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From the editors

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FROM THE EDITORS

This issue of *Theatralia* in its section Yorick presents the outcome from an international symposium *Prague Semiotic Stage Revisited* hosted by the Department of Theatre Studies, Masaryk University, Brno between June 27–29, 2011. It was the first round of discussions held under the Research Grant *Czech Structuralist Thought on Theatre: context and potency*.¹ The full programme of the symposium is enclosed.

This volume contains most of the papers presented during those three intense days (accompanied by photographs from the symposium). It should be noted that their authors were asked to keep a spoken quality to them. Thematically the papers cover three different areas. One of them addresses general issues of Czech Structuralism

¹ Faculty of Arts, Masaryk University, Brno, 2011–2015; funded by the Czech Grant Agency, grant no. GA409/11/1082.

involving its legacy and a question of whether and/or how it is still topical (Pavel Drábek, Fernando de Toro, Patrice Pavis, Ernest W. B. Hess-Lüttich). The second area discusses applications of Structuralist theory (Veronika Ambros, Šárka Havlíčková Kyslová, Andrés Péres-Simón). The third area involves partial theoretical issues (Herta Schmid, Yana Meerzon, Eva Šlaisová, Emil Volek).

The issue also brings a traditional section of reviews. There are eleven reviews discussing books published in Czech, English and bilingually. Included are reviews of two special projects: DVD-Roms *Reproductions of Twentieth Century in Context: The Coming to Wisdom of Don Quixote (1914) and Julius Caesar (1936)* and a research project *Encounters in the Archives*. This section is concluded by Walter Puchner's review of the new book *An Approach to*

the Semiotics of Theatre by the late Jiří Veltruský, recently published by the Department of Theatre Studies, Masaryk University and the Prague Linguistic Circle.

The section Archive offers an insight into unique materials from the yet unprocessed estate of Miroslav Kouřil, one of the most controversial figures of Czech theatre and scenography. This project also falls under the Research Grant *Czech Structuralist Thought on Theatre: context and potency*. Finally, it is our pleasure to reprint here Jarmila F. Veltruský's introduction to the already-mentioned book *An Approach to the Semiotics of Theatre* by her husband Jiří Veltruský.

As the conference and hereby-published papers show, Czech Structuralism and its theory of theatre still represent an exciting and resourceful area. Some issues raised in the discus-

sions are not only relevant to the main topic of the conference, but also to theatre studies/theatrology in general. It was the main objective of this issue to revisit Czech Structuralism in the context of theatre and perhaps add something more. The underlying idea of “revisiting” the Prague semiotic stage in Brno may evoke a rather nostalgic, sentimental feeling about Czech Structuralism. However, many of the papers and especially the discussions were reaching far beyond that. As Pavel Drábek

claimed in one of the discussions, “Mukařovský himself was all the time in his writing reacting to the state of society – and we must be as well honest to ourselves and see that the theory we want to produce is happening now and it must be tested against present problems. In this aspect we must be irreverent to the masters of the past. The need to resuscitate this thinking must come from the present moment, not from history”. This is a promise as well as a future project: the recurrent motif of applying the

tools of the Prague School onto the contemporary phenomena in theatre studies has become the topic for the next symposium held in Brno in May 2013.

Just in the final phase of preparing this issue, we were informed that Prof. Ivo Osolsobě, who also took part in the symposium, had passed away. With deep sadness we dedicate this issue of *Theatralia* to him.

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