

The main intention for the origin of the text *Scenology of (Everyday) Behaviour* was to understand what we call showing off, pretending, feigning, deceiving; things we call life dramas, being a drama queen etc. The author has been interested in this topic for a long time and he has done many observations, scenic actions in everyday situations. He has read many books and articles and has been familiar with many interpretations. He was searching for an interpreting 'structure' which would organize phenomena of life staging to understand them more.

The key (paradigm) for such a structure was provided by scenology – a discipline about staging, i.e. behaviour and action that should be showed to the others or is considered to be scenic by the others. The main starting point of the lecture is of scenologic nature. The priority of scenology is to examine theatre and drama and it enters other life spheres from there. The thing is that you can find explanatory schemes which focus on theatre or performative art in general to explain common life (self)staging activities.

However, we do not say that 'it is theatre'. A life is scenic in many respects anyway. The book is neither a book about psychology of scenic interactions nor about their psychology (although it is necessary to use both disciplines). It mostly describes and analyzes forms of sign messaging and types of viewers' or actors' participation in scenic activities. It deals more with 'how' than 'what' (although we must write about that, too). This is the performative and theatre dimension of our behaviour and acting and its forms and ways.

The basic research questions were: *What specific forms does our life everyday staging have? What techniques of expression or ways of behaviour do we use?*

The meaning of the book is to 'orientate' oneself in reality of (self)staging. Showing off and illusions are mostly chaotic and non-transparent. This is why we have the aim to orientate, to know a lot – to understand behaviour of oneself and the others. The text also respects that we cannot reach perfection in the field of this understanding.

The point of this book is not to present 'guaranteed instructions' how to deceive effectively or how to present oneself in various ways or how to distinguish deception. It would naturally be possible to write a brochure which 'would make everything clear'. But rules in it would deceive a reader anyway... Because everything that takes place in the field of life staging is a purely individual, variable and practical issue! Therefore it would be very difficult to improve only through words in a brochure. Such improvement is possible only with the help of a practical training.

The contents are divided into several chapters.

Chapter 1 includes an introduction, a definition of objectives and the point of the work as well as 'instructions' how to read some parts of the text.

Chapter 2 explains what scenicity is and which scenicity belongs to everyday situations and which one to situations and events we can call real theatre. It defines who is an actor and viewer in certain life situations. It distinguishes specific (theatre) and non-specific (everyday or life) scenicity; objective (taking into account an audience's perception of anything as something scenic) and subjective and active scenicity (intentionally created by 'action' (of a person)). It deals with ways of starting scenic activities in life as well as the fact in what extent we show our real qualities or create fiction (about ourselves), unreal reality.

Chapter 3 deals with the issue why we camouflage, why we show our different selves, why we pretend to be someone else – and it does not matter what reasons we have – funny, acquisitive, egoistic, self-therapeutic etc. However, we speak mostly of 'psychological' gain (lifting of one's self-esteem, prestige etc) and 'material' gain (money, influence, information etc).

Chapter 4 answers the question *Which specific forms does our life or everyday staging have?* It brings twenty criteria (categories, characteristic features) for the description of various forms of scenic action. These categories represent two different poles. It means that there are two extreme poles, e.g. "scenic action is improvised – scenic action is prepared" or "the basic identity of an actor does not change (an actor stages or plays him/herself) – the basic identity of an actor changes (s/he plays someone else)" or "scenic change is not admitted (viewers do not know they watch staging) – it is admitted (viewers know that they watch staging)".

The following two chapters answer the question *Which techniques of expression or modes of behaviour do we use when staging?*

Chapter 5 deals with common scenic acts where fiction does not play the main role. It deals with self-presentation or (self)staging when we do not pretend to be someone else (to a great extent) but we try to emphasize, accentuate and show something we really 'own' to the others (intelligence, muscles) which is a part of our personality and not added or pretended fiction. The chapter also analyzes the opposite of what we have just mentioned, i.e. hiding something that really exists (e.g. a big belly, etc). It deals with direct perception of present original that is not shown intentionally but it is observed by somebody; ostension as showing reality or original; accentuations, illustrative expressions and concentration of energy; changes in behaviour in connection with a change of a social role and ostentation (emphasized presentation of reality) and covering/hiding.

Chapter 6 describes scenic acts which rely on fiction and they are based on principles of creating something which is not real but it is frequently presented as reality. Whether we have a different expression on our faces than we want to have or whether we 'pretend' to be someone else than we are or whether we show someone what expression someone else has on his/her face somewhere where s/he wants to evoke an impression s/he is someone else...

And these forms are: pseudoostension (showing fake originals); ostension and ostentation by pseudoostension (published presentation of fake originals); pseudoostension like 'theatre' for the third party (showing a false image of reality not only to an immediate partner or other people present or observers); simulation (like pretending) and di(s) simulation (like another form of hiding reality); staging of general 'patterns' (like abstract terms; general symbols of (self)staging when using social conventions); histrionics like pathology; invisible 'theatre' – a fake identity and scenic mystification; imitation of other people (or characters) and so called theatre (beyond theatre) – playing other characters out of the context of a performance.

Chapter 7 consists of many various points of view we can observe scenicity from. It deals with the relation of evolution and staging; mirror neurons and scenic meaning, dramatic feeling and a condition of scenic action beyond theatre (as well), authenticity; subconscious and conscious and unintentional and intentional action; stylization, accentuation in behaviour, autostylization and stylization; concentration of energy; fiction in behaviour and possibilities of its recognition; staginess; performativity; differences between common action and actor's action or characters' action on the stage; aesthetics of non-specific life behaviour.

The main aim of the chapter is to explain everything that has been said in previous chapters. It does not actually contain results of the research, however, I quote scenologists as well as professionals from other fields. Although this chapter is situated in this part of the book, theoretical studies took place at the same time like practical research (it sometimes preceded it in some topics).

Chapter 8 describes applied research methods regarding more general starting points of the research (paradigms) as well as specific steps in identification of scenic phenomena. This book is both popular non-fiction and a specialized book and the second pole is the reason why this chapter is included in this book as well as to define which 'methodology' suits scenologic research of life phenomena in my opinion. It describes basic paradigms which have influenced the author:

Dramatism – dramatic social psychology or sociology; behavioural-ethological research or sociobiologic paradigm; semiotics (behaviour); scenology; performative humanities and a performative research.

Chapter 9 is an application study specialized in certain topics from a specific field of behaviour/action. The author elaborated several application probes: scenology of teaching, action of deception by totalitarian state police or a topic of reflection of life dramas for the stage. A text about performativity of teaching is included in this book because it directly connects to previous chapters (it is also a starting point of author's further research in the field of 'a dramatic concept of education' and 'performativity of pedagogical occupations').