



TWENTY-FIRST CENTURY TENDENCIES: STAGE WRITING IN EUROPE VS. FILM SCRIPTWRITING IN SPAIN

(The question about the contemporary nature of Spanish cinema)

Tendencias del Siglo XXI: Escritura escénica en Europa vs. el guión de cine en España

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ABSTRACT

This article aims to study the main patterns of contemporaneity in the field of stage writing, especially in Europe. Particular reference is made to the problem and function of the text in the age of the image and other issues of special relevance. These notes or stage patterns are compared with those of the most publicized current texts of cinema in Spain, giving rise to the debate on the adequacy of these cinematographic texts to the signs of contemporaneity. The aim of this study is to find out whether the mentioned film texts follow the current guidelines of European contemporary stage writing.

PALABRAS CLAVE

Características de los textos escénicos del siglo 21
Guiones cinematográficos en España
Cine y cambio postdramático
Cine y contemporaneidad
Nuevo paradigma postdramático

RESUMEN

Este artículo pretende estudiar las principales pautas de la contemporaneidad en el ámbito de la escritura escénica, especialmente en Europa. Se hace particular referencia al problema y función del texto en la era de la imagen y a otras cuestiones de especial relevancia. Estas pautas o patrones se comparan con las de los textos actuales más distribuidos del cine en España, dando lugar al debate sobre la adecuación de éstos a los signos de la contemporaneidad. El objetivo de este estudio es averiguar si los textos cinematográficos citados siguen las pautas actuales de la escritura escénica europea.

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1. Introduction

This research, or its corresponding paper, aims to study the main trends or patterns of contemporaneity in the field of scenic writing, especially in Europe. Special reference is made to the role and the problematic of the text in the age of the image and its self-referentiality, as well as to the tendency to reflect the closest and most routine environment as opposed to the great meta-narratives of tradition, to the dominance of form and abstraction over content, and to the commitment to sensations, meanings and images as opposed to classical form and the former function of art.

The problem of the dissolution of the classical story (the fable) on the altar of sensations and impressions coming from the inner worlds, the rupture with the selection of the facts of the plot and its imitation of life (typical of the "classical" culture starting from Greece) is extended and developed in diverse explanations related to the scenic tendencies in Europe and which are involved in discussions, as well, on the transformation of the ancient character into another or others with different perspectives or looks.

We will also discuss the emergence of new dialogical forms, the current diegetic and narrative development of the facts, the abandonment of the common dramatic spaces of the West and its canonical instruments, the thematic dispersion and repetition, the fusion of languages and arts, the interactivity and presence of the spectator that, in short, lead us to deal with the cessation of the chronological-linear times and the textual autarchy in a bet for the visuality and the multidisciplinary of the show among other multiple factors that are the object of study related to the scenic writings in Europe during this 21st century.

The aim of this study, after having analyzed some of the most representative and canonical texts of contemporary cinema in Spain, is to find out and conclude whether they follow the most pronounced patterns of European stage texts in an effort to resolve whether the Spanish cinema of our days accuses the impact of contemporary European trends to some extent. This is not a judgment on the goodness, or not, of the current cinema in Spain (far from it) but an analysis and resolution, as it has been said, on whether and to what extent it absorbs the European avant-garde in its scenic tendencies.

2. Methodology

The present work, of mixed approach with a predominance of the qualitative paradigm, has as its object of study the characteristics of stage texts in Europe and their comparison with those of Spanish cinema in the most widespread productions at present through their corresponding distribution channels. For this purpose, the analytical-synthetic method will be used: first, a decomposition of the texts (whether European stage or Spanish cinematographic ones) into several of their constituent parts is carried out and, subsequently, the common characteristics are synthesized in order to be able to draw relevant conclusions.

We are not talking about a simple description of facts or a theoretical exposition or essay on the state of European stage or Spanish film trends devoid of methodology and results. The reader who spends a little time reviewing this study will see that an authentic scientific framework has been developed, composed of several empirical models and technical concepts that highlight the variables of research in the field of European (post-) dramatic culture and that allow us to analyze the state of the question and the objective of the research within the current cinematographic framework in Spain, in which we work, by the way, with a cast of truly widespread and canonical films that amply represent the Spanish film culture of the last few years.

From here, it is possible to pose the main research questions of this work, namely: what is the scenic change that Europe is undergoing, seen from a previous dramatic model, and what is the identity and characteristics or patterns of the new European post-dramatic phenomenon, in order to subsequently ask how this new post-dramatic model of European scenic texts connects with the textual film culture in Spain. That is to say, do the Spanish cinematographic texts assume the fundamental European scenic tendencies of textual nature or, at least, are they influenced by them?

The initial premise is validated through the use of the aforementioned models with their corresponding variables and through this process the following results are verified: the conclusions validate the models of post-dramatic scenic contemporaneity and show how Spanish cinematographic texts only partially pursue these tendencies (the scenic patterns currently in force in Europe) and with different and varied results according to the authors.

3. Theoretical framework

3.1. European post-dramatic organizations, first approach: some characteristics and authors

The following is a selection of European playwrights, among many others of prestige, which we have gathered from José Gabriel López-Antuñano (2016), a recognized expert in the field (Table 1).

