

H O D G S O N



Modern DRAMA

FROM IBSEN
TO FUGARD



Modern Drama From Ibsen To Fugard

Wenbin Ji



Modern Drama From Ibsen To Fugard:

Modern Drama Terry Hodgson,1992 This book traces and defines the various dramatic forms of the 20th century and explores certain key issues as defined by the author central to 20th century drama The book includes a look at Ibsen and naturalism American naturalism Stanislavski and Chekhov Pirandello the epic theatre of Brecht the theatre of cruelty TV fringe and other drama

World Encyclopedia of Contemporary Theatre Irving Brown (Consulting Bibliographer),Natasha Rappaport (Bibliographer),Don Rubin (General Editor),Rosabel Wang (Consulting Bibliographer),2013-10-11 An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945 plus an index to key names throughout the six volumes of the series

Cruelty and Desire in the Modern Theater Laurens De Vos,2011-04-18 Departing from a refreshing look at the ideas of Antonin Artaud this book provides a thorough analysis of how both Sarah Kane and Samuel Beckett are indebted to his legacy In juxtaposing these playwrights De Vos minutely points out how both in their own way struggle with coming to terms with Artaud A key concept in Lacanian psychoanalytic theories desire lies at the root of the Theatre of Cruelty Kane and Beckett prove that desire and cruelty are inextricably linked to one another but that they appear in radically different disguises Relying on Kane and Beckett this book not only sheds a light on the precise intentions behind Artaud s project it also maps out the structural parallels and dichotomies between the Theatre of Cruelty and the literary genre of tragedy Immediately after the premiere of Sarah Kane s *Blasted* in 1995 some reviewers made a link with Antonin Artaud s Theatre of Cruelty These parallels however were solely based on the abundance of physical violence on stage In response to these assertions this book traces minutely Artaud s legacy for later generations Making use of Jacques Lacan s psychoanalytical ideas as a theoretical framework De Vos defines Artaud s project not so much in terms of blood and goriness but rather as a theater of Passion revolving around notions as desire love and the subjectile a concept that was drawn attention to by Derrida In addition the idea of the scapegoat delineated by Ren Girard provides a leg up to clarify the intrinsic parallels as well as divergences between the Theatre of Cruelty and tragedy while also Lacan s analysis of Antigone is being looked at Phaedra s Love Cleansed and 4 48 Psychosis are extensively dealt with in this study and point out the development Kane went through in her short but at the same time long trajectory The third part on Beckett focuses primarily on Krapp s Last Tape and Not I and equally so calls in Lacan to understand self alienation and self conceptua

Gender, Culture, and Performance Meera Kosambi,2017-07-05 This book presents a lucid comprehensive and entertaining narrative of culture and society in late 19th and early 20th century Maharashtra through a perceptive study of its theatre and cinema An intellectual tour de force it will be invaluable to scholars and researchers of modern Indian history theatre and film studies cultural studies sociology gender studies as well as the interested general reader

Modern Drama Kirsten Shepherd-Barr,2016 This book tells the story of modern drama through its seminal groundbreaking plays and performances and the artistic diversity that these represent Exploring the new

note of artistic hostility between dramatists and their audience Shepherd Barr draws on a range of theories and performances to reveal what makes modern drama modern George Bernard Shaw in Context Brad Kent, 2015-10-14 When George Bernard Shaw died in 1950 the world lost one of its most well known authors a revolutionary who was as renowned for his personality as he was for his humour humanity and rebellious thinking He remains a compelling figure who deserves attention not only for how influential he was in his time but for how relevant he is to ours This collection sets Shaw s life and achievements in context with forty two scholarly essays devoted to subjects that interested him and defined his work Contributors explore a wide range of themes moving from factors that were formative in Shaw s life to the artistic work that made him most famous and the institutions with which he worked to the political and social issues that consumed much of his attention and finally to his influence and reception Presenting fresh material and arguments this collection will point to new directions of research for future scholars **Ibsen and the Theatre** Henrik Ibsen, Errol Durbach, 1980-06-18 Modern Drama and the Rhetoric of Theater W. B. Worthen, 2015-02-14 The history of drama is typically viewed as a series of inert styles Tracing British and American stage drama from the 1880s onward W B Worthen instead sees drama as the interplay of text stage production and audience How are audiences manipulated What makes drama meaningful Worthen identifies three rhetorical strategies that distinguish an O'Neill play from a Yeats or these two from a Brecht Where realistic theater relies on the natural qualities of the stage scene poetic theater uses the poet s word the text to control performance Modern political theater by contrast openly places the audience at the center of its rhetorical designs and the drama of the postwar period is shown to develop a range of post Brechtian practices that make the audience the subject of the play Worthen s book deserves the attention of any literary critic or serious theatergoer interested in the relationship between modern drama and the spectator **South African Theatre as/and Intervention** , 2021-11-22 One of the most striking features of cultural life in South Africa has been the extent to which one area of cultural practice theatre has more than any other testified to the present condition of the country now in transition between its colonial past and a decolonized future But in what sense and how far does the critical force of theatre in South Africa as a mode of intervention continue In the immediate post election moment theatre seemed to be pursuing an escapist nostalgic route relieved of its historical burden of protest and opposition But as the contributors to this volume show new voices have been emerging and a more complex politics of the theatre involving feminist and gay initiatives physical theatre festival theatre and theatre for education has become apparent Both new and familiar players in South African theatre studies from around the world here respond to or anticipate the altered conditions of the country while exploring the notion that theatre continues to intervene This broad focus enables a wide and stimulating range of approaches contributors examine strategies of intervention among audiences theatres established and fledgling writers canonical and new texts traditional and innovative critical perspectives The book concludes with four recent interviews with influential practitioners about the meaning and future of theatre in South Africa Athol Fugard Fatima Dike

