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**Circus as Multimodal Discourse**

- Paul Bouissac
- 2012-12-06

This volume presents a theory of the circus as a secular ritual and introduces a method to analyze its performances as multimodal discourse. The book's fifteen chapters cover the range of circus specialties (magic, domestic and wild animal training, acrobatics, and clowning) and provide examples to show how cultural meaning is produced, extended and amplified by circus performances. It concludes with a reflection on the potentially subversive power of this discourse and its contemporary use by activists. Throughout, it endeavours to develop an analytical approach that is mindful of the epistemological traps of both positivism and postmodernist license. It brings semiotics and ethnography to bear on the realm of the circus.

**The Cambridge Companion to the Circus**

- Gillian Arrighi
- 2021-07-01

The Cambridge Companion to the Circus provides a complete guide for students, scholars, teachers, researchers, and practitioners who are seeking perspectives on the foundations and evolution of the modern circus, the contemporary extent of circus studies, and the specialised literature available to support further enquiries. The volume brings together an international group of established and emerging scholars working across the multi-disciplinary domain of circus studies to present a clear overview of the specialised histories, aesthetics and distinctive performances of the modern circus. In sixteen commissioned essays, it covers the origins in commercial equestrian performance during the late-eighteenth century to contemporary inflections of circus arts in major international festivals, educational environments, and social justice settings.

**Performance, Movement and the Body**

- Mark Evans
- 2019

**The End of the Circus**

- Paul Bouissac
- 2021-08-12

This book analyses two features of the traditional circus that have come under increasing attack since the mid-20th century: the use of wild animals in performance and the act of clowning. Positioning this socio-cultural change within the broader perspective of evolutionary semiotics, renowned circus expert Paul Bouissac examines the decline of the traditional circus and its transformation into a purely acrobatic spectacle. The End of the Circus draws on Bouissac's extensive ethnographic research, including previously unpublished material on the training of wild animals and clown make-up, to chart the origins of the circus in Gypsy culture.
and the drastic change in contemporary Western attitudes on ethical grounds. It scrutinizes the emergence of the new form of circus, with its focus on acrobatics and the meaning of the body, showing how acrobatic techniques have been appropriated from traditional Gypsy heritage and brought into the fold of mainstream popular entertainment. Questioning the survival of the new circus and the likely resurgence of its traditional forms, this book showcases Bouissac's innovative approach to semiotics and marks the culmination of his ground-breaking work on the circus.

**Framing Intellectual Property Law in the 21st Century**-Rochelle Cooper Dreyfuss 2018-10-31 The book describes how intellectual property law is framed by theories about incentives, trade, health, development, and human rights.

**The Meaning of the Circus**-Paul Bouissac 2018-08-23 This book documents and discusses the meaning(s) of the creative process at play in the crafting and staging of circus acts. It highlights the experience of circus artists as their skills develop and mature into public performances that create aesthetic and emotional values in the modern economy of live spectacles. It scrutinizes the meaning that circus acts produce for the spectators and for the artists themselves who live this process from the inside. This is a book for those studying semiotics and wanting to see it applied to a real life milieu in accessible and passionate prose. The Meaning of the Circus is grounded on the personal experience of Professor Paul Bouissac as both a circus entrepreneur and a researcher with decades of primary material on the significance of past and contemporary circus acts. It is based on substantial accounts provided by many men and women who have agreed to share the challenges, joys, and anxieties of their life as artists. Personal and rigorous, it contributes to the hermeneutics of the circus arts by adding existential depth to the production and reception of their performances.

**Performance Studies in Canada**-Laura Levin 2017-06-01 Since its inception as an institutionalized discipline in the United States during the 1980s, performance studies has focused on the interdisciplinary analysis of a broad spectrum of cultural behaviours including theatre, dance, folklore, popular entertainments, performance art, protests, cultural rituals, and the performance of self in everyday life. Performance Studies in Canada brings together a diverse group of scholars to explore the national emergence of performance studies as a field in Canada. To date, no systematic attempts has been made to consider how this methodology is being taught, applied, and rethought in Canadian contexts, and Canadian performance studies scholarship remains largely unacknowledged within international discussions about the discipline. This collection fills this gap by identifying multiple origins of performance studies scholarship in the country and highlighting significant works of performance theory and history that are rooted in Canadian culture. Essays illustrate how specific institutional conditions and cultural investments - Indigenous, francophone, multicultural, and more - produce alternative articulations of “performance” and reveal national identity as a performative construct. A state-of-the-art work on the state of the field, Performance Studies in Canada foregrounds national and global performance knowledge to invigorate the discipline around the world.

