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Narrow Road To The Deep North Methuen Modern Plays

JE Gale

Narrow Road To The Deep North Methuen Modern Plays:

The Bundle Edward Bond,1978 Adorno and Modern Theatre K. Gritzner, 2016-04-29 Adorno and Modern Theatre explores the drama of Edward Bond David Rudkin Howard Barker and Sarah Kane in the context of the work of leading philosopher Theodor W Adorno 1903 1969 The book engages with key principles of Adorno s aesthetic theory and cultural critique and examines their influence on a generation of seminal post war dramatists Fifty Modern and Contemporary Dramatists Maggie B. Gale, John F. Deeney, 2014-11-27 Fifty Modern and Contemporary and Dramatists is a critical introduction to the work of some of the most important and influential playwrights from the 1950s to the present day The figures chosen are among the most widely studied by students of drama theatre and literature and include such celebrated writers as Samuel Beckett Caryl Churchill Anna Deavere Smith Jean Genet Sarah Kane Heiner M ller Arthur Miller Harold Pinter Sam Shephard Each short essay is written by one of an international team of academic experts and offers a detailed analysis of the playwright's key works and career The introduction provides an historical and theatrical context to the volume which provides an invaluable overview of modern and contemporary drama 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

Metaphors of Confinement Monika Fludernik,2019 Metaphors of Confinement The Prison in Fact Fiction and Fantasy offers a historical survey of imaginings of the prison as expressed in carceral metaphors in a range of texts about imprisonment from Antiquity to the present as well as non penal situations described as confining or restrictive These imaginings coalesce into a carceral imaginary that determines the way we think about prisons just as social debates about punishment and criminals feed into the way carceral imaginary develops over time Examining not only English language prose fiction but also poetry and drama from the Middle Ages to postcolonial particularly African literature the book juxtaposes literary and non literary contexts and contrasts fictional and nonfictional representations of im prison ment and discussions about the prison as institution and experiential reality It comments on present day trends of punitivity and foregrounds the ethical dimensions of penal punishment The main argument concerns the continuity of carceral metaphors through the centuries despite historical developments that included major shifts in policy such as the invention of the

penitentiary. The study looks at selected carceral metaphors often from two complementary perspectives such as the home as prison or the prison as home or the factory as prison and the prison as factory. The case studies present particularly relevant genres and texts that employ these metaphors often from a historical perspective that analyses development through **Saved** Edward Bond, 2014-01-08 Described by its author as almost irresponsibly optimistic Saved is a play set in London in the sixties Its subject is the cultural poverty and frustration of a generation of young people on the dole and living on council estates The play was first staged privately in November 1965 at the Royal Court Theatre before members of the English Stage Society in a time when plays were still censored With its scenes of violence including the stoning of a baby Saved became a notorious play and a cause c l bre In a letter to the Observer Sir Laurence Olivier wrote Saved is not a play for children but it is for grown ups and the grown ups of this country should have the courage to look at it Saved has had a marked influence on a whole new generation writing in the 1990s Edward Bond is a great playwright many particularly in continental Europe would say the greatest living English playwright Independent The Function of Song in Contemporary British Drama Elizabeth Hale Winkler, 1990 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 Heritage, Nostalgia and Modern British Theatre Benjamin Poore, 2011-11-15 The stage portrayal of the Victorians in recent times is a key reference point in understanding notions of Britishness and the profound politicisation of that debate over the last four decades This book throws new light on works by canonical playwrights like Bond Edgar and Churchill linking theatre to the wider culture at large A Companion to Modern British and Irish Drama, 1880 -2005 Mary Luckhurst, 2008-04-15 This wide ranging Companion to Modern British and Irish Drama offers challenging analyses of a range of plays in their political contexts It explores the cultural social economic and institutional agendas that readers need to engage with in order to appreciate modern theatre in all its complexity. An authoritative guide to modern British and Irish drama Engages with theoretical discourses challenging a canon that has privileged London as well as white English males and realism Topics covered include national regional and fringe theatres post colonial stages and multiculturalism feminist and queer theatres sex and consumerism technology and globalisation representations of war terrorism and trauma **Drama on Drama** Nicole Boireau, 1997-05-13 This book gives an in depth and invigorating analysis of reflexivity in recent British drama the way drama comments on drama The interplay of dramatic forms the cross fertilization of historical traditions are explored in relation to major contemporary authors and theatrical practices When drama takes itself as its own object of study it paradoxically highlights the most vital issues of its time Key questions are raised about the nature of theatricality in play writing and performance in this the first full length treatment of the subject **Edward Bond** Michael Mangan, 1998 This study examines Edward Bond s work from The Pope s Wedding 1962 to Coffee 1995 giving an overview of the development of his distinctive dramatic language and style while looking at his experiments with various theatrical forms and genres
Two Post-modern Plays Edward Bond, 1990
Edward Bond: A Critical Study P. Billingham, 2013-11-19 This new study of one of Britain's greatest modern playwrights represents the first major extended discussion of Edward Bond's work in over twenty years. The book combines rigorous and stimulating analysis and discussion of Bond's plays and ideas about drama and society. For the first time there is also discussion of selected plays from his later post 2000 period including Innocence and Have I None alongside explorations of widely studied plays such as Saved

