Contents

	Preface	page xv
	Translator's note	xviii
	A note on the English edition	xix
1.	Drama and the dramatic	1
1.1.	A critical summary of existing theories	1
	1.1.1. The continuing influence of normative and deductive	
	theories of drama	1
	1.1.2. The structuralist deficit	
1.2.	Dramatic speech situation and dialogue	2
	1.2.1. Narrative versus dramatic speech	2
	1.2.2. A communication model for narrative and dramatic texts	2 2 2 3
	1.2.3. The absolute nature of dramatic texts	4
	1.2.4. The time-space structures of narrative and dramatic	
	texts	5
	1.2.5. Dialogue in dramatic and narrative texts	5
1.3.	Drama as a multimedial form of presentation	6
	1.3.1. The dramatic text as a scenically enacted text	6
	1.3.2. The repertoire of codes and channels	7
	1.3.3. The collective nature of production and reception	11
1.4.	Drama in the context of public performance activities	11
2.	Drama and the theatre	13
2.1.	Literary text and stage-enactment	13
	2.1.1. Literary versus theatrical reception	13
	2.1.2. Primary and secondary text	13
	2.1.3. Stage-directions in the secondary text	15
	2.1.4. Implicit stage-directions in the primary text	15
	2.1.5. Variability in the relationship between the enacted text	
	and the literary text substratum	16
	2.1.6. The interrelationship of the sign systems	17
2.2.	Dramatic text and theatre design	19
	2.2.1. The relationship between stage and auditorium	19
	2.2.2. Stage-area and fictional locale	22
,	2.2.3. Actor and fictional figure	23
2.3.	Drama and film: some observations	23
	Theatre as a social institution	25

viii	Contents
VIII	COllication

	2.4.1.	The public character of dramatic communication	25
	2.4.2.	A model for the external communication system of	
		dramatic texts	26
	2.4.3.	The sociology of authorship	27
	2.4.4.	The sociology of mediating channels	30
		The sociology of reception	31
	2.4.6.	The sociology of content	32
	2.4.7.		34
2.5.	The dra	matic text and the audience	36
	2.5.1.	Collective reception and the transmission of information	36
	2.5.2.	The social psychology of collective reception	37
*1	2.5.3.	Feedback from the audience to the stage	38
		or o	
3.	Sending	and receiving information	40
3.1.	Informa	ation in the internal and external communication systems	40
		e information and the audience's horizon of expectations	41
	3.2.1.	The expectations associated with genre and the title as a	
		form of advance information	41
14	3.2.2.	Thematic advance information	42
3.3.	The inte	errelationship of verbal and non-verbal information	44
3:			44
	3.3.2.	The matrix of possible relationships Identity	45
v ^e		Complementarity	46
		Discrepancy	48
3.4.	Levels o	of awareness in the dramatic figures and the audience	49
	3.4.1.	Discrepant awareness	49
	3.4.1.1.	Superior audience awareness	51
		Inferior audience awareness	52
		Congruent awareness	54
	3.4.3.	Dramatic irony	55
3.5.	The per	spective structure of dramatic texts	57
	3.5.1.	o i mil termo the reception perspective	
		intended by the author	57
	3.5.2.	The hierarchical arrangement of figure-perspectives	59
	3.5.3.		
	2624	perspectives	60
	3.3.3.1.	A-perspectival information	61
	3.3.3.2.	The selection of figure-perspectives	63
	3.3.3.3.	The combination of figure-perspectives	64
	3.3.4. 2 C A 1	Types of perspective structure	65
	354.1	A-perspectival structure	66
	3542	Closed perspective structure	67
3.6	Fnic co	Open perspective structure	67
٥.0.	3.6.1.	mmunication structures in drama	69
			69
	J.V.1.1.	The abolition of finality	69

