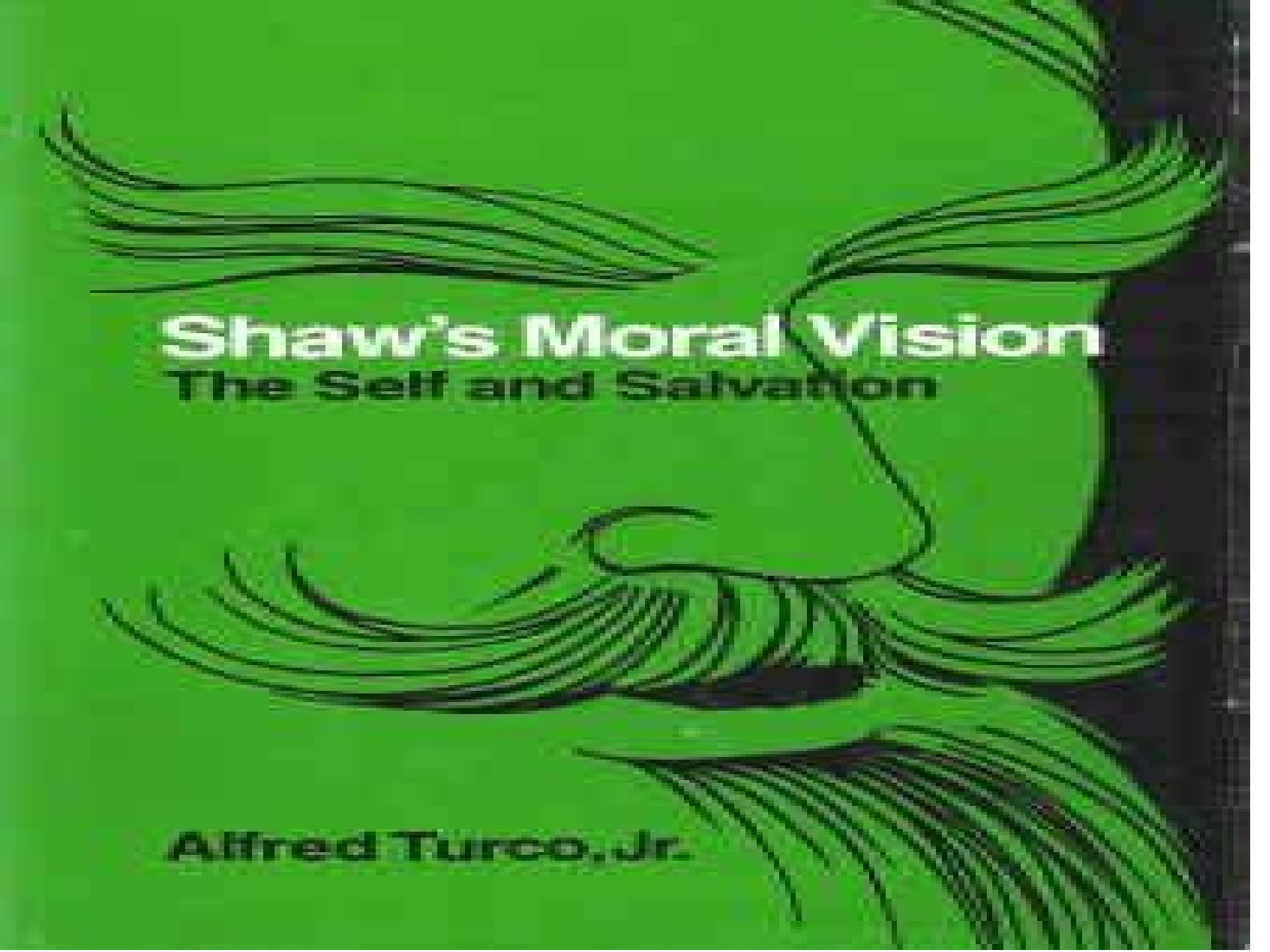




Shaw's Moral Vision

The Self and Salvation

Alfred Turco, Jr.

