

NEW DIRECTIONS IN THEATRE

General Editor JULIAN HILTON

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Edited by

JULIAN HILTON

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First published 1993 by
THE MACMILLAN PRESS LTD
Houndmills, Basingstoke, Hampshire RG21 2XS
and London
Companies and representatives
throughout the world

ISBN 978-0-333-39292-8 ISBN 978-1-349-22750-1 (eBook)
DOI 10.1007/978-1-349-22750-1

A catalogue record for this book is available
from the British Library.

Reprinted 1994

Contents

<i>General Editor's Preface</i>	vi
<i>Acknowledgements</i>	vii
<i>Notes on the Contributors</i>	viii
1 Introduction	1
<i>Julian Hilton</i>	
2 The Aesthetics of Reception and Theatre	13
<i>Denis Calandra</i>	
3 Production and Reception in the Theatre	25
<i>Patrice Pavis</i>	
4 Audience: Osiris, Catharsis and the Feast of Fools	72
<i>Heinz Fischer</i>	
5 Carnival and the Poetics of Reversal	87
<i>Anthony Gash</i>	
6 The Hermeneutic Approach to Theatre and Drama	120
<i>Elinor Shaffer</i>	
7 The Concept of Dialogue	145
<i>Magnus Florin, Bo Göranson and Per Sällström</i>	
8 Theatricality and Technology: Pygmalion and the Myth of the Intelligent Machine	156
<i>Julian Hilton</i>	
<i>Index</i>	176

General Editor's Preface

In the past ten years, Theatre Studies has experienced remarkable international growth, students seeing in its marriage of the practical and the intellectual a creative and rewarding discipline. Some countries are now opening school and degree programmes in Theatre Studies for the first time; others are having to accommodate to the fact that a popular subject attracting large numbers of highly motivated students has to be given greater attention than hitherto. The professional theatre itself is changing, as graduates of degree and diploma programmes make their way through the 'fringe' into established theatre companies, film and television.

Two changes in attitudes have occurred as a result: first, that the relationship between teachers and practitioners has significantly improved, not least because many more people now have experience of both; secondly, that the widespread academic suspicion about theatre as a subject for study has at least been squarely faced, if not fully discredited. Yet there is still much to be done to translate the practical and educational achievements of the past decade into coherent history, and this series is intended as a contribution to that task. Its contributors are chosen for their combination of professional and didactic skills, and are drawn from a wide range of countries, languages and styles in order to give some impression of the subject in its international perspective.

This series offers no single programme or ideology, yet all its authors have in common the sense of being in a period of transition and debate out of which the theory and practice of theatre cannot but emerge in a new form.

JULIAN HILTON

Acknowledgements

Two friends have been of particular help to me in the background work to both this book and the series: Clive Mendus, whose skill and virtuosity as a performer have been essential to my own understanding of what is possible in performance, and Bo Göranson, whose passionate belief in the role of performance in the development of ideas has been a constant source of encouragement.

I am grateful to the University of East Anglia for allowing me study leave to complete work on this book. The Working Life Centre and the Royal Dramatic Theatre, Stockholm, whose dialogue seminar has been running now for three years, has set the agenda for the relationship between theatre and science: I am grateful to both for involving me so generously in their activities.

Anthea Iveson has done much of the word-processing, and her patience, cheerfulness and generosity make light of all the day's dull tasks.

J. H.

Notes on the Contributors

Denis Calandra is Professor of Theatre at the University of Southern Florida, Tampa, and an internationally known authority on and translator of modern German drama, notably the works of R. W. Fassbinder.

Heinz Fischer, author, playwright and leading international authority on Georg Büchner, lives in Munich. His study *Georg Büchner und Alexis Muston* was published in 1988 to critical acclaim.

Magnus Florin, director and author, is Dramaturge at the Royal Dramatic Theatre, Stockholm, where he has been assistant to Ingmar Bergman.

Anthony Gash is Lecturer in Drama and English at the University of East Anglia and has recently edited a special drama edition of *Word and Image*.

Bo Göranson is a Research Director of the Working Life Centre, Stockholm, and Professor at the Royal Polytechnic. He trained as both a mathematician and a theatre director.

Julian Hilton, author, director and playwright, is Visiting Professor at the Technical University of Vienna. His book *Georg Büchner* was published in 1982.

Patrice Pavis is Professor of Drama at the University of Paris III and one of the world's leading exponents of semiotic theory as applied to theatre.

Per Sällström, physicist, is Secretary of the Committee for Future Oriented Research, Swedish Research Council. His book on notation, including theatre notation, will be published soon.

Elinor Shaffer, Reader in Comparative Literature at the University of East Anglia and Visiting Professor at Brown and Stanford Universities, United States, is editor of *Comparative Criticism* and has recently published a study of Samuel Butler as painter.