

From Ritual To Theater Victor Turner

From Ritual to TheatreMasked PerformanceBy Means of PerformanceFrom Ritual to TheatreThe Ritual Theater of Aimé CésaireRitual TheatreRitual is Theatre, Theatre is RitualThe Future of RitualThe Roots of TheatreTheatre, Sacrifice, Ritual: Exploring Forms of Political TheatreRitual, Play, and PerformanceRitual and TheaterTheatre, Ritual, and TransformationCivic Ritual and DramaClassical Greek Ritual TheaterThe Power of UmThe Origins of Theater in Ancient Greece and BeyondReligion, Ritual, TheatrePriestly Ritual and Creation TheologyBeing Scioto Hopewell: Ritual Drama and Personhood in Cross-Cultural Perspective Victor Witter Turner John Emigh Richard Schechner Victor Witter Turner Marianne Wichmann Bailey Claire Schrader Margaret Chan Richard Schechner Eli Rozik Erika Fischer-Lichte Richard Schechner Hilary Ursula Cohen Sue Jennings Alexandra F. Johnston Jan F. Brouwer Werewere Liking Eric Csapo Bent Holm Frank Harrison Gorman Christopher Carr

From Ritual to Theatre Masked Performance By Means of Performance From Ritual to Theatre The Ritual Theater of Aimé Césaire Ritual Theatre Ritual is Theatre, Theatre is Ritual The Future of Ritual The Roots of Theatre Theatre, Sacrifice, Ritual: Exploring Forms of Political Theatre Ritual, Play, and Performance Ritual and Theater Theatre, Ritual, and Transformation Civic Ritual and Drama Classical Greek Ritual Theater The Power of Um The Origins of Theater in Ancient Greece and Beyond Religion, Ritual, Theatre Priestly Ritual and Creation Theology Being Scioto Hopewell: Ritual Drama and Personhood in Cross-Cultural Perspective *Victor Witter Turner John Emigh Richard Schechner Victor Witter Turner Marianne Wichmann Bailey Claire Schrader Margaret Chan Richard Schechner Eli Rozik Erika Fischer-Lichte Richard Schechner Hilary Ursula Cohen Sue Jennings Alexandra F. Johnston Jan F. Brouwer Werewere Liking Eric Csapo Bent Holm Frank Harrison Gorman Christopher Carr*

how is social action related to aesthetics and anthropology to theatre what is the meaning of such concepts as work play liminal and flow in this highly influential book turner elaborates on ritual and theatre persona and individual role playing and performing taking examples from american european and african societies for a greater understanding of culture and its symbols

growing out of a series of articles written over a 15 year period and illustrated with over 100 photos this volume offers a narrowed focus examination of various performing traditions that rely on the expressive power and imagination of masks it explores the redefinition of self into other when the mask is worn and examines actors and their performances in papua new guinea orissa india and bali

the field of performance studies embraces performance behaviour of all kinds and in all contexts from everyday life to high ceremony this volume investigates a wide range of performance behaviour dance ritual conflict situation sports storytelling and display behaviour in a variety of circumstances and cultures it considers such issues as the relationship between training and the finished performance whether performance behaviour is universal or culturally specific and the relationships between ritual aesthetics popular entertainment and religion and sports and theatre and dance the volume brings together essays from leading anthropologists artists and performance theorists to provide a definitive introduction to the burgeoning field of performance studies it will be of value to scholars teachers and students of anthropology theatre folklore semiotics and performance studies

this book considers the relevance of ritual theatre in contemporary life and describes how

it is being used as a highly cathartic therapeutic process with contributions from leading experts in the field of dramatherapy the book brings together a broad spectrum of approaches to ritual theatre as a healing system

a brilliant examination of cultural expression and communal action the future of ritual asks pertinent questions about art theatre and the changing meaning of culture in today's intercultural world

the topic of the origins of theatre is one of the most controversial in theatre studies with a long history of heated discussions and strongly held positions in the roots of theatre eli rozik enters the debate in a feisty way offering not just another challenge to those who place theatre's origins in ritual and religion but also an alternative theory of roots based on the cultural and psychological conditions that made the advent of theatre possible rozik grounds his study in a comprehensive review and criticism of each of the leading historical and anthropological theories he believes that the quest for origins is essentially misleading because it does not provide any significant insight for our understanding of theatre instead he argues that theatre like music or dance is a *sui generis* kind of human creativity a form of thinking and communication whose roots lie in the spontaneous image making faculty of the human psyche rozik's broad approach to research lies within the boundaries of structuralism and semiotics but he also utilizes additional disciplines such as psychoanalysis neurology sociology play and game theory science of religion mythology poetics philosophy of language and linguistics in seeking the roots of theatre what he ultimately defines is something substantial about the nature of creative thought a rudimentary system of imagistic thinking and communication that lies in the set of biological primitive and infantile phenomena such as daydreaming imaginative play children's drawing imitation mockery caricature parody storytelling and mythmaking

