (VP). At the same time, however, the central perspective, together with the conventions about the narrative and contingency, enforced the kind of cinematic realism that the boldest uses of digital technologies in cinema aimed to subvert (Manovich 2016, McQuire 2000, Shaviro 2016). More importantly, the focus on the perspective in film theory connected the cinematographic camera with the film projector. It shifted the atten-

tion from film production to the viewing experience and was the starting point for the conceptual exploration of the act of viewing through the concept of dispositive.

It was the French film writer Jean-Louis Baudry who developed the idea of the cinematographic dispositive (*le dispositif cinématographique*) in the most complex and comprehensive way. He wrote two essays: “Ideological Effects of the Basic Cinematographic Apparatus (*l’appareil de base*” in original),” published in the journal *Cinéthique* in 1970 (Baudry 1986a) and “The Apparatus (*le dispositif*” in original): *Metapsychological Approaches to the Impression of Reality in the Cinema*” published in 1975 in the journal *Communications*. Both were translated into English and reprinted in the epic film theory reader *Narrative, Apparatus, Ideology*, edited by Philip Rosen and published in 1986 by Columbia University Press. Unlike the English translation that uses the term “the apparatus” for both terms, “*l’appareil de base*” and “*le dispositif*”, I retain that the distinction is crucial for a proper understanding of Baudry’s theory and thus propose to translate “*le dispositif*” as “the dispositive” and maintain the distinction.

Writing about the media, Baudry observed “that instrumentation plays a more and more important role in them and that their distribution is more and more extensive.” Therefore “it is strange (...) that emphasis has been placed almost exclusively on their influence, on the effects that they have as finished products, their content, the field of the signified if you like; the technical bases on which these effects depend and the specific characteristics of these bases have, however, been ignored” (Baudry 1986a, 287). Other film theorists at that time investigated the role of technology in cinema by focusing on the representational system, that is, on the central perspective and the movie camera, while Jean-Louis Baudry refused to separate the camera from the rest of the cine-

matic machinery. He analysed the act of viewing itself and in particular the processes of “primary identification” and the “impression of reality” within the film viewing experience.

Baudry’s concept of “primary identification” refers to one of the very basics of visual media, that is, the cinema audience can only identify with the fictional persons on the screen if they previously recognised these representations as meaningful. This, claimed Baudry, is only possible if they identified with the mechanism of representation. The recognition of the cinematic representations is a result of what Baudry named the “impression of reality” in cinema and Metz the “reality effect” (in Manovich 2016, 32). According to Baudry, the “impression of reality” in cinema does not primarily depend on what is shown on the screen, because “the spectator identifies less with what is represented, the spectacle itself, than with what stages the spectacle, makes it seen, obliging him to see what it sees “ (Baudry 1986a, 295). For viewers to identify with the characters on the screen (secondary identification), they have to identify with the mechanism of representation (primary identification). In his second essay, Baudry concentrated on the cinema viewing experience and compared the cinema with Plato’s cave and with a dream, two situations that require a specific position of the human body: in Plato’s cave the hypothetical human person has been chained since birth; in a dream, a person sleeps and is immobile. Cinema is not Plato’s cave, nor is it a dream, but both these situations provide simulations of reality by constructing the place for the subject. The same happens within the cinema hall: the “impression of reality” in the cinema does not depend on what is being represented in the film. The cinema does not simulate reality, it simulates the conditions of the subject. “[T]he entire cinematographic dispositive is activated in order to provoke this simulation: it is indeed a simulation of a condition of the subject, a position of the subject, a subject and not reality”(1986b, 316).

To specify the processes that take place in the act of cinema viewing, Baudry emphasised the need to “distinguish the basic cinematographic apparatus (l’appareil de base’), which concerns the ensemble of the equipment and operations necessary to the production of a film and its projection, from the dispositive (‘le dispositif’) (...), which solely concerns projection and which includes the subject to whom the projection is addressed” (ibid., 317). Within the dispositive, the subject not only is simulated but also is included: not only is it a simulated point of view which one must take in order to recognise the representations, to “take them as reality,” but also it is the actual spectator as a condition of the flow, of the duration of these representations, the one who guarantees that in the cinema the imaginary life of the protagonists, their emotions, their adventures, last by someone. Constituted is an imaginary subject position, a simulated point of view which one must take in order to recognise representations and which all spectators share. Included is the individual, the concrete, living person, and every single cinema-goer to whom the dispositive assigns a distinct place within the setting. The dispositive, as a single concept, enables the distinction that is constitutive for the social aspect of any technology, that is, the distinction between the subject position that the dominant use of media technology prescribes to any user and the creative practices of individual users with their histories, memories, expectations and desires, which can generate alternative and oppositional uses (Zajc 2013, 11).

Discussion: film and its’ audiences outside the cinema

The dispositive, with its focus on the actual situation of film viewing, puts the present migration of film from the cinema hall to other distribution platforms into a novel perspective. First of all, it enables a more precise comparison between the viewing of the film in the cin-

ema and in other situations. Roland Barthes complained that watching films on TV has no fascination as darkness and anonymity are gone (1986, 346). For watching the film in the cinema, a detailed procedure is put in place, from buying the ticket that prescribes to the viewer the exact place within the cinema hall, darkness, silence, the look directed into one direction during the whole projection. As we are watching films online, all these physical constraints are gone. Yet the use of social media is regulated as well and several techniques might be seen as a direct substitute for the control of the viewer's body in the cinema, from the single-use devices such as tablets and smartphones and their authentication technologies (fingerprint, face recognition,...) to the personal data one needs to provide in exchange for an individual account that conditions the use of any social media from the start. Just like the cinema going experience, the surveillance of social media users is individualised too. But besides the audience commodification and surveillance, the new modes of film viewing also open up new spaces for creativity and innovative, alternative filmmaking practices. For example, film viewing online is much more easily accessible and this means that new, more numerous audiences are available for several artists who started making films due to the new more accessible production technologies. This opens up new possibilities for the nonlinear and nonrealist cinematic forms that are exhibited on a television or a computer screen, rather than in a movie theatre (Manovich 2016, 32) to multiply in the future.

This new, decentralised film viewing experience is happening along with other cultural and social practices that, similarly, demonstrate a radical decentering of the previously given central position of a subject as white, male, middle class human, defining all others as different and thus, inferior. Movements such as feminism, anti-colonialism and environmental activism all testify to social and cultural transformations that are very similar to the recent multiplication of film

viewing experience. We still need to investigate these processes in detail. Yet the concept of dispositive proves to be the right tool to conceptualise the basics of this new diversity where varied genres, races, human and other live beings jointly coexist, simultaneously sharing the position of centrality and keeping their particular idiosyncrasy.

Conclusion

The Covid19 pandemics accelerated the processes of digital transformation. The closure of cinemas advanced the migration of film distribution online and brought about a radical change in film viewing and film medium itself. We know by now that this change is accompanied by profound changes in societies and culture at large. The review of the existing literature regarding digital technologies in the film media showed that several researchers pointed to the interrelations between new technologies, audiences and film aesthetics on the one hand, and the broader cultural and social transformations on the other. The concept of cinematographic dispositive focuses on the viewer experience and provides a particularly suitable conceptual tool for theorising the contemporary migration of film viewing from the cinema to online networks and platforms, but also for the implications of present changes for the broader political and cultural transformations of contemporary societies.

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NADJA FURLAN ŠTANTE¹

Transhumanizem, posthumanizem – izziv (krščanskemu) ekofeminizmu

Izveček: Članek primerja (krščansko) ekofeministično etiko od-nosnosti – medsebojno povezanost vseh naravnih bitij (človeških in nečloveških) v mreži življenja (medsebojno povezana subjek-tivnost) – s transhumanistično etiko človekovega izboljšanja (na-predka) in tehnološke singularnosti. Poleg tega je izpostavljena kritika transhumanizma in njegove (možne) zlorabe tehnološke moči – nad človekom in naravo –, saj bi »nova« superinteligenca lahko sicer poganjala pospešen tehnološki napredek, a bi pri tem močno ogrozila ekofeministični ekocentrični egalitarizem, saj bi se pomikala k posthumanizmu kot končnemu cilju.

Ključne besede: krščanski ekofeminizem, transhumanizem, posthumanizem, izboljšanje človeka, narava, tehnologija.

Transhumanism, Posthumanism – The Challenge to (Christian) Ecofeminism

Abstract: This article compares the (Christian) ecofeminist ethic of relationality - the interconnectedness of all beings (human and natural non-human) in the web of life (interconnected subjectivity) - with the transhumanist ethic of human enhancement and techno-logical singularity. Moreover, a critique of transhumanism and its

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(possible) abuse of technological power - over human and nature - is elaborated, as the “new” superintelligence could drive accelerated technological progress and leave ecofeminist ecocentric egalitarianism behind, while moving towards posthumanism as a goal.

Key words: Christian ecofeminism, transhumanism, posthumanism, human enhancement, nature, technology.

Uvod

Realnost ekološke krize na eni ter kvantni preskok v tehnološki rasti in razvoju na drugi strani puščata močan pečat na sodobnega človeka, ki je soustvarjalec/ka obojega in je posledično s strani obojega tudi sooblikovan/a. Podobno kot je neolitska revolucija močno vplivala na psihofizični razvoj človeka, na medosebne in medvrstne odnose ter v odnosu do naravnih, nečloveških bitij, tudi tehnološka revolucija posledično prinaša močne spremembe v človeku.

Tehnološke aplikacije niso več nekaj, kar bi le posredno vplivalo na delovanje in razvoj živih bitij, tudi človeka, temveč s seboj prinašajo tudi možnost neposrednih posegov v osnovne biološke gradnike - genome, in vedno tesnejšo povezavo s človeško tehnologijo.

Čeprav človek že dolgo »soobiva« s tehnologijo, slednja nanj vpliva na različne načine. Tehnološke aplikacije postajajo vse bolj aktivne, tako da informacije ne le shranjujejo, ampak jih tudi zbirajo in obdelujejo. Tako niso več nekaj, kar bi ostalo zunaj človeka, temveč tehnološki razvoj pospešuje vedno tesnejše sodelovanje ali celo povezovanje človeka in tehnologije ter celovitejšo fuzijo bioloških in mehanskih elementov. Številni tehnološki procesi, kot so informatizacija, avtomatizacija in robotika, omogočajo tehnološko prevzemanje in izvajanje veščin, ki so bile nekoč izključno v domeni človeka in hkrati bistveno širijo nabor zmogljivosti človeške vrste.

Vse več velikih zasebnih tehnoloških podjetij in investorjev vlaga v različne visokotehnološke projekte, ki so bili do nedavnega znan-

stvena fantastika, kot so odprava degenerativnega staranja, inženiring mikroorganizmov za proizvodnjo dizelskega goriva in v razvoj umetne inteligence. Seveda ima vsaka večja sprememba ali novost tako pozitivne kot negativne posledice za obstoječe stanje, njena razporeditev pa je pogosto povezana s socialno-ekonomskim statusom posameznikov/ic in skupin ter z vrednotenjem naravnih in drugih živih bitij. Pospeševanje tehnoloških inovacij vodi tudi do hitrejših družbeno-kulturnih sprememb, ki prinašajo nove trende in dojemanja sveta, hkrati pa odpravljajo določene ustaljene prakse (Pustovrh 2016).

V tem kontekstu narašča priljubljenost transhumanizma na eni in potreba po eko-feministični paradigmi na drugi strani. Čeprav se obe paradigmi na prvi pogled zdita povsem različni in nezdržljivi, bi lahko izpostavili nekaj skupnega. Joel Thompson pravi, da nam transhumanizem obljublja svobodo pred biološkimi omejitvami, ki so lastne naši naravi. Njegov cilj je povečati fizične, čustvene in kognitivne sposobnosti, s čimer odpira nove možnosti in obzorja izkušenj. Trdi tudi, da so številne transhumanistične težnje podobne tistim v domeni religije (Thompson 2017, 180).

Članek iz tega torišča ponudi primerjalno analizo krščanske eko-feministične etike in transhumanistične etike ter poda kritiko transhumanizma iz (krščansko) eko-feministične perspektive. Glavno vprašanje je: ali je mogoče krščanski eko-feminizem in transhumanizem misliti skupaj, če je tako, zakaj bi to počeli?

