A History of Modern Drama: Volume II explores a remarkable breadth of topics and analytical approaches to the dramatic works, authors, and transitional events and movements that shaped world drama from 1960 through to the dawn of the new millennium. Features detailed analyses of plays and playwrights, examining the influence of a wide range of writers, from mainstream icons such as Harold Pinter and Edward Albee, to more unorthodox works by Peter Weiss and Sarah Kane. Provides global coverage of both English and non-English dramas – including works from Africa and Asia to the Middle East. Considers the influence of art, music, literature, architecture, society, politics, culture, and philosophy on the formation of postmodern dramatic literature. Combines wide-ranging topics with original theories, international perspective, and philosophical and cultural context. Completes a comprehensive two-part work examining modern world drama, and alongside A History of Modern Drama: Volume I, offers readers complete coverage of a full century in the evolution of global dramatic literature.

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".

Discusses the development of theories of catharsis in the theater and looks at the philosophies of four modern drama theorists.

This book is about the history of character in modern Irish drama. It traces the changing fortunes of the human self in a variety of major Irish plays across the twentieth century and the beginning of the new millennium. Through the analysis of dramatic protagonists created by such authors as Yeats, Synge, O’Casey, Friel and Murnphy, and McGuinness and Walsh, it tracks the development of aesthetic and literary styles from modernism to more recent phenomena, from Celtic Revival to Celtic Tiger, and after. The human character is seen as a testing ground and battlefield for new ideas, for social philosophies, and for literary conventions through which each historical epoch has attempted to express its specific cultural and literary identity. In this context, Irish drama appears to be both part of the European literary tradition, engaging with its most contentious issues, and a field of resistance to some conventions from continental centres of avant-garde experimentation. Simultaneously, it follows artistic fashions and redefines them in its critical contribution to European artistic and theatrical diversity.

Why did medieval dramatists weave so many scenes of torture into their plays? Exploring the cultural connections among rhetoric, law, drama, literary creation, and...
violence, Jody Enders addresses an issue that has long troubled students of the Middle Ages. Theories of rhetoric and law of the time reveal, she points out, that the ideology of torture was a widely accepted means for exploiting such essential elements of the stage and stagecraft as dramatic verisimilitude, pity, fear, and catharsis to fabricate truth. Analyzing the consequences of torture for the history of aesthetics in general and of drama in particular, Enders shows that if the violence embedded in the history of rhetoric is acknowledged, we are better able to understand not only the enduring "theater of cruelty" identified by theorists from Isidore of Seville to Antonin Artaud, but also the continuing modern devotion to the spectacle of pain.

Brian Friel is Ireland's foremost living playwright, whose work spans fifty years and has won numerous awards, including three Tonys and a Lifetime Achievement Award. Author of twenty-five plays, and whose work is studied at GCSE and A level (UK), and the Leaving Certificate (Ire), besides at undergraduate level, he is regarded as a classic in contemporary drama studies. Christopher Murray offers the definitive guide to Friel's work; both a detailed study of individual plays and an exploration of Friel's dual commitment to tradition and modernity across his oeuvre. Beginning with Friel's 1964 work Philadelphia, Here I Come! it follows a broadly chronological route through the principle plays, including Aristocrats, Faith Healer, Translations, Dancing at Lughnasa, Molly Sweeney and The Home Place. Along the way it considers themes of exile, politics, fathers and sons, belief and ritual, history, memory, gender inequality, and loss, all set against the dialectic of tradition and modernity.

Why did Shakespeare write drama? Did he have specific reasons for his choice of this art form? Did he have clearly defined aesthetic aims in what he wanted drama to do--and why? Kiernan opens a new area of debate in showing that Shakespeare rejected many of the theories of his age on poetry, history and art to create an original theory of drama. This lively, readable, but scholarly examination of works from different stages of the dramatist's career explores what Shakespeare wanted his drama to do and why.

