

Read Book Modern Drama And Its Place In Literature modernh.com

World Encyclopedia of Contemporary Theatre
The Automaton in English Renaissance Literature
The Cambridge Introduction to Theatre and Literature of the Absurd
A History of Modernist Literature
An Approach to the Semiotics of Theatre
New Literature in Chinese
Literary Geography: An Encyclopedia of Real and Imagined Settings
Theater as Problem
Modern Drama
Dionysus Writes
Modern Drama and the Rhetoric of Theater
Sharp Cut
All Theater Is Revolutionary
Theater
The Theatre of Timberlake Wertenbaker
A Companion to Modernist Literature and Culture
Text & Presentation, 2007
The Post-traumatic Theatre of Grotowski and Kantor
Reading Modern Drama
Shakespeare, Italy, and Transnational Exchange
The Function of Song in Contemporary British Drama
World Encyclopedia of Contemporary Theatre
Beyond Theory
The Oxford Handbook of Early Modern English Literature and Religion
The Arden Research Handbook of Shakespeare and Contemporary Performance
Reading Contemporary Performance
The Oxford Companion to English Literature
The Literature of Weimar Classicism
Shakespeare and the Italian Renaissance
Engineering and the Liberal Arts
Shakespeare and Modern Theatre
Plautus in Performance
Drama Review
Johannes Schlaf and German Naturalist Drama
The Dark Side of Literacy
The Routledge Anthology of Renaissance Drama
Performing the Unstageable
A History of Eighteenth Century Literature (1600-1780)
Mahesh Dattani
Modern Chinese Literature in the May Fourth Era
A History of Chinese Theatre in the 20th Century IV

The Arden Research Handbook of Shakespeare and Contemporary Performance is a wide-ranging, authoritative guide to research on Shakespeare and performance studies by an international team of leading scholars. It contains chapters on the key methods and questions surrounding the performance event, the audience, and the archive – the primary sources on which performance studies draws. It identifies the recurring trends and fruitful lines of inquiry that are generating the most urgent work in the field, but also contextualises these within the histories and methods on which researchers build. A central section of research-focused essays offers case studies of present areas of enquiry, from new approaches to space, bodies and language to work on the technologies of remediation and original practices, from consideration of fandoms and the cultural capital invested in Shakespeare and his contemporaries to political and ethical interventions in performance practice. A distinctive feature of the volume is a curated section focusing on practitioners, in which leading directors, writers, actors, producers, and other theatre professionals comment on Shakespeare in performance and what they see as the key areas, challenges and provocations for researchers to explore. In addition, the Handbook contains various sections that provide non-specialists with practical help: an A-Z of key terms and concepts, a guide to research methods and problems, a chronology of major publications and events, an introduction to resources for study of the field, and a substantial annotated bibliography. The Arden Research Handbook of Shakespeare and Contemporary Performance is a reference work aimed at advanced undergraduate and graduate students as well as scholars and libraries, a guide to beginning or developing research in the field, and an essential companion for all those interested in Shakespeare and performance. Now available in paperback for the first time this edition of the World Encyclopedia of Contemporary Theatre series examines theatrical developments in Africa since 1945. Entries on thirty-two African countries are featured in this volume, preceded by specialist introductory essays on Anglophone Africa, Francophone Africa, History and Culture, Cosmology, Music, Dance, Theatre for Young Audiences and Puppetry. There are also special introductory general essays on African theatre written by Nobel Prize Laureate Wole Soyinka and the outstanding Congolese playwright, Sony Labou Tansi, before his untimely death in 1995. More up-to-date and more wide-ranging than any other publication, this is undoubtedly a major ground-breaking survey of contemporary African theatre. Exploring the relationship between dramatic language and its theatrical aspects, Reading Modern Drama provides an accessible entry point for general readers and academics into the world of contemporary theatre scholarship. This collection promotes the use of diverse perspectives and critical methods to explore the common theme of language as well as the continued relevance of modern drama in our lives. Reading Modern Drama offers provocative close readings of both canonical and lesser-known plays, from Hedda Gabler to e.e. cummings' Him. Taken together, these essays enter into an ongoing, fruitful debate about the terms 'modern' and 'drama' and build a much-needed bridge between literary studies