Table 1. European 21st century playwrights panel

	Authors	Plays
	Category: Theater of real presences (with fables and characters)	
1	Krystian Lupa	Essentially, adaptations.
2	Anatoli Vassiliev	Different adaptations.
3	Eimuntas Nekrosius	Staging of various classics
4	Alvis Hermanis	Texts by various authors and stagings on human behavior
5	Declan Donnellan	Staging of different playwrights
6	Simon McBurney	Adapted novels and own texts
	Category: Theater with sensations, images and symbols	
7	Claude Régy	Staging of texts by various authors and opera direction
8	Joël Pommerat	Cinema, different shows, children's plays
9	Christoph Marthaler	Various classical texts and texts written with other playwrights
	Category: Languages and (de)constructed hyperboles	
10	Frank Castorf	Classical text direction
11	Michael Thalheimer	Stage direction
12	Krzysztof Warlikowski	Own playwrights on classical plays and texts of diverse origin
13	Jan Klata	Stage management linked to political upheavals
14	Thomas Ostermeier	Stage direction
	Category: Audiovisuals on the stage	
15	Ivo van Hove	Stage direction
16	Guy Cassiers	Interpreter and Stage director
17	Katie Mitchell	Direction of dramatic and operatic texts
	Category: Mixed languages	
18	Jan Lauwers	Plastic creator, shows, texts, stagings, direction of actors and dancers, images, design of the scenic space
19	Andriy Zholdak	Theater direction, staging of classical plays
20	Falk Richter	Writing and directing his own texts and classical plays
	Category: Theater without an actor	
21	Romeo Castellucci	Direction, scenic space, lighting, sound, styling and costumes
22	Heiner Goebbels	Direction, musical and polyphonic scenic language

Source: Lopez-Antuñano, J., 2016

The patterns of European post-drama shown below are mentioned, many of them, by authors such as López-Antuñano (2010) and Sarrazac (2010), great connoisseurs of the subject.

Table 2. European post-dramatic patterns panel

	Category	Component
1	Time and reality	Absence of chronological or linear time. Fragmentation of characters, of architectures... "Kairos" or present time. Disregard or controversy over the concept of "reality". Positions in conditional or go to potential ones.
2	Theme and text	Textual autarchy (the predominance of the text is denied). Visuality and multi-disciplinarity of the show besides the text. Thematic fragmentation or dramatic fragmentation of actions on stage. Juxtaposition of ideas against organic unity Apparent irrationality, self-referentiality. Collage. Multiplicity and multi-perspectivism. Repeating the opposite of what it looked like before. Many rhizomatic relationships that prevent synthesis. The dramatic conflict and the conversational character of the theatre disappears.

3	Characters	Constitution of characters tends to fragmentation or puppets in the hands of the author. Breakthrough of the real: the characters become actors. Texts with voices, more than characters.
4	Scenes	Inconsistency of disciplines and events. Non-hierarchical (horizontal) of topics or speeches. Sensory communication with the viewer. Relations between text and scenes are autonomous and noninterpretive. Reiterations of scenes. Micro-scenes. Daily routines and micro-stories. Post-drama, self-fiction. Exploration of the body and the dance.
5	Dialogues and language	Organizations and non-logical provisions. The truth and the exclusivity of the word are questioned. No causal logic. Use of the virtual realities (especially screens), documentary language. Symbols, signifiers (as opposed to meanings). Effectivist rhetoric, dissolution of the text into textuality. An anecdote becomes the subject of a play. The sense is placed in the atmosphere of the language. Marginal speech is mixed with lyrical language. Rhythm of words and silences, the value of the ineffable is up to the reader to reveal.
6	Participation and result	Sensitive and emotional communication with the viewer. Reflection on the world. No interpretation, no immediate understanding, open reflection. Physical presence and visibility. Performative dimension (some signs do not explain others). The result is not contained in the text but does not reject the text: it is a stage practice.

Source: Orosa M.Á., Galarza-Ligña V., Culqui A., 2021 and Orosa, M.Á., López-López, P.C., 2018.

3.2. Trends, patterns and variables of contemporary European scene. A second explanatory approach

The idea from which the separation between the drama and the post-drama phase springs revolves around the terms “composition/juxtaposition”. Composition is “form”, it is hierarchy, organization of all the pieces of a work, of a scenic play, so that it launches a unique emotional and intellectual discharge. It is similar to the harmony that the pieces of a watch keep, perfect, in order to give the exact timing. Otherwise, the idea of juxtaposition that comes to conform the scenic post-drama is, to a certain extent, the negation or the rejection of the concept of order, of “sense”; this is precisely the opposite of the notion of hierarchy, that hierarchization that characterizes the classical composition, that is to say: horizontality of the signs on stage. It is a “rhizomatic” vision of the work or the artistic text. One could imagine the multiplicity of roots that intertwine, without meaning, in the interior of the earth without any order, harmony or relationship of any kind among them; we are talking about the life of chaos. However, from such “chaos” the plant life is born. It is not about nothingness, from which “nothing” arises. We are talking about a vital meaninglessness, at least apparent, which enjoys a lively, active, nourishing, dynamic force (which could resemble Heidegger’s interpretation of the concept of “truth” or “alezé” in Anaximander’s sentence). And from this notion stem all the characteristics and patterns of one or the other manifestation: drama and post-drama.

Another point worth noting is the term “imitation” (mimesis), that aesthetic concept which, in classical poetics, constitutes the core and purpose of art. Theorists of the contemporary scene usually state that there is no mimesis in the post-theater of our days. However, one could also say that we are witnessing a process of “inverted mimesis” that would characterize all post-dramatic manifestations. If the classical art of the dramatic stage imitated life or nature (re-presentation, the presentation of something that happened elsewhere, the “ordered” selection of the facts of the plot that had to be dramatized on stage), in post-dramatic art it is life (on stage) that imitates art, which is found in the mind of the poet, of the playwright, according to a textuality that conforms to a somewhat rationalist poetics. It is the inner life, the personal imaginary of a man (of the 21st century), which is capable of generating or recreating the world according to the rules that the poet imagines or desires. The chronotope of our times, that place and time from which it is narrated, is somewhat divine, it is in a place where there is neither time nor space, nor any other transcendence that does not arise from personal self-contemplation, the disregard of any other reality than that of one’s own fragmented, simultaneous, horizontal, non-synthetic and rhizomatic mind, but from which life emerges. In many of these appreciations and texts, we follow the criteria and writings of López-Antuñano (2010a, 2012b, 2013c, 2015d, 2016e, 2018f, 2021g).