Krščanska eko-feministična etika – konceptualni oris

Naj konceptualni oris krščanske eko-feministične etike začnem z besedami Heather Eaton, ene izmed pionirk krščanskega eko-feminizma, ki pravi, da prizadevanje za enakost spolov ni le družbeno-politično gibanje in etična preobrazba. Feminizem skupaj s projekti spolne raznolikosti, po njenem mnenju, predstavlja zgodovinsko revolucijo zavesti in verjetno največji premik zavesti od neolitske revolucije. (Eaton 2017, 331)

V okoljskem diskurzu se ekofeminizem (začetnica sekularnega ekofeminizma - Francois d'Eaubonne leta 1974) uvršča med tako imenovane radikalne (revolucionarne) zelene teorije, ob bok globoki ekologiji in socialni ekologiji. Tako kot vse druge radikalne zelene teorije se tudi ekofeminizem zavzema za temeljne družbene, politične in ekonomske spremembe, za spremembe znotraj celotne miselne paradigme. Ekofeministke zato običajno poudarjajo moralno kritiko sodobnih industrijskih družb ter izkoriščevalski značaj neoliberalnega kapitalizma in potrošniške družbe. Ekofeminizmi zahtevajo globlje vrednote, kar posledično pomeni korenite družbene, politične in gospodarske spremembe. V nasprotju z mehkejšimi pristopi k okoljskim problemom, ki zagovarjajo »upravljavske in tehnološke« rešitve in se osredotočajo le na obravnavo simptomov okoljske krize in poskušajo ublažiti posledice pretiranega poseganja v naravo, ekofeminizem obravnava okoljsko oziroma ekološko krizo kot posledico neetičnega in neprimernega odnosa, ki ga imamo ljudje do narave in okolja, odnosa, ki je deloma posledica učinkov paradigme hierarhičnih kartezijskih binarističnih dualizmov ... (Furlan Štante 2014, 9 - 11)

Krščanski ekofeminizem je oblika religijske oziroma teološke okoljske feministične etike, ki ostaja znotraj krščanske misli. Po eni strani krščanski ekofeminizem povezuje zatiranje žensk, živali in narave kot simbolno, strukturno in politično podobno, ker sta (bili) ženska in narava izkoriščeni, zlorabljeni. Čeprav ekofeministke niso monolitno gibanje, so enotne v prepričanju, da obstajajo pomembne povezave med izkoriščanjem žensk in narave.

Transhumanistična etika – konceptualni oris

Transhumanizem in posthumanizem sta sorodni filozofski gibanji, ki sta tesno povezani s tehnološkim razvojem in posledičnimi novimi možnostmi, ki jih ponuja tehnološki razvoj prihodnosti. Posthumanizem trdi, da obstaja naslednja stopnja človeške evolucije, na

kateri bodo ljudje postali postčloveški zaradi človekove interakcije s tehnologijo in povezave z njo. Transhumanizem po drugi strani spodbuja vrednote, ki prispevajo k tej spremembi. Transhumanizem ima za cilj posthumanizem in oba v veliki meri temeljita na potencialu, ki ga ponuja tehnologija. Na nek način transhumanizem zagotavlja razmišljanje in metodo za premik k posthumanizmu. Transhumanizem vodi v posthumanizem. (Shatzer 2019, 12) Imata skupen vrednostni sistem in v tem prispevku se sklicujem predvsem na transhumanizem, občasno pa zaradi omenjene povezave med njima tudi na posthumanizem.

Dorcas Cheng-Tozun opredeljuje transhumanizem kot »vero v tehnologijo, da se z njeno pomočjo močno okrepijo sposobnosti ljudi«. (Cheng-Tozun 2016) «Načeloma zavrača nadnaravno, čeprav je, kot ugotavlja Jacob Shatzer, tudi v okviru transhumanizma zaznati sledi transcendence. (Shatzer 2019, 22) Lahko bi rekli, da se »transhumanizem v svojih skrajnih oblikah predstavlja kot nadomestek vsega, kar človek išče v različnih oblikah religioznosti«. (Stegu 2019, 683) Namesto transcendence transhumanizem poudarja, da odkrivamo pomen in etiko prek razuma, napredka in vrednosti samega obstoja. Transhumanizem torej v prvi vrsti poudarja večni napredek. Transhumanisti vedno želijo več: več inteligence, več življenja, več izkušenj. Ta želja se pojavi na individualni ravni preko principa samopreobrazbe, kar pomeni potrjevanje nenehnega etičnega, intelektualnega in fizičnega samoizboljševanja s kritičnim in ustvarjalnim razmišljanjem, nenehnim učenjem, osebno odgovornostjo, proaktivnostjo in eksperimentiranjem. (More 2013, 5)

Mnogi transhumanistični vizionarji so se osredotočili predvsem na tehnologijo. Pomemben cilj je (bil) razvoj večje človeške inteligence in napovedi o prihodu superinteligentne umetne inteligence. Ta superinteligence bi lahko spodbudila pospeševanje tehnološkega napredka in prehitela, nadgradila in celo nadomestila ljudi. Znan-

stveniki to idejo imenujejo singularnost. Vendar singularnost ni absolutno ključna za vse oblike transhumanizma. (Shatzer 2019, 47)

Transhumanizem problematizira sedanje razumevanje človeka ne nujno skozi njegovo preteklo in sedanjo dediščino, temveč skozi možnosti, ki so vpisane v njegove možne biološke in tehnološke danosti in evolucijo. Človeško izboljšanje je ključni pojem transhumanistične refleksije. Glavni ključi za dostop do takšnega cilja so v znanosti in tehnologiji in so opredeljeni v vseh svojih spremenljivkah kot obstoječi, nastajajoči in špekulativni okviri – od regenerativne medicine do nanotehnologije, radikalnega podaljševanja življenja, nalaganja uma in krionike (praksa ali tehnika globokega zamrzovanja teles pravkar umrlih ljudi, v upanju, da bi znanstveni napredek lahko omogočil njihovo oživitev v prihodnosti). V transhumanizmu sobivajo različni tokovi in smeri le-tega, kot so: libertarijanski transhumanizem, demokratični transhumanizem in ekstropizem.

Znanost in tehnologija sta glavni sredstvi in skupni povezovalni člen vseh navedenih smeri transhumanizma, vendar z različnimi poudarki. Libertarni transhumanizem zagovarja prosti trg kot najboljšega poroka pravice do človekovega izboljšanja. Demokratični transhumanizem zahteva enak dostop do tehnoloških izboljšav, ki bi sicer lahko bile omejene na določene družbenopolitične razrede in povezane z ekonomsko močjo, posledično pa bi kodirale rasno in spolno politiko. Načela ekstropianizma je njegov ustanovitelj Max More začrtal kot: večni napredek, samopreobrazba, praktični optimizem, inteligentna tehnologija, odprta družba (informacije in demokracija), samousmerjanje in racionalno razmišljanje. Poudarek na pojmih, kot so racionalnost, napredek in optimizem, je v skladu z dejstvom, da transhumanizem, filozofsko gledano, korenini v razsvetljenstvu in zato ne opusti racionalnega humanizma. V tem okviru, lahko transhumanizem opredelimo kot »ultrahumanizem«. Vendar je le-to lahko precej zavajajoče oziroma sporno. Saj tran-

shumanistično vztrajne pri priznavanju znanosti in tehnologije kot glavne prednosti preoblikovanja človeka tvega tehnoredukcionizem in tehnocentrizem: tehnologija postane hierarhični projekt, ki temelji na racionalnem razmišljanju, usmerjenem v napredek.

Zgodovinska in ontološka razsežnost tehnologije je ključno vprašanje, ko gre za pravilno razumevanje postčloveške/posthumane agende; vendar posthumanizem tehnologije ne spreminja v svoj glavni fokus, kar bi njegov lastni teoretični poskus reduciralo na obliko esencializma in tehnoredukcionizma. Tehnologija ni niti "drugo", česar se je treba bati in se ji upirati, niti ne ohranja skoraj božanskih lastnosti, ki ji jih pripisujejo nekateri transhumanisti (na primer z naslavljanjem tehnologije kot zunanega vira ki bi človeštvu lahko zagotovila mesto v post-biološki prihodnosti).

Skupne točke, napetosti/razlike

Medtem ko poskušamo potegniti nekaj skupnih točk in hkrati opozoriti na področja napetosti in razlik med krščansko ekofeministično etiko in transhumanistično etiko, moramo upoštevati njuno kompleksno notranjo raznolikost: saj niti krščanski ekofeminizem niti transhumanizem nista monolitna pojava. Oba vsebujeta vrsto različnih tokov, oblik, smeri in je zato nedosledno govoriti o katerem koli izmed njih v posploševalni ednini, brez zavedanja in upoštevanja omenjene pestre notranje raznolikosti obeh. V tem okviru bomo poskusili izluščiti nekaj njunih ključnih skupnih točk in hkrati opozoriti na točke napetosti in razlikovanja.

Interdisciplinarnost

Interdisciplinarnost je vsekakor ena izmed očitnejših skupnih točk (krščanskega) ekofeminizma in transhumanizma.

Heather Eaton interdisciplinarno naravnano ekofeminizmov primerja s »presečiščem, križiščem večih poti«, saj po njenem mne-

nju ljudje v ekofeminizmu vstopajo iz različnih smeri, področji, ved in delovanj in le-te posledično oplajajo z ekofeministično etiko. (Eaton 2005, 12) A ne glede na pestro raznolikost posameznih vrst in oblik ekofeminizma, ki izhaja iz številnih disciplin in pristopov (od humanistike, družboslovja, naravoslovja, okoljskih študij in tehnologije do političnega aktivizma ...), je vsem skupno zavedanje, da je nemogoče rešiti ekološko vprašanje, ne da bi hkrati vključili feministično vprašanje in obratno. Skupni element feminizma in ekologije je torej boj za osvoboditev izpod spon kulturnega in gospodarskega zatiranja in izkoriščanja v smeri izboljšanja človeškega in ekološkega stanja. Povezava med zlorabo naravnega sveta in zatiranjem žensk je torej ključna in skupna točka vseh vrst ekofeminizma, ki si prizadeva za izboljšanje človeškega stanja

Nick Bostrom pravi, da transhumanizem spodbuja interdisciplinarni pristop k razumevanju in vrednotenju priložnosti za izboljšanje človekovega stanja in človeškega organizma, ki se odpira z napredkom tehnologije. Pozornost je namenjena tako trenutnim tehnologijam, kot sta genski inženiring in informacijska tehnologija, kot tudi pričakovanim prihodnjim, kot sta molekularna nanotehnologija in umetna inteligenca. Interdisciplinarnost v transhumanizmu je usmerjena na optimistično prepričanje v izboljšanje človeškega stanja s tehnologijo v vseh njenih oblikah. Zagovorniki transhumanizma iz različnih področji, ved in disciplin verjamejo v temeljno izboljšanje človekovega stanja s pomočjo uporabnega razuma in telesnega sprejemanja novih tehnologij. (Bostrom 2005)

Obema je torej skupna interdisciplinarnost, kot učinkovito orodje za doseganje končnih ciljev, ki pa se pri obeh precej razlikujeta, kot bomo podrobneje videli v nadaljevanju. Medtem, ko si oba, tako ekofeminizem kot transhumanizem prizadevata za izboljšanje človekovega stanja, pa se izrazito razlikujeta v metodah, orodjih in poteh, do željenega cilja.

Anti-dualizem in novi metanarativi

Krščanski ekofeminizem iz perspektive teologije osvoboditve, natančneje s feminističnega somatskega in ekološkega vidika, poda kritiko osnovnih binarističnih dualizmov, katerih izvor pripisuje apokaliptično-platonski zapuščini klasičnega krščanstva. Ti vključujejo odtujenost uma od telesa; subjektivnega jaza iz objektivnega sveta; subjektivni umik in odtujenost posameznika od širše človeške in družbene mreže; prevlado duha nad naravo. V tem kontekstu je človekov imperialistični odnos do živali, rastlin, okolja in narave pod vplivom kartezijske dualistične paradigme okrepil hierarhično binaristično značajnost, katere odraz je nadvlada substancialnega (človek: gospodar) nad tako označenim nesubstancialnim (narava, živali, rastline: popredmeteni brez intrinzične vrednosti ...). Enako se je okrepila tudi paradigma ločenosti posameznika od celote, človeka od narave. Model človeka v vlogi nadrejenega gospodarja, ki je naravo docela popredmetil in kot »krona stvarstva« naravo poseduje, brezobzirno izkorišča naravne vire, jih pušča in mehanicistično zlorablja, je postal vzorčni model odnosa med človekom in naravo. S tem, ko naravi odvzamemo intrinzično vrednost, je odnos človek-narava mehanicistično in popredmeteno razvrednoten. (Furlan Štante 2015, 211)

Krščanska tradicija je (z ekofeminističnega vidika) prispevala več problematičnih podob in simbolov, ki so se utrdili in preživeli v obliki stereotipov in predsodkov ter se ukoreninili v zapuščini zahodne filozofsko-religiozne misli. Vse vrste teološkega ekofeminizma si prizadevajo za dekonstrukcijo patriarhalne paradigme izkoriščanja, nadvlade, metodologije in mišljenja. Poskušajo dekonstruirati celotno paradigmo prevlade moškega nad žensko, duha nad telesom, nebes nad zemljo, transcendentnega nad imanentnim, moškega Boga, ki je odtujen in vlada vsemu stvarstvu, in vse to nadomestiti z novimi alternativami oz. novimi metapripovedmi.

