THE SCENIC ALEPH
The Temporal System of the Video-Scenic Screen

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KEYWORDS	ABSTRACT
Videoescene Hibrydization Intermediality Time Theater Screen Discourse analysis	The aim of this article is to determine the modifications that the audiovisual projection screen introduces in the temporal component of the video-scenic work. The methodological design links presuppositions of the Theatrical Theory and the Theory of Audiovisual Narration and resorts to the dramatological analysis model to approach concrete video-scenic plays. The introduction of the audiovisual screen implies an extension of the temporal flexibility of the drama, producing an expansion of the represented time through a multifocalized discourse, specific to the temporal system of the video-scenic play.

1. Introduction

Screen proliferation is a social and cultural phenomenon that, as in other artistic manifestations, has been implanted in the performing arts as a permanent reference. "An echo of notre monde", as stated by Ludovic Fouquet (2006, p. 84) in his work on the Canadian Robert Lepage, one of the stage directors that in the eighties was already pioneer in the use of audiovisual projection in his scenic proposals. The screen, inserted in the theatrical representation, carries with it an implicit language based on a global audiovisual culture and on the perceptive habits generated by the technological environment in which we are immersed. Given that audiovisual technology is part of everyday life, the contemporary spectator has a full understanding of the technical-significant universe that currently rules "notre époque de la vidéosphere" (p. 87). He is first and foremost a viewer, an Internet user who has been exposed to screens of all kinds, ranging from cinema and television screens initially, to huge advertising screens that populate our streets, and to the tiny screens of mobile devices. Screens, as a scenographic element, are spaces that are placed in another space, namely the stage. The screens display spaces and audiovisual characters recorded from another place and at another time. In the theatre, space is the door that opens the drama (García Barrientos, 1991), where actor and spectator share the here and now of the show (Pavis, 2002). Upon entering the space of theatrical communication -the theatre-, the spectator enters a world where screen time and stage time dialogue with each other, building a specific temporality, which is no longer audiovisual or theatrical, but video-scenic.

The writer Jorge Luis Borges presents in his story *El Aleph* (1975) an absolute space where all places coexist at the same time. Aleph's time, linked to space, is presented to us as a time where all instants are possible at the same time. It is an illusory time, which can only be conceived in the abstractive thinking mind of a fictional author. Real time appears to us as an objective and measurable time that human experience has fragmented into units such as seconds, minutes, hours, days, weeks, months and years. However, when lived, time becomes subjective and is revealed through expansion, intensity and dilution. It becomes a sensation, a subjective experience, like sand spilling through the fingers. Real time is relentless in its progression, as the Argentine writer states in one of his works:

> Time is the substance I am made of. Time is a river that carries me away, but I am the river. It is a tiger that tears me apart, but I am the tiger. It is a fire that consumes me, but I am the fire. Unfortunately, the world is real. Unfortunately, I am Borges. (Borges, 1974, p. 646)

The true and only time in human experience is the present, but it is elusive, a fire that consumes us, in the words of Borges. As soon as we attempt to catch it, contemplate it, measure it, or stop it, it ceases to be time. We no longer have time, but only glances over time. The past is then presented as a look back or a memory. The future is presented as a look ahead or a project (García Barrientos, 1991). However, living means living in time and having a history. This is mere occurrence, pure transformation, pure river that snatches us, if untold. "It is consubstantial to history that events are told through oral tradition or collected in written, audiovisual or multimedia documents" (García García, 2006, p. 110). We find ourselves before a mediatized time and it is that mediation that transforms content time into expression time, into a constructed time that is transformed through drama, audiovisuals, video-scenic works, through a spectacular experience for the audience, which is immersed in an illusory fictional time. It is maintained by a discourse that takes place within time and is expressed through a duration. The experience goes beyond itself, taking the audience back in time to other eras, enabling them to live, in just a few minutes, that which occurs in a year's fiction, or showing them what happened in the past or will happen in the future in the discursive present of fiction. The logic of time told is therefore different from the logic of real time. This logic responds to the codes of the theatre in drama, to the codes of the moving image in the audiovisual story, to the specifics of the constructed factual, historical and fictional universe (García García, 2006). However, elements from both media are combined in the video-scenic work. That is because the time of the theatrical representation is subjected to the confrontation with the time of the projected audiovisual image.