Reza de Wet and Janet Suzman *The Evolution of Genre in the Theatre of Jean Cocteau* Carol Ann Cujec,1995 Athol Fugard Alan Shelley,2009-06 Alan Shelley s study is an accessible but profound analysis of Athol Fugard his work and its influence the social injustices that drive him and the lives of those who people his remarkable plays Fugard s work retains an insistent influence and is studied and performed the world over A playwright whose work is appreciated on a global scale Athol Fugard s plays have done more to document and provide a cultural commentary on Apartheid era South Africa than any other writer in the last century Using mostly migrant workers and township dwellers and staging guerrilla raid productions in black areas Fugard frequently came into conflict with the government forcing him to take his work overseas Consequently powerful plays such as *The Blood Knot* *Sizwe Banzi is Dead* and *Master Harold and the boys* came to broadcast the inequities of the Apartheid era to the world Fugard s work retains an insistent influence and is studied and performed the world over

Yeats Richard J. Finneran,1996 Contains the best of recent Yeats criticism Role-play in South African Theatre Haik Frank,2004 **The Continuum Companion to Twentieth Century Theatre** Colin Chambers,2006-05-14 International in scope this book is designed to be the pre eminent reference work on the English speaking theatre in the twentieth century Arranged alphabetically it consists of some 2500 entries written by 280 contributors from 20 countries which include not only top level experts but uniquely leading professionals from the world of theatre A fascinating resource for anyone interested in theatre it includes Overviews of major concepts topics and issues Surveys of theatre institutions countries and genres Biographical entries on key performers playwrights directors designers choreographers and composers Articles by leading professionals on crafts skills and disciplines including acting design directing lighting sound and voice **Fields of Play in Modern Drama** Thomas R. Whitaker,2015-03-08 Starting from the assumption that all theater is at least implicitly participatory Professor Whitaker approaches thirteen plays from Ibsen s *Rosmersholm* to Beckett s *Endgame* and Stoppard s *Rosencrantz and Guildenstern Are Dead* He asks the reader to commit himself to a variety of points of view those of witnesses actors directors and characters as a series of critical fictions lead him toward the experience of each play in performance The author supplies detailed readings of the plays in various modes The styles of the chapters vary according to the issues dominant in the plays discussed and the reader experiences simultaneously a sense of approaching the meaning of performance and of gaining a deeper understanding of the play through a subtle and allusive commentary Originally published in 1977 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 Modern Drama William B. Worthen,2002 **The Cambridge Paperback Guide to Theatre** Sarah Stanton,Martin Banham,1996-03-07 Derived from The Cambridge guide to theatre_

The Oxford Companion to Theatre and Performance Dennis Kennedy, 2010-08-26 An authoritative reference covering primarily actors playwrights directors styles and movements companies and organizations **World Encyclopedia of Contemporary Theatre** Peter Nagy, Phillippe Rouyer, Don Rubin, 2013-09-13 This new paperback edition of the The World Encyclopedia of Contemporary Theatre Europe covers theatre since World War II in forty seven European nations including the nations which re emerged following the break up of the former USSR Czechoslovakia and Yugoslavia Each national article is divided into twelve sections History Structure of the National Theatre Community Artistic profile Music Theatre Theatre for Young Audiences Puppet Theatre Design Theatre Space and Architecture Training Criticism Scholarship and Publishing and Further Reading allowing the reader to use the book as a source for both area and subject studies A new preface and further reading sections by the Series Editor brings the Encyclopedia bang up to date making it invaluable to anyone interested in European theatre as well as students and scholars of performance studies history anthropology and cultural studies *Truths the Hand Can Touch* Russell Vandenbroucke, 1986

This book delves into Modern Drama From Ibsen To Fugard. Modern Drama From Ibsen To Fugard is a crucial topic that needs to be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Modern Drama From Ibsen To Fugard, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
 - Chapter 1: Introduction to Modern Drama From Ibsen To Fugard
 - Chapter 2: Essential Elements of Modern Drama From Ibsen To Fugard
 - Chapter 3: Modern Drama From Ibsen To Fugard in Everyday Life
 - Chapter 4: Modern Drama From Ibsen To Fugard in Specific Contexts
 - Chapter 5: Conclusion
2. In chapter 1, this book will provide an overview of Modern Drama From Ibsen To Fugard. The first chapter will explore what Modern Drama From Ibsen To Fugard is, why Modern Drama From Ibsen To Fugard is vital, and how to effectively learn about Modern Drama From Ibsen To Fugard.
3. In chapter 2, this book will delve into the foundational concepts of Modern Drama From Ibsen To Fugard. The second chapter will elucidate the essential principles that must be understood to grasp Modern Drama From Ibsen To Fugard in its entirety.
4. In chapter 3, the author will examine the practical applications of Modern Drama From Ibsen To Fugard in daily life. The third chapter will showcase real-world examples of how Modern Drama From Ibsen To Fugard can be effectively utilized in everyday scenarios.
5. In chapter 4, the author will scrutinize the relevance of Modern Drama From Ibsen To Fugard in specific contexts. This chapter will explore how Modern Drama From Ibsen To Fugard is applied in specialized fields, such as education, business, and technology.
6. In chapter 5, this book will draw a conclusion about Modern Drama From Ibsen To Fugard. The final chapter will summarize the key points that have been discussed throughout the book.

The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Modern Drama From Ibsen To Fugard.

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