

The play of the text in the creative process in dance: the act of reading and the act of creation in *Vices and Virtue – Drama in Dance*

O jogo do texto no processo criativo em dança: ato de leitura e ato de criação em *Vícios e Virtude – drama em dança*

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ABSTRACT

This article is meant as a reflection on the approach to literary texts in the creation of dance based on the 2010 show *Vices and Virtue – Drama in dance*. Its intent is achieved through an approximation between the literary theory of the Aesthetics of Reception and the creative process in dance. In summary, we intend to create a dialogue between the literary text in its aesthetic effects and its reception in the performing arts.

Keywords: Creative process. Act of reading. Reception in the performing arts.

RESUMO

A finalidade deste artigo é a reflexão sobre a abordagem de textos literários na criação em dança a partir do espetáculo *Vícios e Virtudes – drama em dança*, apresentado no ano de 2010. A sua intenção se encaminha por uma aproximação entre a teoria literária da Estética da Recepção e o processo criativo na dança. Em síntese, pretende-se construir um diálogo entre o texto literário nos seus efeitos estéticos e a sua recepção nas artes da cena.

Palavras-chave: Processo criativo. Ato de leitura. Recepção nas artes da cena.

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This article is part of a study, which started in 2010, on the approaches to creation in dance with literary texts of the rhetorical and poetic tradition of the eighteenth century². The present work intends to highlight issues amenable to reflection in the field of reception of literary works in the creative process in dance³.

The assumptions of this reflection emerge from the experience of the dramatic creation of *Vices and Virtues* – drama in dance⁴, included in the effort to update the works of Marquis de Sade in the performing arts. In its questions the experience of creation in dance is considered from the concepts of the literary theory of Aesthetics of Reception of Hans-Robert Jauss⁵, Hans Ulrich Gumbrecht and Wolfgang Iser.

Its propositions are aligned with the determination of some considerations for overcoming certain obstacles to the establishment of reception of Marquis de Sade's works in the performing arts. First, one can speak of the historical distance of the text from the parameters of present society, the aesthetic system and history of the period of appearance of the work; and, secondly, the analysis of the history of the effects of reception of the work on its updating in the horizon of the scene.

In this sense, the main objective of this reflection includes constituting the field of reception of a literary work, the history of its effects on readers of different times, the reader's role in its interaction with the work and, finally, the possibility of understanding this path in the creative process in dance. The fundamental point of this discussion is articulated with the organization of procedures to approach the creation and reading of works, carried out by a reader on the horizon of the performing arts and their interpretation to the creation in dance.

Marquis de Sade and the reception in Vices and Virtue – drama in dance: the novel as material in the creative process

In 2010, the play *Vices and Virtue* – drama in dance⁶ was presented with the aim of guiding a research project with the novel genre in the performing arts. However, it was not about the novel genre only, but about working with texts originated in the rhetorical-poetic tradition of the eighteenth century and its links with the philosophy of the time.

Specifically, the work of creation in *Vices and Virtue* was conceived by a methodology of networks of knowledge, inspired

2. Aristotle's poetic art and rhetoric became a tradition of all art and letters from the Renaissance until the eighteenth century: the arts and literary production were defined primarily in terms of imitation (*mimesis*) and genres. The period after the eighteenth century was based on new demands of society in the constitution of representation in the arts, guided mainly by new concepts about the arts and the presence of a new public (LIMA, 1989).

3. The conception of reception must assume the idea of a spectator and audience, defined in their interaction with a work of art, as that individual who receives a spectacle or a work of art, in the case the spectator or the recipient; the audience is defined in its cultural and social requirements and the formation of a taste in a certain society or according to the social parameters of an era. With this, one can identify the birth of the audience in the changes that occurred in the Renaissance, with the gradual emergence of a social, aristocratic and bourgeois class, who could read and write, and thus developed a taste as a referee of the arts and literature (AUERBACH, n/d).

4. The scenic show *Vices and Virtue* was part of Daniela Gatti's doctoral thesis defended in 2010 in the Graduate Program in Performing Arts of UNICAMP, supervised by Dr. Elizabeth Bauch Zimmermann, and entitled as *Marquês de Sade in Dance: An artistic process in Networks of Knowledge*. The show was attended by dancer Daniela Gatti and musicians Patricia Gatti and Gustavo Lemos with direction of Verônica Fabrini and dramaturgy of Jeferson de Oliveira Souza.

5. Hans Robert Jauss (1921-1997) was a writer and literary critic, student of the German philosopher Hans-George Gadamer (1900-2002), exponent of hermeneutics. Hans Robert Jauss was one of the greatest representatives of the Aesthetic of Reception; his greatest and best-known book is *History of Literature as a Challenge to Literary Theory*.