Z vidika transhumanizma je tehnologija več kot funkcionalno orodje za pridobivanje (energije; bolj sofisticirane tehnologije ali celo nesmrtnosti), v posthumanistično razpravo pride s posredovanjem feminizma, zlasti s kiborgom Donne Haraway in njene dekonstrukcije strogih binarističnih dualizmov in in meja, kot je npr. med človekom in živalmi, biološkimi organizmi in stroji, fizičnim in nefizičnim; in končno meja med tehnologijo in jazom. (Ferrando 2013, 28)

Kiborg Donne Haraway je, kot utemeljuje Valerija Vendramin, »kibernetični organizem, križanec med strojem in organizmom, bitje družbene stvarnosti in hkrati fiktivno bitje. Nikoli ne gre za ali – ali, ampak je vedno oboje. Kiborg je ironični politični mit in hkrati tudi točka, kjer je vedno na delu neka dvoumnost med dobesednim in figurativnim. Kiborga je sicer transhumanistično gibanje, ki bi s pomočjo tehnologije rado premagalo naše biološke omejitve, posvojilo oziroma si ga prisvojilo.« (Vendramin 2020) A glavni namen te figuracije prav gotovo ni vpogled v sintezo človeka in stroja kot danes aktualnega transhumanističnega pojava – kiborg je v prvi vrsti metafora. In prav metafora je pogosto najboljše sredstvo za konceptualni prehod, spremembo ali premik k drugi perspektivi. Tovrsten program razume nesorazmerja teh dvojnosti ter jih poskuša premisliti in razgraditi oziroma opozoriti na njihovo vrednostno lestvico. Manifest Donne Haraway odpira nove perspektive na sodobna razmerja med živalmi, tehnologijo in ljudmi. Prebojna knjiga Donne Haraway *Opice, kiborgi in ženske*, v kateri je kasneje izšel tudi Manifest, je mišljena kot svarilna pripoved o evoluciji teles, politike in zgodb – in sem sodijo zgodbe o naravi, opicah, kiborgih, spolu in epistemologijah, hkrati pa knjiga tudi utemeljuje pravico do ustvarjanja drugačnih, manj sovražnih zgodb o naravi in družbi. (Vendramin 2020)

V okviru transhumanizma konkretnije posthumanizma je antidualizem izhodišče za rekonceptualizacijo materije. Dualizem

pride v ospredje kot strukturno načelo transcendentálnih in humanističnih tradicij, ki jih želita transhumanizem in posthumanizem spremeniti. (Dolphijn in van der Tuin 2012, 156) Posthumanizem kot filozofsko kotlišče omogoča razmišljanje onkraj dualističnih, hierarhičnih konceptov v smeri razširitve fokusa na nečloveško področje v postdualističnih, posthierarhičnih načinih, s čimer se omogoč misliti post-človeško, post-humano prihodnost, kar posledično radikalno razširi meje človeške domišljije. Posthumanistično razmišljanje in raziskovanje zahtevata, preiščevanje onkraj antropocentrične miselnosti, onkraj dualizmov, preizpraševanje samoumevnega (nevidnega ali pozabljenega), transformacijo univerzalističnega mišljenja (da smo vsi enaki) in zavračanje hierarhije moči. V središče stopi obravnava postčloveških subjektov, subjektivitet, ki so v nenehnem nastajanju, so-postajanju (proti temu, kar bi lahko bilo; virtualno), namesto fiksnih identitet. (Francesca Ferrnando 2013, 31)

V tem kontekstu se posthumanizem sreča z novim materializmom Rosi Braidotti, ki transformacijo dualizmov izpostavi kot glavni focus razvoja alternativ onkraj binarističnih opozicij, pri čemer analizira inherentne paradokse, ki jih ustvarja dualizem. »Novi materializem sestavlja filozofijo razlike ali imanence z delovanjem ali 'prehodom' dualizmov, ki tvorijo hrbtenico modernistične misli« (Dolphijn in van der Tuin 2012, 86). Pravzaprav Braidotti svojo nomadsko misel artikulira kot materialistični pristop k filozofiji, ki temelji na monistični viziji materije v nasprotju z dihotomnimi in dualističnimi načini mišljenja (Braidotti 2011, 3). Njena nomadska misel je fizična, materialna, pa tudi spekulativna in eterična: zato želi zgraditi teorijo, ki omogoča pozitiven prikaz razlike, postajanje-nomad, ki ruši glavne binaristične dualizme (Braidotti 2011, 3). Propad binarizmov bo, kot pravi razveljavil dualistični način in prerazporedil razmerja moči med obema stranema dihotomije (Braidotti 2011, 42).

Medtem ko se ekofeminizem osredinja na dekonstrukcijo binarističnih dualizmov, transhumanizem razume dualizem skoraj kot pojem preteklosti, ki jo je treba pustiti za seboj. Za oba pa so dualizmi in njihova dekonstrukcija pomemben del njune kritične konceptualizacije sveta.

Izboljšanje človeka

V jedru krščanske ekofeministične misli leži ideal metanoje (Rosemary Radford Ruether 1992, Eaton ..., Gebara 1999) – spremembe zavesti v človekovem odnosu do in z naravo. Izboljšanje človeka je razumljeno v smislu človekove osebne rasti preko odgovorne odločitve, notranje spremembe, preobrazbe posameznika/ce, v smeri ekološke senzibilizacije in pripoznanja intrinzične vrednosti narave in ekološke pismenosti. Gre torej za spremembo načina življenja, ki je posledica zavestne odločitve ali duhovnega spreobrnjenja, torej popolna sprememba razuma in srca, ki zavrača vse nadvlade izkoriščanja in hierarhičnih binarizmov. Le-ta posledično vodi do paradigme, manj je več (v smislu potrošništva) in odgovornega skrbstva naravnih virov. Za ekofeministično paradigmo da je transformacija negativnih stereotipov, ki obnavljajo nadvlado v nove metanarative, ki potrjujejo ekocentrični egalitarizem, naslednji korak evolucije človeških in medvrstnih odnosov v mreži življenja. Tako je tudi izboljšanje človeka

Transhumanisti gledajo na človeško naravo kot na delo v nastajanju, kot na pol pripravljen začetek, ki se ga lahko naučimo preoblikovati na zelene načine. Sedanje človeštvo ni nujno, da je končna točka evolucije. Transhumanisti upajo, da nam bo z odgovorno uporabo znanosti, tehnologije in drugih racionalnih sredstev sčasoma uspelo postati post-človek, bitje z veliko večjimi zmožnostmi, kot jih imajo sedanji ljudje.

Transhumanizem torej poudarja večni napredek. Transhumanisti vedno želijo več: več inteligence, več življenja, več izkušenj. Ta želja se pojavi na individualni ravni prek drugega principa, samopreobrazbe, kar pomeni »potrjevanje nenehnega etičnega, intelektualnega in fizičnega samoizboljševanja s kritičnim in ustvarjalnim razmišljanjem, nenehnim učenjem, osebna odgovornostjo, proaktivnostjo in eksperimentiranjem.

Možnosti človekovega izboljšanja vključuje radikalno podaljšanje človeškega zdravja, izkoreninjenje bolezni, odpravo nepotrebne trpljenja in povečanje človeških intelektualnih, fizičnih in čustvenih zmogljivosti. Druge transhumanistične teme vključujejo kolonizacijo vesolja in možnost ustvarjanja superinteligentnih strojev, skupaj z drugim potencialnim razvojem, ki bi lahko globoko spremenil človeško stanje. Človekovo izboljšanje je tako tesno vezano na tehnološki razvoj, ki ni omejen na pripomočke in medicino, ampak zajema tudi ekonomske, družbene, institucionalne zasnove, kulturni razvoj ter psihološke veščine in tehnike.

Esencializem/antiesencializem

Ekofeminizem ni brez kritik, tako s strani različnih smeri ekofeminizma kot drugih. Nekatere najbolj goreče kritike dvomijo o tesnejši povezavi med žensko in naravo, ki je postavljena v samo jedro ekofeminizma. Zaradi močne povezave med žensko in naravo, ki se je uveljavila in razvila v nekaterih ekofeminističnih okvirih, se različne feministke distancirajo od ekofeminizma in namigujejo, da je esencialistične narave. Napetost znotraj ekofeminizma glede esencializma je močna: predpostavka kulturnih ekofeministk o ženskem bistvu, ki naj bi bilo bližje naravi, je v nasprotju s kritiko esencializma kot izključujočega elementa, ki zatira tako ženske kot naravo, ki izhaja iz patriarhata, kapitalizma in imperializma.

To napetost je mogoče razložiti z dejstvom, da v ekofeminizmu sobivajo številni smeri, ki segajo od duhovnega ekofeminizma, marksističnega ekofeminizma, kiborškega ekofeminizma,

Ekofeminizem kritično analizira vzporednice med zatiranjem narave in zatiranjem žensk, da bi poudaril idejo, da je treba oboje kritično razumeti, da bi pravilno prepoznali, kako in v čem sta povezani. Te vzporednice vključujejo, vendar niso omejene na, razumevanje žensk in narave kot lastnine, razumevanje moških kot kustosov kulture in žensk kot kustosinj narave ter kako moški prevladujejo nad ženskami in ljudje prevladujejo nad naravo. Anne Primavesi jasno povzema pasti in nevarnosti univerzalizacije odnosa med ženskami, naravo in kulturo:

Meja med naravo in kulturo je še vedno mesto napetosti znotraj ekofeminizma. Po eni strani so tisti, ki zavračajo vsakršno esencialistično predstavo o odnosu med ženskami in naravo, saj v tem vidijo dogovarjanje s patriarhalnim konstruktom, po katerem se ženske identificirajo z naravo, da bi jih izključili iz kulture. Po drugi strani pa nekateri to vidijo kot odnos, ki ga je treba spodbujati, ki lahko služi kot katalizator za novo zavest, ki je sposobna zaustaviti destruktivne prakse, ki ogrožajo dobro počutje življenja na planetu. (Primavesi 1996, 45-46)

Dominacija in izkoriščanje narave in žensk s strani (zahodne) industrijske civilizacije se vzajemno krepi in stereotip vzporednice ženske/narave le-to še pospešuje in je močno usidran v kolektivnem spominu naše kulture. Nekateri ekofeminizmi (včasih imenovani tudi duhovni ekofeminizmi) trdijo, da je v ideologiji, da so ženske »bližje naravi« nekaj resnice. Pri tem kritično opozarjajo, da je to bližino izkrivljal patriarhat, da bi uzakonjal moško nadvlado nad ženskami in naravo kot manjvrednima kategorijama. To izkrivljanje je po njihovem mnenju zakoreninjeno v bistveni resnici, da

so ženske zaradi svoje rojevalne funkcije bolj uglasene z ritmom narave, bolj v stiku s svojim telesom. Ženske morajo zato zahtevati to sorodnost z naravo in prevzeti vodilno vlogo pri ustvarjanju nove zemeljske duhovnosti in prakse skrbi za zemljo pod lastnimi pogoji, ne pa kot nasprotno stališče.

Novi materialisti želijo radikalno izpodbijati in redefinirati naravo, saj »ne more biti več skladišče nespremenljivih resnic ali določujočih substanc, ampak je sama aktivna, transformirajoča, označujoča, materialna sila« (Casselot 2016, 90). Z vztrajanjem pri delovanju materije, njene interakcije s telesi, bodo novi materialisti preoblikovali naravo kot vrsto različnih materialnih sil in tokov, ki so v interakciji z utelešenimi bitji v svetu. Novi materialisti tako dekulturnizirajo kulture z napredovanjem novih konceptualizacij narave, ne da bi ji dali deterministično vlogo.

Rosi Braidotti opozarja na očiten antiecencializem saj pravi, da v posthumanizmu referenti drugačnosti niso več tako preprosti, ker ne sovpadajo vedno s specifičnimi utelešenimi značilnostmi, niso več preprosti »mejni označevalci«. (Braidotti 2013, 40) Braidotti meni, da so ti referenti včasih lahko koristni za politično organiziranje, v idealnem primeru pa bi se morali odmakniti od njih zaradi notranjega tveganja esencializma. Predmeti niso nikoli določeni in fiksni; namesto tega je subjekt, na primer 'ženska', je vedno večplasten, kompleksen fenomen, ki ga sestavljajo različne spremenljivke; v tem kontekstu je v posthumanizmu zaslediti izraziti antiesencializem.

Narava

Za ekofeministke je zavedanje soodvisnosti in medsebojne povezanosti vseh človeških in naravnih nečloveških bitij, narave, okolja itd. ključna in postavlja ekocentrični egalitarizem kot temeljno in izhodiščno točko etike medosebnih odnosov (v smislu medseboj-

no povezanih ekosistemov). Za Karen J. Warren je ekofeministična kritika patriarhata vsebovana v načelih ekologije: Vse je medsebojno povezano z vsem drugim; vsi deli ekosistema imajo enako vrednost. Za ekofeminizem je totrej etika medsebojne soodvisnosti, ki je dosežena po poti metanoje – individualne samospmembe srca in razuma ključen izraz pripoznavanja intrinzične vrednosti narave. Iz tega etičnega načela posledično izhaja temeljna človekova odgovornost do narave v smislu človeškega ekološkega skrbstva ohranjanja narave. Pri tem je pomemben etični imperativ sočutnega, ekološkega skrbstva narave. Ljudje bi morali biti božji skrbniki narave, ki bi preprečevali njeno zlorabo in uničevanje. Pravzaprav tudi beseda, ki označuje prvega človeka – *Adam* (hebr. ADAMAH) pomeni prst in nakazuje snov iz katere je (po zgodbi o stvarjenju) narejen človek. Prav tako naj bi človek s sesalci delil enako toplo kri, kar naj bi bil razlog zakaj naj bi bilo človeku po zgodbi stvarjenja, prepovedano jesti meso. Vse-to predpostavlja globoko medsebojno povezanost človeka z zemljo oziroma naravo in z ne-človeškimi bitji. Razumevanje ženske (in človekove) identitete je v kontekstu teološkega eko-feminizma tako osredotočeno vzdolž etičnega principa temeljne medsebojne povezanosti vseh enakovrednih človeških bitij in narave v mreži življenja. (Furlan Štante 2012, 115) Mercedes Canas to temeljno medsebojno soodvisnost in povezanost opiše s sledečimi besedami: »Življenje na Zemlji je medsebojno soodvisno povezana mreža in nobena hierarhična nadvlada človeka nad naravo, nobena vrsta dominacije v tem kontekstu ne najde prostora. Zdrav, harmoničen ekosistem, ki vključuje tako človeške kot tudi ne-človeške prebivalce, mora vzdrževati in ohranjati svojo pestro, enakovredno raznolikost.« (Canas 1996, 27)

