

## The Antitheatrical Prejudice

### I

**M**OST epithets derived from the arts are laudatory when applied to the other arts, or to life. If one describes the quality of a landscape as "poetic," or a man's struggle with adversity as "epic," or a woman's beauty as "lyric," one is using terms of praise. In the movie comedy *The Lady Eve*, an affected matron expressed her appreciation of a dinner by declaring that "the fish was a poem"—obviously the most rapturous word of approval she could come up with. Similarly, terms like "musical," "symphonic," "graphic," "sculptural" (or "sculpturesque") tend to be eulogistic.

But with infrequent exceptions, terms borrowed from the theater—"theatrical," "operatic," "melodramatic," "stagey," etc.—are applied in a hostile sense. Surrounding these, we find a wide range of expressions drawn from theatrical activity to indicate disapproval: "acting," "play-acting," "playing up to," "putting on an act," "putting on a performance," "making a scene," "making a spectacle of oneself," "playing to the gallery," and so forth. Nor are such terms confined to English. The French speak belittlingly of those who "*jouent la comédie*," or dismissively of an action that it was merely "*du théâtre*." One does not, in Italian, if one is behaving well, "*fare la commedia*" or "*fare il pulcinella*," nor does one, in German, "*sich in Szene setzen*" or "*sich in den Vordergrund spielen*." The European languages swarm with such expressions, and most of them are pejorative. They embody, in current idioms, the vestiges of a prejudice against the theater that goes back as far in European history as the theater itself can be traced. Thespis, who gave his name to the art of acting, was called a liar by Solon, because acting involved feigning,<sup>1</sup> and Plato, in *The Republic*, notoriously made Socrates the spokesman of a radical mistrust of plays and players.

### II

The really bulky and sustained literature against the stage, however, commences with the writings of the Church fathers, and from their time until recently the history of the antitheatrical prejudice has consisted largely of ecclesiastical efforts to suppress

# The Antitheatrical Prejudice

**Tracy C. Davis, Thomas Postlewait**



## **The Antitheatrical Prejudice:**

**The Antitheatrical Prejudice** Jonas A. Barish, 1985-01-01 Six young people discuss their feelings about their own ethnic backgrounds and about their experiences with people of different races

**The Anti-Theatrical Prejudice: New Edition** Jonas Barish, 2024-11-19

*Theatricality* Tracy C. Davis, Thomas Postlewait, 2003 This collection of specially commissioned accessible essays explores that element of performance theory known as theatricality Six case studies use historically specific circumstances to illustrate how and why the concept of theatricality was and is used Topics discussed include early use of the term employment of theatricality by a number of other disciplines to describe events non Western interpretation of theatricality and its use when discussing and analyzing political and cultural events and philosophies The book provides a first step guide for those discovering the complex yet rewarding world of performance theory

**Humanism, Drama, and Performance** Hana Worthen, 2020-10-13 This book examines the appropriation of theatre and theatrical performance by ideologies of humanism in terms that continue to echo across the related disciplines of literary drama theatre and performance history and studies today From Aristotle onward theatre has been regulated by three strains of critical poesis the literary segregating theatre and the practices of the spectacular from the humanizing work attributed to the book and to the internality of reading the dramatic approving the address of theatrical performance only to the extent that it instrumentalizes literary value and the theatrical assimilating performance to the conjunction of literary and liberal values These values have been used to figure not only the work of theatre but also the propriety of the audience as a figure for its socializing work along a privileged dualism from the aestheticized ensemble harmonizing actor character and spectator to the essentialized drama to the politicized assembly theatre understood as an agonistic gathering

**Psychology and Performing Arts** G.D. Wilson, 1991-01-01

*Death in Quotation Marks* Svetlana Boym, 1991

*Antitheatricality and the Body Public* Lisa A. Freeman, 2017-02-02 In an exploration of antitheatrical incidents from the seventeenth to the twentieth century Lisa A Freeman demonstrates that at the heart of antitheatrical disputes lies a struggle over the character of the body politic that governs a nation and the bodies public that could be said to represent that nation