While in the “classical” drama we witnessed a “fabular” aesthetics (fable, telling something that happened in life and that we must order, organize, compose on stage) and of a re-presentational character (where the text was a key piece in that composition), in the contemporary scene we attend to a textuality full of multiplicity of signs (where the text is one more among them) in which each one of the dimensions does not explain the others, where the creational and creative chaos responds to a textuality that is always found in the imaginary of the artist and his time, and in the philosophy that permeates it. However, the experienced viewer will soon discover that such scenic “chaos” is nothing but a new poetics not devoid of a certain “order”.

It is important to clarify two concepts related to classical poetics, the one that refers to the imitation of something that happened in life linked to the notion of re-presentation, and the other idea that refers to the imitation of

nature, which would be the passion of art (*ars imitatur naturam*). In fact, both ideas are interconnected in a quite intimate way. When we say that something happened in life, it does not necessarily refer to an event in the sensible world, it can be a legend, a myth, a narrative that would be organized (in the scene) according to nature. The concept of “nature” refers in classical poetics to the formal logic of art, precisely to that composition to which we have referred and mentioned above in this same section.

We will now expose some of the notes or characteristics that we find in the contemporary European scene and that are related to the features of post-dramatic theater or performative texts and the way in which the scenic signs relate to the spectators.

Table 3. European post-dramatic or performative texts panel. Features, concepts and scenic signs.

Feature/Concept/ Scenic signs	Explanation
1 Writing and scene tension	The purpose of writing is to fix a text. The staging is something ethereal and transitory. This contradiction and limit, this tension, is a driving force for both dramaturgy and the stage. Cracks of meaning and full autonomy are created between each of the elements that participate in the scenic event (there is no connection between them: music, text, movement, lighting, etc.). Interpretation and language run in different directions with different meanings. The apparent nonsense gives way to clues and connections at the most unexpected moments. The scenic world is a labyrinth in movement and always subject to alterations.
2 Poetics and stage notes	In the text, there are characters or passages of poetic style that are difficult to represent. The stage annotations can be converted into text and enunciated on stage.
3 Non-representational relationship between text and scene. Different languages on stage. Aesthetics of the suppression of meaning. Simultaneity of scenic signs	The text is only one of the scenic signs (the stage design/outcome and construction process is not foreseen or covered in the text), the contemporary language encompasses various artistic, plastic or literary currents. This multiplicity of languages is related by opposition, by contrast, by complementarity. There is a fragmentation that destroys the idea of unity, totality, hierarchy and coherence.
4 Dramatic poetics and text	The focus is on fragmentary, poetic or repetitive texts that are not centered on the word and on a classical reason; sometimes texts without dialogues, characters or clear and defined dramatic action. Multiple simultaneous and non-hierarchical events are stated, all of them with the same (thematic) importance (and sometimes supporting the same impression, idea or reflection). The diction and syntactic logic or the gestures of the classical hierarchy are also banished.
5 Critical view of the world and everyday life	Contemporary theater possesses a reflective vision of the world where it is very uncommon to reach some kind of certainty. It does not bet on great stories or ordered and meaningful meta-narratives, but on ordinary, everyday snippets and routines that try to describe (something or someone) in a confusing or imprecise (and isolated) way.
6 Characters and sequences. Multiplicity and polyphony.	The characters are fragmented, fluctuating, unstable, light, without a determined purpose, task or function. Many times they are voices or echoes of the multiple masks or aspects of a single fact or character. A single character can be many characters or any of them. Undoubtedly, the character loses its old psychological nature of immutable stamp. In the same way, the sequences are fragmented in small scenes that hold associations or rhizomatic relationships that prevent synthesis and provoke a fleeting, elusive sense.
7 Visuality	Visuality is not subservient to the text but rather develops its own path, that is, sequences and correspondences, nodal and condensation points, constitutions of meaning, self-referentiality, non-figuration....
8 Intense physical exposure	The presence of the body is absolutized, whose gestures do not necessarily have to be meaningful and the physical goes beyond the rational: it can have an original meaning or become a meeting place of a collective memory.
9 Openness to the real and creation of reality	The characters become real actors. The scene opens to reality as an ambiguous fact (it is not known if it is reality or fiction), that is to say, there is no separation or border between reality and theatrical event. The contemporary scene confronts reality but does not re-produce or re-present it, but presents it (as something alive and happening there) and names it, creates it. Together with reality, fantastic images and visions, desires, utopias appear. Emphasis is placed on the coarse and that which infringes upon good taste. It is written from the frivolity, the intrascendence, the irony: the emotions are always in quotation marks.
10 Dramatic text and textuality	There are no plots but interactions between different types of discourse and characters. There is no recognizable space-time but possible worlds and contexts. The character is a multiple personality carrying languages, speaking with equivocal, misunderstandings, reiterations, not with truths, with deliberate insufficiency of the word. It is necessary to deduce what the characters think or feel. Topics that are not part of the spectator's expectations are explored. Questions and concerns are raised rather than theses. Open and incomplete endings.