6. *Vices and Virtue* was aligned with gender idea, specifically with *drama*, for two reasons: first as a parallel to the character of the romance genre of the eighteenth century with the bourgeois drama in the treatment of the characters of a specific social class; and secondly as a genre that would designate dramatic representation (SOARES, 2004).

by Edgard Morin's concept of complexity⁷. The text was chosen, or the work with the text for dramatic creation, as the substratum of the integration of knowledge of diverse areas to the constitution of the dialogue necessary to the creative process in the appreciation for the author's creation and the reception of Marquis de Sade's works in dance.

Vices and Virtue was the second work of a choreographic research created by dancer Daniela Gatti, who sought to seek scenically the relationship between body and text in the encounter with literary works and the performing arts. The first choreographic experiment in this line was Medea⁸, in 2005, the fruit of a research project valuing antiquity works in the creative process in dance according to the parameters of the tragic genre matrix.

Unlike Medea, the play Vices and Virtue was not built from works produced for theater or of dramatic origin, and it needed a previous interpretation for the construction of the scenic context that could bring Marquis de Sade's thinking and works. Therefore, the creative process took place in the appreciation of the novel genre of the eighteenth century and the conception of Sadean heroes, which required reading two of Marquis de Sade's works, Justine, the misfortunes of virtue, and History of Juliette.

Marquis de Sade's novels go beyond the conception of virtuous heroes, or as stated by Mikhail Bakhtin in his classification of the genre as novel of ordeal: a work characterized by an arena of struggle and ordeal of the character in the representation of his qualities (BAKHTIN, 2010). On the contrary, the ordeal in his works becomes a conflict between the virtuous hero, subject to all the misfortunes of the world, and the victorious, libertine hero, against moral conventions.

The author addresses the criticism of the sentimental novel and religious and moral values (Borges, 2009). It is for this purpose that the genre gains added significance in the hands of the author, mainly as a means of exposing his philosophy and interpreting the heart of man. Marquis de Sade, in his theory of the novel, looks for a new role that the genre has for philosophy; and, therefore, proposes a new use:

Being the novel, so to speak, the picture of secular customs, for the philosopher who wants to know man it is as essential as history, for the chisel of history only records what man lets see, and so, it is no longer about him (SADE, 2000, page 46).

And he goes on: "The brush of the novel, on the contrary, picks it up from the inside... picks it up when he removes the mask, and the sketch, quite more interesting, is also truer: this is the usefulness of the novel". (SADE 2000, page 46).

7. Edgar Morin's theory of complexity, in a general sense, is an interdisciplinary view that denies the linear assumptions of dynamic systems. He sees the world as an indivisible whole, and therefore proposes a multidisciplinary approach to knowledge. Therefore, the approach came to be constituted by Knowledge Networks, as a multidisciplinary creative process in making the creative process in dance (see GATTI, Daniela. Sade in dance: An artistic process in knowledge networks, 2010. Doctorate Thesis - Institute of Arts, State University of Campinas).

8. Medea was presented in 2005, as a result of Daniela Gatti master's research entitled "Medea: A choreographic experiment" in the Graduate Program in Arts of UNICAMP.

This first point – man without his mask – indicates the deepest traces from the obscure side of the characters in the constitution of the reception of the works of Marquis de Sade and his reader. It is understood that his work is addressed to an audience for the interpretation of his ideas, and therefore he seeks his audience or an ideal reader⁹.

But how to get to the public, or reception, with characters so significant as intended by the Marquis de Sade in the performing arts? The Marquis de Sade himself has the answer in his theory of the novel; his terms belong to the rhetoric and poetics of his time, understood in the notion of verisimilitude in the treatment of his works according to the idea of imitation (mimesis) in the arts of the eighteenth century:

But as I advise you to beautify, I forbid you to depart from verisimilitude; the reader has the right to feel angry when he realizes too much is being demanded of him; he realizes they want to make him a simpleton; his self-love suffers; and he does not believe in anything else, from the moment he suspects they want to deceive him (SADE, 2000, p. 48).

For the Marquis de Sade, reception should be marked not by your being true, but only plausible.” (...) do not replace the true with the impossible, and see that what you invent sounds good; you will not be forgiven if you substitute your imagination for the truth, unless under the express provision of decorating and dazzling” (SADE 2000, page 48) .

In warning of the necessity of respect for the reader and his imaginative participation, as co-author of his work, Marquis de Sade can be considered an author in the field of reception, justified by two contextualizations: first in the tradition of rhetoric and poetics, regarding the believable, or not to deceive the reader with the impossible or implausible; second, in the condition of an alliance with the reader or ideal spectator by indulging him to his fantasies promoted in the arena of conflicts from the ordeals between virtuous and libertine characters¹⁰.

