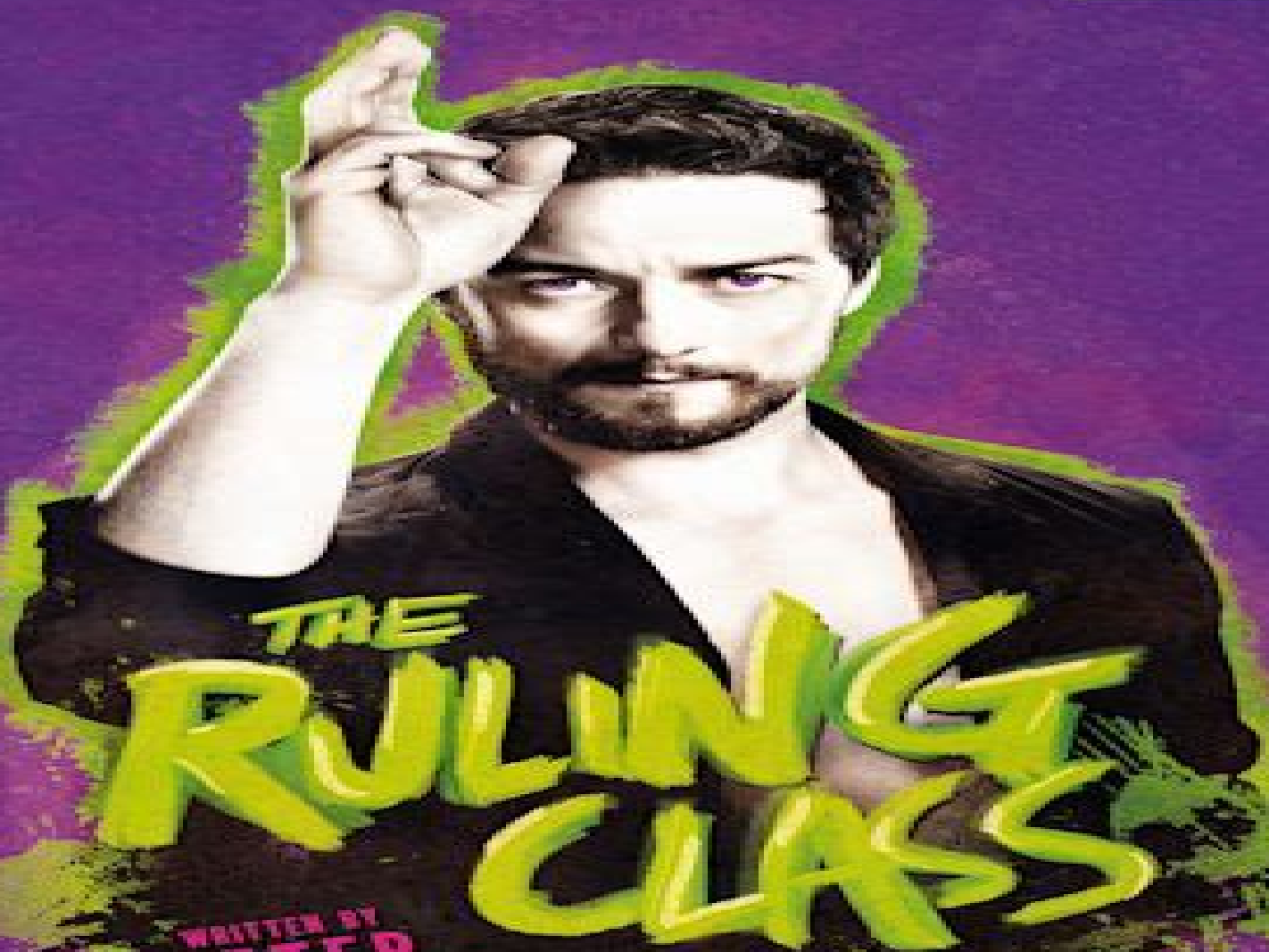




THE RULING CLASS

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B L O O M S B U R Y

The Ruling Class Modern Plays

Michal Daliot-Bul



The Ruling Class Modern Plays:

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

The Changing Language of Modern English Drama 1945-2005 K. Dorney, 2009-09-29 An account of language and drama between 1945 and 2005 synthesizing linguistic and dramatic knowledge in order to illuminate the ways in which anxieties and attitudes toward language manifest themselves in discourses on and around English theatre of the time and how these anxieties and attitudes reflect back through the theatre of this period

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

Women in Power in the Early Modern Drama Theodora A. Jankowski, 1992

World Encyclopedia of Contemporary Theatre Volume 4: The Arab World Don Rubin (Series Editor), 2003-09-02 One of the first internationally published overviews of theatrical activity across the Arab World Includes 160 000 words and over 125 photographs from 22 different Arab countries from Africa to the Middle East

Handbook to Life in Medieval and Early Modern Japan William E. Deal, 2007 This book is an introduction the Japanese history culture and society from 1185 the beginning of the Kamakura period through the end of the Edo period in 1868