According to Bazin (2006, p. 117), if audiovisuals "perform the strange paradox of adapting to the time of the object and also achieving the trace of its duration", in a video-scenic work that time that appears on the screen as a past time that is always shown in the present, must also adapt to the here and now of the theatrical experience. Thus, opening a range of constructive possibilities and

relationships between the different planes, structures and degrees of representation that pose problems of unquestionable theoretical and practical repercussions.

However, screens have naturally and progressively become part of the spectator's experience throughout history. They have been linked to the creators' search for that total art of which Richard Wagner (2007) spoke, and already in the early nineteenth century, through the so-called phantasmagoria and other magic lantern shows, started to create "a new visual regime for the gaze of popular culture" (Gómez Alonso, 2021, p. 117). However, it was not until the twentieth century that the hybridisation of theatre and audiovisuals in the work of stage directors fully took place (Gordillo, 2008), when Piscator, Meyerhold and Brecht, around 1920, began to use projection screens in their stage proposals (Morales Astola, 2003). Following the widespread use of video in the eighties of the last century, stage performances that include audiovisual screens appeared regularly in theatres and became an accepted fact of life for spectators (Luna, 2016). By then, the theatrical system, characterised by its deep meaning (Kowzan, 1997), had already implemented the codes of audiovisual images based on staging procedures, framing and serialisation (Casetti and Di Chio, 1996). This has an impact, for example, on the construction of a specific temporality in which the audience is immersed. As a result, the stage director's decision-making power is broadened and the show is no longer a stage performance, but a video-scenic performance (Thenon, 2005). In many proposals, the screen (or screens or any other projection support that assumes its functionality) becomes the staging´s "backbone" (Teira Alcaraz, 2020, p. 4), and makes possible the significance of the development of the characters' actions over time as a kind of video-scenic interface (Montes, 2021).

1.1. Objetives

This article aims to determine the modifications that audiovisual enunciation introduces in the temporal component of the video-scenic work through the screen or any other projection or broadcasting support, exposing its influence on the degrees of representation of dramatic time and the consequent flexibility in video-scenic time.

It is an exploratory work that adopts an interdisciplinary and mereological approach. Drama is therefore recognised as a whole made up of a set of parts, each of which, in turn, is a whole made up of its respective parts. The introduction of the screen as a new element alters the functioning of the whole. It alters the relationships between parts and between parts and the whole, thus generating different products, construction methods, phases and procedures and new functions, all of which must be understood by all participants in the theatrical performance, including the spectator.

1.2. Methodology

Due to the hybrid characteristics of the video-scenic work, which relates the dramatic mode of representation, specific to theatre, and the narrative mode of representation of audiovisual enunciation, specific to audiovisual narrative, the methodological design of the article is based on the disciplinary postulates of both Theatre Theory and the Theory of Audiovisual Narrative. Similarly, the dramaturgical analysis model proposed by García Barrientos (2001), particularly those categories linked to the temporal component, and the now classic models of audiovisual narrative analysis by Casetti and Di Chio (1996) and Aumont and Marie (1993) have been used to approach the specific video-scenic products referred to. Using the qualitative technique of documentary sources, different types of texts have been used: research, theatrical literary works, video documents of stagings and photographs, press dossiers of theatrical productions, websites of theatre companies and databases of theatrical organisations, particularly those of the Centre for Theatrical Documentation (Centro de Documentación Teatral, CDT).

2. Two Presents, One Video-Scenic Time

Vargas Llosa states that the sovereignty of a work of fiction is determined not only by the language in which it is written, but also by its temporal system. He further states the following: "Just like space, time has a quality that is material" (2020, p. 149). While in literature, to which the Peruvian master refers, this is achieved through the mastery of language, the temporal system of the theatrical performance is established strictly in space, through a duration that is always expressed in the present. A present that

coincides with that of the spectators, situated in a specific here and now whilst the performance is taking place. The significant time in theatre is different from that in audiovisual storytelling. Although the audiovisual image is also shown in the present tense, the audiovisual story is always narrated in the past tense (Metz, 2002). The actor in the theatre is always in temporal and spatial co-presence with the spectator and the time of the action coincides with the time of the spectator in a phenomenological simultaneity. However, the projection of a sequence of moving images in the audiovisual reveals an action that has already occurred, has been recorded by the camera and repeated two, three, a hundred times depending on the shots determined by the director, and is presented to the spectator as something that occurred before. The theatre actor's time is the spectator's time now. The time of the actor in an audiovisual story is the future of the spectator. A theatrical performance is an unrepeatable event, a unique presence in a specific time and space, a here and now where the spectator empathises with the actor and the actor could respond to the spectator's stimuli. In the audiovisual, the spectator empathises with the actor insofar as the spectator empathises with the discursive mechanisms of the camera (Benjamin, 1989). The audiovisual story, as an object, is always in the past tense. The events took place in the past, were recorded by the camera and can be seen repeatedly.

