

1. Record Nr.	UNISA996449434103316
Titolo	Theatre and Metatheatre : Definitions, Problems, Limits // ed. by Silvia Milanezi, Elodie Paillard
Pubbl/distr/stampa	Berlin ; ; Boston : , : De Gruyter, , [2021] ©2021
ISBN	3-11-071655-0
Descrizione fisica	1 online resource (IX, 308 p.)
Collana	MythosEikonPoiesis , , 1868-5080 ; ; 11
Disciplina	882.0109
Soggetti	LITERARY CRITICISM / Ancient & Classical
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di contenuto	Frontmatter -- Acknowledgements -- Contents -- "'Theatre", "Paratheatre", "Metatheatre": What Are We Talking About?' -- Theatre and Paratheatre -- Definitions and Limits of Theatrical Performances -- 'Diffused Performance and Core Performance of Greek Theatre' -- '(Un)Masking the : The Pre-Play Ceremonies of the Athenian Great Dionysia as Theatrical Performances?' -- 'Greek to Latin and Back: Did Roman Theatre Change Greek Theatre?' -- Paratheatre -- 'Defining Paratheatre, From Grotowski to Antiquity' -- Metatheatre -- Theoretical Aspects -- 'New Thoughts on Metatheatre in Attic Drama: Self-Referentiality, Ritual and Performativity as Total Theatre' -- Performative Aspects -- 'A Gesture That Reveals Itself As a Gesture: Thinking About the Metatheatricality of the Body in Greek Tragedy' -- Case Studies -- Tragedy -- 'Metatheatre and Dramaturgical Innovation: A Study of Recognition Scenes in Euripides' Tragedies Electra, Helen, Iphigenia in Tauris, and Ion' -- 'The Mask of Troy: Metatheatre in the Prologue and Final kommos of Euripides' Troades' -- Aristophanes, Old Comedy -- 'Animal Metaphors and Metadrama. A Cultural Insight into the Verb ' -- 'Ar. Eccl. 889 . A Comedy's Self- Consideration of Its Lyrical Forms at the Dawn of "Middle Comedy"?' -- Mimes -- 'Mime and Metatheatre' -- Abbreviations -- Bibliography -- List of Contributors -- Index verborum -- Index locorum
Sommario/riassunto	The aim of this book is to explore the definition(s) of 'theatre' and

'metatheatre' that scholars use when studying the ancient Greek world. Although in modern languages their meaning is mostly straightforward, both concepts become problematical when applied to ancient reality. In fact, 'theatre' as well as 'metatheatre' are used in many different, sometimes even contradictory, ways by modern scholars. Through a series of papers examining questions related to ancient Greek theatre and dramatic performances of various genres the use of those two terms is problematized and put into question. Must ancient Greek theatre be reduced to what was performed in proper theatre-buildings? And is everything that was performed within such buildings to be considered as 'theatre'? How does the definition of what is considered as theatre evolve from one period to the other? As for 'metatheatre', the discussion revolves around the interaction between reality and fiction in dramatic pieces of all genres. The various definitions of 'metatheatre' are also explored and explicated by the papers gathered in this volume, as well as the question of the distinction between paratheatre (understood as paratragedy/comedy) and metatheatre. Readers will be encouraged by the diversity of approaches presented in this book to re-think their own understanding and use of 'theatre' and 'metatheatre' when examining ancient Greek reality.

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