

1. Record Nr.	UNINA9910806589903321
Titolo	Governare dietro le quinte : storia e pratica dei gabinetti ministeriali in Italia 1861 - 2023 / a cura di Guido Melis, Alessandro Natalini
Pubbl/distr/stampa	Bologna, : il Mulino, 2023
ISBN	9788815386816
Descrizione fisica	202 p. ; 24 cm
Collana	Studi e ricerche ; 800
Disciplina	352.24
Locazione	bfs
Collocazione	352.24 MEL 1
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia
2. Record Nr.	UNINA9910416521003321
Autore	Thornbury Barbara E
Titolo	Sukeroku's double identity : the dramatic structure of Edo kabuki / / Barbara E. Thornbury
Pubbl/distr/stampa	Ann Arbor, Michigan : , : University of Michigan Press, , 1982
ISBN	9780472127948 0472127942 9780939512119 0939512114
Descrizione fisica	1 online resource (x, 99 p.)
Collana	Michigan Papers in Japanese Studies ; ; no. 6
Classificazione	LIT000000SOC000000SOC008000
Disciplina	792/.0952
Soggetti	Kabuki - History - 18th century Kabuki - History - 19th century Kabuki plays - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.

Nota di bibliografia

Sommario/riassunto

Bibliography: pages 79-87.

The aim of this book is to show that seemingly illogical double identity of the townsman, Sukeroku, and the samurai, Soga Goro, in the play *Sukeroku* is a surviving element of what was once a complex and coherent structure based on a traditional performance calendar. To show how the calendar function and what *Sukeroku*'s double identity signifies, the book is divided into two parts. Part One studies the structure of Edo kabuki. The first chapter, which outlines that structure, is based for the most part on writings of the Tokugawa period. The second chapter then looks at the concepts of *sekai*, "tradition," and *shuko*, "innovation." Kabuki was the product of material that had become a familiar part of Japanese culture by repeated use and dramatization over long periods of time, starting before kabuki began, and material that was relatively new and was used to transform the older, set material. The double identity in *Sukeroku* came about as a result of this interplay between what was received by way of traditional and what was added by way of innovation. Part Two considers the significance of the double identity. The author concludes that *Sukeroku*'s double identity gave Edo audiences a hero who was an idealization of the contemporary Tokugawa townsman and at the same time a transformation of a samurai god-hero of the past. The first chapter of Part Two traces the development of *Sukeroku*'s Soga Goro/samurai identity, from its origins in the early dramatic forms of *no*, *kowaka*, and *ko-joruri*, to the representation of Soga Goro in kabuki by Ichikawa Danjuro I. The second then looks at the transformation of Soga Gorointo *Sukeroku* by discussing the origins of *Sukeroku* and its introductions to Edo kabuki by Ichikawa Danjuro I and his son, Danjuro II, since their work was the basis of all later developments.