

Plays for the Imaginary Theatre

Jerome, Judson

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Plays For An Imaginary Theater

Fredric Jameson



Plays For An Imaginary Theater:

Plays for an Imaginary Theater Judson Jerome, 1970 *Stage Fright* Martin Puchner, 2003-04-01 Grounded equally in discussions of theater history literary genre and theory Martin Puchner's *Stage Fright* Modernism Anti Theatricality and Drama explores the conflict between avant garde theater and modernism While the avant garde celebrated all things theatrical a dominant strain of modernism tended to define itself against the theater valuing lyric poetry and the novel instead Defenders of the theater dismiss modernism's aversion to the stage and its mimicking actors as one more form of the old anti theatrical prejudice But Puchner shows that modernism's ambivalence about the theater was shared even by playwrights and directors and thus was a productive force responsible for some of the greatest achievements in dramatic literature and theater A reaction to the aggressive theatricality of Wagner and his followers the modernist backlash against the theater led to the peculiar genre of the closet drama a theatrical piece intended to be read rather than staged whose long overlooked significance Puchner traces from the theatrical texts of Mallarmé and Stein to the dramatic Circe chapter of Joyce's *Ulysses* At times then the anti theatrical impulse leads to a withdrawal from the theater At other times however it returns to the stage when Yeats blends lyric poetry with Japanese Noh dancers when Brecht controls the stage with novelistic techniques and when Beckett buries his actors in barrels and behind obsessive stage directions The modernist theater thus owes much to the closet drama whose literary strategies it blends with a new *mise en scène* While offering an alternative history of modernist theater and literature Puchner also provides a new account of the contradictory forces within modernism

The Fantasy Role-Playing Game Daniel Mackay, 2017-08-11 Many of today's hottest selling games both non electronic and electronic focus on such elements as shooting up as many bad guys as one can Duke Nukem beating the toughest level Mortal Kombat collecting all the cards Pokemon and scoring the most points Tetris Fantasy role playing games Dungeons instead they interact with each other and with the fantasy setting The game is played orally with no game board and although the referee usually has a storyline planned for a game much of the action is impromptu Performance is a major part of role playing and role playing games as a performing art is the subject of this book which attempts to introduce an appreciation for the performance aesthetics of such games The author provides the framework for a critical model useful in understanding the art especially in terms of aesthetics of role playing games The book also serves as a contribution to the beginnings of a body of criticism theory and aesthetics analysis of a mostly unrecognized and newly developing art form There are four parts the cultural structure the extent to which the game relates to outside cultural elements the formal structure or the rules of the game the social structure which encompasses the degree and quality of social interaction among players and the aesthetic structure concerned with the emergence of role playing as an art form *The American Play* Marc Robinson, 2009-01-01 In this brilliant study Marc Robinson explores more than two hundred years of plays styles and stagings of American theater Mapping the changing cultural landscape from the late eighteenth century to the start of the twenty first

he explores how theater has and has not changed and offers close readings of plays by O'Neill, Stein, Wilder, Miller, and Albee as well as by important but perhaps lesser known dramatists such as Wallace Stevens, Jean Toomer, Djuna Barnes, and many others. Robinson reads each work in an ambitiously interdisciplinary context linking advances in theater to developments in American literature, dance, and visual art. The author is particularly attentive to the continuities in American drama and expertly teases out recurring themes such as the significance of visuality. He avoids neatly categorizing nineteenth and twentieth century plays and depicts a theater more restive and mercurial than has been recognized before. Robinson proves both a fascinating and thought provoking critic and a spirited guide to the history of American drama.

Exploring Imaginary Worlds Mark Wolf, 2020-10-08 From *The Brothers Karamazov* to *Star Trek* to *Twin Peaks*, this collection explores a variety of different imaginary worlds both historic and contemporary. Featuring contributions from an interdisciplinary and international group of scholars, each essay looks at a particular imaginary world in depth and world building issues associated with that world. Together the essays explore the relationship between the worlds and the media in which they appear as they examine imaginary worlds in literature, television, film, computer games, and theatre with many existing across multiple media simultaneously. The book argues that the media incarnation of a world affects world structure and poses unique obstacles to the act of world building. The worlds discussed include Nazareth, Barsetshire, Skotopogonievsk, the Vorkosigan Universe, Grover's Corners, Gormenghast, Collinsport, Davenport, Dune, the Death Gate Cycle universe, *Twin Peaks*, and the *Star Trek* galaxy. A follow up to Mark J. P. Wolf's field defining book *Building Imaginary Worlds*, this collection will be of critical interest to students and scholars of popular culture, subcreation studies, transmedia studies, literature, and beyond.