Namesto patriarhalnega androcentrizma in matriarhalnega utopizma je v osrednji položaj postavljen kozmični ekološki egalitarizem. Za razliko od androcentrične patriarhalne teologije, ki po-

sledično širi odnose dominacije in izključevanja, je ekofeministična teologija, ki se osredotoča na kozmični organski egalitarizem, teologija intrinzičnega pripoznavanja človeškega in naravnega drugega. Kot taka poziva vse institucionalizirane religije in duhovne prakse, naj diskriminatorne paradigme zamenjajo z izgubljenimi podobami in simboli, na primer: umevanja univerzuma in narave kot Božjega telesa (Rosemary Radford Ruether, Sally McFague), ki je bila značilna metafora (sicer v raznolikih oblikah) ter središčna podoba senzibilnosti zahodnega (mediteranskega) sveta. Zamenjal jo je namreč mehanicistični model pogleda na svet v sedemnajstem stoletju (Carol Merchant in Vandana Shiva). (Furlan Štante 2012, 108)

Medtem, ko ekofeminizem poudarja moč sodelovanja različnih ekosistemov biotskega občestva (ob tem človek nosi največjo odgovornost, a ne v smislu negativnega stereotipa krone stvarstva, ampak poudarja imperativ odgovornega skrbstva in življenja z naravo), transhumanizem naravo razume kot tiststo, ki jo mora premagati, obvladati – torej deluje po principu moči nad. Rod Dreher namreč ugotavlja, da bi bile izjave o solidarnosti, soglasju in skupnih vrednotah v transhumanizmu, na koncu žrtvovane na oltarju izbire posameznika. Saj naj bi tehnološki človek štel za napredek vse, kar širi njegove izbire in mu daje več moči nad naravo. (Dreher 2017, 223)

Transhumanizem namreč poziva, k ločitvi ljudi od narave, saj izhaja iz predpostavke, da je najučinkovitejši način za prenehanje trpljenja, v tem, da se je znebimo biološkega substrata, ki povzroča trpljenja ali hibo in zato v njem vidi le breme. Ves pomen in vsi cilji so v transhumanizmu položeni v roke tehno-znanstvene utopije, ki se opira na neomejeno človeško plastičnost in brez kakršne koli utemeljitve zavrača možnost nepopravljivega in končnega. Narava je razumljena kot nepredvidljiva in nepopolna in prav zato jo je potrebno obvladati, podjarmiti oziroma ji gospodovati oziroma jo izpopolniti.

V posthumanističnih ekokritičnih analizah se soočamo s tem, kako je človek potopljen v nečloveške zanke in kako literatura, biologija, kemija, tehnologija, estetika in politika postanejo neločljive od materialnih mrež in tvorijo naravni kulturni (Donna Haraway) prostor kot preplet znanosti in književnosti. Delo Donna Haraway *Opice, kiborgi in ženske: reinvencija narave*, je bila deloma tudi provokacija, namenjena tistim (eko)feministkam, ki so ženske videle bolj v sozvočju z naravo in v nasprotju s tehnologijo (Hayles 2006), morda celo v smislu krilatice »nazaj k naravi«.

Posthumana ekokritika se ukvarja tudi z družbenimi, političnimi in etičnimi posledicami hibridnih življenjskih oblik in opozarja na ambivalentne etične vložke nekaterih novih dogodkov; na primer načrtovanje novega življenja z anorganskimi ali sintetičnimi snovmi, kot že poskušajo današnje nanotehnologije (Oppermann 2016).

Tehnologija

Ekofeminizem je pretežno dvomljiv v razmerju do tehnologije in trdi, da nas le-ta dodatno ločuje od naravnih načinov spoznavanja in interakcije z naravo,

Neekateri ekofeministične paradigme kljub kritiki antropocentrizma ostajajo v njegovem paradigmatskem objemu (Plumwood, Merchant, Warren), medtem ko posthumanizem pretežno orientira v anti-antropocentričnosti razumevanja sveta. V zvezi s tem je vprašanje pripoznanja intrinzične vrednosti ključnega pomena za dosledno razlikovanje pozicij in paradigem. Medtem, ko večina teoloških ekofeminizmov pripoznava intrinzično vrednost živim nečloveškim, naravnim bitjem (živalnim, naravi), posthumanizem in transhumanizem aktivno dejavnost pripoznava tudi anorganskim, inertnim snovem in posledično tudi s strani človeka ustvarjenim, nenaravnim predmetom (Bennett 2010, 55).

Nekatera ekofeministična protitehnološka stališča kritično razumejo tehnologijo kot močno seksistično orodje, ki ženske in naravo zatirajo in jima poskušajo nadvladati tako, da jih objektivizirajo in izkoriščajo na podobne načine. Druge ekofeministke pa opozarjajo na možnost razumevanja tehnologije kot nevtralnega orodja, ki bi bilo lahko ob ustrezni kritični analizi tudi emancipatorno uporabno.

V tem kontekstu lahko v smeri premika k novemu materializmu razumemo misel Donne Haraway: "Raje bi bila kiborg kot boginja", v smislu, da bi morali tehnologijo integrirati v naš koncept subjektivnosti, ker se je ne moremo znebiti, ne da bi se znebili sebe. Novi materializem se v tej smeri zanima za interakcije snovi in tehnologije, predvsem pa, kako le-ta spreminja in vpliva na naše dožemanje in delovanje. Novi materializem ima za razliko od ekofeminizma bolj odprto stališče do tehnologije, saj teoretizira postčloveško in transčloveško ter presega tradicionalne teorije človeškega subjekta. Posthumanizem ugotavlja, kako inteligentna tehnologija in ljudje postajajo vse bolj prepleteni, medtem ko je transhumanizem »projekt spreminjanja človeške vrste s kakršno koli nastajajočo znanostjo« (Casselot 2016, 87). Rosi Braidotti meni, da so »meje med kategorijami naravnega in kulturnega premaknjene in v veliki meri zabrisane zaradi učinkov znanstvenega in tehnološkega napredka« (Braidotti 2013, 3).

Z vidika transhumanizma, prehod s humanizma v posthumanizem zahteva integracijo in ne omalovaževanje tehnologije: pomembno je priznati, da je tehnologija že del naše identitete in našega vsakdanjega življenja ter da nenehno vpliva in spreminja naše identitete. Pri tem je potrebna velika, kritična previdnost zasledovanja morebitnih negativnih vplivov tehnologije, ki lahko v marsikaterem segmentu povzroči sistematična zatiranja. Saj (je) tehnologija kot takšna (za enkrat še v domeni človeka in) lahko postane učinkovito orodje zatiranja in neenakosti človeške vrste in narave.

Zaključek

V tem prispevku sem preko kratke analize razhajanj in stičnih točk poskusila izpostaviti, da je združevanje krščanske eko-feministične etike in transhumanistične etike nujen projekt, saj lahko krščanski ekofeminizem ponudi kritične vpoglede v transhumanizem in posthumanizem, zlasti ko gre za analizo zatiranja učinkov in zatiralskih struktur transhumanizma, posthumanizma oziroma tehnologije na ljudi, naravo. (Teološki) ekofeminizem in transhumanizem imata skupen interes za preseganje binarističnih dualizmov in interdisciplinarnost. Razhajata pa se glede konceptualizacije esencializma, narave in tehnologije ter etičnih in končnih ciljev in oblik človekovega izboljšanja ter seveda metod.

Izraelski kritični zgodovinar in pisatelj Yuval Noah Harari, v knjigi *Homo deus - kratka zgodovina prihodnosti* predvideva, da se bo človek prihodnosti moral soočiti s svojo odvečnostjo, saj njegovo/no vlogo prevzemajo roboti in algoritmi, in ga zatorej čaka lastno preoblikovanje v samega boga. Izpostavi, da se bo homo sapiens verjetno nadgrajeval korak za korakom in se pri tem združil z roboti in računalniki, dokler se naši potomci ne ozrejo nazaj in ne ugotovijo, da niso več taka žival, ki je pisala Sveto pismo, gradila Veliki kitajski zid in se smejala komedijam Charlieja Chaplina. To se ne bo zgodilo v enem dnevu ali letu. Dejansko se to dogaja že zdaj, z neštetimi vsakdanjimi dejanji. Vsak dan se na milijone ljudi odloči, da podelijo pametnim telefonom nekoliko več nadzora nad svojim življenjem ali poskusijo novi in učinkovitejši antidepressivi. V iskanju zdravja, sreče in moči bodo ljudje postopoma spreminjali najprej eno svojo lastnost, nato drugo in še eno, dokler ne bodo več ljudje. (Harari 2017, 49)

Pri tem je teološki ekofeminizem, ki opozarja na notranjo ekološko preobrazbo, ki posledično pomeni dvig osebne rasti in bolj zdrav odnos do samega sebe, do sočloveka in narave (narav-

nih nečloveških bitij) ter trezen odnos do tehnologije, ki mora biti vedno v službi človeka in narave. Paradigmatski premik, ki poudarja odgovorno sožitje sobivanja različnih ekosistemov, odgovorno človekovo "upravljanje" z naravnimi viri ter kritično uporabo tehnologije v namen ohranjanja ravnovesja med naravnimi ekosistemi. Poudarja pomen intrinzične vrednosti narave in človekove biti, ki je v transhumanizmu in posthumanizmu zabrisana v fuziji narave, stroja in človeka.

Tehnološko preoblikovanje človeka, narave in družbe je process, ki je že tu med nami in se dogaja tukaj in sedaj, nam na očeh – tako očitno, da je v tej svoji očitnosti paradoksalno povsem prikrit. Prav to je nevarnost, da sodobni človek v fuziji komoditet pozabi na pomen svoje človečnosti, humanosti, ki bi ga v esenci morala izpopolnjevati v smeri etičnega sočutja. Ekofeminizem je v času pospešene digitalne kulture svetilnik temeljne sočutne humanosti in človečnosti v polnem pomenu besede, ki pojem humanost razume onkraj hierarhičnih binarističnih androcentrizmov.

Sodobnemu svetu tako transhumanizem kot teološki ekofeminizem ponujata vizije boljšega sveta. Prvi, ki sledi veri v človeški razum in znanstveni napredek, trdi, da bo razvoj ustrezne tehnologije vodil v svet z manj trpljenja in več svobode za posameznike/ce in skupnosti, da dosežejo svoj potencial. Drugi pogled pa meni, da sprememba srca in razuma v smeri empatične odgovornosti do samega sebe, do drugega in narave predstavlja nujen korak za ohranitev človeške in drugih naravnih vrst. Le-ta zagotavlja osnovo za družbeno preobrazbo, ki je deloma dosežena z razvojem novih skupnosti sobivanja in vedenja, oblikovanega z Božjo nenehno ustvarjalno navzočnostjo v svetu. Pri tem je potrebno zavedanje, izpostavljeno s strani Karin Michelle Barad, ki v zvezi z novimi konfiguracijami sveta v posthumanistični perspektivi pravi:

Čeprav robotske tehnologije, genetski inženiring, kibernetiski mehanizmi, in biotehnološki razvoj kažejo na hiter napredek onkraj alarmantnih in spekulativnih načinov k bolj konkretnemu zanikanju človeškega nadzora, ne gre za temeljno vprašanje posthumanizma v smeri nadomestitve človeka in vzpostavitve robotske kulture, ampak v smeri priznavanja človeka kot soodvisnega dela materialnih konfiguracij sveta »v svojem raznolikem postajanju« (Barad 2007, 185).

In prav v tem raznolikem postajanju je kritična (krščanska) ekofeministična refleksija izjemnega pomena, da opozarja na pomen ohranjanja strukture človeškega obstoja, obstoja naravnih vrst in intrinzične vrednosti naravnih živih bitij.

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IRENA AVSENIK NABERGOJ¹

Temeljne vrline v Evropski duhovni zgodovini ter njihova vloga v sodobnem času

Izveleček: Vrednote in vrline imajo osrednjo vlogo v človekovem življenju, saj vsebujejo naše mišljenje o tem, kaj je dobro in prav in za kaj si je vredno prizadevati. Brez temeljnih vrednot in vrlin ni mogoče razumeti religioznega sveta, v katerem v ospredje stopa odnos bogov/Boga do ljudi, odnos ljudi do bogov/Boga in odnos med ljudmi. Raziskave judovsko-krščanskih virov in tradicije z vidika vrednot in vrlin so še v začetni fazi in obravnavani so le nekateri delni vidiki. Raziskovalci s področja teologije so se pomenu vrednot in vrlin začeli bolj posvečati šele v 20. stoletju. Novi izzivi globalizacije in digitalizacije v današnji dobi zahtevajo iskanje odgovorov na različne dileme v dialogu med osebami, religijami in kulturami. Prispevek bo skušal odgovoriti vprašanja: Katere vrline so temeljne v judovsko-krščanskih virih in tradicijah? Katere od njih so skupne vrednote in univerzalne norme? Natančno primerjalno raziskovanje starejših virov ter poznejše religiozne in svetne literature lahko zanesljivo pokaže točke podobnosti in razlik med antičnimi civilizacijami in kako so te civilizacije vplivale na razvoj evropske religiozne in svetne kulture.

