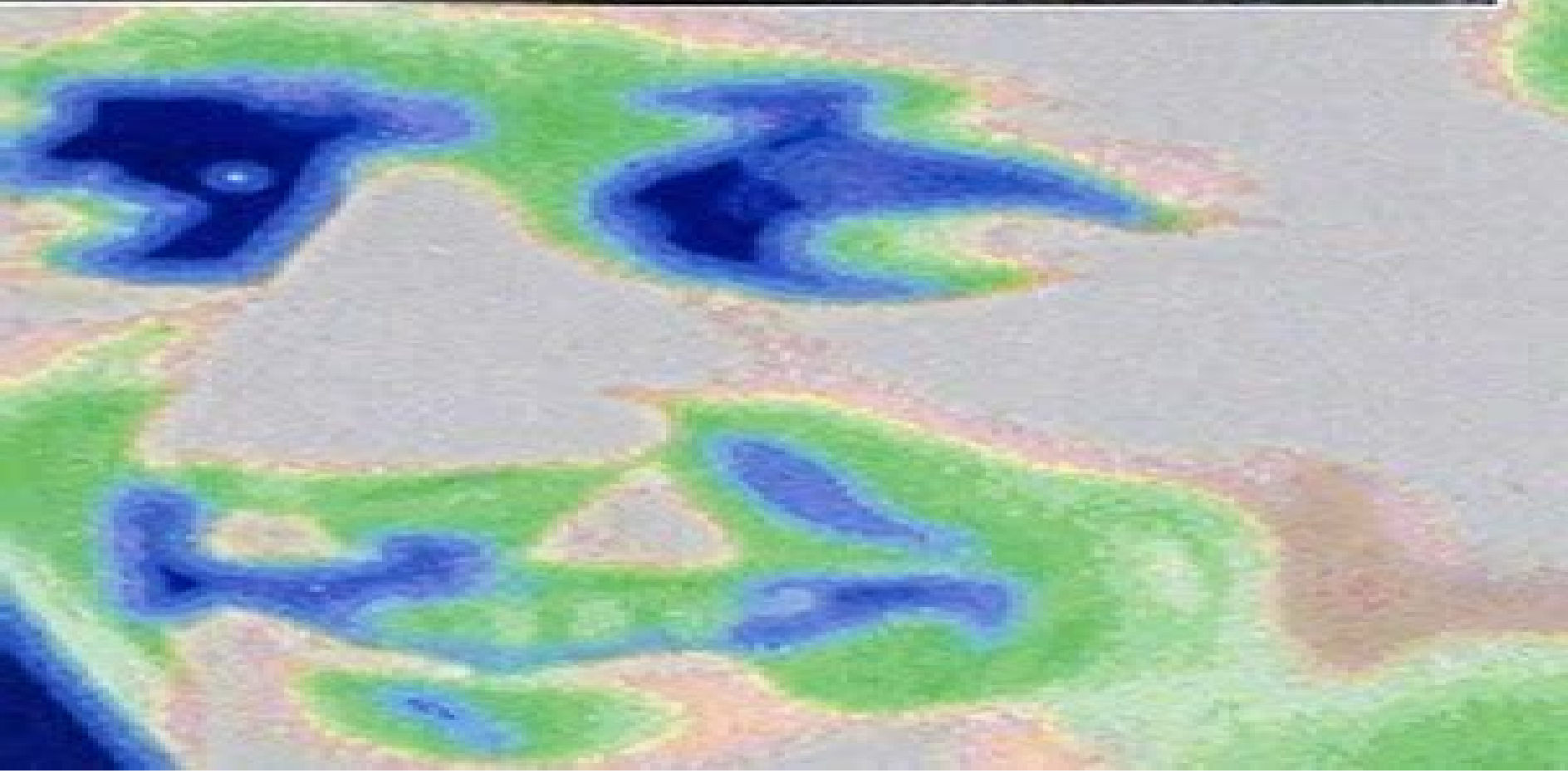


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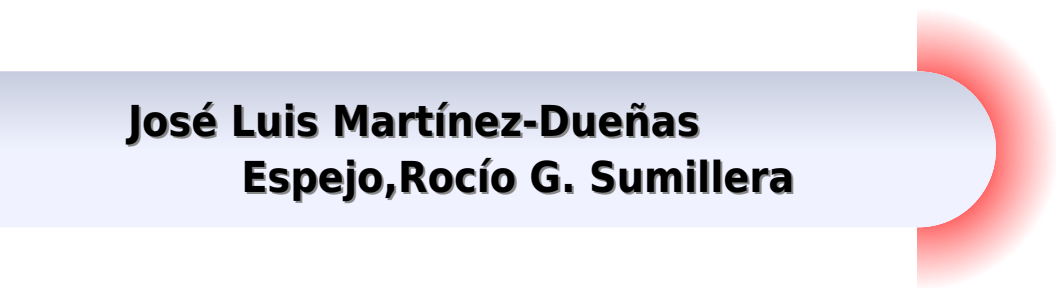
Sarah Kane and the
theatre of extremes

