

Semiotics in Performance and Dance

Nicoleta Popa Blanariu

Semiotics and performance moving in tandem: A work-in-progress

Along with changes in how the performing arts are understood and practiced, their semiotic approach also naturally evolves, together with the entire field of performance and dance studies. Prefigured since antiquity (Lucian of Samosata [2nd century CE] 2009, Augustine [426 CE] 2002), the semiotics of performance is very indebted, especially since the 1930s–1940s, to The Prague School Theory of Theatre, and even later, in the 1970s, to the linguistic paradigm of structuralism. This has the great advantage of having changed the perspective on the aesthetic object. However, the semiotics of performance emerges with the awareness of the methodological risk to which it is exposed by some “tendency to reduce all the problems of sign to language” (Kowzan 1968, Lehmann [1999] 2002, Barba and Savarese [2008] 2012). In fact, performing arts cannot be reduced to a textual component or to one assimilated to the functioning of verbal language. New symptoms of identity crisis arose again later when the nature of the performance and its semiotic approach were equally and insistently called into question. Semiotics then tried to cover the *performative* turn of theatre which debuted in the sixties. In such a context, semiotics was particularly interested in the “crisis of representation”, the “crisis of the body’s mediation”, and the crisis of the “classic textual invariant” (Helbo 2016: 342–5; Helbo, Bouko, and Verlinden 2011: 100), as well as the crisis of “authoritarian staging” (Pavis 2014: 238). These came together with Kaprow’s “idea of a performance that isn’t theatre” ([1976] 2020) and the replacement of the “dramatic text” with the “performance text” (Schechner 2011: 25).

Semiotics Of Performance

Michael Y. Bennett



Semiotics Of Performance:

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 *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, 1980-10-02 First published in 1980 Routledge is an imprint of Taylor Francis an informa company 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 *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 *Jean Genet and the Semiotics of Performance* Laura Oswald, 1989 When Jean Genet the enfant terrible of the French theater died on April 15 1986 he left a rich and controversial literary legacy Genet a homosexual and ex convict wrote about events and in a language that could ruffle the complacency of the most sophisticated reader His work can be seen as a struggle of the social outcast to be heard from beyond the borders of the dominant heterosexual culture This challenging book tracks the effects of this struggle in Genet's novels plays film and political essays by means of a general semiotics of performance By staging a dialogue between Genet and writers such as Derrida Bakhtin Metz Ricoeur and Benveniste Laura Oswald pursues the question of performance in the form of a debate rather than that of a closed theoretical system Her approach puts into play relations between semiotics and philosophy and provides a means of understanding the relationship between Genet's poetics and his radical politics By focusing on the role of the double in Genet's literary imagination and by reading Genet with his others in the realm of theory Oswald comes to grips with the overriding concerns of a man whose life in literature was never very far from his life as prisoner as outcast as self proclaimed exile Critical Theory and Performance Janelle G. Reinelt, Joseph R. Roach, 2007 Updated and enlarged this groundbreaking collection surveys the major critical currents and approaches in drama theater and performance **Semiotics of Performance and Semiotics of Reception** Driss Adli, 2003 **Directing Postmodern Theater** Jon Whitmore, 1994 An introduction to theatrical directing using the concepts

and terminology of semiotic theory Theory for Performance Studies Philip Auslander, 2008 Theory for Performance Studies A Student's Guide is a clear and concise handbook to the key connections between performance studies and critical theory since the 1960s Philip Auslander looks at the way the concept of performance has been engaged across a number of disciplines Beginning with four foundational figures Freud Marx Nietzsche and Saussure Auslander goes on to provide guided introductions to the major theoretical thinkers of the past century from Althusser to Žižek Each entry offers biographical theoretical and bibliographical information along with a discussion of each figure's relevance to theatre and performance studies and suggestions for future research Brisk thoughtful and engaging this is an essential first volume for anyone at work in theatre and performance studies today Adapted from Theory for Religious Studies by William E Deal and Timothy K Beal Bloomsbury Semiotics Volume 3: Semiotics in the Arts and Social Sciences Jamin Pelkey, Susan Petrilli, Sophia Melanson Ricciardone, 2023-01-12 Bloomsbury Semiotics offers a state of the art overview of the entire field of semiotics by revealing its influence on a wide range of disciplinary perspectives With four volumes spanning theory method and practice across the disciplines this definitive reference work emphasizes and strengthens common bonds shared across intellectual cultures and facilitates the discovery and recovery of meaning across fields It comprises Volume 1 History and Semiosis Volume 2 Semiotics in the Natural and Technical Sciences Volume 3 Semiotics in the Arts and Social Sciences Volume 4 Semiotic Movements Written by leading international experts the chapters provide comprehensive overviews of the history and status of semiotic inquiry across a diverse range of traditions and disciplines Together they highlight key contemporary developments and debates along with ongoing research priorities Providing the most comprehensive and united overview of the field Bloomsbury Semiotics enables anyone from students to seasoned practitioners to better understand and benefit from semiotic insight and how it relates to their own area of study or research Volume 3 Semiotics in the Arts and Social Sciences presents the state of the art in semiotic approaches to disciplines ranging from philosophy and anthropology to history and archaeology from sociology and religious studies to music dance rhetoric literature and structural linguistics Each chapter goes on to cast a vision for future research priorities unanswered questions and fresh openings for semiotic participation in these and related fields **Architectonics of Theatricality** Iyaylo 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