The audiovisual image, however, is always portrayed in the present tense. This is because, despite everything, it succeeds in generating a sensation in the spectator of following the characters' actions as though they were taking place at that very moment. One of the properties of the audiovisual image is that it updates what it shows, allowing the spectator to perceive any movement as current, as a "now it is happening", as a process that illusorily takes place at the same time as it is observed. The photographic image, on the other hand, refers to what has finished: it has already occurred and taken place. It is a frozen moment of the past. In contrast, the moving image shows the narrative process and the narrative process appears to be taking place in front of the viewer. In other words, the moving image is better defined by depicting how events unfold than by its temporal quality, i.e., the present time (Metz, 2002). The spectator finds himself before a fictitious, vicarious now, different from the real now of the theatrical performance, but both share the same state of process.

Linked in the video-scenic work, the former acquires the charge of the present. Theatre and audiovisual are both in process, within a dynamic present that is projected, unstoppably, towards the future. A future that becomes the past through fulfilment and consumption (García Barrientos, 1991). The following words of Peter Szondi (1994) should be taken into account, since they point, interpreted from a video-scenic perspective to the key to the insertion of the present of the audiovisual image in the present of the theatre:

> The passage of time in the drama is constituted as an absolute succession of presents. This is what drama deals with as an absolute entity, endowing itself with its own time. Each moment must contain within it the seed of the future, it must be pregnant with the future. This will be feasible thanks to the dialectical framework. Interpersonal relationships in turn provide this structure. (p. 21)

If the communicative situation of the theatre is characterised by the presence of actor and audience in a temporal coincidence, a shared present, and a spatial contiguity of both subjects (García Barrientos, 2001), the screen alters the communicative situation by including the projection of audiovisual images, since the illusory present of the audiovisual has been recorded in another time and place.

However, the requirement of the theatrical mode of representation of temporal and spatial coincidence is mitigated by the powerful influence of the rules of that possible world that constructs the video-scenic work. The stage character, the real and effective presence of an actor, and the audiovisual character, the image recorded in the past of an absent actor and now projected, coexist and relate to each other in a time in continuous movement, a dynamic present that makes them equal, despite their different nature. Thus, the "dialectical structure" of which Szondi speaks no longer derives exclusively from the interpersonal relationship between characters on stage, but also from the relationship between the human corporeality of the actor playing a character on stage and the incorporeality of the actor who has been recorded and captured in an image that is projected in interaction with the former in the video-scenic present.

3. Modalization of Video-Scenic Time

The dynamic present that we have discussed refers to the discursive production of drama. As for the video-scenic work, it refers to its relations with the time of audiovisual discourse, which is presented to the spectator in the present time, fixed, written and unchangeable in the audiovisual record, unlike the dramatic discursive time. It is this dynamic present, ultimately staged time, which reveals as the centre of relations with the temporality of the narrative mode of audiovisual enunciation, with the time of the screen set in the scenic space.

This research approaches video-scenic time based on the distinction of three temporal levels of theatre. The following are therefore distinguished: scenic time, that is, the pragmatic really lived time of the performance; diegetic time, the time of the fable or story, signified and mentally reconstructed by the spectator; and dramatic time, of an artificial and artistic nature and which results from the relationship between the two previous ones (García Barrientos, 1991). Necessarily, they will be related to the time of the content of the screen. It is worth insisting on the fact that it is this relationship, especially the one established through the time represented, which establishes a unity of meaning in the temporality of the video-scenic work.