The first book-length study of the notion of place and its implications in modern drama

Playwriting theory has, from its beginning, been concerned with the search for the essential nature of dramatic writing. Early playwriting treatises (poetics) defined the essential aspects of drama as being the plot (creation of sequences of fictional events), the moral character of its heroes, the idea of enactment, or the rhetorical and lyrical qualities of the text. These categories were kept through later treatises with different emphasis being put on each category. A n understanding of drama as a sequence of fictional events (plot) has been central in acting theory. Modern theories and techniques centred on Stanislavsky's ideas rely heavily on rehearsal methods that carefully establish the sequence of actions of the characters in a play as a result of psychological motivations. This method was described by Stanislavsky in An Actor's Work on a Role, published in 1938, and is known as the M ethod of Physical Actions. This thesis reassesses the definition of playwriting as consisting essentially in the creation of a plot populated by suitable characters. Rather than discussing playwriting theory in isolation it attempts a bridge between acting theory and playwriting theory by using the M ethod of Physical Actions as an equivalent to plot. A cting theory is thus considered as a theoretical justification for the centrality of plot. The method used is hermeneutic - a systematic interpretation of poetics, unveiling in almost an archaeological manner the relevance of the essential definitions of drama, such as character, source, genre, and language to the concept of plot. T he chronological path of development of dramatic theories is shown to be gradual: from the strict obedience to the narrative line imposed by the mythic sources, in classical treatises; through to an interest in the lyrical expression of the predicament of specific characters, in neoclassical theory; to an awareness of specific social types in the eighteenth century; and, finally, to the conception of the plot as a product of the mental life of individual characters in modern theory.


The first English-language anthology that traces the centuries-long evolution of Chinese thought on theater and performance

Theories of Performance invites students to explore the possibilities of performance for creating, knowing, and staking claims to the world. Each chapter surveys, explains, and illustrates classic, modern, and postmodern theories that answer the questions, "What is performance?" "Why do people perform?" and "How does
performance constitute our social and political worlds?" The chapters feature performance as the entry point for understanding texts, drama, culture, social roles, identity, resistance, and technologies.

"This is a collection of ten long essays arranged around the primordial subject of realism and non-realism, or anti-realism, in the drama, as this subject manifests itself in modern Europe and contemporary America from Ibsen to Shaw to the symbolists, expressionists, surrealists, dadaists, futurists, and absurdist. This book treats not only the issue of realism versus anti-realism in theater as a practical as well as a theoretical point of view. It also treats at least two subjects related to this issue: the superfloral or bourgeois realism that has long crippled the theater versus the critical and sometimes poetic realism that liberates it; and the avant-garde, the rearguard, and the middle-to-advanced artistic ground in between claimed by Bertolt Brecht and Harold Pinter. Special attention is paid, moreover, to the first thoroughgoing American avant-garde dramatist, Gertrude Stein. In sum, this book treats the subject of realism and non-realism from the point of view of the theater's ability to create not only the illusion of reality onstage, but also the reality of illusion" --Publisher's description, back cover.

Using examples ranging from nineteenth-century Viennese comedy to Friedrich Dürrenmatt's atomic-age theater, Benjamin Bennett explores what is at stake in the theory of drama; what sort of questioning makes up that theory; and in what direction such questioning leads. Bennett takes as his starting point the inescapably literary nature of theater in the European tradition, theater in its most concrete dimensions: as an institution, as a tradition of ritual or stylized behavior, as a particular type of physical space, as an economic venture. He maintains that, precisely because of its radical categorical disjunction from the domain of the literary, theater in the European tradition has been appropriated as the principal vehicle by which literature repeatedly problematizes itself. Theater, he says, is "the church of literature." Although he is concerned with drama as a literary type, therefore, Bennett does not treat the theory of drama as part of the theory of literature. For the special relation of drama to literature calls into question the whole idea of literary theory as a stable discourse divisible into parts. Bennett considers plays by Nestroy, Schnitzler, Ibsen, Strindberg, Brecht, Ionesco, Genet, Pirandello, Artaud, and Dürrenmatt. He focuses on such theoretical issues as the idea of generic boundaries; the relation between drama and the culture of reading; the relevance between drama and the culture of reading; the relevance of hermeneutic and semiotic views of literature to drama; and the operation of fascism as a literary phenomenon. In conclusion, he frames a problem that his readings have brought to light: at least two separate historical accounts of modern drama are necessary— theories that imply each other, yet remain irreconcilable.