- 11 **Self-referential writing** A set of memories or feelings and sensations of an individual referring to himself or to the environment he frequents, but sifted by the self and without representing the world of reference. Dramatic writing does not attempt to offer an objective vision.
- 12 **Absence of commitment to the society of the playwright's time** Continuous references are made to the now and today, to the reality and problems of the contemporary world, but this issue is transformed into a pretext that conveys a dramatic proposal, with no purpose of denunciation. The New Scenic Writings make no attempt to transform society or behaviors, nor to reach some kind of political commitments: the world is simply described, without explanations or interpretations. There are no clear positions, presenting values or alternatives, neither of an artistic or philosophical nature, nor social or political proposals: different ideas are expressed that hover over the same problem without the playwright giving an opinion or proposing solutions or hierarchies.
- 13 **Abstraction and polysemy** Along with the aforementioned individualistic and subjective self-referentiality, there are other proposals where form prevails over content. The aim is to abstract a concept and present it in the starkest way or to create sensations in the spectator. Sometimes theater is used as a crusade against form and function, in an approach to conceptual art.
- 14 **Demolition of the fable** The fable, that is, the literary story conceived as a chain of events, with a preponderant theme and sequences of actions united by a causal and logical thought, is totally dissolved in a set of sensations and impressions that move and attempt a transference of its inner world with a non-logical language. The author resorts to associative mechanisms, assemblages, fusions, collages or kaleidoscopic relationships.
- 15 **Disappearance of mimesis** The theater ceases to be indebted to reality, and images from the author's subconscious or verbose reflections of the playwright are transferred to the stage.
They lose their physical, psychological and social characteristics, their historical context; they even lose their name (they hide in a generic or a number). They lack functional traits: male or female, powerful or weak, young or old. In the New Scenic Scriptures the characters lose their physical and social characteristics, their historical context and psychological presence; they even lose their name (they hide in a generic or a number). They lack functional traits such as male or female, and so on.
- 16 **The character** Types of characters in the new scenic writings: 1. The unstructured antihero, marginalized or deformed, who leads a disenchanting life, his search is useless and his desire to be understood or welcomed, sterile. 2. The subject in freedom, without ethical, social, moral ties, the traditional antihero (the passive attitude to difficulties in these characters causes uncertainty about the validity of the social system). 3. The character that represents emotions, sensations through the phenomenal body (body that is a phenomenon of sensations that allow "feeling how one feels" and open the world as a possibility to enter it and be part of it: perceive the actor's body as his physical being-in-the-world, not as a sign of a character). It is about evidencing the meaning and nature of the dramatic discourse. 4. The "actant", understood according to Greimas' meaning as "anthropomorphic and abstract subject, which will be a line of force, with functional and differential features, and capacity to carry out processes, but leaving aside its individual character", (Marchese and Forradellas, 1986). Abstraction and anthropomorphism allow the transmission of ideas or emotions from the author to the spectator, without intermediary or interpreter. At the same time, the disappearance of all mimetic traces in the representation is required, since the character no longer possesses an individual entity, nor a central force, but participates in a discursive process. 5. The metaphorization of the character, turned into an animal that arouses conflicts in a heated imagination of the playwright.
The following expressive forms are observed:
- 17 **New forms of dialog** 1. The spectator listens to others who speak without dialoguing with each other; it is more like listening to a monologue, a narration or a long speech, which is broken down and reworked by one or more enunciators (monologue disseminated in different voices). The monologue is often digressive. 2. The prevalence of diegesis (the world in which the situations and events narrated occur) over mimesis, transferred to the stage in long expositions. 3. The extensive parliaments without response or in the form of an appeal to the public, which will not take place. 4. Choral proposals, as a manifestation of the preponderance of diegesis, because the description of memories, the narration of experiences or the transmission of sensations are of more interest. 5. Annotations and acotations of the playwright, which make his thoughts explicit. 6. The alternation of marginal speech with lyric language. 7. Rhetorical figures that require a translation of the text to the stage through a creative process based on what that word or idea provokes in the performer's bodily memory, without the performer illustrating the word with gestures. 8. Uncontrolled language games that retake, correct, reformulate or nuance a speech, exposing the nooks and crannies of thought, merging speech and thought, juxtaposing ideas and sensations simultaneously. 9. The value of silences, ellipses and the unspoken, of the ineffable, which it is up to the spectator to reveal.

18	Abandonment of traditional structures	<p>1. In contrast to the defining acts and frames of canonical writing, the fragmentary structure frequently arises in juxtaposition: superimposition of planes, associative processes, worlds of illusion, reverie or dreamscapes, discursive formulations or extensive lucubrations of the playwright, or phrases lacking a logical sense, because they rely on the automatism and verbalization of the unconscious, which produces effects of incommunicability. 2. The organization of the dramatic discourse may appear dialogically divided, but the playwright may also present a text that is formally narrative, although potentially dramatic. 3. There is no conflict, tension or dramatic progression. Dialogues or monologues are more discursive than dramatic. There are no tensions between the characters. The scene is transformed into a sensory proposal. This is the way to express the abstract, the personal lucubration, the stream of consciousness that does not have a logical formulation. 4. Thematic, informative or discourse dispersion, repetition, texts of varied origin, discontinuous information, juxtaposition of materials of diverse origin or presence of heterogeneous materials from different artistic disciplines. Such an abundance of information leads to ambiguous messages or diversity of the playwright's point of view. Some new texts exalt perspectival multiplicity. 5. Abundance of topoi, chronotopes, isotopies, ideologemes.</p>
19	Spectator participation	<p>Readers' interpretations of a text depend on previous references, on their culture, on their sensitivity and ability to reconstruct fictions. The result will be guided by subjectivity. In short, there is no univocal reading.</p>
20	Loss of dramatic conflict and dialogue	<p>Constant digressions ("philosophical"). Digressions can become real speeches addressed to other characters or to spectators (breaking the fourth wall). All this questioning goes beyond fiction. The controversy, constant, is born from the clash of different points of view (and replaces the dramatic conflict). Illusion that the lived drama is going to be presented for the first time. The dramatic conflict is replaced by controversies, confrontations, disputes, violence, occasional and unrelated micro-conflicts.</p>
21	Nonsense or sense of the contrary. De-dramatization of the dramatic form	<p>The "sense of drama" is questioned because there is no dramatic growth or progression, but a discontinuous series of conflicts, tensions, successions of actions (the play even stops on some of them with interrogations, twists, even making them say the opposite of what they seemed to say before). The flow of the action is interrupted to wonder about this or that situation or about a human configuration. There is no longer a dramatic form, no beginning, no knot or denouement, no orientation towards catastrophe, but rather a starting point to inquire into its causes.</p>
22	Retrospection and anticipation to suspend dramatic progression and tension	<p>The game of the return to the past is one of the ways used by contemporary dramaturgies as a suspension of dramatic progression and tension to the point of inverting the sense of drama. In the same way, anticipation contravenes the principle of tense waiting because it lets the spectator know what is going to happen in advance, both in relation to the characters and to the fable.</p>
23	Optionality and repetition	<p>It is a matter of setting the facts and the judgments about them, not only in their condition of what they are, but from what they could be (conditional, futurity). To enter into a process with diverse options, with diverse alternative scenes (parallel or successive), is already to enter into a process of repetition. Repetition/variation, repetition/circularity are two processes very typical of contemporary theater together with that of "interruption/temporalization" (static suspensions or suspensions for other purposes).</p>