and performance studies. The contributors examine varied topics such as the analysis of periodicity; the articulation of social, political, and cultural production in theatre; the re-evaluation of texts, performances, and canons; and demonstrations of how interdisciplinarity inflects theatre and its practice. The Theatre of Timberlake Wertenbaker offers the first comprehensive overview of Wertenbaker's playwrighting career which spans more than thirty years of stage plays. It considers the contexts of their initial productions by a range of companies and institutions, including the Royal Court, the Arcola and the Women's Theatre Group. While examining all of Wertenbaker's original stage works, Sophie Bush's companion focuses most extensively on the frequently studied plays Our Country's Good and The Love of the Nightingale, but also draws attention to early unpublished works and more recent, critically neglected pieces, and the counterpoints these provide. The Companion will prove invaluable to students and scholars, combining as it does close textual analysis with detailed historical and contextual study of the processes of production and reception. The author makes comprehensive use of previously undiscussed materials from the Wertenbaker Archive, including draft texts, correspondence and theatrical ephemera, as well as original interviews with the playwright. A section of Performance and

Critical Perspectives from other scholars and practitioners offer a range of alternative approaches to Wertebaker's most frequently studied play, *Our Country's Good*. While providing a detailed analysis of individual plays, and their themes, theatricalities and socio-historical contexts, *The Theatre of Timberlake* Wertebaker also examines the processes and shape of Wertebaker's career as a whole, and considers what the struggles and triumphs that have accompanied her work reveal about the challenges of theatrical collaboration. In its scope and reference Sophie Bush's study extends to encompass a wealth of additional information about other individuals and institutions and succeeds in placing her work within a broad range of concerns and resonances. *A Technologist's Guide to History, Literature, Philosophy, Art, and Music*. From the author who inspired inaugural poet Richard Blanco! Now available in ebook for the first time, *Engineering and the Liberal Arts* remains a fresh and provocative book, using the familiar world of technology to guide a new generation of engineers through the stimulating world of the liberal arts. Beginning with a penetrating and enlightening discussion of how exposure to the arts can enrich and reward nearly every aspect of an engineer's life, Samuel Florman—himself a decorated engineer with over fifty years' experience in the field—boldly explores the natural relationship between liberal arts and technology. Sweeping away traditional barriers separating the two fields, Florman establishes a rich and vital communication of ideas between scientist and artist. By linking the history of technology to world history, the truth of science to philosophy, utility of form to painting and sculpture, and the world of view of the engineer to literature, Florman builds a series of bridges connecting science to art. A complete survey of the arts in and of itself, this impressive volume constitutes an introduction to the infinite variety of pleasures afforded through study of the liberal arts, paving the way to a richer, fuller life for the engineer. From the gouging out of eyes in Shakespeare's *King Lear* or Sarah Kane's *Cleansed*, to the adaptation of Philip Pullman's *His Dark Materials* trilogy, theatre has long been intrigued by the staging of challenging plays and impossible texts, images or ideas. *Performing the Unstageable: Success, Imagination, Failure* examines this phenomenon of what the theatre cannot do or has not been able to do at various points in its history. The book explores four principal areas to which unstageability most frequently pertains: stage directions, adaptations, violence and ghosts. Karen Quigley incorporates a wide range of case studies of both historical and contemporary theatrical productions including the Wooster Group's exploration of *Hamlet* via the structural frame of John Gielgud's 1964 filmed production, *Elevator Repair Service's* eight-hour staging of Fitzgerald's *The Great Gatsby* and a selection of impossible stage directions drawn from works by such playwrights as Eugene O'Neill, Philip Glass, Caryl Churchill, Sarah Kane and Alistair McDowall. *Placing theatre history and performance analysis in such a context, Performing the Unstageable* values what is not possible, and investigates the tricky underside of theatre's most fundamental function to bring things to the place of showing: the stage. This reference investigates the role of landscape in popular works and in doing so explores the time in which they were written.

