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Nota di contenuto	CRUELTY AND DESIRE IN THE MODERN THEATER; Contents; Acknowledgments; A Note on Translation; Introduction; 1. The Inner World of Antonin Artaud; 2. Madly in Love: Sarah Kane; 3. Neither the Voice, Nor the Void: Samuel Beckett; Epilogue: Toward a Corporeal Theater; Notes; References; Index
Sommario/riassunto	Departing from a refreshing look at the ideas of Antonin Artaud, this book provides a thorough analysis of how both Sarah Kane and Samuel Beckett are indebted to his legacy. In juxtaposing these playwrights, De Vos minutely points out how both in their own way struggle with coming to terms with Artaud. A key concept in Lacanian psychoanalytic theories, desire lies at the root of the Theatre of Cruelty; Kane and Beckett prove that desire and cruelty are inextricably linked to one another, but that they appear in radically different disguises. Relying on Kane and Beckett, this book not only shed