
Dramatic Theory And Criticism

Journal of Dramatic Theory and Criticism

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The Theory of Criticism

European Theories of the Drama, an Anthology of Dramatic Theory and Criticism from Aristotle to the Present Day, and a Series of Selected Texts; With

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The Rebirth of American Literary Theory and Criticism

Dramatic Theory

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The Theory and Analysis of Drama
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AVERY KANE

Journal of Dramatic Theory and Criticism

transcript Verlag

Excerpt from European Theories of the Drama: With a Supplement on the American Drama; An Anthology of Dramatic Theory and Criticism From Aristotle to the Present Day, in a Series of

Selected Texts, With Commentaries, Biographies, and Bibliographies European Theories of the Drama is an attempt to set before the reader the development of the theory of dramatic technique in Europe from Aristotle to the present time. It has been my purpose to select such texts and parts of texts as have been influential in shaping the technical form of plays. Sometimes this doctrine appears as criticism of particular works, sometimes as

the playwrights own theory of his art, and sometimes as a history, a summing up of the dramatic products of a particular epoch. The texts I have selected are arranged according to countries, and generally in: chronological order, so that the whole volume, texts and preliminary historical remarks taken together, will furnish the reader an idea of the changes in dramatic technique as they were gradually introduced from country to

country, and century to century. It was no easy task to choose from the vast amount of material exactly what theories were most important, and reject what were foreign to my pre-conceived idea, for I have tried to include only the theories of dramatic form, and not venture into the fields of ethics and esthetics. This was, of course, an impossible task, because the technique of no true art is separable from ethical and esthetic considerations. It was inevitable that in the greater part of the writings I was called upon to consider, there should be constant reference to the purely psychological side of dramatic art, and to the moral intent and influence. However, as it was out of the question to give space in a book the size of the present one, to any of the exclusively esthetic or moral disquisitions on the subject, I have contented myself with including theories dealing primarily with dramatic structure. But it will be seen that even in these, there is a constant tendency on the part of theorists to enter into the moral side of the drama: from Aristotle to Bernard Shaw there is a school of dramatic critics which demands that the drama shall shape the morals and

manners of men; to these critics, morality is itself a part of their theory of the form. To Dumas fils, for instance, it is the end of the drama, its excuse for existence. I have naturally allowed these critics to speak for themselves, and not attempted to select from among their utterances the passages dealing exclusively with dramatic form in itself. On the other hand, the estheticians like Hegel and Croce have no place in my scheme, for to include them meant the inclusion of the psychologists: it is only a step from esthetics to psychology, and it would be necessary to add the interesting, but from my point of view hardly pertinent books of Gustave Le Bon and Henri Bergson,; mention but two modern writers. The texts in the present collection are culled from many sources. First is the work the critics pure and simple. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the

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Critical Themes in Drama Taylor & Francis

The interviewees of this volume fall into three groups: the main players who brought about the rise of theory (Fish, Gallop, Spivak, Bhabha); a younger group of post-theorists (Bérubé, Dimock, Nealon, Warren); the anti-critique theorists (Felski); and new order theorists (Puchner, Wolfe). They discuss elemental questions, such as trying to grasp what was logic and what was rhetoric; trying to see down the road while fog and turmoil held visibility to arm's length; and trying to pick legible meanings out of the cultural blanket of deafening noise. Theorists were not only good thinkers but also pioneers who were seeking profound transformations.

Postdramatic Theatre Wentworth Press

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European Theories of the Drama John Wiley & Sons

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Literary Theory and Criticism John Benjamins Publishing

Aesthetic disgust is a key component of most classic works of drama because it has much more potential than to simply shock the audience. This first extensive study on dramatic disgust places this sensation among pity and fear as one of the core emotions that can achieve katharsis in drama. The book sets out in antiquity and traces the history of dramatic disgust through Kant, Freud, and Kristeva to Sarah Kane's in-her-face theatre. It establishes a framework to analyze forms and functions of disgust in drama by investigating its different cognates (miasma, abjection, etc.).

Providing a concise argument against critics who have discredited aesthetic disgust as juvenile attention-grabbing, Sarah J. Ablett explains how this repulsive emotion allows theatre to dig deeper into what it means to be human.

Spectacles of Reform Cambria Press

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reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

The Poetics of Aristotle Ithaca : Cornell University Press

In it, Aristotle offers an account of what he calls "poetry" (a term which in Greek literally means "making" and in this context includes drama - comedy, tragedy, and the satyr play - as well as lyric poetry and epic poetry). They are similar in the fact that they are all imitations but different in the three ways that Aristotle describes: 1. Differences in music rhythm, harmony, meter and melody. 2. Difference of goodness in the characters. 3. Difference in how the narrative is presented: telling a story or acting it out. In examining its "first principles," Aristotle finds two: 1) imitation and 2) genres and other concepts by which that of truth is applied/revealed in the poesis. His analysis of tragedy constitutes the core of the discussion. Although Aristotle's Poetics is universally acknowledged in the Western critical tradition, "almost every detail about his seminal work has aroused

divergent opinions."