- Discusses books and poems covered on the AP English Literature and Composition exam, the most-assigned pieces of literature on high school reading lists, and well-loved contemporary books
- Examines specific pieces of literature in the geographical and historical context in which they were written, making this book especially relevant to core curriculum standards
- Provides comprehensive content that is unique in the library market
- Includes recommendations of complimentary works
- Features organization alphabetical by work, making it easy to navigate
- Maintains an accessible style useful for high school and general education college courses

Shakespeare and the Italian Renaissance investigates the works of Shakespeare and his fellow dramatists from within the context of the European Renaissance and, more specifically, from within the context of Italian cultural, dramatic, and literary traditions, with reference to the impact and influence of classical, coeval, and contemporary culture. In contrast to previous studies, the critical perspectives pursued in this volume's tripartite organization take into account a wider European intertextual dimension and, above all, an ideological interpretation of the 'aesthetics' or 'politics' of intertextuality. Contributors perceive the presence of the Italian world in early modern England not as a traditional treasure trove of influence and imitation, but as a potential cultural force, consonant with complex processes of appropriation, transformation, and ideological opposition through a continuous dialectical interchange of compliance and subversion. Michael Y. Bennett's accessible Introduction explains the complex, multidimensional nature of the works and writers associated with the absurd - a label placed upon a number of writers who revolted against traditional theatre and literature in both similar and widely different ways. Setting the movement in its historical, intellectual and cultural contexts, Bennett provides an in-depth overview of absurdism and its key figures in theatre and literature, from Samuel Beckett and Harold Pinter to Tom Stoppard. Chapters reveal the movement's origins, development and present-day influence upon popular culture around the world, employing the latest research to this often challenging area of study in a balanced and authoritative approach. Essential reading for students of literature and theatre, this book provides the necessary tools to interpret and develop the study of a movement associated with some of the twentieth century's greatest and most influential cultural figures. *All Theater Is Revolutionary Theater* is the first book to consider why, in the Western tradition (and only in the Western tradition), theatrical drama is regarded as its own literary or poetic type, when the criteria needed to differentiate drama from other forms of writing do not resemble the criteria by which types of prose or verse are ordinarily distinguished. Through close readings of such playwrights as Beckett, Brecht, Büchner, Eliot, Shaw, Wedekind, and Robert Wilson, Benjamin Bennett looks at the relationship between literature and drama, identifying typical problems in the development of dramatic literature and exploring how the uncomfortable association with theatrical performance affects the operation of drama in literary history. Bennett's historical investigations into theoretical works ranging from Aristotle to Artaud, Brecht, and Diderot suggest that the attempt to include drama in the system of Western literature causes certain specific incongruities that, in his view, have the salutary effect of preserving the

otherwise endangered possibility of a truly liberal, progressive, or revolutionary literature. This pioneering Handbook offers a comprehensive consideration of the dynamic relationship between English literature and religion in the early modern period. The sixteenth and seventeenth centuries were the most turbulent times in the history of the British church and, perhaps as a result, produced some of the greatest devotional poetry, sermons, polemics, and epics of literature in English. The early-modern interaction of rhetoric and faith is addressed in thirty-nine chapters of original research, divided into five sections. The first analyses the changes within the church from the Reformation to the establishment of the Church of England, the phenomenon of puritanism and the rise of non-conformity. The second section discusses ten genres in which faith was explored, including poetry, prophecy, drama, sermons, satire, and autobiographical writings. The middle section focuses on selected individual authors, among them Thomas More, Christopher Marlowe, John Donne, Lucy Hutchinson, and John Milton. Since authors never write in isolation, the fourth section examines a range of communities in which writers interpreted their faith: lay and religious households, sectarian groups including the Quakers, clusters of