**The Trouble With Art** Roger Sansi, Jonas Tinius, 2024-10-31 Art troubles anthropology Anthropologists have often taken a philistine sceptical position of distance towards art and aesthetics as a predominantly Western bourgeois institution But art not only as a Western institution generated its own philistine and iconoclastic revisions and undoings its anti art that have engaged anthropology into its theory and practice Anthropology is thus part of the trouble with art But trouble doesn't necessarily obfuscate it can also reveal and render visible fault lines and problems troubles can be assemblages of disparate and even contradictory parts that paradoxically do work together This volume proposes an anthropology that moves beyond philistinism and the contradictions between critical anthropologies of art and collaborative and experimental anthropologies with art

**The Spectacle of Japanese American Trauma** Emily Roxworthy, 2008-07-31 In The Spectacle of Japanese

American Trauma Emily Roxworthy contests the notion that the U S government s internment policies during World War II had little impact on the postwar lives of most Japanese Americans After the curtain was lowered on the war following the bombings of Hiroshima and Nagasaki many Americans behaved as if the theatre of war had ended and life could return to normal Roxworthy demonstrates that this theatrical logic of segregating the real from the staged the authentic experience from the political display grew out of the manner in which internment was agitated for and instituted by the U S government and media During the war Japanese Americans struggled to define themselves within the web of this theatrical logic and they continue to reenact this trauma in public and private to this day The political spectacles staged by the FBI and the American mass media were heir to a theatricalizing discourse that can be traced back to Commodore Matthew Perry s opening of Japan in 1853 Westerners particularly Americans drew upon it to orientalize disempower demonize and conquer those of Japanese descent who were characterized as natural born actors who could not be trusted Roxworthy provides the first detailed reconstruction of the FBI s raids on Japanese American communities which relied on this discourse to justify their highly choreographed searches seizures and arrests Her book also makes clear how wartime newspapers particularly those of the notoriously anti Asian Hearst Press melodramatically framed the evacuation and internment so as to discourage white Americans from sympathizing with their former neighbors of Japanese descent Roxworthy juxtaposes her analysis of these political spectacles with the first inclusive look at cultural performances staged by issei and nisei first and second generation Japanese Americans at two of the most prominent relocation centers California s Manzanar and Tule Lake The camp performances enlarge our understanding of the impulse to create art under oppressive conditions Taken together wartime political spectacles and the performative attempts at resistance by internees demonstrate the logic of racial performativity that underwrites American national identity The Spectacle of Japanese American Trauma details the complex formula by which racial performativity proved to be a force for both oppression and resistance during World War II

Reading Humility in Early Modern England Jennifer Clement, 2016-03-03 While humility is not especially valued in modern Western culture Jennifer Clement argues here it is central to sixteenth and seventeenth century understandings of Christian faith and behavior and is vital to early modern concepts of the self As this study shows early modern literary engagements with humility link it to self knowledge through the practice of right reading and make humility foundational to any proper understanding of human agency Yet humility has received little critical interest and has often been misunderstood as a false virtue that engenders only self abjection This study offers an overview of various ways in which humility is discussed deployed or resisted in early modern texts ranging from the explicitly religious and autobiographical prose of Katherine Parr and John Donne to the more politically motivated prose of Queen Elizabeth I and the seventeenth century reformer and radical Thomas Tryon As part of the wider turn to religion in early modern studies this study seeks to complicate our understanding of a mainstream early modern virtue and to problematize a mode of critical analysis that assumes agency is