Source: Lopez-Antuñano, J. 2012a, 2015b, 2016c, 2018d; Sarrazac, J., 2010 and Sanchis-Sinisterra, J. 2002.

3.3. The contemporary writing. Texts in the time of visuals: a third approach

Today's contemporary stage no longer sets out to expose its vision of the world (not even the closest one) or of life itself through a dramatic text, nor does it seek to establish a dialogue with the spectator or to engage in an intellectual discourse; on the contrary, it proposes to expose sensations and experiences that are born from the stage director's own background and which may or may not connect with the audience. To this end, he needs to delve into his own autofiction and to pour into it his own references and signs of identity, which have to be embodied in a writing of a self-referential nature (we refer to those memories that are kept in the mind, or to the feelings and sensations of the individual). Self-referentiality does not rewrite biographical facts with pretensions of objectivity, but events biased and disfigured by circumstances, markedly subjective personal experiences. In many of these appreciations and texts, we follow the criteria and writings of López-Antuñano (2010a, 2012b, 2013c, 2015d, 2016e, 2018f, 2021g).

The playwright observes what has occurred, but does not ask himself why, but limits himself to explaining how it affects him (without trying to communicate with others or to attract followers). When self-referentiality looks at the surrounding society, the facts that are expressed will be sifted by a personal world of sensations (subjectivity over objectivity); or else, they will be about matters of local or personal interest. In a word, the facts will be strongly opinionated and more emotionally than rationally.

The dramatist has no intention of reforming society and expresses his opinion without the intention of transcending. He does not intend to reflect the world around him, to provoke a political or intellectual debate, to change the world, to gain followers, to raise his voice to denounce situations. Rather, he is content to express his experiences and sensations in order to connect sensorially with the viewer in search of compassion. Within the framework of this strong presence of the self, rebellion, transgression, rupture or the mere presentation of a very active inner world is appreciated, but without attempting a communion of others. We are witnessing an

abandonment and destruction of the architectural process that revolves around the fable and the plot, mimesis, causality or the consecutivity of scenes, discursive reason, the argumentative process or the creation of characters. On the contrary, we witness a world of individual and subjective references that correspond to the society of the present or that have been raised by it. In any case, we always perceive the concern for capturing and reflecting the fragment, the instant or the personal experience as opposed to certainty or objective illuminations.

Self-referential writings reject the past (which is understood as a lie), the present (ungraspable) and the future (fleeting, one paradigm is falsified after another); therefore only fiction remains. The language of the new writings has a discontinuous character similar to the stream of consciousness; it also has a fragmentary quality linked to the process of metaphorical nudity of the character (or rather of the playwright's alter ego), in which the incorrectness of words or behavior is of little importance. All these texts and their patterns reflect a crisis of identity of the human being and are related to the concept of otherness, that being other to understand and comprehend what surrounds us and that oscillates between the author and his alter ego that would be the actor.

Synthesis and thesis no longer count; discourse, logical reason and causality disappear; dramatic action is replaced by a self-referential ceremony where diegesis (narration, the act of telling) takes precedence over mimesis. Dialogue recedes, to the benefit of the eloquent monologue or the chaining of these, which respond to each other, although unanswered parliaments are heard. A discharge is sought, supported by a gimmicky rhetoric. At other times, the dialogic text is replaced by an attractive visual language. The new scenic writings show the end of textcentrism in theatrical proposals; rather than a text that must be lifted from the paper and taken to the stage, words are used that stimulate creative processes with very diverse materials (Ibacache, 2009 and Lehmann, 2013). There are directors and playwrights who write with images in mind, which they later develop in the staging process. They set basic texts that include movements that are later choreographed and lead to the setting of new texts. It is not that the word disappears since it, the language, fosters and develops the creative processes. The text is replaced or complemented by synaesthetic proposals to stimulate the spectator's sensations through different senses. The language promotes the creative appearance of diverse artistic manifestations (plastic, audiovisual, music, dance, acrobatics, etc.) with the predominance or juxtaposition of any or all of these elements: the objective is to convey ideas or feelings. The text promotes and encourages creation. The writer writes making use of self-referentiality and image, two essential notes in the new stage writing.