3.1. Time in Fiction

Regardless of the medium chosen to show it, it is an ideal, theoretical time, which encompasses the totality of events occurring in fiction beyond the form and substance to signify it. This applies equally to the written story, the audiovisual story or the drama (García Barrientos, 1991).It is an ideal, theoretical time, regardless of the medium in which it has been shown and which encompasses the totality of events occurring in fiction beyond the form and substance to signify it, the same for the written story, the audiovisual story or the drama (García Barrientos, 1991). Thus, it is the unmodalized time. We are talking about time in history. The spectator reconstructs it through what he sees and what is suggested to him without actually showing it, "the time in which events occur with their duration, order and natural and linear succession and with a single frequency, events that happen in a cosmological time and in a specific historical context" (García García, 2006, p. 115). It is that time that García Barrientos also considers natural, coinciding with García García, as opposed to the real character of stage time and the artificial character of dramatic time. In the sense that it is a temporality that is not real, but fictitious, reconstructed by the spectator with the temporality that governs the real world as a reference point, without gaps, regressions or anticipations (García Barrientos, 2001). Stage time is the time "representative and pragmatic of the theatre" (Garcia Barrientos, 1991, p. 153), experienced by the subjects of theatrical communication, actors and spectators, in the process of representation. It is the theatre's own staged time in terms of acting. It is a communicative time, whose enunciation takes place in a real time shared by the viewer. Dramatic time arises from the relationship between diegetic time and scenic time. It is a modalized time, specific to the theatrical mode of representation (Figure 1).

Figure 1. Time in theatre
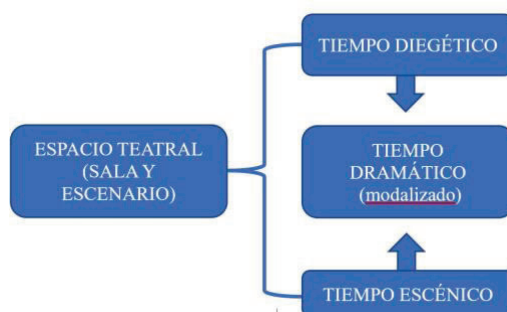
Source: García Barrientos, 1991.

Bearing in mind the above, the diegetic time of the story told in Arthur Miller's *Death of a Salesman* (1949) would be the same whether the spectator is watching a conventional staging of the play, such as the one premiered by Elia Kazan in 1949 or those produced in Spain by José Tamayo in 1952 and 1985, the film adaptation by László Benedek (1951) or Wolver Schlöndorff (1985) or the video-staged work

by Mario Gas (2009), since we are faced with a reconstructed time, the time of history, which is beyond the form and substance of the expression, that is, beyond the mode of representation.

3.2. Stage Time and Audiovisual Discourse Time

Stage time is a different time from that of audiovisual discourse, which is presented as closed, materially constructed and recorded, and imposed on the spectator. It is presented to us as open, intersubjective, which is constructed in process, as the communicative exchange between actors and spectators takes place. The latter, unlike what happens in the audiovisual narrative, "can at any moment - regardless of whether they do it or not - alter it and even interrupt it" (García Barrientos, 2001, p. 83), since in theatre it is the time of communication that determines the duration and rhythm of the representative time, merging both. On the other hand, in audiovisual enunciation, the time of communication is determined by the significant time of the projection.

Hence, in the video-scenic work, a specific relationship is established between stage time, that of the performance, and the time of the audiovisual projection, which is immutable in the register. The time of audiovisual projection is inserted in the time of theatrical communication. In other words, it is inserted in stage time, and is perceived by the spectator with the possible variations that may occur in the temporal course of the staging.

The time of the audiovisual discourse will remain unchanged, but it will depend on the temporal demands imposed by the development of stage time. If it is delayed by the viewer's reactions, the audiovisual input on the screen will be delayed; if, on the contrary, it is accelerated, the projection will appear earlier. This will always have the same duration, but its perception, subject to what happens on stage, will be carried out according to the temporality of the stage, forming an indissoluble part of theatrical communication. After all, the projection was made for the scene and only makes sense in the scene.

### 3.3. Dramatic Time and Video-Scenic Time

Dramatic time is the result of the relationship between diegetic time and scenic time. With García Barrientos (2001), we understand dramatic duration as the quotient between the duration of the story and the duration of the staging. In an eventual staging of *Death of a Salesman*, the first would correspond to a whole life, that of Willy Loman, the salesman who is the protagonist of the play, and the second to the approximately two hours that the play lasts. Hence, what sustains dramatic time is the relationship between the macrocosm of the plot and the microcosm of the stage, and it does so based on artistic and creative procedures.

Diegetic time is independent from the way it is represented, while dramatic time is a consequence of the theatrical mode of representation and admits, as in audiovisuals, a non-linear development, with time jumps into the past or the future.

In the video-scenic work, this representation has a double aspect. This is because while stage time features the pragmatic-representing, the absolute, the real and the lived (García Barrientos, 1991), it must also be taken into account that audiovisual enunciation, although also linked to the absolute, is not linked to the real or the lived, but to the trace, to the image of the real and the lived in another time and place that is shown in the projection of the audiovisual registration. The mere presence of the screen(s), placed on the stage as a scenographic element in relation to the theatrical elements, is already an update.