GERALD SAUNDERS



Love Me Or Kill Me Sarah Kane And The Theatre Of Extremes

José Luis Martínez-Dueñas
Espejo, Rocío G. Sumillera



Love Me Or Kill Me Sarah Kane And The Theatre Of Extremes:

'**Love Me Or Kill Me**' Graham Saunders,2002 Love Me or Kill Me is the first study of Sarah Kane the most significant British dramatist in post war theater It covers all of Kane s major plays and productions contains hitherto unpublished material and reviews and looks at her continuing influence after her tragic early death Locating the main dramatic sources and features of her work as well as centralizing her place within the new wave of emergent British dramatists in the 1990 s Graham Saunders provides an introduction for those familiar and unfamiliar with her work *Revelation or Damnation? Depictions of Violence in Sarah Kane's Theatre* Lea Jasmin Gutscher,2014-12 With her controversial stage art the young playwright Sarah Kane broke new dramaturgic ground and made a lasting impression that changed British drama forever Even though it is part of the canon covering post war drama Kane s work has often met with misunderstanding and fierce criticism due to the uncountable representations of atrocities How can we make sense of Kane s seemingly crude and bleak theatre Mainly concentrating on the play *Cleansed* the author examines the nature of violence in Kane s writing What purpose does it serve Is it simply employed for its shock value Or is it rather used as a metaphor Kane herself considered her third full length play as a play about love In suggesting a figurative reading of the late playwright s texts the author shows how Kane embraces violence as a metaphor of the various sufferings both love and life perpetrate upon the human being Locked beneath the revolting cruelties we can find a vivid theatricality powerful images and a unique rhythm and sound of language **Love me or kill me** Graham Saunders,2004 Voici un livre pionnier qui aura une influence d terminante sur toutes les tudes venir sur le th tre de Sarah Kane Graham Saunders a parl avec les metteurs en sc ne les acteurs et tous ceux qui ont travaill avec elle et la connaissaient intimement On peut entendre le bruissement des pages de manuscrits les pas dans les salles de r p titon les tasses de caf des tudants qui discutent tard dans la nuit Edward Bond *New Theatre Quarterly* 77: Volume 20, Part 1 Simon Trussler,Clive Barker,2006-05-18 Provides an international forum where theatrical scholarship and practice can meet *Sarah Kane's Theatre of Psychic Life* Leah Sidi,2023-03-09 Sarah Kane was one of the landmark playwrights of 1990s Britain her influence being felt across UK and European theatre This is the first book to focus exclusively on Kane s unique approach to mind and mental health It offers an important re evaluation of her oeuvre revealing the relationship between theatre and mind which lies at the heart of her theatrical project Drawing on performance theory psychoanalysis and neuroscience this book argues that Kane s innovations generate a dramaturgy of psychic life which re shapes the encounter between stage and audience It uses previously unseen archival material and contemporary productions to uncover the mechanics of this innovative theatre practice Through a radically open ended approach to dramaturgy Kane s works offer urgent insights into mental suffering that take us beyond traditional discourses of empathy and mental health and into a profound rethinking of theatre as a mode of thought As such her theatre can help us to understand debates about mental suffering today **Theatre Symposium, Vol. 18: The Prop's The Thing** J K Curry,2010-10-15 Stage properties

are an often ignored aspect of theatrical productions in part because their usage is meant to be seamlessly integrated into the performance instead of a focal point for the audience The contributors illuminate many aspects of this largely ignored yet crucial part of the theatre

A History of Modern Drama, Volume II David Krasner, 2016-04-18 *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