Among other features to highlight in the texts we are studying we can mention uncertainty, the succession of unpredictable changes, the anecdote at the base of the construction of discourses or stories, the empty language or the art of putting together words that transmit sounds devoid of meaning (Barthes, 1964; Hormigón, 2003 and Bauman, 2004). Discourse, logical thinking, the principle of causality and the concatenation of events disappear and are replaced by a succession of episodes, ideas or images resulting from chance, casualty or the associative and personal mechanisms of the writer (Sarrazac, 2010 and Hans-Thies, 2011).

No use is made of reasoning, composition or thesis (the character towards his dramatic objectives). The external equivalences of the text are not sought (because of self-referentiality). According to Sarrazac (2010), the text does not refer to realities but to abstractions or impressions of the world seen from the subjectivity of the author's imaginary with a rebellious, destructive, rupturist, chaotic attitude. The text does not show a succession of facts, it is only a ceremony that expresses the abstract, the personal reflection, the prevalence of the formal over the thematic or the substance of the matter. Deconstructive forms are also used (showing ambiguities, contradictions, fallacies, falsehoods, dismantling) to show, according to Ubersfeld (1989), the unthinkable, the scandalous from the point of view of logic, morality, traditional society.

As far as dramatic organization is concerned, the traditional conflict (teleological confrontation) no longer exists, and the conversational aspect of theater also disappears. It appears (over mimesis, the traditional dramatic action that imitates life and selects certain actions for the plot) the preponderance and dominance of diegesis (the world in which the situations and events narrated occur; telling, remembering, as opposed to showing. Thus, the narrator is the one who tells the story). (Prince, 1987). The monologue or the chain of monologues (often digressive, that is to say, broken, fragmented, where the thread of the discourse breaks and introduces issues that are apparently unrelated to the main issue being dealt with) that resemble streams of consciousness are becoming increasingly important. Unanswered parliaments abound, seeking an appeal to the audience, which is not going to happen. The choral proposals stand out, where the narration of memories, experiences and the communication of sensations, all of them extracted from daily life, from everyday life and without extracting consequences, are of interest.

Contemporary texts do not contribute to the illustration of the word, nor do they transfer it to the stage, but rather they carry out a creative process based on the word and the idea it provokes in the actors' bodily memory. This word is transformed into actions, movements, studies of spaces that take part of a choreography that is then staged or interpreted by actors or dancers. The image therefore predominates with a non-figurative sensory impact without taking into account a succession of actions that imitate life and are based on a discursive construction of reasoning (Pavis, 2000 and Lopez-Antuñano, 2013).

In the new dramatic writings, language often acquires a preponderant value, which leads to the freedom of wordplay, the value of the word for its signifier or the search for symbols or references between words connected or linked to the playwright. In this sense, the constant proposal of polysemy or the search for a gimmicky rhetoric that dissolves in the properties or characteristics of the texts, the marginal speeches in fusion with lyrical languages, the musicality and rhythm of the words, the silences, the value of what is said or the ineffable (that the reader has to unveil) stand out.

The new stage writings develop themes linked to the writers' life experiences, always thinking about themselves, about how the history affects them or those experiences that can shake their daily existence: they therefore deal with self-referential themes. They do not get into sociological, historical, documentary or denouncing issues (although references to today's world are constant). It is normal that from an anecdote the theme of a current text is constructed. The world is but a projection of human consciousness, existence is a dream and destiny can be overcome, order is constantly changing and all inexorable or rigorous values are false (López-Antuñano, 2015a, 2021b and Lionel, 1963). Theoretical discussions are written and staged about everyday issues or news from the newspapers, domestic discussions, the conditioning of the world of adolescents by the behavior of adults, and so on. In all these texts (and plays), under good forms and certain standards, we recognize today's society, violence, hatred, sex, the desire for power, the domination of some over others; but we do not find any denunciations or a desire to transform society or pretensions of political commitment: a world is described without explanations or interpretations (López-Antuñano, 2012a, 2013b, 2015c, 2016d, 2018e, 2021f). The evil, the ugly, the perverse are presented as normal in these texts as elements of subversion against the established with a beautiful or attractive presentation of evil (Ubersfeld, 1997 and Aggor, 2009). In this whole situation, ideas about the issues being addressed are proposed, but there is no choice of the playwright and even less a truth to be defended, the creator should not condition the audience in their choice.

The characters in these texts are marginalized or deformed, unstructured, whose existence lacks charm and whose search is sterile. They suffer from unsupportive behavior, exclusion, attempted domination and cruelty. The psychological character disappears and is replaced by voices or dramatic types linked to concepts, attitudes or ideas. It is easy to find free subjects devoid of ethical, social, moral ties, sometimes recognizable in the antihero with a masochistic or passive attitude in the face of adversity.

4. Discussion and results

Below, in Table 4, we mention some of the most representative and most widely distributed Spanish film scripts to date. We take them as canonical of the latest Spanish cinema precisely for that reason: their distribution is excellent through the Netflix platform, they cover diverse themes and their release dates are very recent. We are going to analyze these texts in the light of the new scenic writings in Europe in order to conclude if the latest textual tendencies are assumed, or not, by those others in Spanish cinema, that is, if Spain assumes and absorbs to some extent the textual and scenic contemporaneity in Europe. This is not a judgment on the goodness of Spanish cinema, far from it, but an approach to the adequacy of Spanish cinema scripts to those patterns of the new scenic writings in Europe.

