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Cosmo-Modernism and Theater in India Aparna Bhargava Dharwadker, 2025-08-05 Urban theater took shape in postindependence India as a large and complex field produced in more than sixteen major languages including Bengali Marathi Hindi Gujarati and Kannada The cosmopolitan engagement of leading playwrights with modernist and postcolonial literary movements around the world created distinctly new aesthetic and political approaches to Indian myth history and sociocultural experience which had become the most prominent subjects in modern Indian drama Yet even as critics and scholars of global modernism have increasingly turned their attention beyond North America and Europe they continue to focus on dominant world languages at the expense of multilingual cultures such as India's Despite their originality and significance modernist works written in Indian languages other than English remain neglected In *Cosmo Modernism and Theater in India* Aparna Bhargava Dharwadker develops a new framework for understanding non Anglophone Indian modernisms by recovering crucial theoretical concepts and using them to analyze the writing staging and reception of major plays in multiple languages She argues that the output of prominent mid to late twentieth century playwrights such as

Dharamvir Bharati Mohan Rakesh Badal Sircar Vijay Tendulkar Girish Karnad and Habib Tanvir registers a decisive rupture from nineteenth century forms of colonial modernity In representing the ancient Indian past the postcolonial urban present and the rich repertoire of precolonial performance traditions these authors works became highly inventive expressions of modernist classicism realism and traditionalism Dharwadker shows how a decommercialized performance economy and the incessant activity of translation further enhanced modernist production and she connects Indian modernisms to regional national and transnational networks Offering bold new insights into the theory and practice of modernist drama this book delivers a radical remapping of global modernisms

The Politics of the Pantomime Jill Alexandra Sullivan, 2011 Focuses on the variety and independence of pantomime in the provinces especially Nottingham Birmingham and Manchester Explores official and local censorship and the relationships between local theaters managers authors and audiences

Inside the Royal Shakespeare Company Colin Chambers, 2004-02-24 This is the inside story of the Royal Shakespeare Company a running historical critique of a major national institution and its location within British culture as related by a writer who is uniquely placed to tell the tale It describes what happened to a radical theatrical vision and explores British society's inability to sustain that vision Spanning four decades and four artistic directors Inside the Royal Shakespeare Company is a multi layered chronicle that traces the company's history offers investigation into its working methods its repertoire its people and its politics and considers what the future holds for this bastion of high culture now in crisis Inside the Royal Shakespeare Company is compelling reading for anyone who wishes to explore behind the scenes and consider the changing role of theatre in modern cultural life It offers a timely analysis of the fight for creative expression within any artistic or cultural organisation and a vital document of our times

Twentieth Century Actor Training Alison Hodge, 2000 Actor training is arguably one of the most unique phenomena of 20th century theatre making This text analyses the theories training exercises and productions of 14 key directors

The Methuen Drama Guide to Contemporary British Playwrights Aleks Sierz, Martin Middeke, Peter Paul Schnierer, 2011-10-17 The Methuen Drama Guide to Contemporary British Playwrights is an authoritative guide to the work of twenty five playwrights who have risen to prominence since the 1980s Written by an international team of scholars it will be invaluable to anyone interested in studying or teaching contemporary drama Among the many playwrights whose work is examined are Sarah Daniels Terry Johnson Martin Crimp Sarah Kane Anthony Neilson Mark Ravenhill Simon Stephens Debbie Tucker Green Tanika Gupta and Richard Bean Each essay features A biographical sketch and introduction to the playwright A discussion of their most important plays An analysis of their stylistic and thematic traits the critical reception and their place in the discourses of British theatre A bibliography of texts and critical material

Strange Dislocations Carolyn Steedman, 1995 Using the perspectives of social and cultural history and the history of psychology and physiology Strange Dislocations traces a search for the self for a past that is lost and gone and the ways in which over the last hundred years the lost vision has come to assume the form of a child

British Playwrights,

1956-1995 William W. Demastes, 1996-10-23 The year 1956 marked a point when British drama and theater fell into the hands of a group of young playwrights who revolutionized the stage During that time playwrights such as Samuel Beckett and Harold Pinter made the British theater as rich varied and vital as any national theater in history This reference chronicles the history of British theater from 1956 to 1995 by providing detailed information about the playwrights of that period Included are entries for some three dozen British playwrights active between 1956 and 1995 Entries are arranged alphabetically to facilitate use Each entry supplies biographical information the production history for particular plays a survey of the playwright's critical reception an assessment of the dramatist's work and primary and secondary bibliographies A selected general bibliography at the end of the volume directs the reader to important sources of additional information about this period in theater history **Body and Event in Howard Barker's Drama** Alireza Fakhrkonandeh, 2019-11-09 This book explores questions of gender desire embodiment and language in Barker's oeuvre With *The Castle* as a focal point the scope extends considerably beyond this play to incorporate analysis and exploration of the Theatre of Catastrophe questions of gender subjectivity and desire God religion aesthetics of the self autonomy heteronomy ethics and the relation between political and libidinal economy at stake in 20 other plays by Barker including *Rome* *The Power of the Dog* *The Bite of the Night* *Judith* *Possibilities* *I Saw Myself Fence in Its Thousandth Year* *The Gaoler's Ache for the Nearly Dead* *The Brilliance of the Servant Golgo* among others **Film and the Holocaust** Aaron Kerner, 2011-05-05 A sweeping survey of how global filmmakers have treated the subject of the Holocaust

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