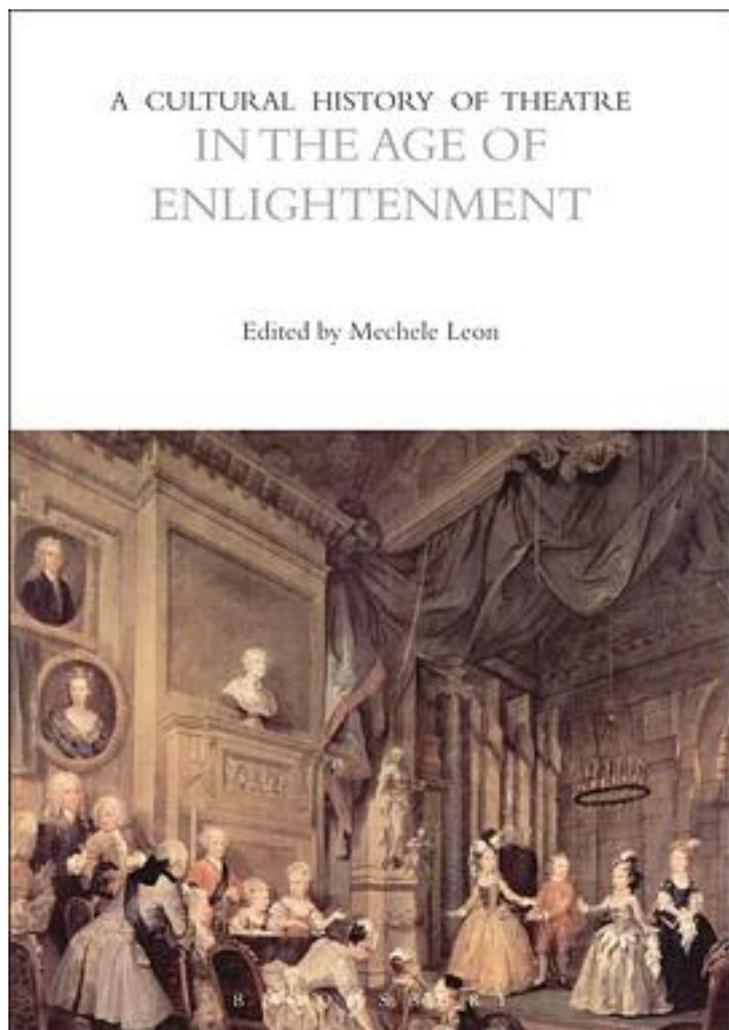


A Cultural History of Theatre in the Age of Enlightenment



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French philosopher Jean-Jacques Rousseau wrote, 'the general effect of the theatre is to strengthen the national character to augment the national inclinations, and to give a new energy to all the passions'. During the Enlightenment, the advancement of radical ideas along with the emergence of the bourgeois class contributed to a renewed interest in theatre's efficacy, informed by philosophy yet on behalf of politics. While the 18th century saw a growing desire to define the unique and specific features of a nation's drama, and audiences demanded more realistic portrayals of humanity, theatre is also implicated in this age of revolutions. *A Cultural History of Theatre in the Age of Enlightenment* examines these intersections, informed by the writings of key 18th-century philosophers.

Richly illustrated with 45 images, the ten chapters each take a different theme as their focus: institutional frameworks; social functions; sexuality and gender; the environment of theatre; circulation; interpretations; communities of production; repertoire and genres; technologies of performance; and knowledge transmission.

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标签

戏剧史

剧场研究

Mechele_Leon

评论

拈出卢、狄和伏为代表，指出启蒙经验作为剧场史的语境，折射戏剧日益高涨的社会关怀与人我互动的情意综。国家管制却极少赞助戏剧活动，市场近似同业联盟，多数观众来自城市；剧场社会功能常与演出内容无关，如外交亲善、因票价引起的暴动；男扮女装的去势风险，反之则宣示女性力量，女演员作为高危职业不符合社会对母/妻职的预期；大剧院、私人和林荫大道剧场共存；盖利克的跨国活动及反响，民族主义萌芽、挪用古罗马文化和美印两地对殖民遗产的排斥与眷恋；不同于新古典剧作塑造浮夸角色以投射理想观众，启蒙剧作面向活生生的观众，且表演理论家和反戏剧偏见者都对戏剧一感一应的转化能量深信不疑；演出公司的监管内化；剧目更替是推陈出新、与时俱进的循环过程；布景与建筑师职能分离，多重灭点取代线性透视；戏剧自我意识和作为知识主/客体的辩证。

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