Table 4. Texts of canonical Spanish films by their widest distribution to date panel

	Title	Year/ Director / Scriptwriter
1	Fuimos canciones	2021 / Juana Macías / Laura Sarmiento
2	¿A quién te llevarías a una isla desierta?	2019 / Jota Linares / J. Linares – Paco Anaya
3	Toc Toc	2017 / Vicente Villanueva
4	Jefe	2018 / Sergio Barrejón / Natxo López – Marta Sofía Martins
5	Durante la tormenta	2018 / Oriol Paulo / Oriol Paulo – Lara Sendim
6	Las niñas de cristal	2022 / Jota Linares / J. Linares – Jorge Naranjo
7	El hoyo	2019 / Galder Gaztelu-Urrutia / David Desola – Pedro Rivero
8	El bar	2017 / Alex de la Iglesia / A. de la Iglesia – Jorge Guerricaechevarría
9	Las leyes de la frontera	2021 / Daniel Monzón / D. Monzón – Jorge Guerricaechevarría
10	El árbol de la sangre	2018 / Julio Medem
11	Yucatán	2018 / Daniel Monzón / D. Monzón – Jorge Guerricaechevarría
12	Elisa y Marcela	2019 / Isabel Coixet / I. Coixet – Narciso de Gabriel
13	Perfectos Desconocidos	2017 / Alex de la Iglesia / Jorge Guerricaechevarría

14	Madres paralelas	2021 / Pedro Almodovar
15	La enfermedad del domingo	2018 / Ramón Salazar
16	Que baje Dios y lo vea	2018 / Curro Velázquez
17	Te quiero, imbécil	2020 / Laura Mañá / Abraham Sastre – Ivan J. Bouso
18	El club de los buenos infieles	2018 / Lluís Segura
19	Amor de madre	2022 / Paco Caballero / Cristóbal Garrido – Adolfo Valor
20	La familia perfecta	2022 / Arantxa Echevarría / Olatz Arroyo
21	El aviso	2018 / Daniel Calparsoro / Jorge Guerricaechevarría – Chris Sparling – Patxi Amezcua
22	Hasta el cielo	2020 / Daniel Calparsoro / Jorge Guerricaechevarría 2021 / Paco Caballero / P. Caballero – D. González – Eric Navarro – Eduard Solá
23	Donde caben dos	
24	Despido procedente	2017 / Lucas Figueroa
25	4 Latas	2019 / Gerardo Olivares
26	El autor	2017 / Manuel Martín Cuenca / Manuel M. Cuenca – Alejandro Hernández
27	La próxima piel	2016 / Isaki Lacuesta – Isa Campo / I. Lacuesta – Isa Campo – Fran Araujo
28	Es por tu bien	2017 / Carlos Therón / Manuel Burque – Josep Gatell
29	Vivir dos veces	2019 / María Ripoll / María Minguez
30	Salir del ropero	2019 / Ángeles Reiné
31	Thi Mai	2018 / Patricia Ferreira / Marta Sánchez
32	La Tribu	2018 / Fernando Colomo / F. Colomo – Yolanda García Serrano – Joaquín Oristrell
33	Remarkable tale / Lo nunca visto	2019 / Marina Seresesky
34	¡Ay, mi madre!	2019 / Frank Ariza
35	Loco por ella	2021 / Dani de la Orden / Natalia Durán – Eric Navarro
36	Nuestros amantes	2016 / Miguel Ángel Lamata

Source: Orosa, M.A., 2022

In Table 5. below, we describe those patterns of the new European stage scripts/scenes that are followed, albeit in isolation and to a greater or lesser extent, by the scripts of the Spanish cinema.

Table 5. Patterns of the new European stage texts followed by Spanish scripts panel

	Title	Patterns
1	Fuimos canciones	Preponderance of diegesis vs. mimesis. Deconstruction and dissolution of certain dramatic categories of fabulous order. Conditional settings (use of futuribles). Use of a multiplicity of dramatic signs (music, dance). Rupture subject - object (no fourth wall). Oneiric sequences. Rupture of temporal marks. Subjective organicisms. Passing from extradiegetic to diegetic sounds. No causality, but successivity of events. Metanarrative.
2	¿A quién te llevarías a una isla desierta?	None.
3	Toc Toc	None.
4	Jefe	Dramatic tension.
5	Durante la tormenta	Non-univocal concept of reality. No temporal marks.
6	Las niñas de cristal	Dramatic tension. Oneiric sequences. Prolonged silences.
7	El hoyo	Non-univocal concept of reality. Oneiric sequences. Audience participation in the creation of the work.

8	El bar	Non-univocal concept of reality. Oneiric sequences. Audience participation in the creation of the work.
9	Las leyes de la frontera	Self-referentiality.
10	El árbol de la sangre	Preponderance of diegesis vs. mimesis. Collage effect. No temporal or spatial marks, no causality. Multiperspectivism.
11	Yucatán	Use of a multiplicity of dramatic signs (music, dance, spectacularity). Preponderance of diegesis vs. mimesis. Destructuring of classical categories in the last act.
12	Elisa y Marcela	Little use of dramatic tension. Author's emotions and impressions.
13	Perfectos Desconocidos	Conditional statements (use of futuribles). Non-univocal concept of reality.
14	Madres paralelas	Occasional use of daily routines (vs. fabular storytelling). Plot mutations. Occasionally the characters are puppets in the author's hands.
15	La enfermedad del domingo	Preponderance of diegesis vs. mimesis. Fusion or dissolution of genres. Oneiric sequences. Rupture of the univocal sense of reality. Certain self-referentiality.
16	Que baje Dios y lo vea	None.
17	Te quiero, imbécil	None. World drama.
18	El club de los buenos infieles	Very brief metanarratives.
19	Amor de madre	None.
20	La familia perfecta	Use of a certain multidisciplinary use of signs.
21	El aviso	Dissolution of temporary marks.
22	Hasta el cielo	Intense use of dramatic tension.
23	Donde caben dos	None.
24	Despido procedente	None.
25	4 Latas	Certain metanarrative. A certain cultural fusion.
26	El autor	Occasional use of repetitions.
27	La próxima piel	Occasional lack of form. Certain preponderance of diegesis as opposed to mimesis.
28	Es por tu bien	None.
29	Vivir dos veces	Certain lack of form. Emotional projections.
30	Salir del ropero	None.
31	Thi Mai	None.
32	La Tribu	Some multidisciplinary use of dramatic signs.
33	Remarkable tale / Lo nunca visto	Certain preponderance of diegesis vs. mimesis. Deformism.
34	¡Ay, mi madre!	Some deformism and ugliness. Slight preponderance of diegesis vs. mimesis.
35	Loco por ella	None. World drama.
36	Nuestros amantes	World drama. Some multidisciplinary use of dramatic signs.