	-		
	3.6.1.2.	The abolition of concentration	70
		The abolition of dramatic autonomy	70
		Techniques of epic communication	71
		The author as epic narrator	71
		The introduction of epic elements by figures outside the	
		action	74
	3.6.2.3.	The introduction of epic elements by figures inside the	
		action	76
	3.6.2.4.	Non-verbal epic tendencies	83
		The repertoire of epic techniques	84
3.7.		veness and the transmission of information	84
	3.7.1.	Simultaneity and successiveness	84
	3.7.2.	The transmission of information at the beginning of the	
		drama	86
	3.7.2.1.	Exposition and dramatic introduction	86
	3.7.2.2.	Isolated versus integrated exposition	87
		The dominant form of temporal reference	88
		Monological versus dialogical exposition	90
		The transmission of information at the end of the	
		drama	95
	3.7.3.1.	Closed endings in drama	95
	3.7.3.2.	Open endings in drama	96
		Information and suspense	98
		Suspense and partial awareness	98
		The parameters of suspense	99
	3.7.4.3.	Short- and long-term suspense	101
	3.7.4.4.	Can suspense be measured?	102
4.	Verbal o	communication	103
4.1.	Dramat	ic language and ordinary language	103
		The overlapping of two levels	103
		Dimensions of deviation	104
4.2.		yfunctionality of dramatic language	105
		Polyfunctionality	105
	4.2.2.	Referential function	106
	4.2.3.	Referential function Expressive function	109
	4.2.4.	Appellative function Phatic function	111
	4.2.5.	Phatic function	113
	4.2.6.	Metalingual function Poetic function	115
	4.2.7.	Poetic function	117
4.3.	Verbal o	communication and action	118
	4.3.1.	The identity of speech and action	118
	4.3.2.	The non-identity of speech and action	119
	4.3.2.1.	Speech related to action	119
		Speech unrelated to action	119
4.4.		communication and dramatic figure	120

	Contents
X	Contents

	4.4.1.	Restrictions in the correspondence between language	120
		and dramatic figure	120
	4.4.1.1.	The superimposition of a poetic function on the	120
	4443	expressive function The superimposition of epic communication structures	
	4.4.1.2.	on figure reference	121
	4412	The superimposition of references to the situation on	
	4.4.1.3.	figure reference	122
	112	Characterisation through language	124
	4.4.2.1	Explicit self-presentation	124
	4.4.2.1.	Implicit self-presentation	125
45		gical speech	126
7.5.		Monologue and dialogue	126
		Situational and structural differentials	126
		Soliloquy versus monological; dialogue versus	
	1.5.11	dialogical	127
	4.5.1.3.	Monological tendencies in dialogue	129
		Dialogical tendencies in soliloquies	130
		Soliloquy	131
		Convention versus motivation	131
		Premeditated form versus spontaneous improvisation	134
		Soliloquies of action and reflection	136
	4.5.3.	Asides	137
	4.5.3.1.	The monological aside: convention versus motivation	137
		The aside ad spectatores	139
	4.5.3.3.	The dialogical aside	140
4.6.	Dialogic	cal speech	140
	4.6.1.	Prescriptive versus descriptive poetics of dialogue	140
		Quantitative relations	141
	4.6.2.1.	Duologue and polylogue	141
	4.6.2.2.	Frequency of interruption and speech length	142
	4.6.3.	Temporal relations: succession and simultaneity	144
	4.6.3.1.	The relation of one utterance to another	144
	4.6.3.2.	The relationships between dialogues	146
	4.6.4.	The syntagmatics of dialogue	147
	4.6.4.1.	How the individual parts of the utterance interrelate	147
	4.6.4.2.	How an utterance relates to the previous utterances by	
	1612	the same figure	147
	4.0.4.3.	How an utterance relates to the previous utterances by	
	465	the other figures	148
	4651	The rhetoric of dialogue Drama and rhetoric	154
	4652	Logos other and	154
	4652	Logos – ethos – pathos Figurative speech	154
	1,0,5,5,	rigurative speech	156