Unlike other introductions to literary theory, this distinctive book offers a sustained discussion of a specific period of English literature. Avoiding the danger of employing theories as templates, the author uses Renaissance drama and contemporary theory to question and illuminate each other. It provides a comprehensive account of key modern literary theories and presents detailed applications of them to a wide range of Renaissance plays. It also offers a new way of thinking about the relationship of modern literary theory to its main predecessor, humanism. Finally, it writes a history, which Renaissance drama and modern theory are seen as sharing, of the antagonisms and attempted reconciliations between signs and psyche, objects and subjects, history and self, and language and the human.

Modern Theories of Drama provides a crucial resource for students of drama and theatre studies, illustrating how much the idea of drama has altered in the last 150 years.

As the complicated relationship between music and theatre has evolved and changed in the modern and postmodern periods, music has continued to be immensely influential in key developments of theatrical practices. In this study of musicality in the theatre, David Roesner offers a revised view of the nature of the relationship. The new perspective results from two shifts in focus: on the one hand, Roesner concentrates in particular on theatre-making - that is the creation processes of theatre - and on the other, he traces a notion of 'musicality' in the historical and contemporary discourses as driver of theatrical innovation and aesthetic dispositif, focusing on musical qualities, metaphors and principles derived from a wide range of genres. Roesner looks in particular at the ways in which those who attempted to experiment with, advance or even revolutionize theatre often sought to use and integrate a sense of musicality in training and directing processes and in performances. His study reveals both the continuous changes in the understanding of music as model, method and metaphor for the theatre and how different notions of music had a vital impact on theatrical innovation in the past 150 years. Musicality thus becomes a complementary concept to theatricality, helping to highlight what is germane to an art form as well.
as to explain its traction in other art forms and areas of life. The theoretical scope of the book is developed from a wide range of case studies, some of which are re-readings of the classics of theatre history (Appia, Meyerhold, Artaud, Beckett), while others introduce or rediscover less-discussed practitioners such as Joe Chaikin, Thomas Bernhard, Elfriede Jelinek, Michael Thalheimer and Karin Beier.

This collection of twenty-nine original essays, surveys satire from its emergence in Western literature to the present. Tracks satire from its first appearances in the prophetic books of the Old Testament through the Renaissance and the English tradition in satire to Michael Moore's satirical movie Fahrenheit 9/11. Highlights the important influence of the Bible in the literary and cultural development of Western satire. Focused mainly on major classical and European influences on and works of English satire, but also explores the complex and fertile cultural cross-semination within the tradition of literary satire.

Theatres of Independence is the first comprehensive study of drama, theatre, and urban performance in post-independence India. Combining theatre history with theoretical analysis and literary interpretation, Aparna Dharwadker examines the unprecedented conditions for writing and performance that the experience of new nationhood created in a dozen major Indian languages and offers detailed discussions of the major plays, playwrights, directors, dramatic genres, and theories of drama that have made the contemporary Indian stage a vital part of postcolonial and world theatre. The first part of Dharwadker's study deals with the new dramatic canon that emerged after 1950 and the variety of ways in which plays are written, produced, translated, circulated, and received in a multi-lingual national culture. The second part traces the formation of significant postcolonial dramatic genres from their origins in myth, history, folk narrative, sociopolitical experience, and the intertextual connections between Indian, European, British, and American drama. The book's ten appendixes collect extensive documentation of the work of leading playwrights and directors, as well as a record of the contemporary multilingual performance histories of major Indian, Western, and non-Western plays from all periods and genres. Treating drama and theatre as strategically interrelated activities, the study makes post-independence Indian theatre visible as a multifaceted critical subject to scholars of modern drama, comparative theatre, theatre history, and the new national and postcolonial literatures.