**Horror Comes Home**-Cynthia J. Miller 2019-06-12 Home, we are taught from childhood, is safe. Home is a refuge that keeps the monsters out--until it isn't. This collection of new essays focuses on genre horror movies in which the home is central to the narrative, whether as refuge, prison, menace or supernatural battleground. The contributors explore the shifting role of the home as both a source and a mitigator of the terrors of this world, and the next. Well known films are covered--including Psycho, Get Out, Insidious: The Last Key and Winchester House--along with films produced outside the U.S. by directors such as Alejandro Amenabar (The Others), Hideo Nakata (Ringu) and Guillermo Del Toro (The Orphanage), and often overlooked classics like Alfred Hitchcock's The Lodger.

**Live Art in the UK**-Maria Chatzichristodoulou 2020-02-06 Since entering the performance lexicon in the 1970s, the term Live Art has been used to describe a diverse but interrelated array of performance practices and approaches. This volume offers a contextual and critical
introduction to the scene of contemporary Live Art in Britain. Focusing on key artists whose prolific body of work has been vital to the development of contemporary practice, this collection studies the landscape of Live Art in the UK today and illuminates its origins, as well as particular concerns and aesthetics. The introduction to the volume situates Live Art in relation to other areas of artistic practice and explores the form as a British phenomenon. It considers questions of cultural specificity, financial and institutional support, and social engagement, by tracing the work and impact of key organizations on the UK scene: the Live Art Development Agency, SPILL Festival of Performance and Compass Live Art. Across three sections, leading scholars offer case studies exploring the practice of key artists Tim Etchells, Marisa Carnesky, Marcia Farquhar, Franko B, Martin O’Brien, Oreet Ashery, David Hoyle, Jordan McKenzie, and Cosey Fanni Tutti.

**The Big Top on the Big Screen**-Teresa Cutler-Broyles 2020-01-10 Circuses and film are a natural pairing, and the new essays making up this volume begin the exploration of how these two forms of entertainment have often worked together to create a spectacle of onscreen alchemy. The films discussed herein are an eclectic group, ranging from early silent comedies to animated, 21st century examples, in which circuses serve as liminal or carnivalesque spaces wherein characters—and by extension audience members—can confront issues as far-reaching as labor relations, sensuality, identity, ethics, and more. The circus as discussed in these essays encompasses the big top, the midway, the sideshow and the freak show; it becomes backdrop, character, catalyst and setting; and it is welcoming, malicious or terrifying. Circus performers are family, friends, foe or all of the above. And film is the medium that brings it all together. This volume starts the conversation about how circuses and film can combine to form productive, exciting spaces where almost anything can happen.

**The Anatomy Museum**-Elizabeth Hallam 2008 Anatomy museums around the world showcase preserved corpses in service of education and medical advancement, but they are little-known and have been largely hidden from the public eye. Elizabeth Hallam here investigates the anatomy museum and how it reveals the fascination and fears that surround the dead body in Western societies. Hallam explores the history of these museums and how they operate in the current cultural environment. Their regulated access increasingly clashes with evolving public mores toward the exposed body, as demonstrated by the international popularity of the Body Worlds exhibition. The book examines such related topics as artistic works that employ the images of dead bodies and the larger ongoing debate over the disposal of corpses. Issues such as aesthetics and science, organ and body donations, and the dead body in Western religion and ritual are also discussed here in fascinating depth. The Anatomy Museum unearths a strange and compelling cultural history that investigates the ideas of preservation, human rituals of death, and the spaces that our bodies occupy in this life and beyond.