In this sense, the first condition of reception in Marquis de Sade not only appears directed to the public of his time, but should also be seen in his intention to qualify his text by a spectator in other time horizons. He previously announces the need for a potential spectator, who can present in waves of reception at different times according to the circulation of his works or possibilities of updating.

Therefore, it can be said that a work is qualified by a privileged reader who experiences and reacts to its effects solely by his reading act. Then, one starts from the position of the possibility of this process reaching a critical reading of the work, carried out by a reader who can interpret the criticism of the past and also make his own criticism.

9. This ideal reader, this “friend” reader, relentlessly evoked in his work, is defined precisely as one who can appreciate the multiplicity of the pleasures of crime and, even more, the one capable of filling the spaces of reverie offered by the author. How often does Marquis de Sade not say that he “leaves the reader indulged in his fantasies” or that “he prefers not to reveal himself so as to favor the imagination of those who read?” (MORAES, 1994, p.59)

10. The issues raised by the Marquis de Sade, in conflicts between virtues and vices in the reader’s fantasies, were just the motivation of this reflection. For during the presentation of the spectacle, the conflict of the audience with the reception of Marquis de Sade’s libertine ideas was visible; for example, in two presentations, some people left the theater or demonstrated against the scenes (that is, they had negative motivations, or made verbal attacks on the artists).

For this reason, one can place the reflection on the works in the field of fractures of the system of references upon its reception in another time horizon and in new coordinates of communication in the performing arts. This problematization requires two movements of reading the works: first, the understanding of Marques de Sade's discourse at the time of its production and its reception according to the circulation of his works; second, the creation of a new discourse according to the intentions of the author to the reception of a new spectator in the performing arts and dance.

In other words: the reflection on the approach in *Vices and Virtue* is constituted by contextualizing the creative process as reading, i.e. the artist's ability to become the critical reader of literary works. And in turn, the creative process is intended for a potential spectator on the scene, revealed by a second level of interaction by the artist's interpretation and qualified in the public's reaction.

The scope of reading and the artist in the performing arts: The place of the reader in the literary work and in the creative process

If a literary work can be updated in its interaction with a reader, the discussion goes beyond the mere idea of its historical exhaustion in favor of new categories to the understanding of its reception and its possibilities in the performing arts. First, one can fix the distance of the current public from the structure of the works and the parameters of the society of the eighteenth century; and, by extension, conduct observations on social, aesthetic and cultural codes in the reception of the public of a work at the time of its production¹¹. Second, there will always be a non-static interaction in the understanding of a literary work and the reception of its audience, guided by several waves of reception from the moment of its emergence, which can be examined in the horizon of expectation of the public of its time¹², the emancipation of this reader¹³ and the updating of its temporal circulation¹⁴.

The Aesthetics of Reception of literary theory allows the reconstruction of its horizon of expectation in the negative or positive reception of a work, according to its public and the emancipation of its reader, or rather, allows to analyze the aesthetic value of a work as regards its ability to free the reader from everyday life and from institutional domination. Jauss, in his views, intends to rescue the emancipatory nature of a work, offered by aesthetic experience¹⁵, in the intellectual and affective contact, given the standards of identification and emancipation of the reader of the effective codes of his time (ZILBERMAN, 1989).

11. [...] the receiver has a lot of influence, because his image is part of the issuer's code, that is, a system of signs, both linguistic and social, aesthetic, ideological, etc. (ROTHER, 1980, p.17).

12. [...] Jauss calls the horizon of Gadamer's questions a "horizon of expectation", which is the sum of preconceived behaviors, knowledge and ideas that a work encounters at the moment of its appearance and according to which it is measured. It depends on this horizon of expectation of the audience whether the reception of a text reaches a confirmation or, often, a **disappointment**. The smaller or greater distance that is established between the audience's expectation and its fulfillment is called by Jauss as "aesthetic distance" (ROTHER, 1980, p.10).

13. [...] the aesthetic distance allows the evaluation of an independent (more or less) text from the personal point of view of the critic. Considering that the aesthetic distance is capable of provoking annoyance in the audience or, better still, a change of horizon, the criterion of aesthetic evaluation, therefore, results, in the last place, from the emancipatory function of the work of art (ROTHER, 1980, p. 10-11).

14. *Fusion of horizons*: a concept borrowed from Gadamer, it means the very process of exchange with literary work of the past by the reader; this, integrated in the origin to a horizon, gradually appropriates the horizons of the new temporal contexts where it circulates. Thus, not only does each reader contribute to the horizon, but also receives from the work the horizons it has already amalgamated with along history (Zilberman 1989, p.113).

