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Titolo	Men at play [[electronic resource]] : masculinities in Australian theatre since the 1950s // Jonathan Bollen, Adrian Kiernander, Bruce Parr
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Collana	Australian playwrights ; ; monograph 11
Altri autori (Persone)	KiernanderAdrian ParrBruce
Disciplina	822.91409994
Soggetti	Australian drama - 20th century - History and criticism Australian drama - 21st century - History and criticism Theater - Australia Masculinity in literature Gender identity in the theater Sex role in the theater Theater and society - Australia
Lingua di pubblicazione	Inglese
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Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 185-200) and index.
Nota di contenuto	Preliminary Material -- Introduction -- "What's a man to do?" -- Fists, boots and blues -- The bully and the businessman -- Black men, white men -- In the theatre of war -- "Wog boy" moves -- Representing gay masculinities -- From father to son -- Between the sea and the sky -- References -- Index.
Sommario/riassunto	How are masculinities enacted in Australian theatre? How do Australian playwrights depict masculinities in the present and the past, in the bush and on the beach, in the city and in the suburbs? How do Australian plays dramatise gender issues like father-son relations, romance and intimacy, violence and bullying, mateship and homosexuality, race relations between men, and men's experiences of war and migration? Men at Play explores theatre's role in presenting and contesting images of masculinity in Australia. It ranges from often-produced plays of the 1950's to successful contemporary plays – from Dick Diamond's Reedy River , Ray Lawler's Summer of the Seventeenth

Dol I, Richard Beynon's *The Shifting Heart* and Alan Seymour's *The One Day of the Year* to David Williamson's *Sons of Cain*, Richard Barrett's *The Heartbreak Kid*, Gordon Graham's *The Boys* and Nick Enright's *Blackrock*. The book looks at plays as they are produced in the theatre and masculinity as it is enacted on the stage. It is written in an accessible style for students and teachers in drama at university and senior high school. The book's contribution to contemporary debates about masculinity will also interest scholars in gender, race and sexuality studies, literary studies and Australian history.
