

1. Record Nr.	UNINA9910830999603321
Autore	Krasner David
Titolo	A history of modern drama . Volume II 1960-2000 // David Krasner
Pubbl/distr/stampa	Chichester, England : , : Wiley Blackwell, , 2016 ©2016
ISBN	1-118-89320-4 1-118-89327-1 1-118-89325-5 1-118-89324-7
Descrizione fisica	1 online resource (560 p.)
Disciplina	809.2
Soggetti	Drama - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references at the end of each chapters and index.
Nota di contenuto	Title Page; Table of Contents; Preface and Acknowledgments; Acknowledgments; Part I: Introduction; Chapter 1: Strangers More than Ever; The Critical Divide: Defining Modernism and Postmodernism; Constituents of Postmodernism; Marat/Sade; The America Play; Part II: United Kingdom and Ireland; Chapter 2: Jewish Oedipus, Jewish Ethics; Homecoming and the Unheimisch; The Ethics of Betrayal; Chapter 3: Tom Stoppard and the Limits of Empiricism; Tom Stoppard and British Empiricism; What Exactly Is the Experience of Death?; What Exactly Is the Experience of Art and Socialism? The Real Thing: What Really Is Real Love? Arcadia: What Is the Experience of a "Carnal Embrace?"; Chapter 4: Caryl Churchill, Monetarism, and the Feminist Dilemma; Chapter 5: "Can't Buy Me Love"; Edward Bond: Postmodern Violence and Postmodern Calm; Lear; "You can't always get what you want": David Hare and Sold-out Cynicism of Abundance; Men at Work and Play: David Storey and Trevor Griffith; British Nationalism and Colonialism on the Island of Australia; Joe Orton: Finding Winston Churchill's Private Parts; Chapter 6: Between Past and Present; Dancing in the Middle Ground Part III: United States Chapter 7: "Participate, I suppose"; Mourning in

the Postmodern Age; The Specter of Death in Who's Afraid of Virginia Wolf?; Three Tall Women; Chapter 8: "Ask a Criminal"; Business Is Business: American Buffalo and Glengarry Glen Ross; Finding the Truth in True West and Fool for Love; Academia as a Battleground in Oleanna; Mamet, Shepard, and the "New Man"; Chapter 9: Modern Drama, Modern Feminism, and Postmodern Motherhood; Uncommon Women; The Unforgiving Mirror of 'night, Mother; Stuck in the Mud; How I Learned to Drive

Chapter 10: History, Reinvention, and Dialectics Fences; The Piano as Dialectic; Wilson's Motifs; Chapter 11: Tony Kushner's Angels in America; Part IV: Western and Eastern Europe; Chapter 12: Post-War, Cold War, and Post-Cold War; Franz Xaver Kroetz and the Postmodern Breakdown of Language; Heiner Muller and Postmodern Inundation; Dasein in Peter Handke and Botho Strauß; Chapter 13: Eastern Europe, Totalitarianism, and the Wooden Words; Tadeusz Kantor: Theatre of Dematerialization; Dario Fo: Comic Reason and Farceur Extraordinaire; Vaclav Havel and the Language of Circumlocution

Part V: Postcolonial Drama Chapter 14: The Fragmentation of the Self in Postcolonial Drama; Chapter 15: Africa: Wole Soyinka, Athol Fugard, and Christina Ama Ata Aidoo; Memory and Forgetfulness: Wole Soyinka's Death and the King's Horseman; What's in a Name: Athol Fugard's Sizwe Banzi Is Dead; Women's Identity in Aidoo's Anowa; Chapter 16: Central and South America: Carlos Fuentes and Derek Walcott; Memories and Demi-Gods: Carlos Fuentes's Orchards in the Moonlight; Derek Walcott and the Hybridity of Colonialization

Chapter 17: Asia and the Middle East: Yukio Mishima, Gao Xingjian, Girish Karnad, Hanoch Levin, and SaaDallah Wannous

---