15. *Aesthetic experience*: fruit of the relationship of the work and the reader, it is the fundamental aspect of a theory founded on reception. It is composed of three interrelated stages: *poieses*, since the recipient participates in the production of the text, *aisthesis*, when it widens the recipient's knowledge of the world; and *katharsis*, during which the process of identification occurs (v.), affecting the existential possibilities of the reader (Zilberman, 1989, p. 113).

The problem is somewhat reduced to the relation of the reader to the text and the aesthetic value of the work: the aesthetic experience of the reader and his emancipation from the reading codes of his time. This can be identified in the relation between the reader and the possibility of updating the work solely through the experience of its reading: there is the participation of the reader in the production of the text, a broadening of his knowledge of the world in the interaction with the work and the identification or possibility of affecting his existential possibilities (Jauss, 2002). Surely, the first task is precisely to problematize this field of reception of the existence of a reader and his aesthetic experience in reading the work, having as motivation the updating of Marquis de Sade's works and their qualification in the interaction with the audience in the performing arts.

The central point of discussion – in the theoretical contextualization of Aesthetics of Reception and creation in dance – is organized around the existence of a reader and the interaction of the work in its effects. The reader, in this sense, would not be in a passive condition, he is part of the readings in different times, according to the ability of a “work to be updated, contrary to its fixation in a never changing essence alien to time.” (Zilberman, 1989, p.33).

And as a socially active public, the reader would be able to interfere with the work. Even if the reaction is individual, its reception is a social fact, with the rebuilding of the horizon at the time of its appearance and its updating with other readings; and for this very reason the first interpretations would be measured in the history of its effects in its different audiences and according to its updating with the change of aesthetic horizons.

So, there are two distinct moments of the existence of a reader in the reception of a work: first we can speak of a reader according to the theoretical definition of the Aesthetics of Reception¹⁶ and, second, the constitution of the place of a new reader in the performing arts. This reader is not a common receiver, he is specialized, his place is in literary criticism, and therefore, the new reader in the creative process has the task of behaving critically to reconstitute the text dialogue with its original and subsequent audience.

But at the same time, the new reader moves away from literary criticism to keep on creating a new discourse. A reading aimed only at the reception of a work of literary criticism is not enough, there is the reading of the artist, determined in what the text offers in the possibility of identifying new worlds and its production in relation to dance. From this point, there is a reading with other aesthetic references, in addition to the conditions of the reception only, and, therefore, it needs a

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Reader: according to H. R. Jauss, it is the focus from which to examine the literature, the aesthetics of reception being the result of this turn. He distinguishes between the implicit reader, an important notion of W. Iser's ideas, discerning from the objective structures of the text, and the explicit reader, a historical individual who positively or negatively embraces an artistic creation, and is therefore responsible for reception (v.) itself of it (Zilberman 1989, p.114).

reading of the work and the change of its codes for the creation of a new discourse for the performing arts.

In summary: the intention of this first reflection is to construct the field of approximation of the Aesthetics of Reception and the creative process, as a possibility, among the many approaches to literary texts in the performing arts, of procedures in the context of reading and the valuation of the artist's aesthetic experience. But when dealing with the aesthetic experience, or the process of identification of the artist with the work, he can stand in the conduct of judging and of aesthetic pleasure in interacting with the author's text in the conditions of a reader seeking to recreate a work of art¹⁷.

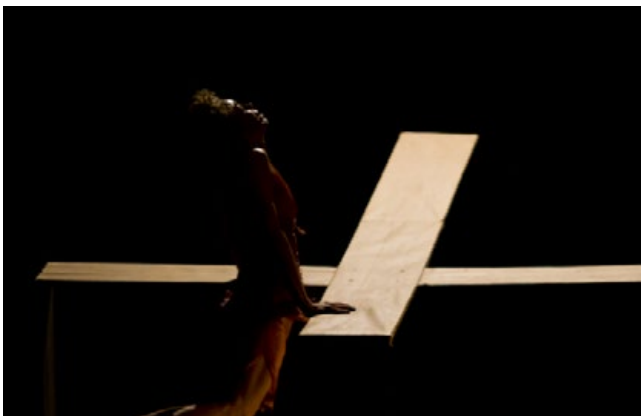


FIGURE 1.
Show *Vices and Virtues* –
drama in dance,
Casa do Lago –
Unicamp, 2010.

The creative process and the Aesthetics of Reception: The act of reading and the act of creation in Vices and Virtue

The Aesthetics of Reception was born with its obligations, or rather the study of literature on the appreciation of the interaction of a literary work with the reader. Its intention, in the works of Hans Robert Jauss, had as criticism the theories of literature that considered the autonomy of the work in relation to the reader.