**Performing Digital**-David Carlin 2016-03-03 Digital technologies have transformed archives in every area of their form and function, and as technologies mature so does their capacity to change our understanding and experience of material and performative cultural production. There has been an exponential explosion in the production and consumption of video online and yet there is a scarcity of knowledge and cases about video and the digital archive. This book seeks to address that through the lens of the project Circus Oz Living Archive. This project provides the case study foundation for the articulation of the issues, challenges and possibilities that the design and development of digital archives afford. Drawn from eight different disciplines and professions, the authors explore what it means to embrace the possibilities of digital technologies to transform contemporary cultural institutions and their archives into new methods of performance, representation and history.

**The Social Semiotics of Tattoos**-Chris William Martin 2018-12-13 Why do people put indelible marks on their bodies in an era characterized by constant cultural change? How do tattoos as semiotic resources convey meaning? What goes on behind the scenes in a tattoo studio? How do people negotiate the informal career of tattoo artist? The Social Semiotics of Tattoos is a study of tattoos and tattooing at a time when the practice is more artistic, culturally relevant, and
common than ever before. By discussing shifts within the practices of tattooing over the past several decades, Martin chronicles the cultural turn in which tattooists have become known as tattoo artists, the tattoo gun turns into the tattoo machine, and standardized tattoo designs are replaced by highly expressive and unique forms of communication with a language of its own. Revealing the full range of meaning-making involved in the visual, written and spoken elements of the act, this volume frames tattoos and tattooing as powerful cultural expressions, symbols, and indexes and by doing so sheds the last hints of tattooing as a deviant practice. Based on a year of full-time ethnographic study of a tattoo studio/art gallery as well as in-depth interviews with tattoo artists and enthusiasts, The Social Semiotics of Tattoos will be of interest to academic researchers of semiotics as well as tattoo industry professional and artists.

**Animal Narratives and Culture**-Anna Barcz 2017-03-07 The term “vulnerable realism” can imply two different understandings: one presenting weak realism as incomplete, and mixed with other literary styles; the other bringing realistic vulnerable experience into narration. The second is the key concern of this work, though it does not exclude the first, as it asks questions about realism as such, entering into a polemic with the tradition of literary realism. Realism, then, is not primarily understood as a narrative style, but as a narration that tests the probability of nonhuman vulnerable experience and makes it real. The book consists of three parts. The first presents examples of how realism has been redefined in trauma studies and how it may refer to animal experience. The second explores what is added to the narrative by literature, including the animal perspective (the zoonarrative) and how it is conducted (zoocriticism). The third analyses cultural texts, such as painting, circuses, and memorials, which realistically generate animal vulnerability and provide non-anthropocentric frameworks, anchoring our knowledge in the experience of fragile historical reality.

**The Semiotics of Clowns and Clowning**-Paul Bouissac 2015-05-28 During the last 300 years circus clowns have emerged as powerful cultural icons. This is the first semiotic analysis of the range of make-up and costumes through which the clowns' performing identities have been established and go on developing. It also examines what Bouissac terms 'micronarratives' - narrative meanings that clowns generate through their acts, dialogues and gestures. Putting a repertory of clown performances under the semiotic microscope leads to the conclusion that the performances are all interconnected and come from what might be termed a 'mythical matrix'. These micronarratives replicate in context-sensitive forms a master narrative whose general theme refers to the emergence of cultures and constraints that they place upon instinctual behaviour. From this vantage point, each performance can be considered as a ritual which re-enacts the primitive violence inherent in all cultures and the temporary resolutions which must be negotiated as the outcome. Why do these acts of transgression and re-integration then trigger laughter and wonder? What kind of mirror does this put up to society? In a masterful semiotic analysis, Bouissac delves into decades of research to answer these questions.