Ključne besede: vrednote, vrline, kreposti in pregrehe, Sveto pismo, patristika, filozofija in teologija, sedanja doba

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Fundamental Virtues in European Spiritual History and Their Role in Modern Time

Abstract: Values and virtues play a central role in a person's life as they contain our thinking about what is good and right and what is worth striving for. Without fundamental values and virtues, it is not possible to understand a religious world in which the relationship of gods / God to people, the relationship of people to gods / God and the relationship between people come to the fore. Research on Judeo-Christian sources and traditions in terms of values and virtues is still in its infancy and only some partial aspects are addressed. Researchers in the field of theology did not begin to pay more attention to the importance of values and virtues until the 20th century. The new challenges of globalization and digitalization in today's age require finding answers to various dilemmas in the dialogue between persons, religions and cultures. The paper will try to answer the questions: What virtues are fundamental in Judeo-Christian sources and traditions? Which of them are common values and universal norms? A careful comparative study of older sources and later religious and secular literature can reliably show points of similarity and difference between ancient civilizations and how these civilizations influenced the development of European religious and secular culture.

Key words: values, virtues, virtues and vices, the Bible, patristics, philosophy and theology, the current era

Uvod

Ljudje smo ustvarjeni tako, da smo bivanjsko naravnani drug na drugega. Le ob dobrih osebnih stikih se lahko razvijamo v celostno in harmonično osebnost ter živimo polnejše in srečnejše življenje. V nenehnem iskanju takšnega življenja nam pomaga moralno znanje, ki nas uči moralnega ravnanja, usklajenega z vrednotami in vrlinami. Vrednote odražajo tisto, kar je v kulturi sprejemljivo, vrline pa posamezne človeške značilnosti. Vrlina ali krepost je značilnost človeka, ki se zavzema za individualno moralno odličnost in kolektivno blaginjo. To so prirojene dobre lastnosti ali morala ljudi, a ne opredeljujejo kolektivne kulture. Vrednote so koristno, zaželeno vedenje, vrline pa so merilo odličnosti ali dobrote in so za posameznike morda pomembnejše zaradi svoje osebne narave. Vrednota spoštovanja (*respect*) tako npr. vključuje vrsto vrlin: potrpljenje, toleranco, vljudnost, nepretencioznost, prijaznost, vključevanje in upoštevanje drugih idr.

V svetu storilnostne in ekonomske naravnosti, v katerem smo pogosto priče nehumanosti in nestrpnosti in v katerem množična digitalizacija izpodriva fizične osebne stike med ljudmi, je moralna vzgoja izjemno pomembna. Pozorni smo na več vrst etike – na praktično in uporabno etiko, ki obravnava posamezna praktična vprašanja, kot na primer vprašanja pravičnosti, vojne in miru, hedonizma proti eudajmonizmu, vprašanja ločitve, evtanazije, splava idr.; normativno etiko, ki preučuje načela ravnanja – sem sodijo utilitarizem, etika dolžnosti, etika vrline, aksiologija; in metaetiko, ki jo zanima obstoj in objektivnost dobrega in slabega ter se ukvarja z vprašanji, kako se spoznajo moralne resnice, ter z naravo moralne motivacije. Najmanj točno določena sfera etike je metaetika, ki s pogledom od zgoraj raziskuje izvor in pomen etičnih pojmov. Sprašuje se, ali so moralnost in vrednote nekaj večnega, kar izvira neodvisno od ljudi, ali pa so plod človeškega dogovora.

1. Razmišljanja o vrednotah in vrlinah v svetu grške antike

Prva razmišljanja o etičnih vprašanjih, o visokih življenjskih vrednotah, o vrlem in srečnem življenju ter o njegovem nasprotju najdemo v stari Grčiji. Kot samostojna disciplina se je etika razvila šele z Aristotelom, toda zametke razmišljanja o etičnih vprašanjih v starogrškem svetu najdemo že v anonimnih rekih in pregovorih, ki sestavljajo »zakladnico stoletne ljudske modrosti in življenjskih izkušenj nešteti generacij« (Gantar v: Aristoteles 2016, 5). Mnogo takšnih razmišljanj vsebujejo »najlepše pesniške mojstrovine – Homerjeva *Iliada* in *Odiseja* in Heziodova didaktična pesnitev o *Delih in dnevih*, pesmi in fragmenti elegikov, jambografov in drugih liričnih pesnikov, Sofoklove, Ajshilove in Evripidove tragedije itd. Seveda pri tem ne gre za teoretična in sistematična razpravljanja, temveč za aforistično zaostrene in duhovito poantirane sentence in refleksije ali za praktične nasvete in navodila, kako ravnati v različnih življenjskih situacijah.« Aristotel je »načrtno zasledoval raztresene drobce večstoletne grške življenjske modrosti, jih kritično pretresal, hierarhično strukturiral in osmišljal ter sistematično podrejal določenim miselnim kategorijam in kriterijem« (Gantar v: Aristoteles 2016, 5–6).

Globok moralni konflikt je v osrčju mojstrovine največjih grških tragikov, Ajshila, Sofokla in Evripida. Osrednji konflikt, ki je v temeljni zasnovi njihovih dramskih umetnin, »se ne razrešuje s teoretičnim razpravljanjem, marveč je utelešen v tragičnih usodah nastopajočih junakov« (Gantar v: Aristoteles 2016, 11–12). Ti in podobni primeri iz starogrške poezije in dramatike ne ponujajo vpogleda v etiko kot neko zaokroženo in sistematično znanstveno disciplino, temveč vse ostaja bolj na ravni praktičnih napotkov, kako se odzivati na različne življenjske situacije. Gre torej za nekakšno predfilozofsko etiko, praktično filozofijo oziroma za življenjsko modrost, ki pa je pomembna za razumevanje razmaha etike kot filozofske discipline.

V starogrški morali so osnovni temelji za moralno ravnanje vrline, teorija vrlin pa s Platonovim delom *Država* in z Aristotelovo *Nikomahovo etiko* sestavlja najstarejšo normativno tradicijo v zgodovini zahodne filozofije. V prvi vrsti ji gre za razvijanje dobrih navad in značajskih potez, ne pa toliko za učenje pravil, ki naj jim sledimo, da bi bili moralni.

Sokrat je kot prvi filozofsko zanimanje preusmeril od opazovanja kozmosa k preučevanju človeške družbe, njenih moralnih vprašanj in dilem (Gantar v: Aristoteles 2016, 12), toda etična vprašanja so vznemirjala tudi že številne mislece pred njim, predvsem sofiste, npr. Protagora. Za Sokrata je bil osnovni etično moralni princip delovanja tisto delovanje, ki je skladno z vrlino (*areté*). Vrlina je zanj vednost o tem, kaj je prav in kaj ne, in je povezana z doseganjem dobrega. Sokrat meni, da je končni rezultat teženja k dobremu, k človekovim vrlinam, osebna sreča ali blaženost (*eudaimonía*), kontinuirano delanje dobrega pa človeku prinaša srečo. Sokrat verjame, da samo spoznanje človeku zadostuje, da dela dobro, kar pomeni, da nam znanost zagotavlja dostop do sreče. Izrecno meni, da nihče ne dela slabega hoté in da zlo vselej izvira le iz nejasnih predstav, ki jih povzroči nevednost. Ob pojmu absolutno veljavnih etičnih kriterijev je odprto vprašanje, »v kolikšni meri je kriterij etičnega absolutuma v resnici opredelil že sam Sokrat, v kolikšni meri pa je njegov učenec Platon (427–347), ki velja kot najpomembnejši vir za poznavanje Sokratovega življenja in nauka, v svojih dialogih Sokratu na usta položil svoje lastne misli in ideje« (Gantar v: Aristoteles 2016, 13).

Po Platonu si moramo prizadevati za štiri kardinalne vrline: pravičnost, pogum, modrost in zmernost; izogibati pa se moramo slabim značajskim potezam, kot so strahopetnost, nečutnost, nepravilnost, nespametnost. Vrlina je po Platonu izraz dispozicije, ki napotuje k dobremu življenju. Platon kot metafizični etik

meni, da so vrednote del neke stvarnosti, ki je onstran človeške, subjektivne zaznave ali konvencije; so večne in univerzalne, saj veljajo za vsa razumna bitja na svetu. Do vrednot po Platonu pridemo s pomočjo uma.

Aristotel se je s Platonovo filozofijo seznanil, ko je osemnajstleten prišel iz rodne Stagire v Makedoniji v Atene na študij na tamkajšnji Akademiji. Kljub nedvomnemu vplivu, ki ga je Platon imel nanj, ga Platonova filozofija ni mogla prepričati toliko, da bi ji sledil vse življenje. Še posebej sporen se mu je zdel »nauk o idejah, ki so – po Platonu – edine resnično bivajoče, medtem ko je ves vidni, čutom zaznavni svet samo varljiv in nepopoln posnetek, samo senca večno bivajočih idej« (Gantar v: Aristoteles 2016, 18). Namesto tega je Aristotel menil, da naše spoznanje »ne izvira iz spominjanja idej, ki naj bi jih duša gledala pred rojstvom, ko še ni bila vklenjena v telo, ampak da temelji predvsem na vsakdanjem opazovanju in izkustvu« (Gantar v: Aristoteles 2016, 19). Po Aristotelu je smoter etike »opredeliti in uveljaviti najvišje dobro, h kateremu teži tako vsak človek kot posameznik kakor tudi družba kot skupnost teh posameznikov; to najvišje dobro pa je srečnost (*eudaimonía*)« (Gantar v: Aristoteles 2016, 20).

Pri Aristotelu *areté* pomaga k uresničitvi prave narave nečesa ali nekoga, pri tem pa se vselej vzpostavlja s pomočjo razuma in presoje, po pravilu srednje mere med dvema skrajnostma. Vrlina se torej pusti voditi razumu in zadržuje strasti. Aristotel je kritičen do Sokratovega pojma vrline, saj po njegovem mišljenju sama vednost še ne prinaša vrlosti. Obenem pa meni, da so vrline tiste značajske odlike, ki nam omogočajo, da smo dobra človeška bitja, ki žive skladno s svojo človeško naravo. Številni klasični misleci, na primer Platon, Aristotel, stoiki in Tomaž Akvinski menijo, da življenje, ki je skladno z vrlinami, omogoča srečo tako njihovim lastnikom kot tudi skupnosti. Srečnosti torej ne prinaša uživaško življenje,

temveč življenje, ki je usklajeno z vrlino ali krepostjo. Drugače pa mislijo številni sodobni filozofi, ki menijo, da delovanje, skladno z vrlino, še ni samo po sebi zadostno za človekovo srečo ali dobrobit. Aristotel v na začetku prve knjige *Nikomahove etike* opredeli pomen dobrega:

Vsaka umetnost in vsako raziskovanje, kakor tudi vsako dejanje in odločanje, teži – po splošnem naziranju – k nekemu dobru; od tod tudi lepa oznaka, po kateri je dobro smoter, h kateremu vse teži. Vendar je med smotrom in smotrom razlika: včasih je smoter že udejstvovanje samo po sebi, včasih pa so to dela, ki so plod udejstvovanja (Aristoteles 1094a, 2016, 47; prev. Gantar).

Aristotelova *Nikomahova etika* opredeli vrline kot stalne dispozicije, ki nagibajo človeka, da ravna skladno z dobrim. Take naravnosti se pridobi s prakso dobrega ravnanja pod vodstvom mentorjev in vključujejo iskreno željo po dobrem, ne le pravilnega ravnanja, kljub nasprotnim željam. Vrline so dveh različnih vrst: intelektualne navade spretnega razmišljanja (v reševanju problemov, v odzivanju na druge ljudi, v ustvarjanju stvari) in značajske navade, ki nagibajo človeka ne le, da naredi pravo stvar, temveč tudi, da se pravilno obnaša. *Phronesis*, intelektualna vrlina, ki izpopolnjuje praktično razmišljanje o dobrem, je osrednja v tem pogledu (gr. *phronēsis*; lat. *prudentia* – slov. *preudarnost*). S pravo vajo praktičnega razmišljanja in ob pomoči drugih vrlin je preudarna oseba sposobna prepoznati, katere dobrine je vredno zasledovati, kakor tudi, kaj bi lahko pomenilo delovati značajsko odlično v določeni situaciji. *Phronesis* lahko razlikujemo od zgolj pametnosti, ker pametni človek lahko najde sredstva za doseg cilja, vendar ne uspe spoznati, kateri cilji so vredni.

2. Pristopi k obravnavi vrednot in vrlin

Izjemno bogat vir, ki vsebuje množstvo primerov osebnega in družbenega uresničevanja vrednot ter zgledov vrlin ženskih in moških likov, prav tako pa tudi njihovih nasprotij, je Sveto pismo, ki je razširjeno po vsem svetu in človeka osebno nagovarja prek svojih dialoško naravnanih besedil. V 20. stoletju je ruski filozof jezika in literarni kritik Mihail M. Bahtin (1895-1975) opozoril na temeljno dialoško osnovo vsake človekove komunikacije, v zadnjih desetletjih pa so številni literarni kritiki in biblicisti na Zahodu prav v njegovi teoriji govornih žanrov našli ključ za vrednotenje osebno naravnane dialoške narave svetopisemskih besedil. Celotno Sveto pismo temelji na principu dialoga v obliki nenehnega pogovora med človekom in Bogom, prav tako svetopisemska besedila vsebujejo množstvo dialogov med svetopisemskimi osebami, pa tudi bogastvo notranjega pogovora ali monologa, v katerem odkrivamo človekov odnos do vrednot in njegovo prizadevanje za vrline.