On the other hand, its conception approaches the terms of the qualification of the work of art of Aristotelian poetics, *catharsis*: experience lived by the spectator to qualify a work of the tragic genre matrix (Zilberman, 1989). Consequently, the analysis of the qualification of a work indicates a field of communication, according to Gumbrecht's terminology¹⁸; and, therefore, it would be justified in the production of the author and the reaction of the spectator.

The starting point of this reflection cannot extricate understanding the text structure, the intentions of the author and the reaction of the spectators in the qualification of a work of art. But, contrary to the interests anchored only at reception of literary theory, the text in the creative process

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The observer may regard the aesthetic object as incomplete, leave his contemplative attitude and become the co-creator of the work, as he concludes the concretization of its form and its meaning (JAUSS, 2002, 103).

18.

In Gumbrecht's terminology, the text itself is conceived as a pure project of the author, that is, as a communicative action aimed at a reaction from the readers, while the concrete production of the text is represented as a communicative act. The production of the text, then, is subdivided into several communicative stages, considering the accomplishment of the author's project, that is, to ensure the receiver's desired reaction. It follows that the analysis of a text must be preceded by the establishment of a hypothesis concerning the effect that the author intended to produce (ROTHER, 1980, p.18).

requires approaching its effects and qualifying the artist's act of creation in the interaction with his audience.

So, the text could be anchored in aesthetic effects, analyzed in the dialectical relationship between text, reader and their interaction (ISER, 2002). It is not only about analyzing the historical judgments of the reception of the readers of a work, supported on the past and updated in the waves of reception of its temporal circulation. On the contrary, the reading is guided by the artist by a change of posture for the apprehension of the aesthetic effects of the text in the performing arts.

This change of attitude in reading the text can be established by Wolfgang Iser's concept of play of the text, as the text is submitted to the individual process of transformation of reading; and if he accentuates this process, the text represents the space of the play, understood in its interpretation and its effects. Or rather:

Authors play with readers and the text is the field of play. The text itself is the result of an intentional act by which an author refers to and intervenes in an existing world, but, while the act is intentional, it targets something that is not yet accessible to consciousness. Thus the text is composed of a world that has yet to be identified and which is sketched in such a way as to incite the reader to imagine it and, finally, to interpret it. This double operation of imagining and interpreting causes the reader to undertake the task of visualizing the many possible forms of the identifiable world, so that inevitably the world repeated in the text begins to undergo modifications. Because no matter what new forms the reader brings to life: all of them transgress – and hence change – the referential world contained in the text (ISER, 2002, p. 107).

The reader takes over the text as an empty space, and the play sets him in motion to make room for transformation of the traditional notion of its representation. W. Iser starts from the notion of fractured signifier¹⁹ to situate the movement of the play, and thus make it a matrix of double meaning, as a mutual interpretation of denotative and figurative functions.

The signifier is not conceived by meaning of the text in an inherent way, but by movements of the play, mainly by considering the reader in the experience through the text. There is at this point in the reading of W. Iser's theses the vision of transformation, wrapped up in the idea of playing with the text: "The more the reader is drawn by the procedures to play the games of the text, the more he is also played by the text" (ISER, 2002, pp. 115-116).

In this sense, the creative process could be aligned with the reading in different layers of the the play of the text, through

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The smallest space of play is produced by the fractured signifier, which loses its designating function so that it can be used figuratively by the fictional indication of the text, according to which what is said is to be taken as if it were intended. The signifier, therefore, denotes something but, at the same time, it denies its denotative use, without abandoning what it designated in the first instance (ISER, 2002, p.110).

imaginative participation exclusively of the artist: the first layer would be the reception of the play in the reading of the text by the artist to the dramatic creation; and, the second layer, the convergence to the reception of the new discourse of the artist's creation and its effects on his audience .

Therefore, the reading of the artist is not established in the limits of the conventions by his will or its relation to the text structure: his reading act is exposed to being played by the text, and, finally, its complementary creation of his reading. The process is conditioned to a double meaning, between rules that work by conventions and those that release the text from the restraints of conventions (ISER, 2002).

The conduct of the reading by the artist can only occur inasmuch as the text allows in its play: on the one hand, the conventions of the text, its objective structure and references; and, on the other, its relation to something that is not predated by the text, but only engendered by it. Second, one may place the text in the field of communicative action, according to the author's intention and his understanding in the performing arts.

The idea of the creative process as an act of reading is established at the understanding of the meaning of the texts of Marquis de Sade, watchful to the potential of the virtual meaning of his works and their updating in the several waves of reception by historical readers²⁰. And on the other hand, the concept of play of the text, applied to the dramatic creation, opens itself to a new attention, particularly determined by the imagination and interpretation of the artist to identify the possibility of aesthetic effects in the performing arts.