Dynamics and Performativity of Imagination Bernd Huppauf, Christoph Wulf, 2013-05-13 In this interdisciplinary anthology, essays study the relationship between the imagination and images both material and mental. Through case studies on a diverse array of topics including photography, film, sports, theater, and anthropology, contributors focus on the role of the creative imagination in seeing and producing images and the imaginary.

Library of Congress Subject Headings Library of Congress, 2012

The Political Plays of Langston Hughes Langston Hughes, 2000 Among the most influential poets of the Harlem Renaissance, Langston Hughes is perhaps best remembered for the innovative use of jazz rhythms in his writing. While his poetry and essays received much public acclaim and scholarly attention, Hughes' dramas are relatively unknown. Only five of the sixty-three plays Hughes scripted alone or collaboratively have been published. In 1963, published here for the first time, are four of Hughes' most poignant poetic and political dramas: *Scottsboro Limited*, *Harvest* (also known as *Blood on the Fields*), *Angelo Herndon Jones*, and *De Organizer*. Each play reflects Hughes' remarkable professionalism as a playwright as well as his desire to dramatize the social history of the African American experience, especially in the context of the labor movements of the 1930s and their attempts to attract African American workers. Hughes himself counted prominent members of these leftist groups among his close friends and patrons; he formed a theater group with Whittaker Chambers, prompting

an FBI investigation of Hughes and his writing in the 1930s These plays while easily read as idealistic propaganda pieces for the left are nonetheless reflective of Hughes other more influential and studied works The first scholar to offer a systematic study of Hughes plays Susan Duffy provides an informed introduction as well as a detailed analysis of each of the four plays Each chapter begins with locating the play at a moment in the social history of the 1930s Then Duffy analyzes the rhetorical strategies employed throughout the script focusing on the political ideologies attacked as well as the ideologies endorsed Duffy also establishes that *De Organizer* a collaboration with noted jazz pianist and composer James P Johnson who also wrote its score was indeed performed by the Labor Stage Throughout the analysis of *Scottsboro Limited Harvest Angelo Herndon Jones and De Organizer* Duffy returns to the questions of Hughes motives for writing these works Were they merely didactic plays attempting to please Hughes leftist patrons or heartfelt leftist political propaganda By making these forgotten texts available and by presenting them within a scholarly discussion of 1930s leftist political movements Duffy seeks to spark a renewed interest in Langston Hughes as an American playwright and political figure

Cuba and Puerto Rico Carmen Haydée Rivera, Jorge Duany, 2023-02-28 The intertwined stories of two archipelagos and their diasporas This volume is the first systematic comparative study of Cuba and Puerto Rico from both a historical and contemporary perspective In these essays contributors highlight the interconnectedness of the two archipelagos in social categories such as nation race class and gender to encourage a more nuanced and multifaceted study of the relationships between the islands and their diasporas Topics range from historical and anthropological perspectives on Cuba and Puerto Rico before and during the Cold War to cultural and sociological studies of diasporic communities in the United States The volume features analyses of political coalitions the formation of interisland sororities and environmental issues Along with sharing a similar early history Cuba and Puerto Rico have closely intertwined cultures including their linguistic literary food musical and religious practices Contributors also discuss literature by Cuban and Puerto Rican authors by examining the aesthetics of literary techniques and discourses the representation of psychological space on the stage and the impacts of migration Showing how the trajectories of both archipelagos have been linked together for centuries and how they have diverged recently Cuba and Puerto Rico offers a transdisciplinary approach to the study of this intricate relationship and the formation of diasporic communities and continuities Publication of this work made possible by a Sustaining the Humanities through the American Rescue Plan grant from the National Endowment for the Humanities

Imagined Israel(s): Representations of the Jewish State in the Arts Rocco Giansante, Luna Goldberg, 2023-02-27 The return of Jews to their ancestral land can be seen as an act of imagination A new country citizenship language and institutions needed to be imagined in order to be created The arts too have contributed to this act of envisioning and shaping the Jewish state By examining artistic representations of Israel *Imagined Israel s Representations of the Jewish State in the Arts* explores the ways in which the Israel imagined abroad and the one conjured within the country intersect offering a space for the co existence of sociopolitical cultural and