religious exiles, Jewish and Islamic communities, and those who settled in the new world. Finally, the fifth section considers some key topics and debates in early modern religious literature, ranging from ideas of authority and the relationship of body and soul, to death, judgment, and eternity. The Handbook is framed by a succinct introduction, a chronology of religious and literary landmarks, a guide for new researchers in this field, and a full bibliography of primary and secondary texts relating to early modern English literature and religion. A History of Modernist Literature offers a critical overview of modernism in England between the late 1890s and the late 1930s, focusing on the writers, texts, and movements that were especially significant in the development of modernism during these years. A stimulating and coherent account of literary modernism in England which emphasizes the artistic achievements of particular figures and offers detailed readings of key works by the most significant modernist authors whose work transformed early twentieth-century English literary culture. Provides in-depth discussion of intellectual debates, the material conditions of literary production and dissemination, and the physical locations in which writers lived and worked. The first large-scale book to provide a systematic overview of modernism as it developed in England from the late 1890s through to the late 1930s. What is the nature of theatre's uneasy alliance with literature? Theatre historian and drama theorist Jennifer Wise believes that a comparison of the performance style of oral epic with that of drama as it emerged in 6th-century Greece shows the extent to which theatre was influenced by literate activities relatively new to the ancient world. The 20th century was a dynamic period for the theatrical arts in China. The four volumes of A History of Chinese Theatre in the 20th Century display the developmental trajectories of Chinese theatre over those hundred years. This volume examines the development of Chinese theatrical art from the Cultural Revolution to the end of the 20th century. The Cultural Revolution had a devastating influence on the theatrical profession, reducing the creation of performance art to serving the political authorities. Adopting a critical view, the author argues that the Reform and Opening-up of the late 1970s not only ended this period of political interference, but also brought about chaos and doubts to the theatrical circle, since neither tradition nor western concepts were a panacea for the problems faced by Chinese theatre. He posits that people should advocate patterns of drama that are rich and colourful in their expression while encouraging the coexistence and competition of different artistic concepts. Scholars and students in the history of the arts, especially the history of Chinese theatre, will find this book to be an essential guide. Text & Presentation is an annual publication devoted to all aspects of theatre scholarship. It represents a selection of the best research presented at the international, interdisciplinary Comparative Drama Conference. This anthology includes papers from the 31st annual conference held in Los Angeles, California. Topics covered include Chicano theatre, the Vietnam War and 9/11 in the French theatre, actresses and modern Hamlet, Asian theatre, Antigone in pre- and post-communist Germany, adapting an Internet comic strip for the stage, and the future of dramatic literature in the academy, among others. Includes bibliographical references (p. [142]-147). Despite its international influence, Polish theatre remains a mystery to many Westerners. This volume attempts to fill in current gaps in English-language scholarship by offering a historical and critical analysis of two of the most influential works of Polish theatre: Jerzy Grotowski's 'Akropolis' and Tadeusz Kantor's 'Dead Class'. By examining each director's representation of Auschwitz, this study provides a new understanding of how translating national trauma through the prism of performance can alter and deflect the meaning and reception of theatrical works, both inside and outside of their cultural and historical contexts. New essays providing an account of the shaping beliefs, preoccupations, motifs, and values of Weimar Classicism. 