**The Greatest Shows on Earth**-Linda Simon 2014-11-12 “Step right up!” and buy a ticket to the Greatest Show on Earth—the Big Top, containing death-defying stunts, dancing bears,
roaring tigers, and trumpeting elephants. The circus has always been home to the dazzling and the exotic, the improbable and the impossible—a place of myth and romance, of reinvention, rebirth, second acts, and new identities. Asking why we long to soar on flying trapezes, ride bareback on spangled horses, and parade through the streets in costumes of glitter and gold, this captivating book illuminates the history of the circus and the claim it has on the imaginations of artists, writers, and people around the world. Traveling back to the circus’s early days, Linda Simon takes us to eighteenth-century hippodromes in Great Britain and intimate one-ring circuses in nineteenth-century Paris, where Toulouse-Lautrec and Picasso became enchanted with aerialists and clowns. She introduces us to P. T. Barnum, James Bailey, and the enterprising Ringling Brothers and reveals how they created the golden age of American circuses. Moving forward to the whimsical Circus Oz in Australia and to New York City’s Big Apple Circus and the grand spectacle of Cirque du Soleil, she shows how the circus has transformed in recent years. At the center of the story are the people—trick riders and tightrope walkers, sword swallowers and animal trainers, contortionists and clowns—that created the sensational, raucous, and sometimes titillating world of the circus. Beautifully illustrated and filled with rich historical detail and colorful anecdotes, The Greatest Shows on Earth is a vibrant history for all those who have ever dreamed of running away to the circus.

**Fighting Nature** Peta Tait 2016-08-10

Throughout the 19th century animals were integrated into staged scenarios of confrontation, ranging from lion acts in small cages to large-scale re-enactments of war. Initially presenting a handful of exotic animals, travelling menageries grew to contain multiple species in their thousands. These 19th-century menageries entrenched beliefs about the human right to exploit nature through war-like practices against other animal species. Animal shows became a stimulus for antisocial behaviour as locals taunted animals, caused fights, and even turned into violent mobs. Human societal problems were difficult to separate from issues of cruelty to animals. Apart from reflecting human capacity for fighting and aggression, and the belief in human dominance over nature, these animal performances also echoed cultural fascination with conflict, war and colonial expansion, as the grand spectacles of imperial power reinforced state authority and enhanced public displays of nationhood and nationalistic evocations of colonial empires. Fighting nature is an insightful analysis of the historical legacy of 19th-century colonialism, war, animal acquisition and transportation. This legacy of entrenched beliefs about the human right to exploit other animal species is yet to be defeated. "Peta Tait brings to the book an impressive scholarly command of the documentary material, from which she draws a range of vivid examples and revealing analyses of human-animal confrontation in popular entertainments ... The book is written with verve and clarity, and will be of interest to a wide readership in performance studies and cultural history." Professor Jane R. Goodall, Western Sydney University Peta Tait FAHA is Professor of Theatre and Drama at La Trobe University and Visiting Professor at the University of Wollongong, and author of Wild and dangerous performances: animals, emotions, circus (2012).

**The Cambridge Companion to the Circus** Gillian Arrighi 2021-07 An authoritative introduction to the specialised histories of the modern circus, its unique aesthetics, and its contemporary manifestations and scholarship, from its origins in commercial equestrian performance, to contemporary inflections of circus arts in major international festivals, educational environments, and social justice settings.

**Computational Semiotics** Jean-Guy Meunier 2021-08-12 Can semiotics and computers be compatible? Can computation advance semiotics by enhancing the scientific basis of the theory of signs? Coupling semiotics, a philosophical and phenomenological tradition concerned with theories of signs, with computation, a formal discipline, may seem controversial and paradoxical. Computational Semiotics tackles these controversies head-on and attempts to bridge this gap. Showing how semiotics can build the same type of conceptual, formal, and computational models as other scientific projects, this book opens up a rich domain of inquiry toward the formal understanding of semiotic artifacts and processes. Examining how pairing semiotics with computation can bring more methodological rigor and logical consistency to the epistemic quest for the forms and functions of meaning, without compromising the important
interpretive dynamics of semiotics, this book offers a new cutting-edge, model-driven theory to the field.

**Semiotics of Religion** - Robert Yelle 2012-12-20 Integrates structural and historical perspectives on the semiotics of religion and gives an account of the distinctive features of religious language and symbolism.


