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Nota di contenuto	1. 'In-Yer-Face' Theatre and the Crisis of Dialectics: Mark Ravenhill's Post-Brechtian Drama in Anti-Dialectical Times -- 1.1 The Post-Brechtian Parable: Some Explicit Polaroids -- 1.2 Resisting the Banal Dialectic of (Counter-)Terrorism: Shoot/Get Treasure/Repeat -- 1.3 Conclusion -- 2. Reimagining Brecht: David Greig's Theatre of Dissensus -- 2.1 Appropriating the Imagination in Dunsinane -- 2.2 Interrupting Empathy: The Events -- 2.3 Conclusion -- 3. Strategic Naivety: The Dialectic of Sincerity in Andy Smith and Tim Crouch's Work -- 3.1 Post-Brechtian Meta-Theatre: all that is solid melts into air -- 3.2 The Limits of Sincerity: The Author -- 3.3 Conclusion -- 4. Political Theatre Between Dialectics and Absurdity: Caryl Churchill's Twenty-First-Century Plays -- 4.1 Dystopian Negativity: Escaped Alone -- 4.2 Deconstructing the Dialectic: Here We Go -- 4.3 Conclusion.
Sommario/riassunto	"Can theatre change the world? If so, how can it productively connect

with social reality and foster spectatorial critique and engagement? This book examines the forms and functions of political drama in what has been described as a post-Marxist, post-ideological, even post-political moment. It argues that Bertolt Brecht's concept of dialectical theatre represents a privileged theoretical and dramaturgical method on the contemporary British stage as well as a valuable lens for understanding 21st-century theatre in Britain. Establishing a creative philosophical dialogue between Brecht, Walter Benjamin, Theodor W. Adorno and Jacques Rancière, the study analyses seminal works by five influential contemporary playwrights, ranging from Mark Ravenhill's 'in-yer-face' plays to Caryl Churchill's 21st century theatrical experiments. Engaging critically with Brecht's theatrical legacy, these plays create a politically progressive form of drama which emphasises notions of negativity, ambivalence and conflict as a prerequisite for spectatorial engagement and emancipation. This book adopts an interdisciplinary and intercultural theoretical approach, reuniting English and German perspectives and innovatively weaving together a variety of theoretical strands to offer fresh insights on Brecht's legacy, on British theatre history and on the selected plays"--Abstract.