A wide-ranging set of essays that explain what theatre history is and why we need to engage with it.

The last half of the twentieth century has seen the emergence of literary theory as a new discipline. As with any body of scholarship, various schools of thought exist, and sometimes conflict, within it. I.R. Makaryk has compiled a welcome guide to the field. Accessible and jargon-free, the Encyclopedia of Contemporary Literary Theory provides lucid, concise explanations of myriad approaches to literature that have arisen over the past forty years. Some 170 scholars from around the world have contributed their expertise to this volume. Their work is organized into three parts. In Part I, forty evaluative essays examine the historical and cultural context out of which new schools of and approaches to literature arose. The essays also discuss the uses and limitations of the various schools, and the key issues they address. Part II focuses on individual theorists. It provides a more detailed picture of the network of scholars not always easily pigeonholed into the categories of Part I. This second section analyses the individual achievements, as well as the influence, of specific scholars, and places them in a larger critical context. Part III deals with the vocabulary of literary theory. It identifies significant, complex terms, places them in context, and explains their origins and use. Accessibility is a key feature of the work. By avoiding jargon, providing mini-bibliographies, and cross-referencing throughout, Makaryk has provided an indispensable tool for literary theorists and historians and for all scholars and students of contemporary criticism and culture.

The book uses the long-standing theatre metaphor to bring political spectators out into the open, finding that they can be politically powerful. Filling out the metaphor with theatre theory, the book also finds that the metaphor can produce a viable model of democratic politics that incorporates spectators in a positive, meaningful way.

The purpose of this book is to take a fresh look at play structure from the Greeks to the present. The author approaches this task by comparing theories with plays instead of merely studying plays in the light of influential theories. In so doing, the reader discovers a variety of dramatic structures, unique forms which resist conceptual pigeonholing. The text proposes that theory rarely squares with practice, that play structures are much more various than theorists have led us to believe. Plays
considered include those of Aeschylus, Sophocles, Euripides, Shakespeare, Dryden, Racine, Ibsen, Chekhov, Brecht, and Ionesco. Theorists discussed include Aristotle, Hegel, the Cambridge Anthropologists, Gustav Freytag, A.C. Bradley, and Francis Fergusson. The text is broken into: Structure of Greek Tragedy; Structure in Shakespearean Tragedy; Varieties of Structure in Modern Drama.

This comprehensive and balanced anthology offers a collection of 25 works of modern and contemporary drama from the 1870s through the early 1990s. Features twenty-five plays that often demonstrate a significant breakthrough in maturity of expression and style for each playwright — important leaders in the development of modern and contemporary drama.

Looks at post-war American drama by women, bridging the gap between theatrical theory and feminist theory

Despite the recent turn to affects and emotions in the humanities and despite the unceasing popularity of romantic and erotic love as a motif in fictional works of all genres, the subject has received surprisingly little attention in academic studies of contemporary drama. Love in Contemporary British Drama reflects the appeal of love as a topic and driving force in dramatic works with in-depth analyses of eight pivotal plays from the past three decades. Following an interdisciplinary and historical approach, the study collects and condenses theories of love from philosophy and sociology to derive persisting discourses and to examine their reoccurrence and transformation in contemporary plays. Special emphasis is put on narratives of love's compensatory function and precariousness and on how modifications of these narratives epitomise the peculiarities of emotional life in the social and cultural context of the present. Based on the assumption that drama is especially inclined to draw on shared narratives for representations of love, the book demonstrates that love is both a window to remnants of the past in the present and a proper subject matter for drama in times in which the suitability of the dramatic form has been questioned.

