All Theater Is Revolutionary Theater

Michael Y. Bennett

The first book to consider why, in the Western tradition (and only in the Western tradition), the dramatic work is perceived as a revolutionary act.

The book provide a broad basis for a thorough reassessment of the European traditions of beauty in the arts (fine arts, performing arts, media arts) and in literature and film, not as a return to some distant, and allegedly ideal past, but as a constructive means of realising the potential of the arts for the 21st century.

In recent years, philosophical debate of the concept of beauty has seen a remarkable renaissance. The twelve essays presented in this book provide an overview of the principal debates and issues of relevance for understanding the concept of beauty, and its relation to the arts and to aesthetic experience.

The book is divided into three parts, the first of which provides an introduction to some of the principal philosophical issues surrounding the concept of beauty and the relation of beauty to the arts. The second part is a collection of essays on philosophical views of beauty, ranging from Aristotle to Derrida. The third and final part reconsiders the concept of beauty in the context of the arts, with essays on painting, sculpture, music, dance, and literature.

The essays included in the book are written by leading philosophers of contemporary philosophy, and are intended to be accessible to an audience without previous knowledge of philosophy. The book is an important contribution to the debate on the concept of beauty, and will be of interest to those with an interest in philosophy, aesthetics, and the arts.
The essays collected in this volume were initially presented at the Third International Conference on Consciousness, Theatre, Literature and the Arts, held at the University of Lincoln, May 16-18, 2009. The conference was organised on the basis of the success of its predecessors in 2005 and 2007, and on the basis of the success of the Rodopi book series Consciousness, Literature and the Arts, which has to date seen twenty-one volumes in print, with another twelve in press or in the process of being written. The 2009 conference and the book series highlight the continuing growth of interest within the interdisciplinary field of consciousness studies, and in the distinct disciplines of theatre studies, literary studies, film studies, fine arts and music in the relationship between the object of these disciplines and human consciousness. Fifty-six delegates from twenty-one countries across the world attended the May 2009 conference in Lincoln; their range of disciplines and approaches is reflected well in this book.
The Ulster Literary Theatre and the Northern Revival

The A to Z of Postmodernist Literature and Theater examines the different areas of postmodernist literature and theater and the variety of forms that have been produced. It contains a list of acronyms, a chronology, an introductory essay, a bibliography, and several hundred cross-referenced dictionary entries on individual writers, important aesthetic practices, significant texts, and important movements and ideas that have created a variety of literary approaches within the form. By placing these concerns within the historical, philosophical, and cultural contexts of postmodernism, this reference explores the frameworks within which postmodernist literature of the late twentieth and early twenty-first centuries operates.

Theater, Music, Literature

The Historical Dictionary of Latin American Literature and Theater provides users with an accessible single-volume reference tool covering Portuguese-speaking Brazil and the 16 Spanish-speaking countries of continental Latin America (Argentina, Bolivia, Chile, Colombia, Costa Rica, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Uruguay, and Venezuela). Entries for authors, from the early colonial period to the present, give succinct biographical data and an account of the author's literary production, with particular attention to their most prominent works and where they belong in literary history.

Theatre-fiction in Britain from Henry James to Doris Lessing

Een seksschandaal maakt een groep tienermeisjes op schokkende wijze bewust van hun eigen ontluikende seksualiteit. Victoria, leerlinge op een meisjesschool, heeft een affaire gehad met Mr. Saladin, een muziekleraar van in de dertig. Het meisje wordt van school gestuurd en de schoolleiding verscherpt de regels. Victoria groeit uit tot een ware heldin en is het gesprek van de dag. De plotselinge en heftige publiciteitsgolf die op gang is gekomen neemt theatrale vormen aan. Als studenten van de naburige toneelschool besluiten het seksschandaal in hun eindejaarsvoorstelling te verwerken, komt het tot een verontrustende confrontatie tussen werkelijkheid en fantasie. De studenten van de toneelschool spelen hun rol op de planken met verve en de schoolmeisjes proberen zo goed mogelijk hun rol tegenover de pers, hun ouders en elkaar te spelen. Beide verhaallijnen worden bijzonder knap met elkaar verweven. Eleanor Catton is zonder meer een van de grote nieuwe beloften binnen de Engelstalige literatuur.

Backstage in the Novel

This volume posits and explores an intermedial genre called theatre-fiction, understood in its broadest sense as referring to novels and stories that engage in concrete and sustained ways with theatre. Though theatre has made star appearances in dozens of literary fictions, including many by modern history's most influential authors, no full-length study has dedicated itself specifically to theatre-fiction—in fact there has not even been a recognized name for the phenomenon. Focusing on Britain, where most of the world's theatre-novels have been produced, and commencing in the late-nineteenth century, when theatre increasingly took on major roles in novels, Theatre-Fiction in Britain argues for the benefits of considering these works in relation to each other, to a history of development, and to the theatre of their time. New modes of intermedial analysis are modelled through close studies of Henry James, Somerset Maugham, Virginia Woolf, J. B. Priestley, Ngaio Marsh, Angela Carter, and Doris Lessing, all of whom were deeply involved in the theatre-world as playwrights, directors, reviewers, and theorists. Drawing as much on theatre scholarship as on literary theory, Theatre-Fiction in Britain presents theatre-fiction as one of the past century's most vital means of exploring, reconsidering, and bringing forth theatre's potentials.

Chicorel Theater Index to Drama Literature

The A to Z of Modern Japanese Literature and Theater presents a broad perspective on the development and history of literature-narrative, poetry, and drama-in modern Japan. This book offers a chronology, introduction, bibliography, and over 400 cross-referenced dictionary entries on authors, literary and historical developments, trends, genres, and concepts that played a central role in the evolution of modern Japanese literature.

Law and Justice in Literature, Film and Theater

Schrijven vanuit je hart

From Children's Literature to Readers Theatre

The Independent Theatre in Europe, 1887 to the Present

The literature of Scandinavia is amazingly rich and varied, consisting of the works produced by the countries of Denmark, Norway, Sweden, Finland and Iceland, and stretching from the ancient Norse Sagas to the present day. While much of it is unknown outside of the region, some has gained worldwide popularity, including the fairy tales of Hans Christian Andersen, the stories of Isak Dinesen, and the plays of Henrik Ibsen and August Strindberg. While obviously including the area's most famous works, the Historical Dictionary of Scandinavian Literature and Theater also provides information on lesser known authors and currents trends, literary circles and journals, and historical background. This is accomplished through a list of acronyms, a chronology, an introductory essay, a bibliography, and several hundred cross-referenced dictionary entries on authors, literary and historical developments, trends, genres, and concepts that played a central role in the evolution of modern Japanese literature.