always defined by resistance      **Shakespeare and the Culture of Paradox** Peter G. Platt, 2016-04-01 Exploring Shakespeare's intellectual interest in placing both characters and audiences in a state of uncertainty, mystery, and doubt, this book interrogates the use of paradox in Shakespeare's plays and in performance. By adopting this discourse, one in which opposites can co-exist and perspectives can be altered, one that asks accepted opinions, beliefs, and truths to be reconsidered, Shakespeare used paradox to question love, gender, knowledge, and truth from multiple perspectives. Committed to situating literature within the larger culture, Peter Platt begins by examining the Renaissance culture of paradox in both the classical and Christian traditions. He then looks at selected plays in terms of paradox, including the geographical site of Venice in *Othello* and *The Merchant of Venice*, and equity law in *The Comedy of Errors*, *Merchant and Measure for Measure*. Platt also considers the paradoxes of theater and live performance that were central to Shakespearean drama, such as the duality of the player, the boy actor, and gender, and the play-audience relationship in *The Henriad*, *Hamlet*, *As You Like It*, *Twelfth Night*, *Antony and Cleopatra*, *The Winter's Tale*, and *The Tempest*. In showing that Shakespeare's plays create and are created by a culture of paradox, Platt offers an exciting and innovative investigation of Shakespeare's cognitive and affective power over his audience.

**Playing the Past** Benjamin Griffin, 2001 This text charts the development of historical drama from the Mass Saint plays on Thomas Becket to the later history plays, showing that the history play is neither Shakespeare's nor an Elizabethan invention but has its roots in medieval drama.

English Renaissance Rhetoric and Poetics Heinrich F. Plett, 2023-08-14 This volume is the first comprehensive reference work on English Renaissance rhetoric and poetics. It is arranged in four sections: A bibliographies, B primary sources, C secondary sources, D indices. Section B lists more than 500 books on rhetoric and poetics published in the British Isles and abroad between 1479 and 1660. Detailed information is provided on each of them: transcription of the title page of the *editio princeps*, call number of the library copy consulted, further historical and modern editions, together with the relevant secondary literature. Section C covers the whole range of applied rhetoric and poetics, totalling some 2,000 titles between 1900 and 1994. It deals systematically with such topics as General Studies, Rhetorical Genres, and Rhetoric, Poetics, and Individual Authors. An introductory essay outlines the principles of the bibliography.

Performing Ethics in English Revenge Drama Noam Reisner, 2024-06-27 An investigation of how Renaissance English revenge drama carried out important ethical work through audience participation and metatheatricality.

*Authentic Liturgy* Nathaniel Marx, 2020-12-15 2021 Catholic Media Association Award honorable mention award in liturgy. Authenticity is a value difficult to define but impossible to ignore in contemporary life. The desire for authentic experience pervades art, music, food, dating, marketing, and politics. Worship is no exception. Vatican documents, megachurch websites, pastors, and liturgy planners all make competing claims to offer the genuine article. But what makes liturgy authentic? What distinguishes real celebration from artificial spectacle, heartfelt prayer from empty ritualism, a living tradition from both stagnation and gimmickry? Can today's Christians perform the liturgy so that it is not a mere performance but a

sincere offering of their whole selves In this book Nathaniel Marx argues that the defining characteristic of authentic liturgy is harmony Authentic liturgy happens when the minds of participants are in tune with their voices The call for worshipers to harmonize their inward and outward offerings of prayer is discernible in the Bible in the history of Christian prayer and in diverse efforts to invigorate communal worship today Marx s argument unfolds the meaning of this call to authentic worship through a provocative and wide ranging study incorporating scriptural exegesis liturgical history anthropology of ritual and philosophy of action He argues that authenticity is not a modern buzzword but an ancient virtue essential to worshipping in a spirit of communion

Bad Pennies and Dead Presidents Jon Dietrick,2012-11-15 This study closely analyzes key works by five pivotal playwrights Sidney Kingsley Arthur Miller David Mamet August Wilson and Suzan Lori Parks in a comparison of the treatment of money in a range of American plays from the Great Depression to the early twenty first century Money emerges as a site of anxieties regarding the relation of signs to the real a monstrous substance that seems to breed itself from itself a dangerous abstraction that claims for itself a hard reality transforming lived reality into an abstraction At the same time money s self generating properties have made it a serviceable metaphor for the American ideal of self making money s ability to exchange means for ends abstract for concrete representation for real has made it an emblem of our postmodern condition Money has been conceived as a malevolent force robbing us of our natural relation to the world and to ourselves and as an empowering one with which we may remake this relation This ambivalence about money constitutes an important animating tension of American drama Furthermore anxieties surrounding money resemble in important ways anxieties surrounding theatre and the plays treatment of money reveals interesting tensions between a persistent American dramatic realism and naturalism and a philosophical and aesthetic postmodernism

