

# THE SEMIOTICS OF THEATRE

Patrice Pavis

This article is reprinted with permission from the French original published in Versus (No. 21, 1978). It is one of a number of papers published dealing with five specific questions posed by Marco de Marinis on the semiotics of theatre. The version which appears was translated by Tjaart Potgieter.

1. What is, in your opinion, the proper relation between the "semiotics of theatre" and "theatre studies" (history of theatre, theory of theatre, theatrical aesthetics, etc)?

This question brings to mind the famous debate, instigated by Saussure and continued by Barthes, about the relationship between linguistics and semiology: are linguistics only part of "this general science", semiology, of which the laws "shall be applicable to linguistics" (Saussure), or does semiology, on the other hand, model itself on the general pattern of linguistics (Barthes)? The semiology of the theatre is a recent discipline - its theoretical formulation can be placed historically (the linguistic Circle of Prague in the 'thirties) - and it is to be expected that it should try to take its place in the spectrum of studies of the performance, without invalidating the other approaches, but also not allowing itself to be devalued to the rank of a methodological "gadget" which is content to employ linguistic terminology metaphorically in connection with some mythical "theatrical communication", and sheds no new light on the performance.

In spite of the terms sciences du spectacle or Theaterwissenschaft, it should be clear from the outset that "theatre studies" could by no means claim a scientific status comparable to that of linguistics. The semiology of theatre, therefore, can neither use, by extension, the rigorous conceptual apparatus of linguistical studies, nor share their epistemological objective. What follows is that we need to ask whether the semiology of theatre is an autonomous discipline (like, for example, sociology, botany, etc.) or rather a method and an attitude towards the performance. In the latter hypothesis, semiology would not duplicate the existing approaches, but would integrate itself with them by assimilating into its theory the known results of those disciplines. It should be at the same time the propaedeutics and epistemology of the various theatre studies, reflecting on their conditions of validity, and the possibility of using the results of one area to interpret the other.

# Semiotics Of Theatre

**Erika Fischer-Lichte**



## Semiotics Of Theatre:

**The Semiotics of Theatre and Drama** Keir Elam, 1980-10-02 First published in 1980 Routledge is an imprint of Taylor Francis an informa company

**The Semiotics of Theater** Erika Fischer-Lichte, 1992 The most thorough systematic and convincing semiotics of the theater we have Like those of Eco it is an important conceptual synthesis and a bibliographical gold mine Modern Language Notes impresses with its thoroughness and the informed perspective of its author Theatre Survey a classic text Theatre Research International Immediately accessible to readers with some knowledge of theater but not much of semiotics For anyone with an interest in theater production and performance or indeed theater history Marvin Carlson

**Places of Performance** Marvin Carlson, 1989 Explores the cultural social and political aspects of theatrical architecture from the theatres of ancient Greece of the present

*Theatre as Sign System* Elaine Aston, George Savona, 2013-12-16 This invaluable student handbook is the first detailed guide to explain in detail the relationship between the drama text and the theory and practice of drama in performance Beginning at the beginning with accessible explanations of the meanings and methods of semiotics Theatre as Sign System addresses key drama texts and offers new and detailed information about the theories of performance

**The Semiotics of Theatre and Drama** Keir Elam, 2003-12-16 Keir Elam showed how this new science could provide a radical shift in our understanding of theatrical performance one of our very richest and most complex forms of communication

Semiotics of Drama and Theatre Herta Schmid, Aloysius Van Kesteren, 1985-01-01 The volume presents perspectives in the theory of drama and theatre that are new for the following reasons 1 the contributions reflect the international cooperation in developing drama and theatre as well as its theories 2 this collection is the first attempt of presenting papers within the context of Analytical Theory of Science 3 it is the first

consistent set of papers starting from semiotics as a meta theory The volume is divided into four sections I Fundamental of Theatre Research II Theory of Drama and Theatre III Descriptive Theatre Research IV Applied Theatre Research The fifth and final section offers a selective bibliography of analytical approaches to drama and theatre

*Theatre Semiotics* Marvin Carlson, 2005

**An Approach to the Semiotics of Theatre** Jiří Veltruský, Jarmila F. Veltruský, Tomáš Hoskovec, 2012

**An Approach to the Semiotics of Theatre** Jiří Veltruský, 2014-01-01 Ji Veltrusk 1919 1994 publikoval mnoho děl chlívk o semiotice divadla ale a na sklonku života se pokusil své poznatky vyjádřit zpočet Pražského lingvistického kroužku shrnout do komplexní teorie A koliv dlo nebylo dokončeno jeho rozsah umohl posmrtně rekonstruovat a v anglické verzi předložit odborné veřejnosti