A Concise Companion to Contemporary British and Irish Drama Nadine Holdsworth, Mary Luckhurst, 2013-05-28 Focusing on major and emerging playwrights institutions and various theatre practices this *Concise Companion* examines the key issues in British and Irish theatre since 1979 Written by leading international scholars in the field this collection offers new ways of thinking about the social political and cultural contexts within which specific aspects of British and Irish theatre have emerged and explores the relationship between these contexts and the works produced It investigates why particular issues and practices have emerged as significant in the theatre of this period

Dramatic Disgust Sarah J. Ablett, 2020-07-30 Aesthetic disgust is a key component of most classic works of drama because it has much more potential than to simply shock the audience This first extensive study on dramatic disgust places this sensation among pity and fear as one of the core emotions that can achieve katharsis in drama The book sets out in antiquity and traces the history of dramatic disgust through Kant Freud and Kristeva to Sarah Kane's *In My Face* theatre It establishes a framework to analyze forms and functions of disgust in drama by investigating its different cognates miasma abjection etc Providing a concise argument against critics who have discredited aesthetic disgust as juvenile attention grabbing Sarah J Ablett explains how this repulsive emotion allows theatre to dig deeper into what it means to be human

Feminist Futures? G. Harris, E. Aston, 2006-04-13 This work is a timely contribution to the debates surrounding feminism theatre and performance The excellent cross generational mix of theatre scholars and practitioners engaging in lively cutting edge debates on critical topics make this essential reading for students and scholars in Theatre and Performance Studies as well as Gender Studies

Lives in Play Ryan Claycomb, 2012-08-08 *Lives in Play* explores the centrality of life narratives to women's drama and performance from the 1970s to the present moment In the early days of second wave feminism the slogan was The personal is the political These autobiographical and

biographical true stories have the political impact of the real and have also helped a range of feminists tease out the more complicated aspects of gender sex and sexuality in a Western culture that now imagines itself to be postfeminist The book covers a broad range of texts and performances from performance artists like Karen Finley Holly Hughes and Bobby Baker to playwrights like Suzan Lori Parks Maria Irene Fornes and Sarah Kane The book examines biography and autobiography together to link their narrative tactics and theatrical approaches and show the persistent and important uses of life writing strategies for theater artists committed to advancing women s rights and remaking women s representations Lives in Play argues that these writers and artists have not only responded to the vibrant conversations in feminist theory but also have anticipated and advanced these ideas theorizing gender onstage for specific ends Ryan Claycomb demonstrates how these performances work through tensions between performative identity and the essentialized body between the truth value of life stories and the constructed nature of gender and narrative alike and between writing and performing as modes of feminist representation The book will appeal to scholars in performance studies women s studies and literature including those in the growing field of auto biography studies

Hunger on the Stage Elisabeth Angel-Perez,Alexandra Poulain,2009-10-02 In his short story The Hunger Artist Kafka imagined the theatrical career of a professional faster whose performance consists merely in displaying his own starving body before an avid audience Kafka thus paradoxically suggested that hunger mere emptiness working its way through declining bodies may be a privileged theatrical object Hunger often signals an anchorage in socio historical reality and invites extreme situations on stage articulating large scale cataclysms famines the devastation of war with personal tragedies hunger strikes anorexia etc in which characters experience the tenuousness of their own lives Whether in the comic or in the tragic mode staged hunger metaphorizes various kinds of starvation material greed spiritual emotional sexual starvation and even linguistic insufficiency This volume explores the aesthetic and ethical issues raised by hunger on the stage in the English speaking world It investigates the paradox of the hypervisibility of the thinning body and shows how throughout history hunger has given shape to innovative powerfully transgressive dramaturgies

Abbreviated Lives Tragic Tales of Artists Scientists and Writers Debananda Singh Ningthoujam,2022-06-03 Abbreviated Lives profiles the life stories of artists scientists writers whose creative odysseys have been cut short by circumstances penury lack of recognition mental breakdown dictatorship and war etc It also portrays the Matilda effect how some women s contributions have been stolen by male colleagues supervisors or husbands However tragic the conditions in which they might have worked all the characters in this book took passionate creative journeys till the final exit From them we may reaffirm that the journey matters more than the destination one can rise to great heights in life given grit commitment and hard work These tragic stories also teach us that the efflorescence of artistic and scientific creativity needs democracy and freedom of thought it may be cruelly stifled if not completely destroyed by unscrupulous dictators and authoritarian rulers These tales not only can inspire the readers to carry forward their own journeys moreover they may ignite us to promote