But one should not put the artist's reading next to the explanation of the text, or simply obedient to the frames of preset references of the act of reading. There is on the horizon the interaction of the act of reading and interpretation; and therefore the meaning must be grasped by the participation of the artist in its interpretation and its complementary creation. And so, one can speak of meaning, or, as W. Iser indicates: "...meaning is no longer something to be explained, but rather an effect to be experienced" (ISER, 1996, p. 34).

As one brings meaning to the creative process, one may speak of impact of prior reading of the text at the time of emergence of the works, its circulation in later times and its updating in the performing arts. The creative process, in this context, is aligned with the reading act to apprehend this meaning of the text and the promotion of the effect to be experienced by the artist's act of creation.

As a consequence, dance is born of complementary creation as an act of reading and experimentation of the body

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The "judgment of the centuries" about a literary work is more than just "the accumulated judgment of other readers, critics, spectators and even teachers"; it is the unfolding of a potential of meaning virtually present in the work, historically updated in its reception and realized in the history of the effect, a potential that unfolds to the judgment that understands to the extent that, in the encounter with tradition, it realizes, the "fusion of horizons" in a controlled way (JAUSS, 1994, p.38).

in motion and its relation to the intentions of the author's text. With each movement, we have the relation that is necessary to break with the fracture of the reference system of the text and its updating in the discourse of the body, driven particularly by the aesthetic experience of reading or the reception of the artist. The body in dance is precisely the environment of breaking the conventions of the text for the formulation of a new discourse, constructed by other codes for dramatic representation and realized in the perspective of understanding the possibility of its effects on the public in the performing arts.

The artist of the dance as reader-creator in a dynamic in networks of knowledge

Understanding the reception of a literary work in the performing arts not only indicates new possibilities for dramatic creation, but also delimits a field of inquiry into the interaction of artist and spectator. To this extent, the central assumptions of this reflection emphasize appreciation for the production of aesthetic effects of the author's text and its possibilities in the performing arts.

Consequently, the approach of the artist has to assume procedures concerning the reception of the work of a certain author, by act of reading and act of creation complementary to his reading: the reading is conducted in the field of the text regarding the virtual potential and creation in the perspective of the existence of a potential spectator. Therefore, the act of creation is presented in the procedures of appreciation for the interaction between the artist, the literary work and the aesthetic effects for the qualification of the spectator in the scene.

Still in the field of literary theory, one can bring W. Iser's reflection on the interaction between the structure of the work and its receiver for composing the strategies of approach in the dramatic creative process. As W. Iser points out:

[...] a literary work has two poles, which can be called artistic and aesthetic poles. The artistic pole designates the text created by the author and the aesthetic pole the concretization produced by the reader. It follows from this polarity that a literary work is not identified with the text, nor with its concretization. For the work is more than the text, it is only in the concretization that it is realized. The concretization in turn is not free from the reader's dispositions, even if such dispositions are only updated with the conditions of the text. The literary work then takes place in the convergence of the text with the reader; the work has necessarily a virtual character, since

it cannot be reduced either to the reality of the text or to the characterizing dispositions of the reader (ISER, 1996, p. 50).

Even if W. Iser's assumptions are not linked to the performing arts, they can be understood by two poles of procedures, identified by an artistic pole, the reading of the work and its complementary creation, and an aesthetic pole, interested in aesthetic production by interaction with the public. Therefore, it should be emphasized that the artist's work is established by convergence with the reception, having the spectator in the performing arts as the updating criterion of the work.

The creative process can be constituted by these two poles, in two complementary movements: (1) by assigning procedures to the concretization of the complementary creation of the act of reading of the artist in the works of Marquis de Sade; and (2) by convergence with the aesthetic effects produced in the spectator according to a new discourse for the arts of scene.

The artist's act of creation does not take place by a passive relation with the author's project; it is situated or included in communicative stages of this relationship by interpretation to ensure the reaction desired by the author of the work. Of this process stands out the new discourse of the artist about the literary work, focused solely on the aesthetic effects between its creation and the interaction with the spectator in the scene.

For this reason, the coordinates in the performing arts become an obstacle to the original existence of the author's text, and at the same time, they rearrange its aesthetic effects in the possibility of new convergences with the spectator. The artist's act of creation, in the analysis of the discourse between the sender and the receiver, is mobilized by modifying the original discourse to manifest a new discourse and its effects on the audience in other situational coordinates.

In relation to the work and its time of production, the artist reading should be turned to the reception: the history of its reception. For the work must be considered in its ability to detach itself from its original time and respond to the demands of new readers; and in the asymmetry between writer and audience, it encourages dialogue and controversy: " [...] there is an interval, to be filled by new readers who, even in other times and contexts, return to fiction to recognize a reality to be questioned or which questions them" (ZILBERMAN, 1989, p. 100).