Zanima nas, katere so osrednje vrednote v Svetem pismu in v katerih svetopisemskih knjigah so zastopane. Kateri so najbolj znani primeri vrlega ravnanja ženskih in moških likov? Kakšen vpliv so imele svetopisemske zgodbe, prilike, parabole in druge literarne oblike s svojim osredotočanjem na različne vrednote in vrline na slovensko in evropsko literaturo, likovno in druge umetnosti? Kako nagovarjajo današnjega človeka?

Velik nabor novejše strokovne literature kaže, da strokovnjaki v analizi svetopisemskih besedil in drugih judovsko-krščanskih virov veliko pogosteje kot o vrednotah (*values*) govorijo o vrlinah ali krepostih (*virtues*), včasih tudi v povezavi z njihovim nasprotjem – slabostmi ali pregrehami (*virtues and vices*). Termin vrednote (*values*) je veliko pogosteje povezan s strokovnimi obravnavami na področju filozofije oz. filozofske etike (Lovin 2011 idr.), le redke pa so objave s področja biblicistike (Bruin 2015 idr.) in drugih vej

teologije. Te so pogosto povezane s pastoralo in praktično teologijo (McKenzie 2018; Henson 2020 idr.). Zelo verjetno je, da je razlog takšnega stanja bolj osebno dojetanje *vrlin* kot človekovih osebnih pozitivnih lastnosti z visoko moralno vrednostjo. Dojetanje vrlin se precej razlikuje od dojetanja vrednot kot načel ali standardov, ki v neki družbi veljajo za pomembna ali zaželena, uresničevanje etičnih in moralnih norm ter splošnih pravil obnašanja pa kot nujno za normalno življenje tako posameznika kot tudi celotne družbe. V kontekst zgledov svetopisemskih vrednot in vrlin v judovsko-krščanskih virih in tradiciji sodijo dela, ki obravnavajo svetniške moške in ženske like (McNeill 2020 idr.). Omeniti velja tudi interdisciplinarne pristope, ki kažejo na pomen svetopisemskih vrednot za najrazličnejša področja znanosti, umetnosti in družbe, npr. za ekonomijo (Bruni in Róna 2019).²

Nekateri raziskovalci povezujejo več področij: filozofijo, zlasti njeno področje etike, filozofije religije in filozofije odnosa med vero in znanostjo; biblično ali relacijsko teologijo (Holtzen 2019); filozofijo, teologijo in psihologijo (Miller 2015). Številna novejša dela raziskujejo odmev svetopisemskih vrednot in vrlin v pridigah, katekizmih in umetniških delih v literaturi, likovni umetnosti, glasbi in drugih umetnostih, pri čemer izpostavljajo ključno vprašanje o tem, kako brati in interpretirati tovrstna besedila (Fulton in Poole 2018).

² Svet vrednot je v filozofsko-ekonomski obravnavi postavljen v kontekst sekularne kulture, ki vključuje postmodernizem, postmodernost, ateistični eksistencializem, pragmatizem in poststrukturalizem ter verjame, da ne obstajajo objektivne resnice in da lahko vsak posameznik izbere svoje cilje in vrednote (Leightner 2021). V nasprotju s tem stališčem, ki je označeno kot pomanjkljivo, zagovarja človekovo »inherentno« ali objektivno vrednost, ki ni odvisna od situacije; sprejetje ciljev, ki so večji od posameznika in njegovih egocentričnih želja; obsojanje zla in iskanje odgovora na problem trpljenja in zla v abrahamskih religijah (judovstvo, krščanstvo, islam), pa tudi v budizmu in hinduizmu.

Krščanska umetnost ni bila nikoli namenjena zgolj estetskemu uživanju, ampak je bila vselej dojeta v povezavi z izražanjem najpomembnejših značilnosti in vrednot krščanske vere, na ta način pa so tovrstna dela imela tudi etičen vpliv v spodbujanju krščanskih vrlin, kot so npr. odpuščanje, potrpljenje in radodarnost. Duhovna umetnost je ponujala odgovore tudi na moralna vprašanja, kot so rasizem, zapori, nasilje, revščina, okoljevarstvo ter skozi zgodovino vplivala na krščanske prakse, kot so molitev, delo, preučevanje Svetega pisma in bogoslužje (Hornik 2018).

3. Vrline v Svetem pismu

V *Stari zavezi* ni nobene hebrejske besede, ki bi jo lahko prevedli z besedo »vrednota« ali »krepost«. Vendar v Stari zavezi najdemo mesta, na katerih tradicija vrlin osvetljuje nauke besedil. Poleg tega lahko v Stari zavezi najdemo tudi nekatere popravke k tradiciji vrlin. Številne pripovedi v Stari zavezi ponujajo primere pomena vrlin za življenje. Zelo opazna je tradicija vrlin v psalmih in modrostni literaturi, zlasti v knjigi Pregovorov. Odlomki, kot je npr. Prg 2,1-11, poudarjajo pomen vzgoje k modrosti, razumnosti, razsodnosti, poštenosti, iskrenosti, pravičnosti in preudarnosti, ki vodijo k spoznanju Boga, izvira modrosti – »Kajti Gospod daje modrost, / iz njegovih ust prihajata spoznanje in razumnost. / Iskrenim pripravlja uspeh, / ščit je tem, ki hodijo v popolnosti.« (Prg 2,6-7) Pridobivanje modrosti prek razumevanja »razumnih izrekov« ter sprejemanja vzgoje k dojemljivosti, pravičnosti, razsodnosti, poštenosti, previdnosti in preudarnosti knjiga Pregovorov povezuje s »strahom pred Gospodom« (Prg 1,7).

Zelo odmeven je odlomek iz zadnjega poglavja knjige Pregovorov (Prg 31), ki hvali vrlo ženo, katere vrednost je »daleč nad biseri« (Prg 31,10). Ta žena svojemu možu izkazuje »dobroto in ne hudega / vse dni svojega življenja«. Odlikujejo jo delavnost, skrbnost, ču-

ječnost, pravičnost, modrost, skrb za uboge in pomoči potrebne, neustrašna skrb za družino, pa tudi čut za gospodarjenje: »Ogleda si njivo in jo kupi, / z zaslužkom svojih rok zasadi vinograd« (Prg 31,16); »Čuti, kdaj je kupčija zanjo ugodna« (Prg 31,18); »Veliko hčera si je pridobilo imetje, / ti prekašaš vse« (Prg 31,29). Portret vrle žene, ki s svojimi vrlinami pomaga svojemu možu in vsej družini, je opisan z besedami: »Moč in čast sta njeno oblačilo, / smeji se prihodnjemu dnevu. / Svoja usta odpira modro, dober pouk je na njenem jeziku« (Prg 31,25-26). Lepota te žene je v njenem »strahu pred Gospodom«: »Milina je varljiva in lepota je prazna, / žena, ki se boji Gospoda, pa je vredna hvale.« (Prg 31,30)

V zgodovini interpretacije so ta odlomek pogosto uporabljali kot zgled svetopisemskih vrlin za vzgojo hčera, ki naj bi bila podobna starodavni vzgoji hčera v princese in poznejše kraljice. Sledenje osmim vrlinam v Prg 31 pa ni bilo pomembno le za vzgojo mladenk (Croyle 2014), temveč je ponujalo tudi zgled lastnosti krepostne odrasle ženske (Harrison 2014).

Sveto pismo daje krščanskim učiteljem in pridigarjem zglede za pot krepostnega življenja (Goza 2020), pri čemer je v ponazarjanju vrlin še posebej pogosto sklicevanje na knjigo Pregovorov, na Joba ter Pridigarja in na lik Kristusa v evangelijih (McKenzie 2018; Keefer 2021). Večina navodil v Pregovorih izpolnjuje merila moralne in teološke vrline v njenem družbenem, zgodovinskem in teološkem kontekstu, kot je določena v Aristotelovi *Nikomahovi etiki* in delih svetega Tomaža Akvinskega (Keefer 2021).

Prerok Mihej, ki v svojih pridigah brani stiskane ter obsoja malike in nepoštenost, zgoščeno pove, kakšno ravnanje in katere vrline Bog pričakuje od njega - ne žgalnih daritev, ne tisočev ovnov in ne darovanja prvorojenca v zameno za človekove pregrehe, temveč »nič drugega, kakor da pravično ravnaš, ljubiš dobroto / in hodiš ponižno s svojim Bogom« (Mih 6,8). Krona vseh kreposti v Svetem

pismu Stare in Nove zaveze je ljubezen do Boga in človeka. Zato je še posebej dragocena starozavezna knjiga Visoka pesem, ki v dialoški obliki povečuje ljubezen, ki si jo podarjata zaročenka in zaročenec. Visoka pesem je tako čista v izražanju ljubezni, da je v judovstvu in krščanstvu dobila status simbola ljubezni med Bogom in Cerkvijo oziroma sinagogo (pri Judih).

V *Novi zavezi* so vrline obravnavane tako pogosto, da da lahko govorimo celo o seznamih vrlin in pregreh. Seznime vrlin zasledimo v teh odlomkih: 2 Kor 6,6-7a; Gal 5,22-23; Ef 4,23. 31; 5,2. 9; Fil 4,8; Kol 3,12; 1 Tim 3,2-4. 8-10. 11-12; 4,12; 6,11. 18; 2 Tim 2,22-25; 3,10; Tit 1,8; 2,1-10; Heb 7,26; 1 Pet 3,8; 2 Pt 1,5-7 (prim. Mt 5,3-11; 1 Kor 13,4-7; Jak 3,17). Odlomek Gal 5,22-23, ki govori o sadovih Duha in delih mesa, med sadovi Duha npr. navaja te vrline: »Sad Duha pa je: ljubezen, veselje, mir, potrpežljivost, blágost, dobrotljivost, zvestoba, / krotkost, samoobvladanje. Zoper te stvari ni postave.« Odmevni so tudi blagri, ki jih je Jezus govoril svojim učencem v Govoru na gori (Mt 5,3-12; prim. Lk 6,20-23). V njih Jezus blagruje uboge; krotke; lažne in žejne pravičnosti; usmiljene; čiste v srcu; tiste, ki delajo za mir; in tiste, ki so zaradi pravičnosti preganjani in zaradi Njega zasramovani, ter jim pravi: »Veselite in radujte se, kajti vaše plačilo v nebesih je veliko. Tako so namreč preganjali že preroke, ki so bili pred vami.« (Mt 5,12)

Na drugi strani se v *Novi zavezi* kot nasprotje vrlinam pojavljajo številni seznamei pregreh: Mt 15,19; Mr 7,21-22; Lk 18,11; Rim 1,29-31; 13,13; 1 Kor 5,10-11; 6,9-10; 2 Kor 12,20-21; Gal 5,19-21; Ef 4,31; 5,3-5; Kol 3,5-10; 1 Tim 1,9-10; 6,4-5; 2 Tim 3,2-4; Tit 1,7; 3,3; 1 Pet 2,1; 4,3. 15; Raz 9,21; 21,8; 22,15 (prim. Lk 18,11).

V Kol 3,5-10 na primer beremo o slabostih, ki jih mora človek odvreči, saj mora, če hoče vstati s Kristusom, iskati to, »kar je zgoraj, kjer je Kristus, sedeč na Božji desnici«, in ne tistega, »kar je na zemlji«. Med slabostmi, ki »težijo k zemlji«, so »nečistovanje, nečis-

tost, strastnost, hudobno poželenje in sla po čim večjem imetju, ki je toliko kot malikovanje, [...], jeza, vzkipljivost, hudobnost, obrekovanje, nesramno govorjenje«. V nadaljevanju so kot nasprotje poudarjene vrline, ki naj jih goji človek kot »Božji izvoljenec. Med njimi so »čim globlje usmiljenje, dobrotljivost, ponižnost, krotkost, potrpežljivost«, odpuščanje, »[n]ad vsem tem pa naj bo ljubezen, ki je vez popolnosti« (Kol 3,12-17).

Etični sezname vrtilin in pregreh opravljajo različne retorične funkcije v novozaveznih spisih. Nekateri sezname pregreh poudarjajo pokvarjenost človeštva na splošno (Mt 15,19; Mr 7,21-22; Rim 1,29-31; 1 Tim 1,9-10), drugi pa poudarjajo ali vzpostavljajo etične meje med dediči Božjega kraljestva in »nemoralnimi tega sveta«, kot pravi Pavel v 1 Kor 5,10-11 (prim. Rim 13,13; 1 Kor 6,9-10; Ef 5,3-5; Kol 3,5-9; 1 Pt 4,3,15). Številni etični sezname spodbujajo krepostno vedenje tako, da bralce spodbujajo k izkazovanju določenih splošnih lastnosti (Fil 4,8; 1 Pt 2,1; 3,8) ali pa vernike opominjajo na značilnosti njihovega starega življenja v nasprotju z novim obstojem, ki ga imajo v Kristusu (2 Kor 12,20-21; Gal 5,19-23; Ef 4,31; Kol 3,12; Tit 3,3; 2 Pt 1,5-7).