institutional cultural and social factors that would help nurture the full blossoming of creative lives so that the society may fully harvest their artistic literary and scientific contributions Sincere creative journeys the lonely expeditions of pioneers would never go in vain someday kindred spirits would retrace the paths blazed by the forerunners **Feminism, Literature and Rape Narratives** Sorcha Gunne,Zoe Brigley Thompson,2012-08-06 The essays in this volume discuss narrative strategies employed by international writers when dealing with rape and sexual violence whether in fiction poetry memoir or drama In developing these new feminist readings of rape narratives the contributors aim to incorporate arguments about trauma and resistance in order to establish new dimensions of healing This book makes a vital contribution to the fields of literary studies and feminism since while other volumes have focused on retroactive portrayals of rape in literature to date none has focused entirely on the subversive work that is being done to retheorize sexual violence Split into four sections the volume considers sexual violence from a number of different angles Subverting the Story considers how the characters of the victim and rapist might be subverted in narratives of sexual violence In Metaphors for Resistance the essays explore how writers approach the subject of rape obliquely using metaphors to represent their suffering and pain The controversy of not speaking about sexual violence is the focus of The Protest of Silence while The Question of the Visual considers the problems of making sexual violence visible in the poetic image in film and on stage These four sections cover an impressive range of world writing which includes curriculum staples like Toni Morrison Sarah Kane Sandra Cisneros Yvonne Vera and Sharon Olds **Since Beckett** Peter Boxall,2009-07-10 A fascinating study of Beckett s legacy for contemporary writers which is part of the growing interest in Beckett studies in the question of Beckett s reception and influence The Failed Text José Luis Martínez-Dueñas Espejo,Rocío G. Sumillera,2014-10-17 There are numerous ways to understand failure in literature failure to produce a work of demonstrable literary merit or failure to publish a work despite such merit failure to see something translated adapted or performed adequately or indeed to see it translated adapted or performed at all failure to establish a connection with the contemporary reading public failure to please critics or to charm readers and hence the failure to achieve substantial sales An author or a literary wor Sublime Drama Elzbieta Iwona Baraniecka,2013-05-28 British drama of the 1990s is most commonly associated with the term in yer face theatre which was coined by Aleks Sierz to describe the shocking and provocative work of emerging playwrights such as Mark Ravenhill or Sarah Kane Taking a cue from Sierz s own suggestion that what still remains to be researched more thoroughly in this field is the particular relationship between the stage and the audience this monograph undertakes precisely that task Rather than use the term offered by Sierz however the study proposes a different concept to account for the dynamics of communication within the particular theatre of the 1990s namely the aesthetic category of the sublime Coupled with elements of Reader Response Theory the sublime proves to be a more fruitful term as it provides more precise tools for the analysis of the audience s aesthetic response than does in yer face theatre With the help of four representative plays by four key playwrights

of that time Closer by Patrick Marber Normal by Anthony Neilson Faust is Dead by Mark Ravenhill and 4 48 Psychosis by Sarah Kane the book details the consecutive stages in the process of the plays reception that the members of the audience go through while forming their aesthetic response to them Looking through the prism of the sublime the study not only offers a detailed analysis of each play but also suggests an entirely new approach to British drama of the 1990s The Public Intellectual and the Culture of Hope Joel Faflak, Jason Haslam, 2013-01-01 The Public Intellectual and the Culture of Hope reflects on the challenging and often vexed work of intellectualism within the public sphere by exploring how cultural materials frame intellectual debates within the clear and ever present gaze of the public writ large **Theatres of Thought** Daniel Watt, 2021-02-19 Theatre fundamentally makes things appear Philosophy fundamentally makes things appear Philosophy is at work in all disciplines The issue is less about bringing them together but rather articulating the fact that they like science and art have never been truly apart Theatre has been gradually increasing its theoretical articulation over decades fascinated by the possibility of transforming thought into spectacle The essays collected in this volume address these issues from wide ranging perspectives and approaches They arise from meetings of the Theatre Performance and Philosophy working group at the 2005 and 2006 conferences of TaPRA Theatre and Performance Research Association and from papers presented under the auspices of CTPP Centre for Theatre Performance and Philosophy at Aberystwyth University Ethical Speculations in Contemporary British Theatre M. Aragay, E. Monforte, 2014-02-20 This volume is the first to offer a comprehensive critical examination of the intersections between contemporary ethical thought and post 1989 British playwriting Its coverage of a large number of plays and playwrights international range of contributors and original argumentation make it a key point of reference for students and researchers

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