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. Ji í Veltrusk ý (1919 – 1994) publikoval mnoho díl ích lánek o s émiotice divadla, ale a ů na sklonku ů života se pokusil sv é poznatky, vych ázej ící z pojet í Pra ů sk ého lingvistick ého krou ůku, shrnout do komplexn í teorie. A koliv d ílo nebylo dokon eno, jeho rozsah umo ůnil posmrtn ě rekonstruovat a v anglick é verzi p edlo ůit odborn é v ejnosti. First book in English devoted to Johannes Schlaf, the 19th-century German playwright, bringing fresh insights to the whole movement of German naturalist drama. This anthology examines Love's Labour's Lost from a variety of perspectives and through a wide range of materials. Selections discuss the play in terms of historical context, dating, and sources; character analysis; comic elements and verbal conceits; evidence of authorship; performance analysis; and feminist interpretations. Alongside theater reviews, production photographs, and critical commentary, the volume also includes essays written by practicing theater artists who have worked on the play. An index by name, literary work, and concept rounds out this valuable resource. The Oxford Companion to English Literature has long been established as the leading reference resource for students, teachers, scholars, and general readers of English literature. It provides unrivalled coverage of all aspects of English literature - from

writers, their works, and the historical and cultural context in which they wrote, to critics, literary theory, and allusions. For the seventh edition, the Companion has been thoroughly revised and updated to meet the needs and concerns of today's students and general readers. Over 1,000 new entries have been added, ranging from new writers - Chimamanda Ngozi Adichie, Patrick Marber, David Mitchell, Arundhati Roy - to increased coverage of writers and literary movements from around the world. Coverage of American literature has been substantially increased, with new entries on writers such as Cormac McCarthy and Amy Tan and on movements and publications. Contextual and historical coverage has also been expanded, with new entries on European history and culture, post-colonial literature, as well as writers and literary movements from around the world that have influenced English literature. The Companion has always been a quick and dependable source of reference for students, and the new edition confirms its pre-eminent role as the go-to resource of first choice. All entries have been reviewed, and details of new works, biographies, and criticism have been brought right up to date. So also has coverage of the themes, approaches and concepts encountered by students today, from terms to articles on literary theory and theorists. There is increased coverage of writers from around the world, as well as from Ireland, Scotland, and Wales, and of contextual topics, including film and television, music, and art. Cross-referencing has been thoroughly updated, with stronger linking from writers to thematic and conceptual entries. Meanwhile coverage of popular genres such as children's literature, science fiction, biography, reportage, crime fiction, fantasy or travel literature has been increased substantially, with new entries on writers from Philip Pullman to Anne Frank and from Anais Nin to Douglas Adams. The seventh edition of this classic Companion - now under the editorship of Dinah Birch, assisted by a team of 28 distinguished associate editors, and over 150 contributors - ensures that it retains its status as the most authoritative, informative, and accessible guide to literature available. One of the most creative and brilliant episodes in modern Chinese history, the cultural and literary flowering that takes the name of the May Fourth Movement, is the subject of this comprehensive and insightful book. This is the first study of modern Chinese literature that shows how China's Confucian traditions were combined with Western influences to create a literature of new values and consciousness for the Chinese people. We are told that reading enlarges our horizons, that reading literature extends our experience beyond what we have happened upon in our own lives. But the moral and political dangers that attend the association of reading with experience have long been understood. And is that association even valid? What if precisely our most important literary texts are constructed so as to challenge or disrupt it? This book conducts a radical criticism of the concept of reading, especially of the concept of the reader, as these concepts are commonly used in literary criticism. It sketches in broad terms the historical provenance of the reader, in an argument that includes discussions of Dante, Boccaccio, Cervantes, Marlowe, and German idealist philosophy, then suggests that most major European literary works since the eighteenth century are written in direct opposition to the central concepts by which criticism has sought to lay hold of them. From 1802, when the young artist William Edward West began painting portraits on a downriver trip to New Orleans, to 1918, when John Alberts, the last of Frank Duveneck's students, worked in Louisville, a wide variety of portrait artists were active in Kentucky and the Ohio River Valley. Lessons in Likeness: Portrait Painters in Kentucky and the Ohio River Valley, 1802-1920 charts the course of those artists as they painted the mighty and the lowly, statesmen and business magnates as well as country folk living far from urban centers. Paintings by each artist are illustrated, when possible, from