ideological differences and tensions

Scenographic Imagination Darwin Reid Payne, 1993 In this enlarged and thoroughly revised third edition of his widely used text Darwin Reid Payne explores the principles and philosophies that shape the visual elements of theatre Payne sets out to discover who scenographers are and to define their responsibilities He sees scenographers as not merely craftspersons but artists with a special vision that spans all the arts Such artists are in a position to extend and amplify underlying meanings of the production The proper goal of beginning scenographers according to Payne is one day to be able to approach the job as artists in full command of their craft Payne seeks to instill in beginning scenographers a basic core of knowledge an understanding of theatre history and the development of drama a knowledge of art history and an understanding of periods and styles of architecture painting sculpture furnishings and costume and a familiarity with the principles techniques and materials of pictorial and three dimensional design This new edition contains 248 illustrations 38 more than the second edition Payne's goal certainly is to teach students what to do and how to do it equally important however is Payne's view that scenographers must know why To Payne Scenography is an art whose scope is nothing less than the whole world outside the theatre Scenographers must read not only in their own field but in others as well Payne has incorporated into his text many suggestions for outside readings quoting passages and even entire chapters from important works Stressing research Payne argues that without knowledge of the literature of their own and related arts scenographers cannot grow And that is the emphasis of this book to present aspiring scenographers with an approach and a set of concepts that will enable them to grow Toward that end Payne establishes five priorities the first of which is to develop in students what he calls time vision or the ability to see the historical past as a living place with living inhabitants The second priority is to bring about an awareness that allows students to see beneath the surface of objects and events Third students must be helped to recognize and appreciate the difference between the concept of space as it exists outside the theatre and the concept of space as it is used within the theatre The fourth priority is to ingrain in students an understanding of the importance of imagery to the scenographer and the final priority is to teach those technical skills necessary to carry out the concepts of the scenographer

The Greek Theater and Its Drama Roy Caston Flickinger, 1922

Deschooling the Imagination Eric J. Weiner, 2015-11-17 Deschooling the Imagination Critical Thought as Social Practice is first a book that looks at what it means to be actively engaged in developing a critical creative mindset against the prevailing ideology of our public schools Second it is a book about the social cultural relationship between what and how we learn on one hand and our imaginative capacities on the other Finally but equally important it is a book about how teachers can teach in the service of a revived critical creative imaginary In short you may be interested in reading this book if you are curious about examining the following questions in more depth How can educators and those involved and or invested in public education in the United States learn to think about curriculum assessment pedagogy school structures knowledge power identity language literacy economics creativity human ecology and our collective future in a way that escapes the over determined discourses

that inform current attitudes and practices of schooling What are some of the tactics and strategies that teachers students parents administrators and policymakers can learn and enact in the service of a future that we can barely imagine

Maxwell Anderson and the Classical Tradition Robert J. Rabel, 2025-04-15 This book sheds new light on the dramatic works of the American playwright poet and lyricist Maxwell Anderson assessing the pervasive influence of Greek and Roman antiquity on his plays that dominated Broadway in the first half of the twentieth century Anderson is an important though often forgotten figure in the history of American drama and the Classical Tradition The book highlights Anderson s remarkably creative use of classical antiquity while also illustrating how he served as a first hand witness and reactor to some of the main social and political events of his time It explores Anderson s major theatrical works and adaptations of ancient Greek drama and poetry including *Winterset* *The Winged Victory* the never published *Ulysses Africanus* and *Bad Seed* as well as his later minor works Anderson found in tragedians such as Aeschylus Sophocles and Euripides ideal models for the dramatic portrayal of human emotion amidst the social and political backdrop of the United States from the interwar period to the nuclear age which this book seeks to explore at length for the first time This volume is of interest to students and scholars of Classical Reception and the Classical Tradition as well as those working on twentieth century American literature drama history and politics

Play Index Estelle A. Fidell, 1973

Liliana Porter and the Art of Simulation Florencia Bazzano-Nelson, 2017-07-05 Visually appealing conceptually startling and intellectually engaging these phrases aptly describe the art of Liliana Porter Florencia Bazzano Nelson s study focuses on the principal theme in the Argentine born artist s work since the 1970s her playful but subversive dismantling of the limits that separate everyday reality from the world of illusion and simulacra Over the years Porter s own evolving interest in perception lead the author to explore a series of interconnected and timely issues in her artistic production such as the representative function of art the structural links between art and language and the witty re-signification of the art historical images and mass produced kitsch figurines she has so often featured in her art Strongly founded in critical theory Bazzano Nelson s approach considers Porter s art as the site of conceptually exciting dialogues with Jorge Luis Borges Ren agritte Michel Foucault and Jean Baudrillard Her carefully crafted interdisciplinary analysis not only combines art historical literary and theoretical perspectives but also addresses the artist s work in different media such as printmaking conceptual art photography and film