V Kol 3,12b beremo poziv: »Kot Božji izvoljenci, sveti in ljubljene, si torej oblecite čim globlje usmiljenje, dobrotljivost, ponižnost, krotkost, potrpežljivost.« Gre za novo identiteto, ki so jo sveti, ki jih je izbral Bog, prejeli v Kristusu. V Kol 3,11-12 beremo: »Kjer je to, ni več ne Grka ne Juda, ne obrezanega ne neobrezanega, ne barbara ne Skita, ne sužnja ne svobodnega, ampak vse in v vseh je Kristus.«

V »pastoralnih« poslanicah, ki vsebujejo največjo zgoščenost etičnih seznamov v Novi zavezi, je seznam vrtilin in pregreh osredotočen na prepoznavanje lastnosti, primernih za cerkvene voditelje (1 Tim 3,1-12; 4,12; 6,11.18-19; 2 Tim 2,22-25; 3,10; Tit 1,7; 2,2-10 [prim. 2 Kor 6,6-7a]). 1 Tim 4,12 o tem zgoščeno pravi: »Bodi pa vernim zgled v besedi, vedênju, ljubezni, veri in čistosti«. Obenem Nova

zaveza kot nemoralne obsoja lažne učitelje, ki jim nasprotujejo Pavlova pisma (1 Tim 6,3-5; 2 Tim 3,2-4 [prim. Raz 9,21; 21,8; 22,15]).

V pismih Nove zaveze najdemo več seznamov, ki so značilni za življenje kristjanov. Štirje od teh seznamov izpostavljajo teološke vrline vere, upanja in ljubezni (1 Kor 13,13; Kol 1,4-5; 1 Tes 1,3; 5,8). Zelo odmeven je čudovit odlomek o ljubezni v 1 Kor 14, ki se konča s slavospevom ljubezni kot najvišje od vrlin: »Za zdaj pa ostanejo vera, upanje, ljubezen, to troje. In največja od teh je ljubezen.« (1 Kor 13,13) Drugi sezname zajemajo še širši seznam vrlin (2 Kor 6,6; Gal 5,22-23; Ef 4,23.32; 5,9; Fil 4,8; Kol 3,12; 1 Tim 4,12; 6,11; 2 Tim 2,22; 3,10; Jak 3,17). Fil 4,8 na primer priporoča: »Sicer pa, bratje, vse, kar je resnično, kar je vzvišeno, kar je pravično, kar je čisto, kar je ljubeznivo, kar je častno, kar je količkaj krepostno in hvalevredno, vse to imejte v mislih.« Jakobovo pismo pa postavi pred človeka podobo resnične modrosti, ki prihaja »od zgoraj«, njeno nasprotje in njene sadove ter sklene: »Kjer sta namreč nevoščljivost in prepirljivost, tam je nered in vsakršno zlo. / Modrost pa, ki je od zgoraj, je najprej čista, nato miroljubna, prizanesljiva, dovzetna, polna usmiljenja in dobrih sadov, brez razločevanja in hinavščine. / In sad pravičnosti se seje v miru tistim, ki delajo za mir.« (Jak 3,16-17)

V navedenih odlomkih ni nobenega namiga, da obstaja izčrpen seznam, ki bi označeval celotno krščansko življenje. »Sezname vrlin« navadno spremljajo »sezname pregreh« oz. slabosti. Skupaj ti sezname potrjujejo človekovo rast v dobrem, ne kot pot, da postane kreposten v sebi in neodvisen od Boga, temveč kot pot do popolnejše zvestobe v pričevanju o Božjem odrešitvenem delu, ki mu omogoča, da sodeluje v rasti in je član Božjega ljudstva. Celotno Sveto pismo, osvetljeno z vpogledi v tradicijo vrlin, človeka uči o nujnosti eshatološke vizije (*telos*) za njegovo rast v zvestobi. S tem ga poziva tudi k vrlinam, kot sta potrpežljivost v čakanju na popolno odrešitev in ponižnost ob zavesti, da je odrešenje mogoče doseči le po Božji milosti.

4. Pomen etike vrlin v evropski duhovni zgodovini ter njihova vloga v današnjem času

Skozi celotno zgodovino so različni temeljni viri evropske civilizacije poudarjali razvoj človekove moralne odličnosti v smislu značajskih lastnosti, imenovanih vrline. Vrline so veljale kot priučene naravnosti, ki vključujejo tako čustveno željo po dobrem kot tudi spretnost razlikovanja med dobrim in slabim ter ustreznega ravnanja. Priučene so bile skozi prakso v okviru tradicije ter usmerjene v posebno pojmovanje dobrega v tej tradiciji. Najbolj temeljito razlago »vrline« je prinesla zlata doba Aten v 4. st. pr. Kr. *Phronesis* je, tako kot vse vrline, usmerjen k »dobremu« in zahteva kultiviranje. Aristotel imenuje končni telos ali konec, h kateremu so vse vrline usmerjene, *evdaimonija*, običajno prevedeno kot »človeški razcvet« oz. »sreča«. Aristotel in pred njim Platon sta zagovarjala tiste posebne vrline, ki so potrebne za življenje v grški mestni državi, polis, v času, ko se je zdelo, da starejši seznam junaških vrlin razpada z izginjanjem klanskega življenja. Aristotelov učitelj Platon je identificiral štiri osrednje oz. kardinalne vrline: pogum, zmernost, pravičnost in preudarnost. Kristjani so si sposodili jezik vrline, vendar nadomestili radikalno vizijo dobre družbe (Lk 4,18-19). V krščanstvu je etika vrlin poudarjala razvoj navad, praks in modrosti, potrebnih za doseganje »dobrega« po zgledu Kristusa.

Svetopisemski avtorji domnevajo, da je moralno življenje stvar razvoja in rasti. V zgodnjem krščanstvu so menili, da Sveto pismo lahko ustrezno bere le človek dobrega značaja, ki je oblikovan v Kristusovem telesu; le on lahko pravilno dojame, kaj je resnično in dobro. Osrednji del krščanskih poročil o vrlini je ljubezen in želja po Bogu. Zgodnji kristjani so zavrnili helenistične predpostavke o telosu človeškega življenja in vztrajali, da človekov namen in končno dobro najdemo v Kristusu. Človeško dobro naj bi našli *in ecclesia*, to je v skupnosti vernikov, ki so Kristusovo telo, kajti tja je Kristus poslal svojega Duha.

Zgodnjekrščanska Cerkev je poudarila drugačne vrline od svojih klasičnih predhodnikov: potrpežljivost, ponižnost, poslušnost in še posebej ljubezen, podobno Kristusovi. Vzor poguma je bil mučenec, ne pa junaški bojevnik; model pravičnosti pa je bila skrb za ljudi na obrobju, ne pa ohranjanje razrednega razlikovanja. Zgodnjekrščanski avtorji so te vrline razumeli kot stranski produkt tako milosti kot tudi prakse učenja. Tako kot Aristotel, so tudi zgodnji kristjani razumeli, da so vrline običajne nagnjenosti, ki vključujejo zaznavanje dobrega in željo po njem, kar so kristjani končno našli v Bogu.

Zgodnja cerkev se je močno opirala na koncept krščanstva kot »poti«, ločene od drugih oblik družbenega življenja, zaradi njene usmerjenosti k Božjemu kraljestvu kot pravemu telosu človekovega življenja. Od novih kristjanov se je pričakovalo, da bodo porabili celotno leto (v nekaterih primerih celo tri leta) v pripravi na krst. Naučili so se načel vere, vendar se je tudi pričakovalo, da se bodo začeli razvijati po Kristusovi podobi; greh, storjen po krstu, je bil razumljen kot posebej hud. Zelo pomembni sta bili preusmerjanje želja in kultiviranje vrlin. V ta namen so prakse bogoslužja oblikovale kristjana v ljubezni do Boga in v navadah zvestega učenja. V 4. stoletju je Avguštin izrecno trdil, da je ljubezen do Boga resnični telos človeškega življenja – vsa naša dejanja so usmerjena k temu. Obenem je menil, da se ljudje motimo – naše želje so postale neurejene in zadovoljimo se z manjšimi dobrinami. Za Avgušтина je vrlina skladnost naših želja z Božjo ljubeznijo, ljubezen pa je oblika vseh vrlin, vključno s kardinalnimi, ki jih je identificiral Platon.

Najpomembnejše sistematično poročilo o krščanski etiki vrlin je *Summa theologiae* Tomaža Akvinskega. Sklicujoč se na Pavla je Akvinski prepoznal modrost in teološke vrline, to je vero, upanje in ljubezen ali »dobrodelnost« kot darove milosti in trdil, da ljubezen v darovanjskem smislu (*caritas*) oblikuje in usmerja druge vrline

proti Bogu kot našemu pravemu cilju. Za Tomaža, tako kot za stoletja krščanstva pred njim, so bile vrline pridobljena nagnjenja, ki vključujejo željo po dobrem. Vendar pa je Akvinski razlikoval med vsajenimi, to je v človeka položenimi, in pridobljenimi vrlinami. Pridobljene vrline so usmerjene v naravne cilje in se jih človek navadi z delovanjem v skladu z dobrim, medtem ko so »vsajene« vrline usmerjene v naš nadnaravni cilj, večno združitev z Bogom. Čeprav »vsajene« vrline, ki so pristno navzoče v človeku, zahtevajo kultiviranje z molitvijo in čaščenjem, dobijo svoj začetek kot neposredno dodeljen božanski dar. Tomaž Akvinski trdi, da so teološke vrline vere, upanja in ljubezni vsajene v človeka, praktično modrost (*prudentialis*) pa je mogoče pridobiti s prakso, kot božji dar ali neko kombinacijo obeh. Tako je dovzetnost za milost skozi prakse molitve in čaščenja ključnega pomena za srednjeveško moralno teologijo. Moralno življenje poleg gojenja vrlin kot pridobljenih navad zahteva vsaditev milosti, ki usmerja druge vrline z dodelitvijo božje ljubezni, ki je telos vseh drugih vrlin.

Razsvetljski filozofi iz osemnajstega stoletja so iskali določene temelje za znanje v objektivnih »resnicah«, dostopnih avtonomnemu posamezniku in ločenih od tradicionalnega poučevanja in splošnih praks. V tem okolju so etiko vrlin nadomestili različni sistemi teoretičnega sklepanja, ki so zahtevali objektivni, univerzalni temelj za moralo. Pozneje so se na Zahodu nagibali k temu, da so videli moralnost kot zadevo subjektivne izbire med vrsto možnih vrednot in prepričanj, kljub nenehnim poskusom filozofov (Locke, Kant, Mill, Rawls itd.), da bi napisali univerzalno, prepričljivo poročilo o etiki.

Alasdair MacIntyre v svoji knjigi *After Virtue* (2007) dokazuje, da to stanje stvari preprečuje vsakršno racionalno reševanje moralnih sporov; razprave o moralni dolžnosti se zmanjšajo na poskuse prepričevanja. MacIntyre trdi, da sodobni misli manjka

vsakršen skupni dogovor o namenu ali telosu človeškega življenja, kar pa bi zagotovilo skupni pomen izrazov, kot so pravičnost, obveznost in dobro. Poziva k vrnitvi k etiki vrlin kot poti naprej pri obnovi teh konceptov.

Nekateri sodobni krščanski etiki vrlin uporabljajo pristop vrlin z manj poudarka na krščanski posebnosti. Jean Porter na primer uporablja tomistično pisanje o praktičnem razumu v poskusu združevanja etike vrlin z deontološko etiko (Porter 1995). Drugim je všeč vrlina kot dopolnilo utilitarni ali deontološki etiki odločanja, pri čemer trdijo na primer, da je vrlina pomembna za kompetentno presojo teh teorij ali poudarjanje posameznih vrlin, kot je »skrb za druge«, ki se zdijo podcenjene od drugih pristopov. V nasprotju s temi poskusi pomiritve vrline s filozofskimi teorijami Hauerwas poudarja pomen utelešenih tradicij za razvoj vrline. Trdi, da kristjani razvijajo dispozicije za vrline skozi skupnostne prakse in zgodbe. Branje Svetega pisma je takšna skupna praksa, ki se je naučimo v cerkvi, in ni le zasebna pobožnost. Zahteva vrlino, a tudi prispeva h gojenju vrline in moralni viziji. Vrlino se pridobi z nenehnim posnemanjem tistih, ki so obvladali prakso gojenja vrlin. (Hauerwas in Pinches 1997)

V etiki krščanskega učenstva je gospodar Kristus, vendar se tudi učenci naučijo prepoznavati odličnost prakse z opazovanjem in posnemanjem tistih, ki so zrelejši v veri (1 Kor 4,16; 11,1; Fil 3,17; 1 Tes 1,6; 2,14; 2 Tes 3,7, 9; Heb 6,12; 13,7). Za sledenje Kristusu ni dovolj preprosto posnemati določenih dejanj, ampak si tudi prizadevati za celotno življenje modrosti in moralnih vrlin. Bogoslužje, branje Svetega pisma, molitev, hranjenje lačnih in podobno so posebne prakse, ki so osrednjega pomena za široko nalogo oblikovanja skupnosti ali za ustvarjanje učencev. S temi praksami se zvesti učenci navadijo na kreposti, se naučijo želeti si, kar je dobro, in tako oblikujejo modre, preudarne sodbe o moralnem dejanju.