The Filson Historical Society collection of some 400 portraits representing one of the most extensive holdings available for study in the region. This volume begins with a cultural chronology - a backdrop of critical events that shaped the taste and times of both artist and sitter. The chronology is followed by brief biographies of the artists, both legends and recent discoveries, illustrated by their work. Matthew Harris Jouett, who studied with Gilbert Stuart, William Edward West, who painted Lord Byron, and Frank Duveneck are well-known; far less so are James T. Poin Dexter, who painted charming children's portraits in western Kentucky, Reason Croft, a recently discovered itinerant in the Louisville area, and Oliver Frazer, the last resident portrait artist in Lexington during the romantic era. Pennington's study offers a captivating history of portraiture not only as a cherished possession but also representing a period of cultural and artistic transitions in the history of the Ohio River Valley region. This comprehensive study formulates an original theory that dramatic song must be perceived as a separate genre situated between poetry, music, and theater. It focuses on John Arden, Margaretta D'Arcy, Edward Bond, Peter Barnes, John Osborne, Peter Nichols, Harold Pinter, Tom Stoppard, Peter Shaffer, and John McGrath. The Companion combines a broad grounding in the essential texts and contexts of the modernist movement with the unique insights of scholars whose careers have been devoted to the study of modernism. An essential resource for students and teachers of modernist literature and culture Broad in scope and comprehensive in coverage Includes more than 60 contributions from some of the most distinguished modernist scholars on both sides of the Atlantic Brings together entries on elements of modernist culture, contemporary intellectual and aesthetic movements, and all the genres of modernist writing and art Features 25 essays on the signal texts of modernist literature, from James Joyce's Ulysses to Zora Neal Hurston's Their Eyes Were Watching God Pays close attention to both British and American modernism As the nature of contemporary performance continues to expand into new forms, genres and media, it requires an increasingly diverse vocabulary. Reading Contemporary Performance provides students, critics and creators with a rich understanding of the key terms and ideas that are central to any discussion of this evolving theatricality. Specially commissioned entries from a wealth of contributors map out the many and varied ways of discussing performance in all of its forms - from theatrical and site-specific performances to live and New Media art. The book is divided into two sections: Concepts - Key terms and ideas arranged according to the five characteristic elements of performance art: time; space; action; performer; audience.

Methodologies and Turning Points - The seminal theories and ways of reading performance, such as postmodernism, epic theatre, feminisms, happenings and animal studies. Case Studies – entries in both sections are accompanied by short studies of specific performances and events, demonstrating creative examples of the ideas and issues in question. Three different introductory essays provide multiple entry points into the discussion of contemporary performance, and cross-references for each entry also allow the plotting of one's own pathway. Reading Contemporary Performance is an invaluable guide, providing not just a solid set of familiarities, but an exploration and contextualisation of this broad and vital field. "The Renaissance saw a dramatic explosion of such force that, four hundred years later, its plays are still amongst the most frequently performed and studied we have. This anthology offers a full introduction to Renaissance theatre in its historical and political context, along with newly edited and comprehensively annotated texts of the following plays: The Spanish Tragedy (Thomas Kyd); Arden of Faversham (Anon.); Edward II (Christopher Marlowe); A Woman Killed with Kindness (Thomas Heywood); The Tragedy of Mariam (Elizabeth Cary); The Masque of Blackness (Ben Jonson); The Knight of the Burning Pestle (Francis Beaumont); Epicoene, or the Silent Woman (Ben Jonson); The Roaring Girl (Thomas Middleton and Thomas Dekker); The Changeling (Thomas Middleton and William Rowley); and 'Tis Pity She's a Whore (John Ford)". This interdisciplinary, transhistorical collection brings together international scholars from English literature, Italian studies, performance history, and comparative literature to offer new perspectives on the vibrant engagements between Shakespeare and Italian theatre, literary culture, and politics, from the sixteenth to the twenty-first century. Chapters address the intricate, two-way exchange between Shakespeare and Italy: how the artistic and intellectual culture of Renaissance Italy shaped Shakespeare's drama in his