This process can only be identified by the critic of the time and the repercussion of reception in the circu-

lation of the work in other temporal horizons; and therefore, criticism documents the history of its effects, but also assumes the formative character in the reading of its reception, by its influence in the appreciation of the text before the public and the localization of the circulation in the chronological flow of the text. Anyway, the artist must be devoted, first, to the reception analysis represented in what the critics have recorded from the exchange of the relationship between the work and its surrounding reality (ZILBERMAN, 1989).

In the second movement of the text, the artist's interpretation seeks to identify the worlds of its reading in the works of the author, determined in the "play of the text", between conventions and the allowed in the virtual potential of the work. The artist's approach, from this perspective, needs a second reading plane, anchored in the text and not in historical judgments of readers; it therefore requires a reader subjected to the effects by imaginative and perceptive activities, rather than simply dedicated to the analysis of the historical reception of the text (ISER, 1996).

Then, the manifestation of the new discourse in the performing arts follows the understanding of the references of the work in the intentions of the author (the sender of the original discourse and the history of its reception) and the constitution of the new coordinates in the performing arts by an act of creation complementary to the act of reading (change in the analysis of the sender's text, modification of the codes established in the original discourse).

The procedures in the reflection of the reception field and aesthetic effects on *Vices and Virtue* took place on two plans of approach:

Foreground: A critical reading of the works for understanding the historical reception of the text in the author's exchange with the reader of his time, represented by an aesthetic system, the author's project, sign system for the understanding of aesthetic, social, ideological etc. codes.

Background: The act of reading anchored in the text for complementary creation of its reading, beyond the conventions of the originality of the text, and articulated in the interaction with the text in its interpretation; positioned in the communicative coordinates in the performing arts, promoted by the identification of possible worlds in the text to the creative process and its aesthetic effects; motivated by the text and realized by the artist's imagination and perception as a reader.

Table 1:
*Communicative stages and the process of creation in Vices and Virtue – drama in dance*²¹

Communicative action	Communicative act	Communicative coordinates of the scene	Act of reading	Act of Creation
Historical and aesthetic system of the period of production of the works (the novel genre, the poetics and rhetoric of the eighteenth century)	Reception of the works according to the theory of the novel of Marquis de Sade and its criticism to the sentimental novel	Selection of the works for the reading and constitution of the coordinates of the scene and the dance	Reading of the works of Marquis de Sade - Justine, misfortunes of virtue and History of Juliette	Creation process driven by characters placed in their own space, their social and institutional relations of the time
Author's Project (the works and their effects on the reception/ reaction by readers)	Completion of its production and reception of the works (reading of the reaction of critics of the time of the emergence of the works)	Textual Meaning and the communicative stages of the text in the scene: constitution of possibilities of a new discourse for the performing arts	Understanding of the aesthetic value of works: ability of works to emancipate the reader from the sentimental novel in favor of a work of libertine character.	Establishment of hypotheses about the aesthetic effects intended by the author for the emancipation of the spectator in the performing arts and the libertine representation of the author against the religious and institutional moral of the time.
The speech of Marquis de Sade and his references of the time in the context of libertine novel.	Confrontation between virtue and vices, against the morality and institutions of the eighteenth century.	Scenery defined by a sullen atmosphere of a crypt and positioning of the actors in the coordinates of the scene: representation against religious institutions, divine providence and sentimentality of the eighteenth century.	Identification of the possible worlds of the artist's reading, due to the victim's limited situations of suffering and the perverse enjoyment of the characters in the appreciation of a libertine narrative.	The new discourse and the coordinate of the scene: - actors with monastic habits, clothing arousing the erotic-sadistic and religious images in the scene; - music with period instrument (baroque harpsichord) and synthesizer in the scene to translate the nature of the characters by contrasting the timbres of the instruments.
Understanding of the codes and references of the author's project in the text according to the time of its production and the updating of the works in other horizons of its reception.	Possibility of a new discourse according to the reaction and emancipation of the reader (reading the critique about the works according to their temporal circulation and updating).	Redefinition of the author's project for the scene and selection of the new aesthetic coordinate for the dance; - Restructuring of the coordinates of the scene through the opera of the 17th and 18th centuries (structuring of dramaturgy).	Reading of the works for constitution of the scene according to the aesthetic system of the time: restructuring the discourse of Marquis de Sade in the dramatic appreciation of the dance according to the style of French opera.	Creation of a new discourse in the scene according to the opera: - division of the manifestation of the dance in Arias of the opera; - constitution of a synesthetic relationship with the spectator through music and images.
Contrast between Vices and Virtue according to the characters Justine and Juliette (aesthetic effects in the works of Marquis de Sade).	The concretization of Justine and Juliette in the discourse of Marquis de Sade in the production of effects between the sublime and the grotesque	Construction of the interaction of scene with dance in the representation of Justine and Juliette: - selection of images and signs in the scene to support the process of improvisation in dance; - constitution of the physical and behavioral representation of the characters pointed out by Marquis de Sade in his works in dance	Redefinition of the discourse on the characters according to the narrative of Marquis de Sade, personified in the structure of Arias of the French opera of century XVII and XVIII in a conflict between the sublime and the grotesque.	Aria of the personification of Justine (by melodic emphasis on the harpsichord in the manifestation of flow and sinuous movement in the consonance between dance and music for representation of the victim and his suffering); - Juliette's Aria with interspersed sounds, sometimes high-pitched sometimes low-pitched, of the synthesizer in explosive movements in the dance to translate the libertine's vivacity.

