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Phenomenon Almodóvar
(The Interdigitation of “Small Worlds“ in the Work of
Pedro Almodóvar)

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Thesis Abstract

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Abstract

The paper focuses on the problem of authorship by means of an in-depth analysis of the film work of the Spanish director Pedro Almodóvar. The analysis is preceded by setting the author's work in the context of its origin, introduction of its so far existing content, as well as the concepts this work employs. Due to the hypertextual character of this postmodern oeuvre, the study is based on the concept of small worlds by Umberto Eco, hence the worlds of fiction with limited content in comparison to the actual world. The complete film work is perceived as a self-contained, yet within its character an ever open Text. The interdigitation of its small worlds is understood as a series of intratextual references, however the work also monitors its intertextual and, as a blend of these two, the transtextual content. Presenting the directors unique signature, combining several known approaches of the film creation with his own style-constituting elements, the analysis adduces the auteurist character – first described by the film theorists of the French New Wave – of this oeuvre. The last part of the paper is focused on the triad of author – artwork – recipient; i.e. the triad involved in the existence of an artwork. For a better understanding of the art perception processes and thus for dealing with the thought of death of the author by Roland Barthes, the work comes up with a psychoanalytic understanding of the film by Christian Metz, as well as with the philosophical conception of rhizomatic form of the actuality by Gilles Deleuze and Félix Guattari.

Key words: Pedro Almodóvar, small worlds, interpretation, auteurism, imaginary signifier, hypertext, rhizome