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Autore	Helbo Andre
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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
