

1. Record Nr.	UNINA9910781424803321
Autore	Helbo Andre
Titolo	Theory of performing arts [[electronic resource] /] / by Andre Helbo
Pubbl/distr/stampa	Amsterdam ; ; Philadelphia, : Benjamins, 1987
ISBN	1-283-35892-1 97866613358929 90-272-7900-4
Descrizione fisica	1 online resource (161 p.)
Collana	Critical theory ; ; v. 5
Disciplina	790.2/0141 790.20141
Soggetti	Performing arts - Semiotics Performing arts - Philosophy
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliography: p. 147-153.
Nota di contenuto	THEORY OF PERFORMING ARTS; Editorial page; Title page; Copyright page; Table of contents; Foreword; I. CRITICAL THEORY AND 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. Theatrology and literary studies; 1. What is theatrology?; 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