In the video-scenic work, the spectator no longer finds himself before a stage time and an audiovisual time, but before a video-scenic time. This time is different from conventional dramatic time, which is presented as relative, artistic, feigned (but also, here, doubly represented: theatrical and audiovisual), the specific time of the video-scenic work, the result of hybridisation. The video-scenic temporality stems from the interaction of the time shown in the scene -the diegetic time modulated through the dramatic mode of representation- and the time shown on screen -the diegetic time modulated through the narrative mode of representation of audiovisual enunciation-. (Figure 2).

Figure 2. Video-scenic time
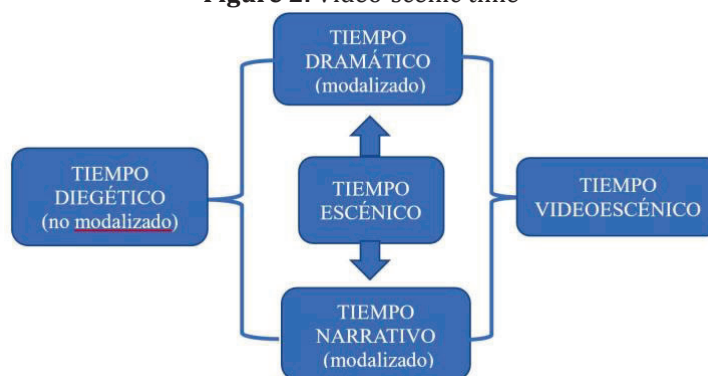
Source: Compiled by authors

4. Temporal Structure of the Video-Scenic Work

4.1. Degrees of Time Representation

Both the narrative mode of representation of audiovisual enunciation and the dramatic mode have the capacity to show certain elements of the story in the present, the former mediated by the audiovisual register and the latter without mediation. The different degrees of representation are clearly apparent in the visible elements such as character and space. Similarly, time also admits the distinction between patent, latent and absent time.

With García Barrientos (1991), we understand patent time as the time that is effectively represented, that is, the moments in the fictional life of the characters that are shown to the spectators. In video-scenic drama these will be represented both on stage, through the development of the characters' actions, and in the audiovisual enunciation of actions on the screen or any other projection or broadcasting support located on the stage itself.

In the video-scenic work *Muerte de un viajante (*Mario Gas, 2009), the main character, Willy Loman, plays with his sons Biff and Happy in the doorway of his house, receives a hug from his wife in the kitchen and attends the burial of Uncle Ben with his family. All of this is produced on stage through theatrical elements, but also the screen audio-visually shows the journeys that Loman makes along the highways and byways of the United States and both times can be considered evident. The former staged and the latter enunciated audio-visually as part of the video-scenic time.

The case of latent time is much more revealing in terms of the modifications that audiovisual enunciation introduces into theatrical time. In theatrical performance, latent time is defined as that time not only alluded to but also suggested by dramatic methods, "which is hidden from the audience's experience or experienced by the characters with their backs to the spectator and is basically achieved in the ellipses inserted in the action staged" (García Barrientos, 2001, p. 84). However, in the video-scenic work this time can become patent. In other words, it can effectively be represented by means of audiovisual enunciation.

Nothing prevents the eventual journey of a character to the stage from being shown on the screen, as occurs in the video-staging of *Roberto Zucco*, the play by Bernard-Marie Koltès directed by Lluis Pasqual (2005) at the María Guerrero theatre in Madrid. In this staging, the screen shows images of one of the characters outside the theatre as he makes his way to the stage until he appears on stage. The time of the content represented audiovisually becomes patent when it is effectively represented through audiovisual enunciation (Figure 3). On a strictly theatrical staging it would have remained in ellipsis, it would have been reserved for latent time. Absent time refers to time that is only referred to in terms of the way it is represented. Essentially, this information comes from the characters' verbalisation, which refers to a past or a future, since this temporal information is found in the linguistic signifiers of the dialogues (García Barrientos, 1991). Once audiovisual enunciation occurs in drama, the absent time can become patent time. This is due to the fact that the screen could show the memories of a character at the same time as either before or after, they are expressed orally, depending on the stage director's structural strategy and through the audiovisual representation of the flashback or prolepsis.

It can be inferred, therefore, that the introduction of audiovisual enunciation in drama allows for the extension of patent time to the detriment of latent and absent time. Any ellipsis can be audio-visually represented. Any time that is simply mentioned can be effectively expressed on the screen. Similarly, as will be explained in the following sections, the audiovisual enunciation will affect the order, duration and frequency, highlighting the temporal flexibility that characterises the video-scenic work as opposed to a conventional staging.