21.

The creative process, in the framework and procedures, has been considered by several communication steps to ensure the intentions of the Marquis de Sade's works, establishing a hypothesis regarding the effect desired by the author and the reaction desired from the audience by the act of creation of the artist. So, there is the Communicative Action (the author's project or its intention), the Communicative Act (realization of reception, criticism at the moment of emergence of the work and in subsequent epochs), the Communicative Coordinates of the Scene (hypotheses about the articulation of scene with the intention of the author), the Act of Reading of the artist (reading the text or the game of the text) and the complementary Act of Creation of the reading of the artist in the scene (the interpretation of the artist, modification of the text in the identification of possible worlds in the creative process and creation of a new discourse for the performing arts).

The conception of the existence of an artist's and aesthetic pole can assume the dialogical dimension between the text and the body, artist and spectator, creation and aesthetic effects, prescribed in the dance discourse to stabilize the meaning of the text and the intonations of the dancer's movements in the situational coordinates of the scene.

The games of opposition – sometimes vice, sometimes virtue – were fundamental in the representation of elements of rhetorical force between the scene in its symbolic weight and the spectator, guided by the persuasion present in the texts of Marquis de Sade. The dance movements were combined in the scenes of humiliation of the virtuous victim and the violence of the perverse; the naive sensibility of the victim and arrogant apathy of the pervert; the hope of the providence of the divine justice of the victim and the debauchery of the wicked.

The experience of producing the dramatic elements by networks of knowledge was certainly the fundamental point for the development of this communicative situation and apprehension of Marquis de Sade's discourse. This approach brought several layers of readings, bringing the communicative situation or situational coordinate of the author's project into the performing arts. Through the idea of integration in a network of knowledge, the methodology of work counted on several professionals for the construction of the artistic pole, defined by specialists in period music, direction of scene, philosophy, professionals of visual arts and the production of coordinates of the scene.

In the specific case of *Vices and Virtue*, the representation of sensations and their responses in the audience have somehow replaced the conflict of taste between the grotesque and the sublime as part of the debate of eighteenth-century poetic-rhetoric and the crisis of aesthetics of our time. This indicates the importance of texts unrelated to the sublime and poetic in the conduct of creation of a work, and specifically, its possibility could only proceed by a wide field of knowledge in the formulation of new situational coordinates for communication with the spectator or audience.

The body has become the fundamental environment in appropriating these pertinent sensations into the characters and the new spectator in the performing arts. The dance was, in *Justine and Juliette*, treated in the field of body-text, valuing the intentions of dance and secondary gestures in the dramatic position as complementary act of the creation of the reading of the text and its relation with the rhetoric in Marquis de Sade.

It departed from the sensations, given only to the body and the senses, and was structured in the promotion of aesthetic effects to the public; and specifically the music and the visual

character of the play structured the scenic field in the synesthetic and symbolic apprehension with the sole intention of conversing with the audience in the context of the idea “presentification”²² of the poetic art of Horace to confer the idea of verisimilitude of the poetic rhetoric.

Final remarks

Vices and Virtue is an attempt to develop the drama in dance from the appropriation of the text in its dramatic dimension and use of the genre. The approach by networks of knowledge made it possible, as methodological intention and change of posture, to link the artist’s intimate universe to the collective context under the perspective of the transformation of the approach in the performing arts and the appropriation of transversality with other knowledge: that is, it proposed a dialogue between the sensitive and the intellectual in the constitution of a dialogical position between doing and reflecting aimed at the interaction of the work with the audience and the reception of its aesthetic effects.

22.

The representation through characters in action creates the effect of “presentification”, since the “visual” character of the facts confers greater verisimilitude because it places them closer to reality, thus requiring of the spectator a more effective participation: in summary, the eye compromises more with the present than does the ear (...). (BRANDÃO, 2005, p.10)

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