Shaws Moral Vision The Self And Salvation

J Dewey



Shaws Moral Vision The Self And Salvation:

Shaw's Moral Vision Alfred Turco, 1976

Bernard Shaw, Paul Ricoeur, and the Jesusian Dialectics of

Redemptive Living Howard Ira Einsohn, 2023-12-27 This book explores a heretofore unremarked linkage between Bernard Shaw the twentieth century French thinker Paul Ricoeur and Jesus of Nazareth The ties that bind them are a foundational interest in the social teachings of the Nazarene and their use of a shared dialectics with respect to living the kind of compassionate life that holds out the promise in our contemporary world of achieving something approximating universal wellness on a healthy planet at peace with itself This work argues that the three principal subjects of the study independently of one another used the same dialectical method to reach the same dialectically derived conclusion about how humans can live redemptively in a fractured world

The Playwrighting Self of Bernard Shaw John Anthony Bertolini, 1991 Bertolini provides close subtle readings of six of Shaws major plays Caesar and Cleopatra Man and Superman Major Barbara The Doctors Dilemma Pygmalion and Saint Joan He also devotes a full chapter to the one act plays

Modern Utopian Fictions from H. G. Wells to Iris Murdoch Peter Edgerly Firchow, 2007 Criticism on utopian subjects has generally neglected the literary or fictional dimension of utopia The reason for such neglect may be that earlier utopian fictions tended to be written by what one would nowadays call social scientists e g Plato or Sir Thomas More That is also why earlier discussions of utopian fiction were usually written by critics trained in the social sciences rather than by critics trained in literature To an appreciable degree this still tends to be the case today Now however there is an additional difficulty for the social scientists are critiquing utopias written by people who are primarily literary for example Krishan Kumar on Wells or Bernard Crick on Orwell Inevitably much of importance of literary importance is simply disregarded and so our understanding of modern utopia is correspondingly diminished This book aims to put the fiction back into utopian fictions While tracing the development of fiction in the writing of modern utopias especially in Britain it seeks to demonstrate in specific ways how those utopias have become increasingly literary possibly as a reaction not only against the social scientification of modern utopias but also in reaction against the modern attempt to institute utopia in reality notably in the former Soviet Union but also in consumerist late twentieth century America After an introductory discussion of how we understand and how we should understand modern utopian fictions the book provides several examples of how those understandings affect our appreciation of utopian fiction There are chapters on H G Wells s Time Machine Bernard Shaw s Major Barbara Aldous Huxley s Brave New World George Orwell s Animal Farm and Nineteen Eighty Four William Golding s Lord of the Flies and Iris Murdoch s The Bell

ABOUT THE AUTHOR Peter Edgerly Firchow internationally recognized scholar and author of numerous works including Reluctant Modernists W H Auden Contexts for Poetry Envisioning Africa Racism and Imperialism in Conrad s Heart of Darkness and The End of Utopia is professor of English at the University of Minnesota Firchow includes much that is praiseworthy in this short book on utopian fiction Firchow s work displays his very well informed explication and

his ability in most instances to make literary texts come alive His treatment of Wells's *The Time Machine* is simply outstanding I find his enthusiasm for his texts refreshing and his work on the end of history meticulous Other scholars of utopian fiction will as well H Net Reviews Utopian fiction has often been mangled in interpretation on the occasions when it has been read without a sense of irony for the sake of political analysis disregarding its artistic nature To counterpoise such approaches Firchow offers us a close reading of each of the chosen works while also placing them in literary context Janice Rossen Partial Answers

A Study Guide for George Bernard Shaw's "Mrs. Warren's Profession" Gale, Cengage Learning, 2016 A Study Guide for George Bernard Shaw's *Mrs Warren's Profession* excerpted from Gale's acclaimed *Drama For Students* This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust *Drama For Students* for all of your research needs

Stages of Struggle John Louis DiGaetani, 2015-01-27 One way or another all playwrights use their work to explore the issues that interest them The characters in a play may trumpet their creator's political views from the stage or an unusual structure or set design may result from the playwright's interest in theatrical form It is also common particularly in the plays of the 20th and 21st century to see a playwright delving into psychological issues raised by his own mental struggles or those of people he loves Luigi Pirandello tormented by the schizophrenia of his wife and other family members repeatedly explored the problems caused by different visions of reality Noel Coward's self-obsessed characters reflect his own narcissism Alcoholism is a recurrent theme in the works of many playwrights including Eugene O'Neill Edward Albee and Brian Friel Through their exploration of these issues and more the great writers of the theater have turned suffering into art This book looks at the work of 20 playwrights to see how their examination of the disturbed mind has influenced the modern theater

The Cambridge Companion to George Bernard Shaw Christopher Innes, 1998-09-24 The Cambridge Companion to George Bernard Shaw is an indispensable guide to one of the most influential and important dramatists of the theatre The volume offers a broad ranging study of Shaw with essays by a team of leading scholars The Companion covers all aspects of Shaw's drama focusing on both the political and theatrical context while the extensive illustrations showcase productions from the Shaw Festival in Canada In addition to situating Shaw's work in its own time the Companion demonstrates its continuing relevance and applies some of the newest critical approaches Topics include Shaw and the publishing trade Shaw and feminism and Shaw and the Empire as well as analyses of the early plays discussion plays and history plays