Contents	X
Contents	

5.	Dramati	s personae and dramatic figure	160
5.1.	The inte	rdependence of plot and figure	160
		us of dramatic figures	160
		Figure versus person	160
		Restrictions in the portrayal of figure in drama	161
		Figure as the focal point of contrasts and	
		correspondences	163
5.3.	Dramati	s personae, configuration and figure constellation	164
		Dramatis personae	164
	5.3.1.1.	Size	165
	5.3.1.2.	Quantitative relations of dominance	165
		Qualitative correspondences and contrasts	166
		The constellation of figures as a dynamic structure of	
		interaction	170
	5.3.3.	Configuration	171
	5.3.3.1.	Size and duration of the individual configurations	171
		Configuration structure	172
5.4.	Figure co	onception and characterisation	176
	5.4.1.	Figure conception	176
	5.4.1.1.	Three dimensions	176
	5.4.1.2.	Static versus dynamic figure conception	177
	5.4.1.3.	Mono-versus multidimensional conceptions of figure	178
		Personification – type – individual	179
	5.4.1.5.	Open versus closed figure conception	180
	5.4.1.6.	Transpsychological versus psychological figure	
		conception	182
		Characterisation	183
	5.4.2.1.	Repertoire of characterisation techniques	183
	5.4.2.2.	Explicit-figural characterisation techniques	184
		Implicit-figural characterisation techniques	190
		Explicit-authorial characterisation techniques	194
	5.4.2.5.	Implicit-authorial characterisation techniques	194
6.	Story an	d plot	196
6.1.	Story, p	ot and situation	196
	6.1.1.	Story	196
		Story as the basis of dramatic and narrative texts	196
	6.1.1.2.	Story versus mythos or plot	197
	6.1.2.		199
		Action – action sequence – action phase	199
		Action and story	199
		Action versus event	200
6.2.		ng the story	201
	6.2.1.	Restrictions on presenting the story	201
		The principle of succession	201
		The principle of concentration	202

xii	Contents
-----	----------

	6 2 1.3.	Theatrical and social restrictions	202
	6.2.2.	Techniques of presentation	204
	6 2 . 2 . 1 .	Scenic presentation versus narrative mediation	204
	6.2.2.2.	Types of narrative mediation	207
	6.2.2.3.	Multiple presentation	209
63	The com	bination of sequences	211
0.5.	631.	The coordination of sequences	212
		Succession versus juxtaposition	212
		Plot and subplot	212
		Linking devices	215
		Functions	216
		The superimposition of sequences	219
		Dream inset	220
		The play-within-the-play	223
6.4.		ration and composition	230
		The segmentation of the story and the story	
	-, ., -	presentation	230
	6.4.2.	The segmentation of the dramatic presentation	234
	6.4.2.1.	The criteria and signals of segmentation	234
		Units of segmentation	236
		Composition	239
		Closed form	240
	6.4.3.2.	Open forms	242
7.	Structur	es of time and space	246
7.1.	The real	ity and fictionality of time and space in drama	246
		nd closed structures of time and space	249
	7.2.1.	Normative theories	249
	7.2.1.1.	The unities of time and space as norms	249
	7.2.1.2.	The abolition of the unities of time and space	250
	7.2.2.	Dramatic practice	252
	7.2.2.1.	Closed structures of time and space	252
	7.2.2.2.	Open structures of time and space	253
	7.2.2.3.	Discordance in structures of time and space	256
7.3.	The stru	acture and presentation of space	256
	7.3.1.	The semantic interpretation of space	257
	7.3.1.1.	The relationships within a single locale	257
	7.3.1.2.	The relationships between stage and off-stage	258
	7.3.1.3.	The relationships between a number of different locales	259
	7.3.1.4.	Fictional locale versus real spatial context	260
	7215	The locale and the events	261
			201
	7.3.2.	The conceptions of space	262
	7.3.2. 7.3.2.1.	The conceptions of space Neutrality – stylisation – realisation	
	7.3.2. 7.3.2.1. 7.3.2.2.	The conceptions of space Neutrality – stylisation – realisation Functions	262
	7.3.2.1. 7.3.2.2. 7.3.3.	The conceptions of space Neutrality – stylisation – realisation	262 262

	Cor	ntents	xiii
	7.3.3.2.	Non-verbal localisation techniques	269
7.4.	The stru	cture and presentation of time	275
	7.4.1.	Tense: immediacy versus distance	275
	7.4.2.	Succession and simultaneity	276
	7.4.3.	The presentation of time	279
	7.4.3.1.	Establishing the chronology	279
	7.4.3.2.	Fictional time and actual performance time	283
	7.4.4.	The conception of time	288
	7.4.4.1.	Objective chronometry versus the subjective perception	
		of time	288
	7.4.4.2.	Progression versus stasis	289
	7.4.4.3.	Linear versus cyclical movement	290
		Tempo	291
	7.4.5.1.	The literary text and the text in performance	291
	7.4.5.2.	Deep structure and surface structure	292
	7.4.5.3.	The tempo of the text as a whole	293
	7.4.5.4.	Tempo variations, rhythm and suspense	293
	Conclud	ling note	295
	Notes		296
	Bibliogi	raphy	315
	I. A	Abbreviations	315
	II. 7	Texts	316
	III. 7	Theory and criticism	320
	Index o	fauthors	337