Plays and Players .1968 Misreading Shakespeare Wagdi Zeid, 2012-10 A dynamic new study in literary and dramatic influence Misreading Shakespeare defines and explores the relation between two modern plays Edward Bond's Lear and Tom Stoppard's Rosencrantz and Guildenstern Are Dead and Shakespeare's King Lear and Hamlet While some see the modern plays as derivative others claim that they are as original as the Shakespearean plays The effort to define and explore this relationship is a challenge for critics and readers alike Here Wagdi Zeid a playwright and professor of Shakespeare and drama puts forth a theoretical perspective derived from W Jackson Bate and Harold Bloom's theories of influence Zeid's study manages to define and explore not only this intriguing and ambiguous relationship but the concept of originality itself Furthermore while theorists like Bate and Bloom are wholly concerned with just general statements and concepts Misreading Shakespeare goes inside the dramatic texts themselves and this practical aspect makes a big difference Also neither Bate nor Bloom has tried to apply his theory to dramatic texts Misreading Shakespeare offers readers both theory and practice Misreading Shakespeare was written for an eclectic audience including scholars of drama theatre Shakespeare and literary theory and criticism playwrights and other writers striving for originality and theatrical artists and audiences alike figura femenina en el teatro de Edward Bond: Mujeres perdidas Susana Nicolás Román, 2013-07-23 Este libro demuestra la relevancia de la figura femenina en el teatro del dramaturgo ingl s Edward Bond un claro ejemplo de autor inc modo y controvertido Todos los estudios sobre este autor se han centrado en el mensaje social de sus obras pero sus personajes femeninos de gran talla dram tica han pasado desapercibidos para los investigadores durante a os Para Bond el teatro presenta una clara funci n did ctica m s que est tica ya que transforma el escenario en un foro de discusi n sobre la situaci n social Bond representa el convencimiento de la funci n social y pr ctica del teatro llevado hasta sus ltimas consecuencias Frente a la desilusi n de sus compa eros de generaci n Bond contin a hasta nuestros d as con las mismas ilusiones frente a las injusticias del sistema Las mujeres de la primera etapa de su producci n dram tica se enmarcan de forma clara en la desintegraci n de la familia Bond construye personajes trasversales faltos de valores y perdidos en el sistema social que reflejan la frustraci n y alienaci n de las mujeres de los a os cincuenta del siglo XX Se pueden clasificar entre mujeres frustradas marcadas por la alienaci n social mujeres oprimidas sometidas a la autoridad y mujeres tir nicas que instauran sistemas de violencia extrema y que ejemplarizan al igual que sus personajes masculinos el sistema social que pretende

denunciar Bond no renuncia a la tentaci n del poder para el sexo femenino igualando as sus errores en t rminos de deshumanizaci n e injusticia a la del sexo masculino Esta visi n panor mica de las mujeres de sus primeras obras persigue como objetivo principal dilucidar la evoluci n femenina como personaje dram tico en el universo de un autor marcadamente English Studies Mehmet Ali Çelikel, Baysar Taniyan, 2015-09-18 This volume offers a selection of revised versions of the papers presented at the 7th International IDEA Conference held at Pamukkale University in Denizli Turkey organised by the Association of English Language and Literary Studies in Turkey The contributions to this book offer a wide range of research from scholars on a variety of topics in English literature including Shakespearean studies Victorian colonial and postcolonial literature poetry and drama studies The volume also includes a number of informative research articles on comparative and translation studies which will offer assistance to young scholars in their academic studies In addition to acting as a guide to young academics the book will also function as a fruitful reference book in a wide range of English literary studies The War Plays Edward Bond, 1991 This volume brings together Edward Bond s three war plays Red Black and Ignorant The Tin Can People and Great Peace Edward Bond Letters Edward Bond, 1994 Edward Bond Letters 5 contains over thirty letters and papers covering Bond's controversial views on violence and justice plays writers and directors and a postscript that is Bond's discussion of the funeral of Diana Princess of Wales As always the explosive content of these letters applies to Bond's plays and society as a whole We learn through these absorbing letters his attitude to violence Bond believes that all violence is the manifestation of an unbalanced and dangerous society As with the four preceding volumes in this collection Edward Bond is critical of our present theatre but at the same time his observations are useful in indicating how theatre can be changed Bond's illustrations provide a lively accompaniment to the letters *National Union Catalog* ,1968

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