**Language Ideologies and Media Discourse** - Sally Johnson 2009-12-24 The study of language ideologies has become a key theme in sociolinguistics over the past decade. It is the study of the relationship between representations of language, on the one hand, and broader aesthetic, economic, moral and political concerns, on the other. Research into the particular role played by media discourse in the construction, reproduction and contestation of such ideologies has been widely scattered - this book brings together this emerging field. It considers how, in an era of global communication technologies, the media - by which we understand the press, radio, television, cinema, the internet and multimodal gaming - help to disseminate preferred uses of, and ideas about, language. The book is tightly focussed on the relationship between language ideologies and media discourse, together with the methods and techniques required for the analysis of that relationship. It also places emphasis on television and new-media texts, incorporating and expanding upon recent theoretical insights into visual communication and multimodal discourse analysis. International in scope, this book will also be of interest to students from a wide range of fields including linguistics (particularly sociolinguistics and linguistic anthropology), modern languages, education, media studies, communication studies and cultural theory.

**The End of the Circus** - Paul Bouissac 2021-08-12 This book analyses two features of the traditional circus that have come under increasing attack since the mid-20th century: the use of wild animals in performance and the act of clowning. Positioning this socio-cultural change within the broader perspective of evolutionary semiotics, renowned circus expert Paul Bouissac examines the decline of the traditional circus and its transformation into a purely acrobatic spectacle. The End of the Circus draws on Bouissac's extensive ethnographic research, including previously unpublished material on the training of wild animals and clown make-up, to chart the origins of the circus in Gypsy culture and the drastic change in contemporary Western attitudes on ethical grounds. It scrutinizes the emergence of the new form of circus, with its focus on acrobatics and the meaning of the body, showing how acrobatic techniques have been appropriated from traditional Gypsy heritage and brought into the fold of mainstream popular entertainment. Questioning the survival of the new circus and the likely resurgence of its traditional forms, this book showcases Bouissac's innovative approach to semiotics and marks the culmination of his ground-breaking work on the circus.

**Tanz & Archiv - Forschungsreisen Nr. 8** - Irene Brandenburg 2019-12-18 In den letzten Jahren hat sich der Blick auf Geschichte und Geschichten im Tanz verändert und differenziert. Zunehmend integriert werden die Materialität en und Agentialität en des Tanzschaffens1 selbst, die das weite Spektrum der Entstehungsbedingungen wie Rezeptionsperspektiven von tänzerischem Geschehen bestimmen. Der Blick auf den (tanzenden) Körper als „wichtigstem[!] Träger von Praktiken“ fordert und fördert eine praxeologisch kontextualisierte und orientierte Forschung. Dass es sich hierbei meistens um die Prüfung von agierenden Körpern im aktuellen Tanzgeschehen handelt, ist der Quellenlage geschuldet: Zeitgenössische, analog oder digital visualisierende Medien oder auch die Beobachtung von Tanzen vor Ort, also bei Proben oder in der Vorstellung, erscheinen als geeigneter, einen (vermeintlich) unverstellten Zugang zum Körper und seinen Aktionen zu...
ermöglichen als zeitferne Dokumente aus dem Archiv. Doch auch die sogenannte Historische Praxeologie folgt dieser handlungsorientierten Perspektive, wenn sie annimmt, „dass jedes Dokument, jede Quelle, immer auf eine körperlich-materiale Praxis jenseits ihrer selbst verweist“.

**Introduction to Peircean Visual Semiotics**
Tony Jappy 2013-01-17
Contemporary culture is as much visual as literary. This book explores an approach to the communicative power of the pictorial and multimodal documents that make up this visual culture, using Peircean semiotics. It develops the enormous theoretical potential of Peirce's theory of signs of signs (semiotics) and the persuasive strategies in which they are employed (visual rhetoric) in a variety of documents. Unlike presentations of semiotics that take the written word as the reference value, this book examines this particular rhetoric using pictorial signs as its prime examples. The visual is not treated as the 'poor relation' to the (written) word. It is therefore possible to isolate more clearly the specific constituent properties of word and image, taking these as the basic material of a wide range of cultural artefacts. It looks at comic strips, conventional photographs, photographic allegory, pictorial metaphor, advertising campaigns and the huge semiotic range exhibited by the category of the 'poster'. This is essential reading for all students of semiotics, introductory and advanced.