Figure 3. Degrees of representation of video-scenic time
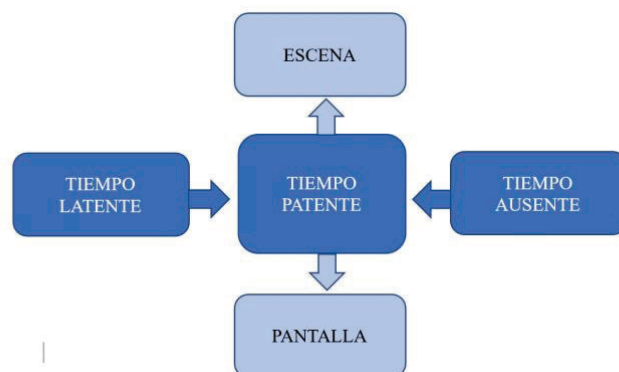
Source: Compiled by authors

4.2. Stage Expansion

In the original Greek theatre, the stage referred to a wooden construction, the skene, the performance area for the actors. Thereafter, its meaning broadens, and it points to the imaginary place where the action takes place, i.e. the stage (Oliva and Torres Monreal, 2005). A further amplification of the meaning points to a fragment of dramatic unity, to a single action fragment that takes place on the stage, acquiring a temporal dimension and linking it to an indeterminate duration (Aumont and Marie, 2006). The temporal structure of drama can therefore be defined, as García Barrientos (2001) proposes, on the basis of the opposition between continuity and discontinuity of dramatic time, between the time actually acted in the scene and the time elapsed between scenes. Thus, the scene is defined from a temporal perspective as "each dramatic segment of continuous development" (García Barrientos, 2001, p. 86). The discontinuity in the course of time gives rise to a sequence of scenes and the temporal links that connect them. This sequence of temporary scenes establishes the temporal structure of the drama, which may consist of a single scene, as in most short one-act plays, or several, as is common in full-length plays.

Cinema and audiovisuals in general take on the significance of the theatrical scene, evidence of "the incorporation of the dramatic principle into narrative" (Chatman, 1990, p. 76). From an audiovisual perspective, the scene appears as one of the possible forms of segments of the image-band that shows a unitary and continuous action without ellipsis or time jumps from one shot to the next, differentiating it from the sequence that shows a continuous action, though with ellipsis (Metz, 2002). Consequently, in both theatre and audiovisuals, the scene requires the equivalence between the time of the story and the time of the discourse (García Jiménez, 2003). The need for staging, which characterises both the dramatic and the narrative mode of audiovisual enunciation, has a bearing on the natural introduction of the audiovisual scene in the video-scenic work. The plausibility will not be affected either by the discontinuity of the sequencing of specifically theatrical scenes or by the appearance of audiovisual scenes or sequences projected on a screen on stage. The scene is presented as the basis of dramatic time structure. It is also the basis of the time of the video-scenic work, regardless of whether the characters' actions and dialogues are represented through theatrical or audiovisual codes. It should be noted that isochronism in the theatrical scene is "real and complete, not approximate and conventional". Audiovisuals, on the other hand, allow "the inverted projection of a shot-sequence or of any isochronous element. In other words, viewing it in the inverse order in which it was shot, from the last to the first frame" (García Barrientos, 2001, pp. 86-87). In the video-scenic drama, the screen plays an expansive role in stage time. As Jaume Melendres (2005) proposes, it affects the time represented, facilitating the irruption of flashbacks or regressions and prolepsis and foreshadowings of an audiovisual nature that affect the order in which events are presented and facilitate visual transitions from one scene to another.

Hence, it detracts interruptions, replacing, for example, "obscurities" (pauses) with audiovisual images or transforming ellipses into significant images.

4.3. Temporal Flexibility of the Video-Scenic Work

In audiovisuals, the technique of montage allows for different variations in the arrangement of scenes and sequences. Its importance is such that Audiovisual Narrative considers order, duration and frequency as specific properties of audiovisual discourse (García Jiménez, 2003). That is due to the fact that the flexibility of time in the audiovisual narrative stems from the very characteristics of the nature of audiovisual texts (García García, 2006). On the other hand, time of drama is less flexible than the narrative order (García Barrientos, 1991). Time development in a theatrical scene is shown as continuous, progressive and irreversible. Thus, the consideration of order in drama refers to a sequence of scenes. While scenes in the story follow one another in chronological order, the performance can alter this through the introduction of non-chronological scenes such as flashback or regression (scenes that go back to the past) or prolepsis or foreshadowing (scenes that take us into the future).

