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Nota di contenuto	Front Cover; Dedication; Title Page; Copyright; Contents; Preface and Acknowledgements; Introduction: Theatre Medium; 1 Basic Iconic Units; Imagistic definition of 'iconicity'; Basic iconic units; Real objects on stage; Part I Iconic Figures of Speech; 2 Stage Metaphor; Verbal Metaphor; Iconic metaphor; Imagistic metaphor; Stage symbol; 3 Theatre Experience as Metaphor; Stage metaphor; Metaphoric fictional world; Paradox of double reference; Mechanism of textual metaphor; Sophocles' Oedipus the King; Garcia Lorca's Yerma; 4 Stage Allegory; Metaphoric stage allegory Interpreting stage allegory Mixing praxical and allegoric features; Mixed metaphor in allegoric texts; 5 Speech-Act Stage Metaphor; Ionesco's Exit the King; Speech-act metaphor on stage; The predicate 'is a metaphor'; Stylistic implications; 6 Set and Costume Metaphor; Metaphoric experience; Set and costume metaphor; Five basic models; Set and costume mixed metaphor; Part II Stage Conventionality; 7 Stage Conventions; Notion of 'stage convention!'; Kinds of stage conventions; Functions of stage conventions; Ironic conventions; Aesthetic conventions; Theatre norms 8 The Chorus: Matrix of Stage Conventions Dramatic chorus; Dithyrambic storytelling; Bacchylides' Theseus Dive; Nature of dithyramb; 9 Lady Macbeth: In the Making of a Tragic Hero; Confidant convention; Lady Macbeth as confidant; Confidential motifs; Lady Macbeth's transfiguration; Poetic implications; 10 Functions of Language in Theatre; Ingarden's approach; Ingarden's functions of

language; Language mediation; Speech interaction; Speech act theory; Iconic interaction; Stage Conventions; Part III Fictional Thinking; 11 Nature of Fictional Thinking; Fictional world
Structure and thematic specification Archetypal patterns of response; Stratified structure of fictional world; Structure of character; Possible fallacies; 12 Sacred Narratives for Secular Spectators; Basic features of 'myth'; Functional approaches; Mythical mappings; Universality of mythical mappings; Binding of Isaac; Passion of the Christ; 13 Theatre Ethics; Hegel's 'ethical substance'; Aristotle's 'philanthropon'; Kant's 'categorical imperative'; Dramatic irony; Synthesis of Hegel and Aristotle; Sophocles' Antigone; 14 Theatre Aesthetics; Aesthetic experience; Kinds of aesthetic experience
Functions of aesthetic experience Range of aesthetic experiences; Objective/subjective dispute; Objective and subjective principles; On a possible aesthetics of theatre; 15 Theatre Rhetoric; Author-audience interaction; Structural equivalence; Rhetoric interaction; Rhetoric pre-structuration; Yerushalmi's Woyzeck 91; Part IV Reception; 16 Implied Spectator; Implied vs. real spectator; Implied spectator and rhetoric structure; Espert's The House of Bernarda Alba; Thinking experimentation; 17 Theatre as Thinking Laboratory; Scientific mode of thinking; Theatrical thinking - A comparison
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