in this fascinating volume acclaimed theatre historian erika fischer lichte reflects on the role and meaning accorded to the theme of sacrifice in western cultures as mirrored in particular fusions of theatre and ritual theatre sacrifice ritual presents a radical redefinition of ritual theatre through analysis of performances as diverse as max reinhardt's new people's theatre the mass spectacles of post revolutionary russia american zionist pageants the olympic games in offering both a performative and a semiotic analysis of such performances fischer lichte expertly demonstrates how theatre and ritual are fused in order to tackle the problem of community building in societies characterised by loss of solidarity and disintegration and exposes the provocative connection between the utopian visions of community they suggest and the notion of sacrifice this innovative study of twentieth century performative culture boldly examines the complexities of political theatre propaganda and manipulation of the masses and offers a revolutionary approach to the study of theatre and performance history

sue jennings and her three children spent two years on a fieldwork expedition to the senoi temiar people of malaysia theatre ritual and transformation is a fascinating account of that experience she describes how the temiar regularly perform seances which are enacted through dreams dance music and drama and explains that they see the seance as playing a valuable preventative role in people's lives as well as being a medium of healing and cure her account brings together the insights of drama therapy and theatre with those of social anthropology to provide an invaluable theoretical framework for understanding theatre and ritual and their links with healing

late medieval and renaissance cities though powerful communities jealous of their own jurisdiction were constantly negotiating their relationships with other secular and religious authorities the seven essays in this collection treat various aspects of civic display and pageantry during the 15th and 16th centuries discussing a variety of discourse genres

in this study a cross over is made between two fields of inquiry a theoretical model from anthropology *communitas* will be applied to the phenomenon of classical greek theater the purpose of this cross over is to gain a better understanding of the functionality of theater in 5th century athens it is primarily the intention of this new reading of ancient comedy and tragedy to offer a contribution to a more correct interpretation of ancient literary texts thus this book will show itself useful in the field of traditional philology secondly the study wants to show itself useful in the field of anthropology by giving examples from antiquity underlining and clarifying the theories of van gennep and turner from an anthropological point of view it is interesting to see that turner s findings not only clarify the functionality of non theatrical rituals but also the workings of theatrical rituals

this possibility of her ritual plays to shift from one level to the other from rituals to topical issues without seeming didactic gives it a sophistication and an overwhelming impact that one hardly finds in realistic drama so prevalent in francophone africa

publisher description

scholars and experts in anthropology theatricality ethnoscenology dance religious studies theology history and art have contributed to the inspiring exchange of intellectual inquiry in this book it presents the revised lectures and a selection of the revised papers from the international and interdisciplinary conference religion ritual theatre which took place in april 2006 at the university of copenhagen the aim of the book is to intertwine new theories with concrete case studies in an empirical and practical manner case studies from different places and various cultures in europe south africa the near east and india demonstrate noticeable parallels concerning the notions of embodiment and practice even though these upcoming perspectives share a rather redundant vocabulary they nevertheless seem to contribute to a common ground of a phenomenology of the body of action and perception on backcover

this book in two volumes breathes fresh air empirically methodologically and theoretically into understanding the rich ceremonial lives the philosophical religious knowledge and the impressive material feats and labor organization that distinguish hopewell indians of central ohio and neighboring regions during the first centuries ce the first volume defines cross culturally for the first time the ritual drama as a genre of social performance it reconstructs and compares parts of 14 such dramas that hopewellian and other woodland period peoples performed in their ceremonial centers to help the soul like essences of their deceased make the journey to an afterlife the second volume builds and critiques ten formal cross cultural models of personhood and the self and infers the nature of scioto hopewell people s ontology two facets of their ontology are found to have been instrumental in their creating the intercommunity alliances and cooperation and gathering the labor required to construct their huge multicomunity ceremonial centers a relational collective concept of the self defined by the ethical quality of the relationships one has with other beings and a concept of multiple soul like essences that compose a human being and can be harnessed strategically to create familial like ethical bonds of cooperation among individuals and communities the archaeological reconstructions of hopewellian ritual dramas and concepts of personhood and the self and of hopewell people s strategic uses of these are informed by three large surveys of historic woodland and plains indians narratives ideas and rites about journeys to afterlives the creatures who inhabit the cosmos and the nature and functions of soul like essences coupled with rich contextual archaeological and bioarchaeological taphonomic analyses the bioarchaeological taphonomic method of l anthropologie de terrain new to north american archaeology is introduced and applied in all the research in this book vitalizes a vision of an anthropology committed to native logic and motivation and skeptical of the imposition of western world views and categories onto native peoples

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