The flexibility that allows the introduction of audiovisuals in drama usually shows these scenes on the screen or any other projection medium, indicating them clearly as a memory or future wish of the character, even placing them inside the character's mind. While it is true that dramatic regressions and anticipations can be dramatically performed in theatre plays, it is also true that this can create certain confusion among the audience upon viewing the drama (Pavis, 2002). In contrast, the audiovisual image in the presence of the scenic elements, establishes specific reading instructions. It links the projection to the character's mind or to actions unequivocally situated in the past or the future. The audiovisual presentation allows differentiating the presence of the characters in the present time of the staging, from that other imprint of time, in Bazin's terminology (2006), although shown in the present. Confusion is eliminated, especially if intertitles are inserted into the images to situate the action in time.

The concept of duration in audiovisuals is closely related to diegesis. When technology fixes the image in a material medium, it makes it lasting and, more importantly, manageable and capable of arbitrarily restructuring the reality addressed by representing it in a specific way. Therefore, applied to the image, mimesis is diegesis (García Jiménez, 2003). Time in audiovisual narration features different scenarios allowing us to analyse the relationship between history and discourse.

Based on the concept of duration, the relationship between audiovisual discourse time and narrated time brings us to pure diegesis, when discourse time and story time are equivalent, and to impure diegesis, when discourse time is greater or lesser than narrated time. As the narrative image generally shapes an elliptical discourse (where what is narratively relevant is selected), it will have a shorter duration than the referent story. However, audiovisual rhetorical procedures such as dilation allow for an inverse relationship, whereby narrative time is longer than narrated time. An example is Eisenstein's slowing down or freezing of images in *October* (1928), when he shows the defeat of the Bolsheviks and introduces images of bridges that open slowly and a horse hanging. These images are intended to achieve a certain effect (García Jiménez, 2003). Another example is the death of the main character in any action film. Or Neo's confrontation with his opponent in slow motion, in an attempt to introduce us to the fictional universe of the Matrix (Andy Wachowski, 1999). Therefore, the use of dilations or accelerations in the video-scenic work through the screen increases or decreases the duration of the staging.

Audiovisual discourse is generally defined as elliptical, i.e. the narrative does not depict everything that happens in the story and consequently its duration is usually shorter than that of the story. The ellipsis condenses the time of the story and leaves it to the spectator to fill in the gaps in the images, which signifies the time of the story. IA whole day can be related in two hours, as in *Falling Down (*Joel Schumacher, 1993), or a day and a half, as in *Black Hawk Down (*Ridley Scott, 2001), thirty years, as in *Forrest Gump* (Robert Zemeckis, 1994), or a whole life, as in *A Beautiful Mind*(Ron Howard, 2001). It is not common for the time of the discourse and the time of the story to coincide in an audiovisual story, but it happens in any story told through a single sequence shot.

While ellipsis condenses the time duration of the audiovisual narrative, the use of projection in video drama has the opposite effect. There is nothing to prevent the stage director's creative decisions from allowing the projected image to represent, successively or simultaneously in relation to the action of the characters, moments of the story that, in principle, are included as ellipses in the literary work. Hence,

the duration of the video-scenic work will be affected in relation to the duration that a conventional staging would have. This is evident in the staging of *Death of a Salesman* (2009) by Mario Gas (Figure 4) when the three screens located on the stage show the journey of the protagonist through the American roads on his return home or images of the past city while the traveller and his wife remain in the family bedroom constructed scenographically. The first case is initially established in ellipsis, and the second, in the literary work of Arthur Miller, in the verbality of the characters as an absent time.

Figure 4. Death of a traveller

Source: Spanish Theatre, 2009.

