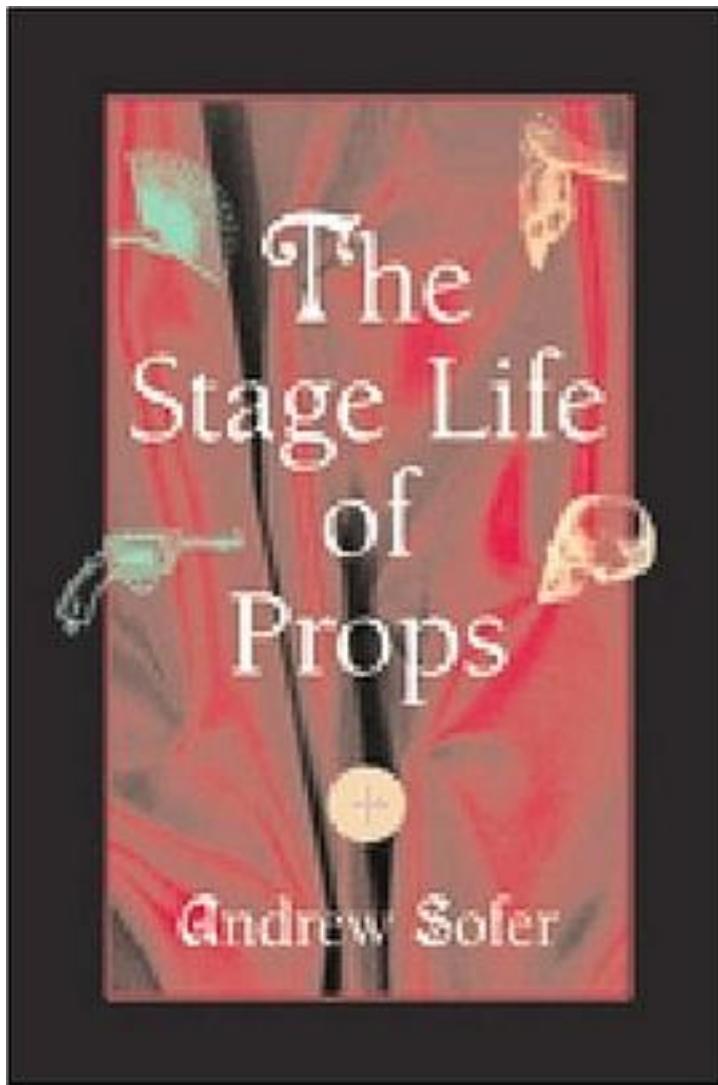


The Stage Life of Props



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著者:Sofer, Andrew

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In "The Stage Life of Props," Andrew Sofer aims to restore to certain props the performance dimensions that literary critics are trained not to see, then to show that these props are not just accessories, but time machines of the theater. Using case studies that explore the Eucharistic wafer on the medieval stage, the bloody handkerchief on the Elizabethan stage, the skull on the Jacobean stage, the fan on the Restoration and early eighteenth-century stage, and the gun on the modern stage, Andrew Sofer reveals how stage props repeatedly thwart dramatic convention and reinvigorate theatrical practice. While the focus is on specific objects, Sofer also gives us a sweeping history of half a millennium of stage history as seen through the device of the prop, revealing that as material ghosts, stage props are a way for playwrights to animate stage action, question theatrical practice, and revitalize dramatic form. Andrew Sofer is Assistant Professor of English, Boston College. He was previously a stage director.

作者介绍:

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标签

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评论

演出制作分析法（和切实的表演分析不同，着眼于文本产生的演出可能性）；符号学方法切入舞台道具研究的局限在于其去物质化的理论假设；文化唯物主义的局限在于，剧场实际演出时，因观众不可能像学者那样反复细读，说奥赛罗中的一条手绢反映了剧场亦是彼时英国社会对纺织品贸易的恋物崇拜的一环，荒诞。

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