**Semiotics at the Circus**
Paul Bouissac 2010
What do circus performances communicate? They are rich in extreme skills and clever staging. They trigger strong emotions. They make beautiful sense. This book, which is grounded in the personal circus experience of the author, uses semiotics, pragmatics, and cultural studies to explain why we are irresistibly drawn to the circus. It shows how semiotics can be applied to understand and enhance our enjoyment. This series focuses on the state of contemporary semiotics and its current applications. Each volume in the series places its topic within a general understanding of today's semiotics, an interdisciplinary field which investigates the application of sign theory not only to culture, but also to nature. The books are accessibly written and communicate with an academic readership that is not overspecialized.

**Introducing Multimodality**
Carey Jewitt 2016-03-22
This accessible introduction to multimodality illuminates the potential of multimodal research for understanding the ways in which people communicate. Readers will become familiar with the key concepts and methods in various domains while learning how to engage critically with the notion of multimodality. The book challenges widely held assumptions about language and presents the practical steps involved in setting up a multimodal study, including: formulating research questions, collecting research materials, assessing and developing methods of transcription, and considering the ethical dimensions of multimodal research. A self-study guide is also included, designed as an optional stand-alone resource or as the basis for a short course. With a wide range of examples, clear practical support and a glossary of terms, Introducing Multimodality is an ideal reference for undergraduate and postgraduate students in multimodality, semiotics, applied linguistics and media and communication studies. Online materials, including colour images and more links to relevant resources, are available on the companion website at www.routledge.com/cw/jewitt and the Routledge Language and Communication Portal.

**Viral Discourse**
Rodney H. Jones 2021-03-11
This Element consists of ten short pieces written by prominent discourse analysts in the midst of the COVID-19 pandemic. Each piece focuses on a different aspect of the pandemic, from the debate over wearing face masks to the metaphors used by politicians and journalists in different countries to talk about the virus. Each of the pieces also makes use of a different approach to analysing discourse (e.g. Critical Discourse Analysis, Genre Analysis, Corpus Assisted Discourse Analysis) and demonstrates how that approach can be applied to a small set of data. The aim of the Element is to show how the range of tools available to discourse analysts can be brought to bear on a pressing, 'real-world' problem, and how discourse analysis can contribute to formulating 'real-world' solutions to the problem.

**Theater as Data**
Miguel Escobar Varela 2021-08-02
In Theater as Data, Miguel Escobar Varela explores the use of computational
methods and digital data in theater research. He considers the implications of these new approaches, and explains the roles that statistics and visualizations play. Reflecting on recent debates in the humanities, the author suggests that there are two ways of using data, both of which have a place in theater research. Data-driven methods are closer to the pursuit of verifiable results common in the sciences; and data-assisted methods are closer to the interpretive traditions of the humanities. The book surveys four major areas within theater scholarship: texts (not only playscripts but also theater reviews and program booklets); relationships (both the links between fictional characters and the collaborative networks of artists and producers); motion (the movement of performers and objects on stage); and locations (the coordinates of performance events, venues, and touring circuits). Theater as Data examines important contributions to theater studies from similar computational research, including in classical French drama, collaboration networks in Australian theater, contemporary Portuguese choreography, and global productions of Ibsen. This overview is complemented by short descriptions of the author's own work in the computational analysis of theater practices in Singapore and Indonesia. The author ends by considering the future of computational theater research, underlining the importance of open data and digital sustainability practices, and encouraging readers to consider the benefits of learning to code. A web companion offers illustrative data, programming tutorials, and videos.

A Multimodal Study of Sarcasm in Interactional Humor-Sabina Tabacaru 2019-10-08 The corpus-based approach to humor offers innovative and more than plausible objectives, supported by sound arguments, which underline the need to analyze humor both verbally and non-verbally. The cognitive linguistic account of humor sets to analyze a corpus of humorous meanings in interaction and to present the elements that help to create the humorous effects: common ground, intersubjectivity, facial expressions, speakers’ attitude, etc. The large corpus of examples annotated in ELAN offers a much-needed multimodal perspective of humor, which encompasses all the different techniques used by speakers. The present analysis offers inspiring insight for future research, in different fields of study: multimodality, humor, and psycholinguistics. The study reveals the need of analyzing both verbal and non-verbal elements in discourse in general and humor in particular as co-speech gestures are essential for the understanding of the message as intended by the speakers.