Frequency is the relationship established between the number of times this or that event is evoked in the discourse and the number of times it is supposed to occur in the story (García Jiménez, 2003). In audiovisuals, it is based on the repetition of sequences or of a part, for example a shot of the sequence. Typically, a sequence is made up of cumulative shots showing an action in progress. Nevertheless, it may be the case that different shots show an action from different perspectives. For example, in certain scenes of action stories: the protagonist's motorbike jump taken from different angles. Or showing the same gesture of a character (in horror, for example) from different camera positions. Audiovisual repetition of previously recorded actions of the characters projected on the screen is frequent in the video-scenic work. There can also be cases in which the action shown on the screens is picked up live from the same stage by the same actors/characters, multiplying the points of view, offering the spectator the same time, represented simultaneously on screen and stage. This is the case in the staging of *Dientes/Metadientes* (2022) by Gustavo Montes and Raúl del Águila, where the actors recorded their own actions and those of their co-actors on mobile devices, which were then projected onto monitors and screens (Figure 5). The actors decide on the framing: their movements, their face, their gaze, their body or parts of it, the selection of what the character rather that the actor fixes his gaze on. This must be done from their embodiment, from within the fiction. Montes and Del Águila (2022), as video-scenic creators, note the following:

> When choosing the sequences of images, the audiovisual production allows for the unnecessary to be eliminated and for flashbacks or regressions and flashforwards or anticipations of events to be introduced at the appropriate moments. This is not a problem for the audiovisual actor, as it is a procedure that takes place in the editing room. The opposite is the case with the video actor, who must execute these jumps and ellipses in real time, if the proposal requires it. That is to say, the video-scenic actor must be prepared to interrupt the line of action and thought of his character, as well as his emotional transition, in order to execute the usual time jumps of audiovisual fiction in the here and now of the theatrical event. (p. 686)

Figure 5. Teeth/Metateeth

Source: KRACC Theatre, 2022.

The temporal flexibility inherent to audiovisual discourse and determined though editing techniques, appears as a determining element when establishing the order, duration and frequency of the video-scenic work. The possibility of altering the chronological order, the dilation or acceleration of time, the use of audiovisual repetitions and the representation of ellipses increase the stage director's choices in terms of the temporality of the staging. The successiveness of the audiovisual or theatrical time represented and, mainly, the simultaneity of the different time frames is not contradictory. Rather, they occur in the same space, creating relationships that are permanently expanding, where divergent or simultaneous times coexist in the same unity of meaning.

5. Conclusions

Although we do not find ourselves before the imaginary *Aleph* of Borges (1974), where all instants are shown in the same space and at the same time, however, as Borges states, the introduction of the audiovisual screen in the theatre creates "a growing and vertiginous network of divergent, convergent and parallel times" (p. 478). Indeed, an interrelated, successive and simultaneous weft of times that encompasses multiple possibilities, something that we believe this article has contributed to unveil, in a way that is new in its field. 478). The manipulation and flexibility of video-scenic time decisively affects its own temporal structure. Temporal order in drama can be affected by the introduction of regressions and foreshadowings projected within the stage action, either successively or simultaneously. This may be the case even when the regressions and anticipations are not indicated as such in the literary work. An expansion of represented time is thus produced: any ellipsis can be shown audiovisually, any time alluded to by the characters can be seen in the form of a memory on the screen. Similarly, drama playtime is affected through the transformation of such ellipses into significant images, the acceleration or deceleration of audiovisual scenes, the possible appearance of subjective images of the character's mind and the introduction of audiovisually projected prologues, epilogues or summaries. The meaning of drama, no longer comes exclusively from the interpersonal relationship between characters on stage, but also from the relationship between the human corporeality of the actor playing a character on stage and the incorporeality of the actor who has been recorded in another time and captured in an image that is projected in interaction with the former in the video-scenic present.

The screen also establishes instructions on the temporal reading of the video-scenic work. This facilitates its interpretation by the spectator, even with the introduction of intertitles that situate the action temporally, allowing for temporal transitions between scenes and sequences of scenes. Audiovisual enunciation, therefore, broadens the creative possibilities of the stage director in all phases of the construction of the drama and forces him to establish new constructive strategies and new procedures that affect the work of all the team members subjected to new work dynamics.

Ultimately, it is noted that the different interactions that take place between the stage character and the projected audiovisual content affect the focus of the video-scenic work. Considering theatre as the objective representation mode par excellence, then the screen introduces the characters' subjective

point of view and their perception of time. This is shared with the spectators, who are immersed in a multi-focalised world. As Borges' hyperbole states, if not all the instants, then a great variety of them, as many as the stage director decides, can coexist at the same time in the same space.

The appearance of the audiovisual screen in the staging affects the way in which the fictional universe perceived by the character and, through him, by the audience, is shown. Focalization, addressed in this article in relation to temporality, opens up a new and still unexplored line of research. It concerns the establishment of video-scenic focalization through the analysis of internal ocularization and auricularization, which are inherent to audiovisual narrative and, in principle, alien to the dramatic mode of representation.

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