License to Play Michal Daliot-Bul, 2014-10-31 Play is one of the most powerful cultural forces in contemporary Japan and in other late modern societies In this notable contribution to our understanding of play Michal Daliot Bul explores the intricate and dynamic transformations of culture and play asobi in Japan Along the way she takes readers on a theoretically informed journey to better comprehend what makes play a significant cultural function asking such questions as How can we explain the dialectics between play as a biological instinct and play as a culturally specific activity What defines the best player How is creativity related to play What is the difference between play and playfulness Are some cultures more play oriented than others and if so why Daliot Bul argues that the cultural meaning of play and its influence on sociocultural life are not inherent properties of a fixed universal behavior called play but rather are conditioned by changing cultural contexts

and competing social ideologies Spanning Japan's premodern period to the twenty first century the extent and expressions of play described in this book become thought provoking lenses through which to view Japanese social dynamics and cultural complexities As she approaches the post industrialized 1970s in Japan Daliot Bul's narrative also explores urban consumer culture as a system for organizing daily life the tension between institutional and contemporary popular cultures the production of new gender identities and the cultural construction of urban space License to Play is an insightful and engaging work that will appeal widely to scholars and students specializing in cultural studies cultural anthropology and Japanese studies Given the global fascination with Japanese popular culture and with play like pleasures in late consumer cultures the book will also find a readership among those interested in Japan in general and the universal phenomenon of play

The Plays of David Hare Carol Homden, 1995-03-09 This 1995 book examines the work of David Hare including screenplays and the plays he has written for the Royal National Theatre

Verse Drama in England, 1900-2015 Irene Morra, 2016-10-20 Verse Drama in England 1900 2015 provides a critical and historical exploration of a tradition of modern dramatic creativity that has received very little scholarly attention Exploring the emergence of a distinctly modern verse drama at the turn of the century and its development into the twenty first it counters common assumptions that the form is a marginal fundamentally outdated curiosity Through an examination of the extensive and diverse engagement of literary and theatrical writers directors and musicians Irene Morra identifies in modern verse drama a consistent and often prominent attempt to expand upon revitalize and redefine the contemporary English stage Dramatists discussed include Stephen Phillips Gordon Bottomley John Masefield James Elroy Flecker T S Eliot W H Auden Ronald Duncan Christopher Fry John Arden Anne Ridler Tony Harrison Steven Berkoff Caryl Churchill and Mike Bartlett The book explores the negotiation of these dramatists with the changing position of verse drama in relation to constructions of national and communal audience aesthetic challenge and dramatic heritage Key to the study is the self conscious positioning of many of these dramatists in relation to an assumed mainstream tradition and the various critical responses that that positioning has provoked The study advocates for a scholarly reevaluation of what must be identified as an influential and overlooked tradition of aesthetic challenge and creativity

The Canon in Contemporary Theatre Lars Harald Maagerø, 2024-06-04 This book explores the relationship between contemporary theatre particularly contemporary theatre directors and the dramatic canon of plays Through focusing on productions of plays by three canonical playwrights Shakespeare Ibsen and Brecht by eight contemporary European directors Michael Buffong Joe Hill Gibbins and Emma Rice from the UK Christopher R ping from Germany Thorleifur Arnarsson from Iceland and Kjeriski Hom Alexander M rk Eidem and Sigrid Str m Reibo from Norway the book investigates why and how the theatre continues to engage with canonical plays In particular the book questions the political and cultural implications of theatrical reproductions of the literary canon Drawing on Chantal Mouffe's theories of agonism and critical art the book investigates whether theatrical reproduction of the canon always reconstitutes the

hegemonic values and ideologies of the canon or whether theatrical interventions in the canon can challenge such values and ideologies and thereby also challenge the dominant ideologies and hegemonies of contemporary culture and society This study will be of great interest to academics and students in drama and theatre particularly those who work with theatre in the twenty first century directors theatre and the political impact of theatre

Opera, Society, and Politics in Modern China Hsiao-t'i Li, 2020-10-26 Popular operas in late imperial China were a major part of daily entertainment and were also important for transmitting knowledge of Chinese culture and values In the twentieth century however Chinese operas went through significant changes During the first four decades of the 1900s led by Xin Wutai New Stage of Shanghai and Yisushe of Xi an theaters all over China experimented with both stage and scripts to present bold new plays centering on social reform Operas became closely intertwined with social and political issues This trend toward politicization was to become the most dominant theme of Chinese opera from the 1930s to the 1970s when ideology laden political plays reflected a radical revolutionary agenda Drawing upon a rich array of primary sources this book focuses on the reformed operas staged in Shanghai and Xi an By presenting extensive information on both traditional imperial China and revolutionary Communist China it reveals the implications of these modern operatic experiences and the changing features of Chinese operas throughout the past five centuries Although the different genres of opera were watched by audiences from all walks of life the foundations for opera s omnipresence completely changed over time