Sklep

Kot smo pokazali v tem prispevku, je zamisel o vrlinah v intelektualnem razmišljanju navzoča že več kot dva tisoč let. Ko so se razvijale nove religije, so vrednote črpale iz starejših religij. Krščanstvo je na primer črpalo iz hebrejske religije, islam iz judovstva in krščanstva. Te vrednote so bile neločljivo povezane s kozmičnim, filozofskim in teološkim okvirom religije ter z družbo, v kateri je religija uspevala. Abrahamske religije judovstva in islama se osredotočajo na vrednote ljubeče prijaznosti, učenja in modrosti, čaščenja Boga, spominjanja, kesanja in odpuščanja, pravičnosti, čistosti in poštenosti. Osrednjega pomena za izraelsko ljudstvo je bila zamisel o poslušnosti Božji zapovedi, zlasti desetim zapovedim kot Božji postavi. Ko so se razvijale krščanske teologije, je tisto, kar so Judje imenovali najvišje zapovedi, postalo osnova za krščansko moralo. Ljubezen do Boga in bližnjega, kakor je bila razložena in izoblikovana z Jezusovim življenjem, je postala standard za ocenjevanje verovanj in obnašanj tistih znotraj in zunaj Krščanske cerkve. Pismo apostola Pavla Rimljanom je znova interpretiralo zakone Stare zaveze, da bi pokazalo pomen Jezusove smrti v prisvajanju Božje milosti. V njegovih pismih je bil poudarjen tudi stoicizem, izposojen od Grkov, ki je bil vključen v krščanska razumevanja moralnega vedenja. Skozi stoletja so se te teme osredotočale na oboje, krščanska teološka razumevanja dobrega ter krščanske ocene drugih religij in njihovih etičnih sistemov. Krščanska poročila o vrednotah in vrednostnih sodbah je v dvajsetem stoletju dopolnil, izzval in obogatil ekumenski dogovor z drugimi živečimi verskimi tradicijami.

V zadnjih desetletjih so krščanski etiki obudili tradicijo vrlin, ki so bile prisotne že v zgodnji Cerkvi, osrednje v srednjeveški Cerkvi in nekoliko zapostavljene v času protestantske reformacije in moderne dobe. V študijah Svetega pisma ima obujanje etike vrlin nekaj vpliva, vendar je še vedno v zgodnji fazi. Nekateri krščanski izvedenci v

etiki, ki vodijo obnovo tradicije vrlin, Sveto pismo berejo bolj pozorno, kar obeta nadaljnje medsebojno oplajanje med krščansko etiko in bibličnimi študijami. Tradicija vrlin si znova zamišlja »krščansko etiko«, ki naj bi se ukvarjala z našim celotnim načinom življenja kot sodelovanjem v evangeliju in pričevanjem o njem.

Obujanje tradicije vrlin je v filozofiji dajalo zagon predvsem delo Alasdaira MacIntyreja. Njegovo vplivno delo *After Virtue* (2007) deluje v aristotelski tradiciji vrlin. V svoji knjigi *Whose Justice? Which Rationality?* (1988) se MacIntyre vrne v krščansko vero in vrlino najde v tomistični tradiciji. Nedavni teološki razvoj v tradiciji vrlin iz MacIntyreja črpa številna spoznanja, ki osvetljujejo delo teološke etike in poučevanje Svetega pisma. Osrednji za tradicijo vrlin je njen teleološki značaj. V tradiciji vrlin telos opredeljuje namen ali cilj, za katerega smo ustvarjeni. Platon, Aristotel, Avguštin in Tomaž Akvinski govorijo različno, vendar se sredi teh različnih pripovedi vsi strinjajo, da nam je telos podarjen in da daje obliko in pomen našemu življenju; v tradiciji vrlin nam telos daje vizijo o tem, kdo naj bi mi bili.

Ob raziskovanju osebnih in družbenih vrednot in vrlin v judovsko-krščanskih virih in tradiciji ter njihovega vpliva na nove religije ter kulture po vsem svetu se pokaže dialoška narava Svetega pisma. Celotno Sveto pismo temelji na principu dialoga v obliki nenehnega pogovora med človekom in Bogom, prav tako svetopisemska besedila vsebujejo množstvo dialogov med svetopisemskimi osebami, pa tudi bogastvo notranjega pogovora ali monologa. Čeprav je v Svetem pismu zelo malo odlomkov, v katerih je »krepost« ustrezen prevod iz hebrejščine ali grščine, pa je veliko svetopisemskih odlomkov, ki nas pozivajo k oblikovanju trajnih značajskih lastnosti skozi prakse, usmerjene v telos, ki sodeluje pri Božjem odrešenjskem delu, kakor ga prepozna evangeljska pripoved, ki oblikuje ljudi.

Kot smo pokazali v tem prispevku, je zamisel o vrlinah v intelektualnem razmišljanju navzoča že več kot dva tisoč let. Postavlja pa se vprašanje: Ali se bo njihova pomembna vloga ohranila tudi v prihodnosti? Katere so osrednje vrline v današnjem času in kakšna bo vloga vrlin glede na obdobje velikih tehnoloških inovacij z razvojem robotike, umetne inteligence, interneta idr.? Filozofi, psihologi, sociologi in pedagogi vse pogosteje pozivajo k osredotočanju na vrline, da bi se soočili z nekaterimi najbolj žgočimi etičnimi izzivi, ki jih nastajajoče tehnologije predstavljajo za posameznike in družbe. Med velikimi vprašanji, ki se pojavljajo v sodobnem času, so: Kakšne vrline in slabosti prinaša digitalizacija? Kakšen je vpliv družabnih medijev na prijateljstva in medčloveške odnose? Ali digitalne tehnologije razosebljajo družbo? Ali bi morali dovoliti, da tehnologija prevzame moralno odločanje? Kako verjetno je, da se bo v prihodnjih družbah ohranilo skupno razumevanje vrlin? Kako lahko zagotovimo, da bodo prihodnje tehnologije oblikovane za spodbujanje in krepitev vrlin? Kakšna naj bo vloga vzgojiteljev, da v prihodnosti ohranijo ideale dobrega značaja in človeškega razcveta? Ta članek, ki obeta nadaljevanje, želi s kratko uvodno osvetlitvijo osrednjih vrednot evropske civilizacije skozi dva tisoč let, predvsem vrednot in vrlin Svetega pisma Stare in Nove zaveze, prispevati enega prvih poskusov v nadaljnjem iskanju mostov med praktično modrostjo in tehnološkimi inovacijami moderne dobe.

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RECENZIIJA

Recenzija knjige Hotena nevednost

(TOMAŽ GRUŠOVNIK, Slovenska matica, 2020, 275 strani)

Knjiga *Hotena nevednost* doktorja Tomaža Grušovnika, ki je konec leta 2020 izšla pri Slovenski matici, je izjemno aktualno filozofsko delo, ki v dobi vsesplošne razširjenosti raznolikih občil, brezmejnega dostopa do informacij in razbohote ne vednosti v ospredje našega zanimanja prinaša večplasten fenomen izogibanja resnici.

Avtor nam že v uvodnem poglavju predstavi ves domet vprašanja, ki nastopa pod naslovno sintagmo: gre za eksistenencialno nevednost, ki bi jo lahko upravičeno dojeli kot značilno držo sodobnika vpričo perečih svetovnonazorskih problemov in zagat. Vednost je namreč v veliki meri napoti uživanju in brezskrbni eksistenci, zavezuje k dejanju in odgovornosti. Nevednost tako nastopa kot refleks, ki se sproži ob slutnji vsakega dejstva, ki bi

utegnil od nas zahtevati odgovornost. Nevednost, za katero se v svoji analizi zanima avtor, pa ni v nedvoumno jasnem konsekventnem razmerju z vednostjo. Nevednost namreč ni potencial, ki se aktualizira v vednosti, pač pa je odnos med njima precej bolj zapleten in večplasten. Nevednost iz knjige tako ni nujno časovno predhodna vednosti, pogosteje je ravno obratno. Dejstvo, da si nekaj želimo nevedeti, pomeni, da moramo to že vnaprej anticipirati in torej vsaj slutiti. V tem oziru je hotena nevednost v prvi vrsti etičen problem, saj vodi v eleganten izogib etičnim precepom, in je torej po svoji naravi neetična (je torej nevednost, ki ne odvezuje krivde). Primeri za takšno izogibanje se pravzaprav ponujajo kar sami in predstavljajo ključna navzkrižja sodobne etične eksistence, segajo od nehumanih

delovnih razmer v manj razvitih državah, ki botrujejo k vedno bolj dostopnim blagovnim artiklom na razvitem Zahodu, totalnega spregleda trpljenja živalskih bitij v prehrabni industriji in vse do zanikanja okolijskih vplivov, ki jih prinaša človekovo vedenje idr.

Knjigo bi torej zlahka umestili na področje etike, saj z njo avtor prične in konča, kljub temu pa ne vztraja zgolj na etiški, morda najočitnejši ravni tega problema. V želji ponuditi celovito analizo spoznavnoteoretske vloge, ki jo igra hotena nevednost, se poda v zgodovino filozofske misli. Prvo veliko poglavje je v ta namen zasnovano kot zgodovinsko-filozofska analiza fenomena hotene nevednosti. V njem se razkrije, da se ta fenomen pod različnimi vidiki in imeni nahaja v samem jedru zanimanja filozofije – ta je namreč strukturirana kot resnicoljubnost, vsakršna želja po nevednosti pa nastopa kot njena negacija. Avtor v tem segmentu izkaže izredno poznavanje filozofske tradicije in zelo podrobno branje filozofskih kla-

sikov. Če sledimo njegovemu branju, bi lahko rekli, da vsakega filozofa v bistvenem zaznamuje prav odziv na vprašanje odnosa do vednosti in preprek, ki ga negirajo. Zato je več kot dobrodošlo, da knjiga ponuja analizo celovite verige odzivov, ki segajo od začetkov filozofske discipline v grških mestnih državah pa do krščanskega srednjega veka in novoveških avtorjev. V tem oziru knjiga predstavlja dober pregled zgodovine filozofije (ki ne zanemarja niti relevantnih elementov neevropskih filozofskih in religijskih misli).

Avtor pa zgodovinskokritični razmislek nadgradi v sledečem poglavju, kjer ponudi psihološke in kognitivnoznanstvene pristope k fenomenu. V tem poglavju obravnava konkretne različice hotene nevednosti in zlasti mehanizme, ki subjektu omogočajo samozaščitno nevednost. K bistvu hotene nevednosti namreč sodi, da je njena hotenost na nek način zakrinkana. Zato je več kot smotno, da v tem poglavju avtor vpeljuje tudi sodobna dognanja

s področja psihologije. Tako so nam predstavljene nekatere sodobne vedenjske teorije, ki pri nas še niso bile interpretirane, njihova miselna nadgradnja, ki jo prinaša knjiga, pa predstavlja dobrodošel prispevek tudi k mednarodnim razpravam s tega področja. Delo zaključuje tretji večji sklop, ki se znova vrača k etiki hotene nevednosti, njenim pogojem in mejam. Tu morda najdemo ključne poudarke knjige, kjer se avtor spretno navezuje na svoje poprejšnje raziskovalno delo s področja okolijske etike in etike živali ter ga v marsičem nadgrajuje. Knjiga tako ponuja dodelan pristop h ključnim vprašanjem filozofske etike.

Pristop, ki ga prinaša *Hotena nevednost*, ima seveda določene omejitve in pomanjkljivosti. V veliki meri se izogiba vprašanjem po statusu resnice in njeni vrednosti, vprašanjem, kaj je resnica, kako se nam daje ter če je sploh dosegljiva. Resnica, kot je postulirana v *Hoteni nevednosti*, mestoma deluje preveč neprobematično, skoraj nedvoumno

jasno in tako dosegljivo. Toda v resnici se prav lahko nahaja neresnica in obratno, tako lahko pravzaprav obstajata hkrati. V tem kontekstu so seveda v veliki meri zanemarjeni postmoderni filozofski uvidi, ki opozarjajo ravno na težave z resnico kot prezenco, dojemljivo in posedljivo. V tem oziru je pravzaprav lahko tudi hotena vednost dojeta kot precej problematična, želi namreč posedovati neposedljivo, s tem pa hromi življenje samo.

Temu drobnemu zadržku navkljub pa moramo poudariti, da knjiga *Hotena nevednost* v slovenski intelektualni prostor prinaša sodobno filozofsko misel, ki na inovativen način preišča starodavna vprašanja in ponuja nove inovativne odgovore nanje. Seveda pa ne prinaša zadnje besede glede analiziranega občloveškega mehanizma (če je kaj takšnega sploh mogoče), avtor se namreč vselej trudi svojim argumentom poiskati prepričljive protiargumente, ki osrednjo temo držijo odprto in zanimivo. Kot takšno je dotično delo odlič-

na izhodiščna točka za prihajajoče razprave. Hkrati s tem pa delo s svojim koherentnim filozofskim pristopom in poglobljenostjo osnovne teze predstavlja izjemen prispevek k slovenski humanistični stroki. V slovensko akademsko okolje vpeljuje določeno znanstveno senzibilnost, ki predstavlja obogatitev domače filozofske produkcije, v zavzetanju za izgradnjo slovenske terminologije pa uvaja marsikateri nov izraz. Knjiga je v svojem spoju raznolikih pristopov k zanimivi osrednji temi inovativno znanstveno delo, napisana je na visokem filozofskem nivoju, hkrati pa s temo, ki bo zanimala širokemu krogu bralcev, in razumljivo argumentacijo predstavlja privlačno vstopno točko v filozofsko znanstveno misel.

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