**The Semiotic Stage** Michael L. Quinn, 1995 The Semiotic Stage provides the first comprehensive summary of the writings that founded contemporary theater semiotics The Prague School theater writings are placed in their theoretical context and integrated in relation to major artistic areas like acting design and dramatic writing The influence of the Prague School and its relation to the current state of theater study are also thoroughly discussed

**Theatre Semiotics** Fernando de Toro, 1995 Theatre is composed of a multitude of signifying systems that have a dual function as literary practice and as

performance practice Fernando de Toro carefully considers the multiple and complex components which constitute the relationships between a text its concretization as performance and its reception by the audience in this translation and revision of his *Semiotica del teatro Del texto a la puesta en escena* He focuses on discourse textuality semiosis reception actantial functions and history this comprehensive overview of the various semiotic approaches is placed in the context of modern European North American and Latin American theatre De Toro begins with an examination of theatre discourse as linguistic expression and as semiosis and differentiates theatre discourse from other forms of literary discourse and performance He then thoroughly explores the relationship between the dramatic text and the performance text A chapter devoted to theatre semiotics establishes how signification functions in drama and performance in terms of Charles Sanders Peirce's trichotomy icon index symbol Final chapters focus on theatre reception the emitter and receptor the actantial model and how it has evolved and a semiological reflection on the history of the theatre Theatre Semiotics provides a thorough argument for the place and the necessity of semiotics within the interpretive process of theatre

*The Semiotics of Performance* Marco De Marinis, 1993-03-22 The book succeeds at refining elements in the problem that semiotics and theater represent to and for one another Choice The Semiotics of Performance surprisingly retains its revelatory freshness and actually opens up areas of research that could very well supply new incentives for further probing into what semiotics can offer to the study of theatre Theatre Survey

*The Semiotics of Beckett's Theatre* Khaled Besbes, 2007 Semiotics is an interdisciplinary field of research and Beckett's theatre is one which engages a large spectrum of subjects and concerns that touch upon multiple aspects of human experience The Beckettian dramatic text as shall be demonstrated in this book is a fertile ground for a semiotic investigation that is orchestrated by the profound insights of C S Peirce As it applies semiotics to Beckett's theatre this book seeks to preserve communicate and throw into relief those universal values in the playwright's works which remain unchallenged despite every change and every revolution in human societies What this book will hopefully contribute to the general canon of theatrical studies is its study of the Beckettian dramatic text not as a model of the absurd tradition but rather as a cultural product whose writer's thinking can scarcely be dissociated from the cultural environment within which it took shape and whose deciphering requires the use of cultural codes and sub codes which will undergo detailed examination in the course of analysis a study that we may so generically call a cultural semiotic study of Beckett

**Semiotics of the Drama and the Style of Eugene O'Neill** Mark Kobernick, 1989-01-01 A semiotic analysis is made of the six major plays by Eugene O'Neill and an attempt is made to yield a systematic analysis towards humanistic interpretations of texts Theoretical interpretations are enriched with discussions of the plays Technical matters such as the segmentation of the text are specified in appendices Six semiotic dimensions have been studied motifs theatrical semiotic systems their use in communicational functions role function of the dramatis personae their levels of awareness and aristotelian divisions

**Theatre Semiotics** Fernando de Toro, Mario Vald's, 1995-01-01 Theatre Semiotics provides a

thorough argument for the place and the necessity of semiotics within the interpretive process of theatre      Theories of the Theatre Marvin A. Carlson, 1993 Beginning with Aristotle and the Greeks and ending with semiotics and post structuralism Theories of the Theatre is the first comprehensive survey of Western dramatic theory In this expanded edition the author has updated the book and added a new concluding chapter that focuses on theoretical developments since 1980 emphasizing the impact of feminist theory      Dictionary of the Theatre Patrice Pavis, 1998-01-01 An encyclopedic dictionary of technical and theoretical terms the book covers all aspects of a semiotic approach to the theatre with cross referenced alphabetical entries ranging from absurd to word scenery      *The Semiotic Bridge* Irmengard Rauch, Gerald F. Carr, 1989      *Semiotics of Theatre & Drama* , 2002      *Architectonics of Theatricality* Ivaylo Alexandroff, 2015 The book analyses the practically endless process of signification formation of meanings presentation and interpretation on the stage This strict semiotic environment localizes and defines a theatre performance as a product of an intense sign interaction

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