Contemporary Dramatists, 1993 **World Encyclopedia of Contemporary Theatre** Arthur Holmberg, Carlos Solorzano, 2014-06-03 The second volume of the World Encyclopedia of Contemporary Theatre covers the Americas from Canada to Argentina including the United States Entries on twenty six countries are preceded by specialist introductions on Theatre in Post Colonial Latin America Theatres of North America Puppet Theatre Theatre for Young Audiences Music Theatre and Dance Theatre The essays follow the series format allowing for cross referring across subjects both within the volume and between volumes Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors overseen by the main editorial team based at the University of York in Canada headed by Don Rubin Each entry covers all aspects of theatre genres practitioners writers critics and styles with bibliographies over 200 black in conjunction with the other volumes in this series it forms a reference resource of unparalleled value

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headed by Don Rubin Each entry covers all aspects of theatre genres practitioners writers critics and styles with bibliographies over 200 black white photographs and a substantial index This Encyclopedia is indispensable for anyone interested in the cultures of the Americas or in modern theatre It is also an invaluable reference tool for students and scholars of a wide range of disciplines including history performance studies anthropology and cultural studies The Theory of Organized Play Wilbur Pardon Bowen, Elmer D. Mitchell, 1923

Role-play and the World as Stage in the Comedia Jonathan Thacker, Professor of Golden Age Spanish Literature Jonathan Thacker, 2002-01-01 The theatrum mundi metaphor was well known in the Golden Age and was often employed notably by Calder n in his religious theatre However little account has been given of the everyday exploitation of the idea of the world as stage in the mainstream drama of the Golden Age This study examines how and why playwrights of the period time and again created characters who dramatize themselves who re invent themselves by performing new roles and inventing new plots within the larger frame of the play The prevalence of metatheatrical techniques among Golden Age dramatists including Lope de Vega Tirso de Molina Calder n de la Barca and Guill n de Castro reveals a fascination with role playing and its implications Thacker argues that in comedy these playwrights saw role playing as a means by which they could comment on and criticize the society in which they lived and he reveals a drama far less supportive of the social status quo in Golden Age Spain than has been traditionally thought to be the case Theatre and Society: Anthology of Contemporary Chinese Drama Haiping Yan, 2015-02-18 Exploring one of the most dynamic and contested regions of the world this series includes works on political economic cultural and social changes in modern and contemporary Asia and the Pacific

The Oxford Handbook of Shakespeare Arthur F Kinney, 2011-12-22 Situated within the Oxford Handbooks to Literature series the group of Oxford Handbooks to Shakespeare are designed to record past and present investigations and renewed and revised judgments by both familiar and younger Shakespearean specialists Each of these volumes is edited by one or more internationally distinguished Shakespeareans together they comprehensively survey the entire field An essential resource for the study of Shakespeare The Oxford Handbook to Shakespeare is edited by esteemed scholar Arthur Kinney and contains forty specially written essays It provides fresh and imaginative readings of his plays and poems reflects on the current state of Shakespeare Studies and suggests the likely future directions it will take The Handbook is divided into five sections Texts explores how Shakespeare wrote who he collaborated with the ways in which his works were transmitted and the reactions of his early readers Conditions examines the economic social artistic and linguistic forces at play on Shakespeare Works discusses the various stages of his career Performances is concerned with issues such as the reception of his plays the theatre business and film adaptations and Current Speculations includes essays on topics ranging from the role of philosophical thought and the influence of classical sources to the relevance of empire technology religion and law By covering the range of Shakespeare s work in his time and ours this myriad minded book deepens and enriches our understanding of the great poet

and unparalleled playwright s accomplishments *Economy of Identities in Traditional Chinese Theatre* Ágota Révész,2024-11-18 The book is intended to become a useful reference for theatre people who need China knowledge Its central questions are how is traditional Chinese theatre Chinese opera i e xiqu embedded in contemporary Chinese society What identities are created through theatre And most importantly how are these identities related to one another to form a complex economy of identities An insight is offered into the traditional Chinese theatre system composed of over three hundred theatre types vying for recognition in a complex relational network Understanding how this relationality works might also shed light on the functioning of other fields in the current socio cultural complex of China **Community**

Politics and the Peace Process in Contemporary Northern Irish Drama Eva Urban,2011 This book examines theatre within the context of the Northern Ireland conflict and peace process with reference to a wide variety of plays theatre productions and community engagements within and across communities The author clarifies both the nature of the social and political vision of a number of major contemporary Northern Irish dramatists and the manner in which this vision is embodied in text and in performance The book identifies and celebrates a tradition of playwrights and drama practitioners who to this day challenge and question all Northern Irish ideologies and propose alternative paths The author s analysis of a selection of Northern Irish plays written and produced over the course of the last thirty years or so illustrates the great variety of approaches to ideology in Northern Irish drama while revealing a common approach to staging the conflict and the peace process with a distinct emphasis on utopian performatives and the possibility of positive change

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