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PERFORMING ARTS; 1. A general socio-semiotic model; 1. The discourse of social sciences; 1.1. The negative image of semiotics; 1.2. Actualization - Natural language (langue) and speech (parole); 1.3. Language and society; 1.4. The relational structure; 1.5. Enunciation; 2. Methodology. Spectacular discourse; 2.1. The polysemy of convention; 2.2. Arbitrariness and observation; 2.3. The possible world; 2.4. Persuasive and interpretative doing; 2.5. Modalities 2.6. Specific rhetorics Note of the translator; Notes; 2. Towards a theatre semiotics; Notes; 3. Teatrology and literary studies; 1. What is teatrology?; 2. Theatrical production; 2.1. Identification; 2.2. Differentiation; 2.3. Text and performance; 3. Theatrical reception; 4. Montage; Notes; II. FUNDAMENTAL CONTROVERSIES; 1. Research methodology; 1. General survey; 2. Semiotics of theater; 3. Relationships to other scientific disciplines; 4. The scientific quest; Note; 2. Communication and cognition; 1. The validity of the rubrics; 2. The relevance of the concept of stimulation 3. Relevance of the concept of communication Notes; 3. Pragmatics and discourse; 1. A double delegation process; 2. Enunciation instances; 3. Ponendo tollens; Notes; 4. The code, irrelevant concept?; 1. The icon; 2. The index; 3. The signal; 4. The symbol; 5. Stereotypes; Notes; III. NEW PERSPECTIVES AND NEW INSTRUMENTS; 1. The visual paradigm and the scene; 1. Process of an encounter; 2. Semiology of the image; 3. Visual semiotics; 4. The theatrical text; 4.1. Plastic materiality; 4.2. On the relationship premanifested-linguistics-iconics; 4.3. On the verbalization of the figured 4.4. On codes Notes; 2. Readable and visible dimensions. Opera and theater.; 1. Definitions. Why is opera theory relevant to teatrology?; 2. Theater; 3. Opera; 4. The emancipated image; 5. Enunciated historicity; 6. A poetics; 3. Reception and relation; 1. Mask, otherness; 2. The theatrical object; 3. System of the game; 4. Approach of the theatrical game; Notes; 4. Constructing coherence; 1. Methodological premises; 2. The spectacular text; 3. The components of the spectacular text; 4. Pragmatic study of the spectacular text; 5. Contextual study of the spectacular text; 6. Text and coherence 7. Conclusion 5. The spectacular paradigm; Notes; References

## Sommario/riassunto

In recent years, the post structuralist theories seem to have created a split in teatrological research. But, as Andre Helbo analyses in this book, a dialectic theory of the semiotic and the symbolic exchange bring to light a specific paradigm. From his wide experience as a semiotician and a teatrologist, the author has developed an analysis for the theory of spectacle. Focusing his study on a critical theory of the performing arts, and examining the fundamental controversies, he then offers new perspectives and new instruments of analysis: the social aspects, readability/visibility, coheren

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Descrizione fisica	1 online resource (219 p.)
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Altri autori (Persone)	PetropoulosGeorgios A
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Sommario/riassunto	Fenugreek presents an in-depth review on the Genus Trigonella and particularly the species <i>T. foenum-graecum</i> L. (fenugreek). It is written by experts and includes chapters describing the genus' botany, physiology, cultivation, breeding, nutrition, pest-disease and weed control. The chemical constituents of the species of Trigonella, their pharmacological properties and the marketing of fenugreek seed are also discussed as are its medicinal applications. A detailed presentation of the usefulness of fenugreek seed as food (whole, flour, roasted),

spice (in curry powder), perfume, dye and source

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