Source: Orosa, M.A., 2022

As far as dramatic tension is concerned, a clarification is in order, given that both the use of this technique and the dispensing with it could be within the currents of new contemporary writing. In the field of teleserial postdrama in the United States, the use of tension techniques is a requirement. In a different context, within the framework of European new stage writing, doing without this technique is a possible characteristic.

With regard to the Spanish film texts or scripts analyzed, it is worth mentioning that, with the exception of a few films (such as „Fuimos canciones“), the level of following the patterns of the new trends in stage writing in Europe is not very high or intense. There are scripts such as the aforementioned “Fuimos canciones” („We Were Songs“) in which resonate quite frequently, not only the concept of a new contemporary narrative, but also the echo of a new writing that crystallizes in many patterns within the aforementioned script. It is a very important and interesting change of mindset quite influenced by the new writings and scenes of the Europe of these days (without going into the contents, which still follow a somewhat fable-like logic).

There are scripts such as „Hasta el cielo“, „Loco por ella“ or „Nuestros amantes“, including „Te quiero, imbécil“, which follow organizations and mentalities more typical of the world of drama, with structures or dispositions of a „canonical fable“ that do not correspond to the current patterns of the new stage writing, even though they are correctly developed. „Nuestros amantes“, for example, enjoys a charming script, no doubt, but it is not influenced, neither by the dramatic writing of the Spanish tradition nor by the post-dramatism of our days. This, as we have said, is not a judgment on the goodness of these scripts, not at all, but only on their adequacy to the „Poetics“ of European contemporaneity. Another splendid development, to give a further example, is that of „Hasta el cielo“, which experiments with a very professional use of the techniques of dramatic tension (an important pattern of the new North American teleserial postdrama), and yet acts within a concept rather proper to the Western dramatic tradition.

Then we come across scripts such as „Las niñas de cristal“, with a great sensitivity, with a professional use of dramatic tension and with very special scenes with a oneiric tendency (quite in the new line and style), in which we would love to dream what would have happened if the development had been a little less mimetic and a little more diegetic. Finally, scripts such as „El hoyo“ or „El bar“ deserve a special mention for their dreamlike sequences and the space they give to the spectator to participate in the joint creation of the work.

In the final balance, the screenwriting scene in Spain is still open to a landscape more populated and influenced by the colors of the new trends in contemporary writing in Europe.

5. Conclusions

The performing arts in Europe, and in particular the texts that accompany them, are undergoing a process of transformation that is truly relevant and of significant dimensions. Throughout this article, the fundamental characteristics of this new scenario (the new stage writings) have been studied from different points of view.

All symptoms lead us to the death, within the scope of these tendencies, of what we call „mimesis“ and fabular discourse together with all the „classical“ structures of meaning or order: the preponderance of the plot to dramatize/show „something“ (that surely happens or happened somewhere else), the dramatic organizations of teleological character (born with Greece and aiming at three vital contexts: objective, difficulties to reach it and denouement), the techniques of dramatic tension (based on the canon of conflict and scenic activation -although they are still in force in the North American teleserial postdrama-) and the form understood as technique, which is the most abstract of the compositional foundations (thesis - synthesis) of the whole tradition.

On the other hand, we have also witnessed the triumph of diegesis (narration, telling rather than showing) as an essential element throughout this process and trends. This leads us to the intense development of narrative dispositions and organizations of a historical nature (above and beyond the dramatic), which are currently taking shape in discourses of enormous novelty and which point in directions never suspected until now.

As opposed to the objective visions of the world that are the target of desire on the part of the „previous“ playwright, of the „classic“ writer, who selects those facts of the plot called to re-present a single intellectual and emotional discharge resulting from a perfect and harmonious composition, the new scenic writings pass through the filter of self-referentiality where what matters are the sensations and personal impressions, the visions that arise from the artist's personal imaginary; it is about penetrating the world of one's own references and identity that is called to crystallize in a „text“ (also called to be different, reformed in the process) of absolutely subjective stamp.

There are directors and playwrights who write with images in mind, which they later develop in the staging process. They set basic texts that include movements that are later choreographed and lead to the setting of new texts. It is not that the word disappears since it, the language, fosters and develops the creative processes. The text is replaced or complemented by synaesthetic proposals to stimulate the spectator's sensations through different senses. The language promotes the creative appearance of diverse artistic manifestations (plastic, audiovisual, music, dance, etc.) with the predominance or juxtaposition of any or all of these elements: the objective is to convey ideas or feelings. The text promotes and encourages creation. The writer writes making use of self-referentiality and image, two essential notes in the new stage writing.

All these patterns to which we are making reference are shown configured in authentic scientific models with their corresponding variables (they are not, therefore, mere observations) that serve to analyze the state of the cinematographic scripts in Spain and their adaptation to the notes that the current European scenes propose. This is not a judgment on the goodness of Spanish film scripts, but an investigation on whether they assume, or not, the fundamental variables of the new stage scripts.

The final conclusion points in the direction that only very few Spanish film scripts bet with intensity on the absorption of the new tendencies of European writing, a few others contain some features among those mentioned, and a significant number live outside the postmodern (post-dramatic) changes that are imposed at a good pace in the contemporary scene in Europe.

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