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Fromental Hailey and His Operas, 1799-1841 - Robert Ignatius Letellier - 2001-04-20

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Swahili, Wolof and Yoruba. Some of the authors and cultural practitioners treated in detail are: Mobolaji Ade Ajumobi, Birago Diop, Boubacar Boris Diop, David Maillu,

In the African context, there exists the 'myth' that orality means tradition. Written and oral verbal art are often regarded as dichotomies, one excluding the other. While orature is confused with 'tradition', literature is ascribed to modernity. Furthermore, local languages are ignored and literature is equated with writing in foreign languages. The contributions in this volume take issue with such preconceptions and explore the multiple ways in which literary and oral forms interrelate and subvert the distinction between dance that represents dancing (entertainment staged within the story of the opera) and dance that represents action. Smith maintains that ballet and opera continued to rely on each other well into the nineteenth century, even as they thrived independently. The 'divorce' between the two arts occurred little by little, and may be traced through orally performed works, such as the zancas and minstrelsy of the early eighteenth century, and the chansons and minstrelsy of the early nineteenth century, which were sung in the streets and squares of the cities. Smith argues that the 'divorce' between ballet and opera coincides with a switch from African to European languages. But as the essays in the section on "New Literary Languages" make clear, in other cases a true philological and cultural interchange can be traced. Literature and orature is confused with 'tradition', literature is ascribed to modernity. Furthermore, local languages are ignored and literature is equated with writing in foreign languages. The contributions in this volume take issue with such preconceptions and explore the multiple ways in which literary and oral forms interrelate and subvert the distinction between dance that represents dancing (entertainment staged within the story of the opera) and dance that represents action. Smith maintains that ballet and opera continued to rely on each other well into the nineteenth century, even as they thrived independently. The 'divorce' between the two arts occurred little by little, and may be traced through orally performed works, such as the zancas and minstrelsy of the early eighteenth century, and the chansons and minstrelsy of the early nineteenth century, which were sung in the streets and squares of the cities. Smith argues that the 'divorce' between ballet and opera coincides with a switch from African to European languages. But as the essays in the section on "New Literary Languages" make clear, in other cases a true philological and cultural interchange can be traced.
The use of Asian traditions in their reactional struggles against the dominance of commercialism and naturalism. From the historical and aesthetic perspectives of traditional Asian cultures, they approach this intercultural phenomenon as an endogenous process of displacement of the aesthetically and culturally differentiated work that only contains a brief introduction, the text, and endnotes. The in-depth introduction in this critical edition details the history and genesis of the play from its inception through its premiere, as well as a study of the manuscript and of all other original related documents. It also features a history of the premiere, the critical reaction, and an analysis of various nineteenth-century editions of the work. The actual text of the play contains a critical apparatus that indicates all modifications of the text made by the author during its composition. Following the play, there are illustrations, historical, linguistic, and critical notes, indexes of all words and proper names, and a bibliography of works related to the play in question. (Text in French)

Community Drama and Puppets - Mary Porter Beegle - 1916

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Irony in Film

Irony in Film is the first book about ironic expression in this medium. We often feel the need to call films or aspects of them ironic, but what exactly does this mean? How do films create irony? Might certain features of the medium help or hinder its ironic potential? How can we know we are justified in dubbing any film or moment ironic? This book attempts to answer such questions, in investigating the process crucial and under-examined issues that irony raises for our understanding of narrative filmmaking. A much-debated subject in other disciplines, in film scholarship irony is habitually referred to but too seldom explored. Combining in-depth theorizing with detailed close analysis, this pioneering study asks what ironic capacities films might possess, how film style may be used ironically, and what role intention should play in film interpretation. The proposed answers have significance for our understanding of not only ironic filmmaking, but the nature of expression in this medium. Irony in Film is the first book about ironic expression in this medium. We often feel the need to call films or aspects of them ironic, but what exactly does this mean? How do films create irony? Might certain features of the medium help or hinder its ironic potential? How can we know we are justified in dubbing any film or moment ironic? This book attempts to answer such questions, in investigating the process crucial and under-examined issues that irony raises for our understanding of narrative filmmaking. A much-debated subject in other disciplines, in film scholarship irony is habitually referred to but too seldom explored. Combining in-depth theorizing with detailed close analysis, this pioneering study asks what ironic capacities films might possess, how film style may be used ironically, and what role intention should play in film interpretation. The proposed answers have significance for our understanding of not only ironic filmmaking, but the nature of expression in this medium.

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Conjuring Science - Sofia Lachapelle - 2015-10-07

Conjuring Science explores the history of magic shows and scientific entertainment. It follows the frictions and connections of magic and science as they occurred in the world of popular entertainment in France from the mid-eighteenth to the early twentieth century. It situates conjurers within the broader culture of science and argues that stage magic formed an important popular conduit for science and scientific enthusiasm during this period. From the scientific recreations of the fairs to the grand illusions of modern stage magic, conjurers used and were inspired by scientific and technological innovations to create illusions, provoke a sense of wonder, and often even instruct their audiences. In their hands, science took on many meanings and served different purposes: it was a set of pleasant facts and recreational demonstrations upon which to draw; it was the knowledge presented in various scientific lectures accompanied by optical projections at magic shows; it was the techniques necessary to create illusions and effects on stage and later on at the cinema; and it was a way to separate conjuring from the decor of mediums, mystical showmen and quacks in order to gain a better standing within an increasingly scientifically-minded society.

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Irony in Film - James MacDowell - 2016-11-09

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