Performance in the Texts of Mallarmé Mary Lewis Shaw, 1992-09-15 *Performance in the Texts of Mallarmé* offers a new theory of performance in the poetic and critical texts of Stephane Mallarmé a theory challenging the prevailing interpretation of his work as epitomizing literary purism and art for art s sake Following an analytical presentation of the concepts of ritual and performance generally applied Mary Shaw shows that Mallarmé perceived music dance and theater as ideal languages of the body and therefore as ideal forms of ritual through which to supplement and celebrate poetic texts She focuses on previously unexplored references to supplementary extratextual performances in four of Mallarmé s major poetic texts *Herodiade* *L apr s midi d un faune* *Igitur*

and Un coup de des revealing the consistent formal expression of his original conception of literature's relationship to the performing arts Shaw then discusses Mallarmé's monumental project *Le Livre* a metaphysical book designed to be performed in a series of ritual celebrations She analyzes and describes the intrinsic structure and contents of this unfinished work as the fullest realization of the text performance relationship elaborated throughout Mallarmé's corpus Shaw offers *Le Livre* as a prototype of avant garde performance drawing important parallels between Mallarmé's literary experimentation and crucial developments in twentieth century arts

Shakespeare's Noise Kenneth Gross, 2001-04 Gross explores the playwright's fascination with dangerous and disorderly forms of utterance rumor slander insult vituperation and curse and how this generates an immense verbal energy in the poetry and on the stage More broadly it also reflects a cultural obsession with the power of defamation in Renaissance England

Genre in English Literature, 1650-1700: Transitions in Drama and Fiction Pilar Cuder-Dominguez, 2014-09-26 This book examines the theories and practices of narrative and drama in England between 1650 and 1700 a period that in bridging the Renaissance and the Enlightenment has been comparatively neglected and on which at the time of writing there is a dearth of new approaches Critical consensus over these two genres has failed to account for its main features and evolution throughout the period in at least two ways First most approaches omit the manifold contradictions between the practice and the theory of a genre Writers were generally aware of working within a tradition of representation which they nevertheless often challenged even while the theory was being drafted e.g. by John Dryden The ideal and the real were in unacknowledged conflict Second critical readings of these late Stuart texts have fitted them proactively into a neat evolutionary pattern that reached eighteenth century genres without detours or disjunctions or else they have oversimplified the wealth of generic conventions deployed in the period so that to the present day reader for instance Restoration drama consists only of either city comedies or Dryden's tragedies A cursory survey of the critical history of seventeenth century drama and fiction confirms these views Although the 1970s and 1980s brought about a crop of interesting reassessments of the field fiction continues to be seen as a genre that emerged in the eighteenth century Most critics still treat earlier manifestations as marginal or as prenovelistic experiments and in most instances it is even possible to discern a sexist bias to justify this treatment as these works were written by women unlike much of the canonical fiction of the eighteenth century A revision of the critical foundations hitherto held and a re-evaluation of the works of fiction written in the seventeenth century is therefore in order This study adopts as a basic and essential methodological tenet the need to decenter the analysis of Restoration fiction and drama from the traditional canon too limited and conservative and featuring works that are not always suitable as paradigmatic instances of the literary production of the period These studies have thus been based on a larger than usual if not on a full corpus of works produced within the period and have sought to ascertain the role played in the development of each of the genres under consideration by works topics or even by authors hitherto somewhat outside mainstream literary criticism This opens the field of English literature further through the framing of new

questions or revising of old ones as well as to beginning a dialogue yet again as to the meanings of these literary works and also to their circulation from their inception up to the present time In addition the rare attention given to works by women makes this all the more an important book for collections in English literature of the period Allegory and Ideology Fredric Jameson, 2020-11-17 Fredric Jameson takes on the allegorical form Works do not have meanings they soak up meanings a work is a machine for libidinal investments including the political kind It is a process that sorts incommensurabilities and registers contradictions which is not the same as solving them The inevitable and welcome conflict of interpretations a discursive ideological struggle therefore needs to be supplemented by an account of this simultaneous processing of multiple meanings rather than an abandonment to liberal pluralisms and tolerant or intolerant relativisms This is not a book about method but it does propose a dialectic capable of holding together in one breath the heterogeneities that reflect our biological individualities our submersion in collective history and class struggle and our alienation to a disembodied new world of information and abstraction Eschewing the arid secularities of philosophy Walter Benjamin once recommended the alternative of the rich figurality of an older theology in that spirit we here return to the antiquated Ptolemaic systems of ancient allegory and its multiple levels a proposal first sketched out in *The Political Unconscious* it is tested against the epic complexities of the overtly allegorical works of Dante Spenser and the Goethe of *Faust II* as well as symphonic form in music and the structure of the novel postmodern as well as Third World about which a notorious essay on National Allegory is here reprinted with a theoretical commentary and an allegorical history of emotion is meanwhile rehearsed from its contemporary geopolitical context

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