Technique of the drama Cambridge University Press

Newly adapted for the Anglophone reader, this is an excellent translation of Hans-Thies Lehmann's groundbreaking study of the new theatre forms that have developed since the late 1960s, which has become a key reference point in international discussions of contemporary theatre. In looking at the developments since the late 1960s, Lehmann considers them in relation to dramatic theory and theatre history, as an inventive response to the emergence of new technologies, and as an historical shift from a text-based culture to a new media age of image and sound. Engaging with theoreticians of 'drama' from Aristotle and Brecht, to Barthes and Schechner, the book analyzes the work of recent experimental theatre practitioners such as Robert Wilson, Tadeusz Kantor, Heiner Müller, the Wooster Group, Needcompany and Societas Raffaello Sanzio. Illustrated by a wealth of practical examples, and with an introduction by Karen Jürs-Munby providing useful theoretical and artistic contexts for the book, Postdramatic

Theatre is an historical survey expertly combined with a unique theoretical approach which guides the reader through this new theatre landscape.

European Theories of the Drama Nabu Press

In the nineteenth century, long before film and television brought us explosions, car chases, and narrow escapes, it was America's theaters that thrilled audiences, with "sensation scenes" of speeding trains, burning buildings, and endangered bodies, often in melodramas extolling the virtues of temperance, abolition, and women's suffrage. Amy E. Hughes scrutinizes these peculiar intersections of spectacle and reform, revealing the crucial role that spectacle has played in American activism and how it has remained central to the dramaturgy of reform. Hughes traces the cultural history of three famous sensation scenes—the drunkard with the delirium tremens, the fugitive slave escaping over a river, and the victim tied to the railroad tracks—assessing how these scenes conveyed, allayed, and denied concerns about the rights and responsibilities of citizenship. These images also appeared in printed

propaganda, suggesting that the coup de théâtre was an essential part of American reform culture. Additionally, Hughes argues that today's producers and advertisers continue to exploit the affective dynamism of spectacle, reaching an even broader audience through film, television, and the Internet. To be attuned to the dynamics of spectacle, Hughes argues, is to understand how we see. Her book will interest not only theater historians, but also scholars and students of political, literary, and visual culture who are curious about how U.S. citizens saw themselves and their world during a pivotal period in American history.

Dramatic Theory and Criticism: Greeks to Grotowski Andesite Press

A valuable, provoking, important addition to any theatre scholar or practitioner's library, especially since feminist theory is a relative newcomer to the world of theatre.

[Dramatic Disgust](#) Forgotten Books
In recent years, the post structuralist theories seem to have created a split in theatrological research. But, as André 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 theatrologist, 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, coherence, the spectacle contract.

European Theories of the Drama

University of Michigan Press

Essential anthology of Poe's critical works reviews works by Dickens, Hawthorne, many others. Includes Theory of Poetry ("The Philosophy of Composition," "The Rationale of Verse," "The Poetic Principle"). Introduction.

[The Theory of the Theatre](#) Waveland Press

Updated and enlarged, this groundbreaking collection surveys the major critical currents and approaches in drama, theater, and performance
Journal of Dramatic Theory and Criticism
Routledge

Our reading of the poem, Krieger concludes, must be double: we must see the poem as a linear and chronological

sequence reflecting real life, and we must read it as a circular, imitative, mutually implicative mode.

European Theories of the Drama

University of Michigan Press

Dramatic Theory takes readers on a comprehensive journey through the rich and varied landscape of dramatic theory. Organized by key topics and presented chronologically, this book connects writers and theorists across different eras, revealing how their discussions have evolved and intertwined. Six fundamental questions are explored, ranging from the nature and purpose of theatre to the implications of performance on society. Each chapter delves into these essential questions, offering insights into how theoretical discourse has influenced theatrical styles and practices over time. From Aristotle's foundational Poetics to avant-garde movements of the twentieth century, Dramatic Theory covers a wide array of perspectives and debates. Issues of identity, the political implications of performance, and the subjective nature of theatrical quality are thoroughly examined. The book also investigates how meaning is constructed on stage and

explores modern performance theory's redefinition of theatre. By engaging with the vibrant, never-ending conversations of dramatic theory, this text inspires a deeper understanding and appreciation of the performing arts.

European Theories of the Drama Johns Hopkins University Press

An annotated collection of important writings about the drama.

EUROPEAN THEORIES OF THE DRAMA Createspace Independent Publishing Platform

Manfred Pfister's book is the first to provide a coherent comprehensive framework for the analysis of plays in all their dramatic and theatrical dimensions. The material on which his analysis is based covers all genres and periods. His approach is systematic rather than historical, combining more abstract categorisations with detailed interpretations of sample texts.

European Theories of the Drama Courier Corporation

This comprehensive guide to the history of literary criticism from antiquity to the present day provides an authoritative overview of the major movements, figures,

and texts of literary criticism, as well as surveying their cultural, historical, and philosophical contexts. Supplies the cultural, historical and philosophical background to the literary criticism of each era Enables students to see the development of literary criticism in context Organised chronologically, from classical literary criticism through to deconstruction Considers a wide range of thinkers and events from the French Revolution to Freud's views on civilization Can be used alongside any anthology of literary criticism or as a coherent stand-alone introduction

Performing Feminisms Nabu Press

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