The Nature of Love, Volume 3 Irving Singer, 2009-02-27 The final volume of Singer's trilogy discusses ideas about love in the work of writers ranging from Kierkegaard Nietzsche and Tolstoy to Freud Proust D H Lawrence Shaw and others in the contemporary world Irving Singer's trilogy *The Nature of Love* has been called majestic New York Times Book Review monumental Boston Globe one of the major works of philosophy in our century Nous wise and magisterial Times Literary Supplement and a masterpiece of critical thinking that is a timely eloquent and scrupulous account of what after all

still makes the world go round Christian Science Monitor In the third volume Singer examines the pervasive dialectic between optimistic idealism and pessimistic realism in modern thinking about the nature of love He begins by discussing anti Romantic Romantics focusing on Kierkegaard Nietzsche and Tolstoy influential nineteenth century thinkers whose views illustrate much of the ambiguity and self contradiction that permeate thinking about love in the last hundred years He offers detailed studies of Freud Proust Shaw D H Lawrence and Santayana and he maps the ideas about love in Continental existentialism particularly those of Sartre and de Beauvoir Singer finally envisages a future of cooperation between pluralistic humanists and empirical scientists This last volume of Singer s trilogy does not pretend to offer the final word on the subject any more than do most of the philosophers he discusses but his masterful work can take its place beside their earlier investigations into these vast and complex questions

Shaw's Settings Tony J. Stafford, 2013-10-15 Picture the young George Bernard Shaw spending long days in the Reading Room of the British Museum pursuing a self taught education all the while longing for the green landscapes of his native Ireland It is no coincidence that gardens and libraries often set the scene for Shaw s plays yet scholars have seldom drawn attention to the fact until now Exposing the subtle interplay of these two settings as a key pattern throughout Shaw s dramas Shaw s Settings fills the need for a systematic study of setting as significant to the playwright s work as a whole Each of the nine chapters focuses on a different play and a different usage of gardens and libraries showing that these venues are not just background for action they also serve as metaphors foreshadowing and insight into characters and conflicts The vital role of Shaw s settings reveals the astonishing depth and complexity of the playwright s dramatic genius

Shaw's Ibsen Joan Templeton, 2018-02-16 This book argues that Shaw was a masterful reader of Ibsen s plays both as texts and as the cornerstone of the modern theatre Dismantling the notion that Shaw distorted Ibsen to promote his own view of the world and establishing Shaw s initial interest in Ibsen as the poet of Peer Gynt it chronicles Shaw s important role in the London Ibsen campaign and exposes the falsity of the tradition that Shaw branded Ibsen as a socialist Further this study shows that Shaw s famous but maligned The Quintessence of Ibsenism reflects Ibsen s own anti idealist notion of his work and argues that Shaw s readings of Ibsen s plays are pioneering analyses that anticipate later criticism It offers new readings of Shaw s Ibsenist plays as well as a comprehensive account of Ibsen s importance for Shaw s dramatic criticism from his early journalism to Our Theatres of the Nineties both as a weapon against the inanities of the Victorian stage and as the standard bearer for modernism

Nineteenth Century Prose, 1994
In Defence of Literary Interpretation Ken M Newton, 1986-10-29 *The Philanderer* Bernard Shaw, 2015-05-21 The second of Shaw s unpleasant plays written in 1893 published in 1898 but not performed until 1905 The Philanderer is subtitled A Topical Comedy The eclectic range of topical subjects addressed in the play includes the influence of Norwegian playwright Henrik Ibsen on British middle class social mores the second act of The Philanderer is set in the fictional Ibsen Club medical follies the rise of the New Woman and in particular the destructive impact of Victorian marriage and divorce

laws Just as Shaw's other unpleasant plays *Widowers Houses* and *Mrs Warren's Profession* call respectively for reform of laws that allow corrupt property owners to exploit the poor and for radical change to economic structures that drive women into prostitution so *The Philanderer* makes the case for more liberal legislation to allow easier divorce particularly for women when marriages become irretrievably broken Shaw's attack on divorce laws becomes even clearer and stronger in the final act that he wrote for the play but discarded in favour of the version he published The discarded version is published for the first time in this Broadview edition of the play

The Vital Lie Anthony S. Abbott, 2003-08-08 *The Vital Lie* is the first book to examine the reality illusion conflict in modern drama from Ibsen to present day playwrights The book questions why vital lies necessary for life itself are such an obsessive concern for playwrights of the last hundred years Using the work of fifteen playwrights Abbott seeks to discover if modern playwrights treat illusions as helpful or necessary to life or as signals of sicknesses from which human beings need to be cured What happens to characters when they are forced to face the truth about themselves and their worlds without the protection of their illusions The author develops a three part historical analysis of the use of the reality illusion theme from its origins as a metaphysical search to its current elaborations as a theatrical game