Music as Multimodal Discourse-Lyndon C. S. Way 2017-01-26 We communicate multimodally. Everyday communication involves not only words, but gestures, images, videos, sounds and of course, music. Music has traditionally been viewed as a separate object that we can isolate, discuss, perform and listen to. However, much of music’s power lies in its use as multimodal communication. It is not just lyrics which lend songs their meaning, but images and musical sounds as well. The music industry, governments and artists have always relied on posters, films and album covers to enhance music’s semiotic meaning. Music as Multimodal Discourse: Semiotics, Power and Protest considers musical sound as multimodal communication, examining the interacting meaning potential of sonic aspects such as rhythm, instrumentation, pitch, tonality, melody and their interrelationships with text, image and other modes, drawing upon, and extending the conceptual territory of social semiotics. In so doing, this book brings together research from scholars to explore questions around how we communicate through musical discourse, and in the discourses of music. Methods in this collection are drawn from Critical Discourse Analysis, Social Semiotics and Music Studies to expose both the function and semiotic potential of the various modes used in songs and other musical texts. These analyses reveal how each mode works in various contexts from around the world often articulating counter-hegemonic and subversive discourses of identity and belonging.

Semiotics at the Circus-Paul Bouissac 2010-06-17 Semiotics is long on theoretical, often obscure discourses, but short on applications that demonstrate with clarity the applicability of its methods. This book confronts a challenging object, the circus, and endeavors to describe its performances in ways that explain how circus acts produce meaning and cause a deep emotional involvement for their audiences. The approach is not top-down, such as would be a method that would dogmatically apply a
particular theory to fully explain the phenomena in terms of this theory alone. Epistemologically, this book is an example of the bottom-up strategy, which consists of considering first the objects and heuristically calling upon methodological resources in a broad theoretical array to come to grips with the problems that are encountered. Any circus act is a complex event that has cognitive and emotional dimensions. It is also a part of a history and an institution, and cannot be abstracted from its cultural and sociological contexts. Thus the range of relevant theoretical and methodological approaches must include structural semiotics, biosemiotics, pragmatics, socio-semiotics, cultural anthropology, the cognitive sciences, the psychology and sociology of emotions, to name only the most important. But the ultimate focus of this book is to enable the readers to better understand the meaning of circus performances and to appreciate the skills and creativity of this traditional popular art, which constantly renews itself from generation to generation.

Performance and the City - Kim Solga
2016-04-30 Winner of the Association for Theatre in Higher Education Excellence in Editing Award 2016 Urban studies has long understood the city as a 'text'. What would it mean now to use performance to rethink that metaphor? Performance and the City queries the role theatre and performance play in urban policy, architecture, and civic history, while also exploring their important place in the memories created in the wake of urban trauma.

Popular Music and Multimodal Critical Discourse Studies - Lyndon C. S. Way
2017-12-28 Popular music has long been used to entertain, provoke, challenge and liberate but also to oppress and control. Can popular music be political? What types of popular music work best with politics? How can songs, videos, concerts or any other musical commodity convey ideas about power, politics and identity? Using Multimodal Critical Discourse Studies (MCDS), this book reveals the deeply political role played by popular music. Lyndon Way demonstrates how MCDS can provide important and timely insights on the political nature of popular music, due to its focus on how communication takes place, as well as its interest in discourse and how ideologies are naturalised and legitimised. The book considers the example of contemporary Turkish society, with its complex and deep ideological divisions increasingly obvious under the stewardship of President Recep Tayyip Erdogan and his centre-right political party, in power since 2002. It looks at how the authorities seek to harness and control popular music and considers a wide range of popular music genres including rock, rap, protest and folk music. It shows how official promotional videos, protest cut-and-paste offerings, party-political election songs, live music events and internet discussions about popular music emerge as sites of power and resistance in certain venues and particularly across social media. Throughout the book, Lyndon Way shows that popular music is also deeply political.

