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| Nota di contenuto | Intro -- Contents -- Preface -- Introduction -- Chapter 1. Nyastra and Abhinavabhrat: Trends and Open Questions -- 1.1. Editorial History and Textual Reception -- 1.2. Archiving Performance: Texts and Images -- 1.3. The Nyastra and the Place of Dance -- 1.3.1. Composition, Authorship, and Date -- 1.3.2. Narrative Structure -- 1.3.3. The Tavdhyya -- 1.4. The Abhinavabhrat: A Medieval Document on Performance -- 1.4.1. The Many Voices Recorded in the Chapter on Dance -- Part 1. Practice and Aesthetics of Indian Dance -- Chapter 2. Formalizing Dance, Codifying Performance -- 2.1. Nya, nnta, and ntya between Movement and Mimesis -- 2.2. Dance as Technique: agahra, karaa, recaka -- 2.3. Between Gender and Genre: tava, sukumra, Isya -- 2.3.1. Grace and Vehemence in the Nyastra -- 2.3.2. Grace and Vehemence in the Abhinavabhrat -- 2.4. Expanding the Idea of nnta -- 2.5. Tradition, Creativity, and Artistry: A aiva Perspective -- Chapter 3. The Aesthetics of Dance -- 3.1. Dance within Theatre, Dance without Theatre -- 3.2. Enacting Emotions: A vademecum for the Actor -- 3.3. Communication without Words -- 3.3.1. Dramatic Mimesis vs Imitation -- 3.4. Dance, Beauty, and the Fabrication of Dramatic Fiction -- 3.4.1. On the Psychagogic Power of Dance -- 3.4.2. Like a Fire-Wheel: Dance and Fiction -- 3.5. |

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Sommario/riassunto

In Theatre and Its Other, Elisa Ganser revisits a telling debate on the intertwined natures of dance and dramatic acting; preserved in Abhinavagupta's eleventh-century commentary on the Nyastra, it reflects complex historical shifts in aesthetic theory and performance practice. ; Readership: All those interested in the history of Indian dance and theatre and in Abhinavagupta's aesthetics, including scholars and students of Indology, performance, dance, and theatre studies, as well as performers.