Bernard Shaw and Totalitarianism M. Yde, 2013-10-03 This book reveals the genuity of Shaw's totalitarianism by looking at his material articles speeches letters etc but is especially concerned with analyzing the utopian desire that runs through so many of Shaw's plays looking at his political and eugenic utopianism as expressed in his drama and comparing this to his political totalitarianism

Women in Modern Drama Gail Finney, 2019-06-30 An abundance of rich and memorable female roles is one of the most striking features of turn of the century European drama Gail Finney traces the source of this phenomenon to large scale upheavals in prevailing contemporary attitudes toward women She cites two major developments in particular the culmination in the years 1880-1920 of the first feminist movement and Freud's formulation of his theories of sexuality which emphasize differences between the sexes Taking into account these strong sometimes conflicting intellectual currents *Women in Modern Drama* explores the dynamics of gender identity and family relationships in major plays by European male dramatists including Ibsen Strindberg Shaw Wilde Schnitzler Synge Hofmannsthal Wedekind and Hauptmann

Bulletin of the Shaw Society of America, 1976

The Genius of George Bernard Shaw Samiran Kumar Paul, 2020-12-04 *The Genius of George Bernard Shaw* is a criticism of George Bernard Shaw's work that explores his art aesthetics philosophy and revolutionary ideas Shaw wrote his plays raising and dealing with the problems of individuals families society nations and the world It is occasionally stated that Shaw's support for totalitarianism grew out of his frustration with nineteenth century liberalism which ineffectually culminated in a disastrous world war Yet close analysis to two of Shaw's Major Critical Essays from the 1890s shows that even then Shaw expressed a desire for a ruthless man of action unencumbered by the burden of conscience to come on the scene and establish a new world order to initiate the utopian epoch Indeed further analysis of a number of plays from before the war shows the impulse to be persistent and

undeniable Shaw hated disorder and he wanted to see society managed efficiently by a small caste of technocratic experts who were at the same time in Karl Popper's memorable phrase utopian social engineers. He had very little confidence in the average man and woman who could not work mentally at the same speed as the Fabian executive committee. His ideal of what a ruling caste would look like Shaw's ideal society what I am calling his utopian vision resembles Plato's ideal city or Comte's Religion of Humanity more than any society that has presumably ever existed on earth. This need for absolute order and control found many means of expression in both his life and work and was intricately bound up with his longing for perfection. This book is useful for world teachers, students and research scholars in English in schools, colleges, universities all over the world.

Shaw and the Actresses Franchise League Ellen Ecker Dolgin, 2015-02-12. Early 20th century non-commercial theaters emerged as hubs of social transformation on both sides of the Atlantic. The 1904-1907 seasons at London's Royal Court Theatre were a particularly galvanizing force with 11 plays by Bernard Shaw along with works by Granville Barker, John Galsworthy and Elizabeth Robins that starred activist performers and challenged social conventions. Many of these plays were seen on American stages. Featuring more conversation than plot points, the new drama collectively urged audiences to recognize themselves in the characters. In 1908, four hundred actresses attended a London hotel luncheon determined to effect change for women. The hot topics chillingly pertinent today: mixed public and private controversies over sexuality, income distribution and full citizenship across gender and class lines. A resolution emerged to form the Actresses Franchise League which produced original suffrage plays, participated in mass demonstrations and collaborated with ordinary women.

Julius Caesar's Self-Created Image and Its Dramatic Afterlife Miryana Dimitrova, 2017-12-14. The book explores the extent to which aspects of Julius Caesar's self-representation in his commentaries, constituent themes and characterization have been appropriated or contested across the English dramatic canon from the late 1500s until the end of the 19th century. Caesar in his own words constructs his image as a supreme commander characterised by exceptional celerity and mercifulness; he is also defined by the heightened sense of self-dramatization achieved by the self-referential use of the third person and emerges as a quasi-divine hero inhabiting a literary historical reality. Channelled through Lucan's epic *Bellum Civile* and ancient historiography, these Caesarean qualities reach drama and take the shape of ambivalent hubris, political role-playing, self-institutionalization and an exceptional relationship with temporality. Focusing on major dramatic texts with rich performance history such as Shakespeare's *Julius Caesar*, Handel's opera *Giulio Cesare in Egitto* and Bernard Shaw's *Caesar and Cleopatra*, but also a number of lesser-known early modern plays, the book encompasses different levels of drama's active engagement with the process of reception of Caesar's iconic and controversial personality.

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