own time, and how the afterlife of Shakespeare's work and reputation in Italy since the eighteenth century has permeated Italian drama, poetry, opera, novels, and film. Responding to exciting recent scholarship on Shakespeare and Italy, as well as transnational theatre, this volume moves beyond conventional source study and familiar questions about influence, location, and adaptation to propose instead a new, evolving paradigm of cultural interchange. Essays in this volume, ranging in methodology from archival research to repertory study, are unified by an interest in how Shakespeare's works represent and enact exchanges across the linguistic, cultural, and political boundaries separating England and Italy. Arranged chronologically, chapters address historically-contingent cultural negotiations: from networks, intertextual dialogues, and exchanges of ideas and people in the early modern period to questions of authenticity and formations of Italian cultural and national identity in the eighteenth and nineteenth century. They also explore problems of originality and ownership in twentieth- and twenty-first-century translations of Shakespeare's works, and new settings and new media in highly personalized revisions that often make a paradoxical return to earlier origins. This book captures, defines, and explains these lively, shifting currents of cultural interchange. The Automaton in English Renaissance Literature features original essays exploring the automaton-from animated statue to anthropomorphized machine-in the poetry, prose, and drama of England in the 16th and 17th centuries. Addressing the history and significance of the living machine in early modern literature, the collection places literary automata of the period within their larger aesthetic, historical, philosophical, and scientific contexts. While no single theory or perspective conscribes the volume, taken as a whole the collection helps correct an assumption that frequently emerges from a post-Enlightenment perspective: that these animated beings are by definition exemplars of the new science, or that they point necessarily to man's triumphant relationship to technology. On the contrary, automata in the sixteenth and seventeenth centuries seem only partly and sporadically to function as embodiments of an emerging mechanistic or materialist worldview. Renaissance automata were just as likely not to confirm for viewers a hypothesis about the man-machine. Instead, these essays show, automata were often a source of wonder, suggestive of magic, proof of the uncannily animating effect of poetry-indeed, just as likely to unsettle the divide between man and divinity as that between man and matter. 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. 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. This book systematically discusses the academic connotations of the concept of "Modern Chinese Literature", as well as its basic categories. The discipline founded upon this concept is influential both in China and throughout the world, and scholars engaged in teaching and research in this field number around ten thousand. The discipline was originally established in haste in an abnormal

academic environment, and, with the passage of time, such derivative disciplines as "Contemporary Chinese Literature", "20th Century Chinese Literature", "the Literature of Taiwan, Hong Kong and Macau" and "World Chinese Literature" have appeared. This book argues that these fields should be united in the area of "New Literature in Chinese", because they have a shared language, culture and tradition. In today's multi-polar world, where Chinese literature is so diversified, such an approach is obviously helpful. Applying the insights of twentieth-century theory and philosophy, Bennett offers close readings of Goethe's *Wilhelm Meisters Wanderjahre*, Holderlin's "An die Parzen," and Lessing's *Laokoon*, and he explores in detail the significance of Jewry in German dramatic discourse. The experiential German writing of the eighteenth century, he demonstrates, was grounded deeply and productively in irony, not subject to dissipation in mere ironic play. Plautus was Ancient Rome's greatest comic playwright, Shakespeare drew heavily on his plots, and his legacy is prevalent throughout modern drama. In this expanded edition of his successful book, one of America's foremost Classical scholars introduces performance criticism to the study of Plautus' ancient drama. In addition to the original detailed studies of six of the dramatists' plays, the methodology of performance criticism, the use of conventions, and the nature of comic heroism in Plautus, this edition includes new studies on: * the induction into the world of the play * the scripted imitation of improvisation * Plautus's comments on his previous work * the nature of 'tragicomedy'. 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.

Copyright code : [9be84c766f09dda8138915a29e2297d6](#)