The Semiotics of Performances Paul Bouissac, 2025-01-09 What is a live performance And why is semiotics the best approach for the analysis and interpretation of the performing arts Drawing on semiotic developments of the past five decades this book introduces students to the semiotic analysis of live performances and provides them with a clear method for untangling the multimodal complexity of performance from the spectator's point of view Presenting live performances as two way communication processes social events and cognitive and affective experiences each chapter of this highly

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The Routledge Companion to Theatre and Performance Paul Allain, Jen Harvie, 2013-05-13 Discussing some of the pivotal questions relating to the complementary fields of theatre and performance studies this engaging easy to use text is undoubtedly a perfect reference guide for the keen student and passionate theatre goer alike

A Semiotic Analysis of Sisaala Bayira Performance in the Sisaala Traditional Area Abdulai Seidu, 2024-08-22 Research Paper postgraduate from the year 2024 in the subject Theater Studies Dance grade A University of Education Faculty of Foreign languages course English language language English abstract This paper presents a semiotic analysis of the Sisaala Bayira in the Sisaala Traditional Area It is based on Sander s semiotic theory It examines the symbolic meaning of the Sisaala Bayira and its relevance for society In terms of comprehending and conserving culture and customs the investigation of the symbolic meanings and representations of Bayira performances is highly relevant By exploring the symbolism and representations ingrained in Bayira a traditional performance form one can understand its deep cultural significance and its role as a vehicle for communicating cultural stories rituals and values Bayira performance frequently combines a variety of elements all of which are purposefully chosen to convey certain meanings including dance music narrative and rituals Performers can convey intricate storylines feelings and messages to an audience by using the symbolic language of Bayira In the Sisaala Bayira symbolic representations and meanings are important in a variety of ways They facilitate communication by expressing intricate concepts and messages that are ingrained in the collective consciousness of the group These symbols serve as potent means of expressing historical cultural and traditional beliefs They are also open rites ceremonies and artistic forms

Analysing Performance Patrick Campbell, 1996-04-15 A wide ranging collection of specially commissioned essays by contributors of international standing about key aspects of the performing arts

Performance: A Critical Introduction Marvin Carlson, 2013-12-16 This book provides an overview of the modern concept of performance and its development in various related fields including the development of performance art since the 1960s the relationship between performance postmodernism the politics of identity and current cultural studies and the recent theoretical developments in the study of performance in the fields of anthropology psychoanalysis linguistics and technology

The Performance Studies Reader Henry Bial, 2004 The Performance Studies Reader is a lively and much

needed anthology of critical writings on the burgeoning discipline of performance studies It provides an overview of the full range of performance theory for undergraduates at all levels and beginning graduate students in performance studies theatre performing arts and cultural studies The collection is designed as a companion to Richard Schechner s popular Performance Studies an Introduction Routledge 2002 but is also ideal as a stand alone text Henry Bial collects together key critical pieces from the field referred to as suggested readings in Performance Studies an Introduction He also broadens the discussion with additional selections The structure and themes of the Reader closely follow those of Schechner s companion textbook The articles in each section focus particularly on three primary areas in performance studies theatre anthropology and sociology cultural studies

Theatre Semiotics Marvin Carlson, 2005

The Problems of Viewing Performance Michael Y. Bennett, 2021-03-15

The Problems of Viewing Performance challenges long held assumptions by considering the ways in which knowledge is received by more than a single audience member and breaks new ground by counterintuitively claiming that viewing performance is not a shared experience Given that viewers come to each performance with differing amounts and types of knowledge they each make different assumptions as to how the performance will unfold Often modified by other viewers and often after the performance event knowledge of performance is made more accurate by superimposing the experiences and justified beliefs of multiple viewers These differences in the viewing experience make knowledge surrounding a performance intersubjective Ultimately this book explains the how and the why audience members have different viewing experiences The Problems of Viewing Performance is important reading for theatre and performance students scholars and practitioners as it unpacks the dynamics of spectatorship and explores how audiences work

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