

CONTENTS

<i>Preface to the 2008 edition</i>	ix
<i>Preface to the 2000 edition – The Unruly Protagonist</i>	x
<i>Preface to the 1974 edition</i>	xxiii
1. Aristotle's Coercive System of Tragedy	1
Introduction	1
Art Imitates Nature	3
What is the Meaning of 'Imitation'?	9
What, then, is the Purpose of Art and Science?	10
Major Arts and Minor Arts	11
What does Tragedy Imitate?	12
What is Happiness?	13
And What is Virtue?	14
Necessary Characteristics of Virtue	15
The Degrees of Virtue	18
What is Justice?	19
In What Sense can Theatre Function as an Instrument for Purification and Intimidation?	21
The Ultimate Aim of Tragedy	22
A Short Glossary of Simple Words	29
How Aristotle's Coercive System of Tragedy Functions	31
Different Types of Conflict: Hamartia and Social Ethos	34
Conclusion	40
2. Machiavelli and the Poetics of <i>Virtù</i>	43
The Feudal Abstraction	43
The Bourgeois Concretion	49
Machiavelli and <i>Mandragola</i>	56
Modern Reductions of <i>Virtù</i>	62

3. Hegel and Brecht: The Character as Subject or the Character as Object?	70
The 'Epic' Concept	70
Types of Poetry in Hegel	72
Characteristics of Dramatic Poetry, Still According to Hegel	74
Freedom of the Character-Subject	74
A Word Poorly Chosen	77
Does Thought Determine Being (or Vice Versa)?	79
Can Man be Changed?	82
Conflict of Wills or Contradiction of Needs?	83
Empathy or What? Emotion or Reason?	84
Catharsis and Repose, or Knowledge and Action?	86
How to Interpret the New Works?	88
The Rest Does Not Count: They Are Minor Formal Differences Between the Three Genres	90
Empathy or Osmosis	93
4. Poetics of the Oppressed	95
Experiments with the People's Theatre in Peru	95
Conclusion: 'Spectator', a Bad Word!	134
5. Development of the Arena Theatre of São Paulo	136
Need for the 'Joker'	144
Goals of the 'Joker'	150
Structures of the 'Joker'	157
<i>Appendices</i>	169
<i>Notes</i>	173
<i>Index</i>	178