*Against Theatre* A. Ackerman,M. Puchner,2016-01-18 *Against Theatre* shows that the most prominent writers of modern drama shared a radical rejection of the theatre as they knew it Together with designers composers and film makers they plotted to destroy all existing theatres But from their destruction emerged the most astonishing innovations of modernist theatre

**Shakespeare and the Cultures of Performance** Paul Edward Yachnin,Patricia Badir,2008 Using the tools of theatre history in their investigation into the phenomenology of the performance experience the essays here also consider the social ideological and institutional contingencies that determine the production and reception of the living spectacle The contributors strive to bring better understanding to Shakespeare s imaginative investment in the relationship between theatrical production and the emotional intellectual and cultural effects of performance broadly defined in social terms

**The Surprising Effects of Sympathy** David Marshall,1988 Through readings of works by Marivaux Diderot Rousseau and Mary Shelley David Marshall provides a new interpretation of the eighteenth century preoccupation with theatricality and sympathy Sympathy is seen not as an instance of sensibility or natural benevolence but rather as an aesthetic and epistemological problem that must be understood in relation to the problem of theatricality Placing novels in the context of eighteenth century writing about

theater fiction and painting Marshall argues that an unusual variety of authors and texts were concerned with the possibility of entering into someone else's thoughts and feelings. He shows how key eighteenth-century works reflect on the problem of how to move touch and secure the sympathy of readers and beholders in the realm of both art and life. Marshall discusses the demands placed upon novels to achieve certain effects, the ambivalence of writers and readers about those effects, and the ways in which these texts can be read as philosophical meditations on the differences and analogies between the experiences of reading a novel, watching a play, beholding a painting, and witnessing the spectacle of someone suffering. *The Surprising Effects of Sympathy* traces the interaction of sympathy and theater and the artistic and philosophical problems that these terms represent in dialogues about aesthetics, moral philosophy, epistemology, psychology, autobiography, the novel, and society.

**Staged** Minou Arjomand, 2018-09-11 Theater requires artifice; justice demands truth. Are these demands as irreconcilable as the pejorative term *show trials* suggests? After the Second World War, canonical directors and playwrights sought to claim a new public role for theater by restaging the era's great trials, as shown in *The Nuremberg Trials*, the Eichmann trial, and the Auschwitz trials, which were all performed multiple times, first in courts and then in theaters. Does justice require both courtrooms and stages? In *Staged*, Minou Arjomand draws on a rich archive of postwar German and American rehearsals and performances to reveal how theater can become a place for forms of storytelling and judgment that are inadmissible in a court of law but indispensable for public life. She unveils the affinities between dramatists like Bertolt Brecht, Erwin Piscator, and Peter Weiss, and philosophers such as Hannah Arendt and Walter Benjamin, showing how they responded to the rise of fascism with a new politics of performance. Linking performance with theories of aesthetics, history, and politics, Arjomand argues that it is not subject matter that makes theater political, but rather the act of judging a performance in the company of others. *Staged* weaves together theater history and political philosophy into a powerful and timely case for the importance of theaters as public institutions.

## Unveiling the Energy of Verbal Art: An Mental Sojourn through **The Antitheatrical Prejudice**

In a global inundated with monitors and the cacophony of instant interaction, the profound energy and mental resonance of verbal artistry frequently diminish into obscurity, eclipsed by the constant barrage of sound and distractions. However, located within the musical pages of **The Antitheatrical Prejudice**, a fascinating work of literary brilliance that pulses with organic feelings, lies an wonderful trip waiting to be embarked upon. Composed by a virtuoso wordsmith, that enchanting opus manuals visitors on a psychological odyssey, gently revealing the latent potential and profound impact stuck within the complex web of language. Within the heart-wrenching expanse of the evocative examination, we can embark upon an introspective exploration of the book is key themes, dissect its charming publishing style, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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