The Language of War Monuments - David Machin
2013-10-10 This book analyses war monuments by developing a multimodal social-semiotic approach to understand how they communicate as three-dimensional objects. The book provides a practical tool-kit approach to how critical multimodal social semiotics should be done through visual, textual and material analysis. It ties this material analysis into the social and political contexts of production. Using examples across the 20th and 21st century the book's chapters offer a way of analysing the ways that monument designers have used specific semiotic choices in terms of things like iconography, objects, shape, form, angularity, height, materials and surface realisation to place representations of war in public places across Britain. This social-semiotic approach to the study of war monuments serves three innovative purposes. First, it provides a contribution to the work on the ideological representations of war in Media and Cultural Studies and in Critical Discourse Analysis applied specifically to more banal realisations of discourse. Second, it responds to calls by historians for innovative ways to study war commemoration by providing an approach that offers both specific analysis of the objects and attends to matters of design. Thirdly, following in the relatively recent tradition of multimodal analysis, the arguments draw on the ideas of Kress and van Leeuwen (1996, 2001), adapting and extending their theories and models to the analysis of British commemorative war monuments, in order to develop a multimodal framework for the analysis of three dimensional objects.
The Semiotics of X - Jamin Pelkey 2017-02-23
The X figure is ubiquitous in contemporary culture, but attempts to explain our fixation with X are rare. This book argues that the origins and meanings of X go far beyond alphabets and archetypes to remembered feelings of body movements - movements best typified in the performance of "spread-eagle" as a posture or gesture. These body memories are then projected onto other patterns and dynamics to help us make sense of the world. The argument is accomplished using a blend of insights from linguistic anthropology, cognitive linguistics, rhetoric culture and process semiotics to bring together revealing clues from languages, cultures and thinkers around the world. Chief among the uses and experiences of X are its tendencies to involve us in surprising reversals and blends. In ancient times the X-pattern was discussed as "chiasmus", a figure which, according to Maurice Merleau-Ponty, informs the most basic elements of our bodily experience, calling into question polarized dichotomies such as subject versus object. Pushed to extremes, presumed opposites like these tend to reverse suddenly. Likewise, blended experiences of our bodily extremities - arms and legs, toes and fingers, hands and feet - provide a plausible source of grounding for unique human abilities like analogy and double-scope conceptual integration. The book illustrates these dynamics by drawing attention to uses of X in history, prehistory and daily life, from sports and advertising to world mythology and languages around the world. The Semiotics of X is the first step towards developing a larger argument on the important but neglected role that chiasmus plays in cognition. It aims to inspire continued exploration on the figure, with the full expectation that chiasmus will become for the 21st century what metaphor became for the 20th century: a revolution in thinking about the way we think.

Being Digital - Nicholas Negroponte 2015-01-21
In lively, mordantly witty prose, Negroponte decodes the mysteries--and debunks the hype--surrounding bandwidth, multimedia, virtual reality, and the Internet, and explains why such touted innovations as the fax and the CD-ROM are likely to go the way of the BetaMax. "Succinct and readable. . . . If you suffer from digital anxiety . . . here is a book that lays it all out for you."--Newsday.

Translation and Translanguaging - Mike Baynham 2019-06-11 Translation and Translanguaging brings into dialogue translanguaging as a theoretical lens and translation as an applied practice. This book is the first to ask: what can translanguaging tell us about translation and what can translation tell us about translanguaging? Translanguaging originated as a term to characterize bilingual and multilingual repertoires. This book extends the linguistic focus to consider translanguaging and translation in tandem - across languages, language varieties, registers, and discourses, and in a diverse range of contexts: everyday multilingual settings involving community interpreting and cultural brokering, embodied interaction in sports, text-based commodities, and multimodal experimental poetics. Characterizing translanguaging as the deployment of a spectrum of semiotic resources, the book illustrates how perspectives from translation can enrich our understanding of translanguaging, and how translanguaging, with its notions of repertoire and the "moment", can contribute to a practice-based account of translation. Illustrated with examples from a range of languages, including Spanish, Chinese, Japanese, Czech, Lingala, and varieties of English, this timely book will be essential reading for researchers and graduate students in sociolinguistics, translation studies, multimodal studies, applied linguistics, and related areas.