This book is a brilliant analysis of the emergence and development of modern drama from the Renaissance to the present day. This concise but wide-ranging book discusses the work of Ibsen, Chekhov, Strindberg, Satre, Brecht and Wilder, among others.

In this collection of essays by avant-garde theatre's most creative practitioners—directors, playwrights, performers, and designers—these writings provide direct access to the thinking behind much of the most stimulating playwriting and performance of the late nineteenth and twentieth centuries.

Jarry - Garcia Lorca - Satre - Camus - Beckett - Ritual theatre and Jean Genet - Fringe theatre in Britain

Nearly every form of religion or spirituality has a vital connection with art. Religions across the world, from Hinduism and Buddhism to Eastern Orthodox Christianity, have been involved over the centuries with a rich array of artistic traditions, both sacred and secular. In its uniquely multi-dimensional consideration of the topic, The Oxford Handbook of Religion and the Arts provides expert guidance to artistry and aesthetic theory in religion. The Handbook offers nearly forty original essays by an international team of leading scholars on the main topics, issues, methods, and resources for the study of religious and theological aesthetics. The volume ranges from antiquity to the present day to examine religious and artistic imagination, fears of idolatry, aesthetics in worship, and the role of art in social transformation and in popular religion—covering a full array of forms of media, from music and poetry to architecture and film. An authoritative text for scholars and students, The Oxford Handbook of Religion and the Arts will remain an invaluable resource for years to come.
It is the very nature of representation to be theatrical and self-referential. This book undercuts the fact that all representational knowledge is autonomous and sovereign. At times, theatrical representations can misguide and mislead. Representation can also ineluctably project one's own preferences and preoccupations. Thus, representation and subjective interpretation divulge into myriad domains. This book is concerned with the effects and consequences of representation and its politics. This book examines not only how language as well as representation produce meaning, but also how discursive knowledge connected to power regulates, conducts, and constructs identities and defines the way certain things are thought about practices and are studied. The book takes note of the fact that within the framework of performance, a performative subject does not wear a coherent identity as it is fragmented, decentered, simulated and is unstable, while being both virtual as well as actual. In the field of semiotics, theatre is historically and reciprocally affected by practice, especially within contingent conditions of time. In theatre semiotics, the new image of knowledge is that of turbulence. Here, knowledge is not so much a system as it is a confluence. Carrying this stance further we can say that contemporary Assamese theatre is characterised by shifting counter-voices and sub-textual underpinnings. This act forces reading into two directions: dialogic openness and variability of meaning that question the theatre directors as the only ones who know.

The Purpose of Playing provides the first in-depth introduction to modern critical acting, enabling students, teachers, and professionals to comprehend the different aesthetic possibilities available to today's actors. The book presents a comparative survey of the major approaches to Western acting since the nineteenth century, their historical evolution, and their relationship to one another. Author Robert Gordon explores six categories of acting: realistic approaches to characterization (Stanislavski, Vakhtangov, Strasberg, Chekhov); the actor as a scenographic instrument (Appia, Craig, Meyerhold); improvisation and games (Copeau, Saint-Denis, Laban, Lecoq); political theater (Brecht, Boal); exploration of the self and other (Artaud, Grotowski); and performance as cultural exchange (Brook, Barba). The synthesis of these principal theories of dramatic performance in a single text offers practitioners the knowledge they need to contextualize their own practice within the wider field of performance, while encouraging theorists and scholars to be more sensitive to the material realities of artistic practice. "This analysis of major movements and figures from the early nineteenth century to the present is clear, thorough, and penetrating, and its scope across periods, countries, and styles is impressive." -- Xerxes Mehta, University of Maryland-Baltimore County Robert Gordon is Reader in Drama, Goldsmiths College, University of London.

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