

ABSTRACT

For a long time Shakespeare's Hamlet had been "readerly" studied as a representative play of the "Symbolic" order. By Symbolic order I mean the already said or established meaning; the signified that controls and imprisons the text within a meaning, and a logic. It further strips off of all heterogeneous energy capable of dissolving the previous enclosure. Based on such closed readings the "readerly" audience had been trained over time to anchor Hamlet in an established social cell that had sealed itself off of any new ruptures. My "writerly" reading of Hamlet in connection with Julia Kristeva's theory of intertextuality and semiotics informs me that an application of her theoretical concepts to Hamlet opens up possibilities for Spect-Actors and Spect-Directors (my connotation) to semiotize the play and therefore liberate it into a freer and more fluid and floating text/ discourse. Writerly reading the 'genotext' of Hamlet resigns as well as re-designs the Symbolic readerly symmetry and its 'narrative', 'contemplative', 'metalanguage' modes of reception. I would like to prove that the audience's shift from the Symbolic to the Semiotic and then to the cultural and technological openings is not a simple translation from one signifying field to another. The Semiotic perspective challenges the logo-centric approaches operative in a certain system and in a way helps re-transcribe that readership itself has undergone a change.

One such example of semiotizing Shakespeare's Hamlet is

Hamletmachine by the famous twentieth century Spect-Actor-Director-Author Heiner Mueller. Mueller, the living techno-cocoon, has recycled Hamlet to liberate the audience from their state governed monumentalized perceptions that correspond with Kristeva's different stages of perception. His theatre aims at the construction of 'Vitruvian Spect-Actors' who can challenge the fascist manufactured "prison of meaning." Hamletmachine disturbs and disrupts the state's manufactured symbolic code. It invites the Vitruvian Spect-actors to draw into their intellectual orbit numerous texts and positions, to challenge the voice of the individualized author who converts theatre into a temple.