

1. Record Nr.	UNINA9910831853403321
Autore	Perez-Simon Andres
Titolo	Baroque Lorca [[electronic resource] ] : An Arcaist Playwright for the New Stage
Pubbl/distr/stampa	Milton, : Routledge, 2019
ISBN	1-00-301140-3 1-000-76657-8 1-000-76625-X 1-003-01140-3
Descrizione fisica	1 online resource (171 pages)
Collana	Routledge Studies in Twentieth-Century Literature
Disciplina	868.6209
Soggetti	Baroque literature - Influence
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 and index.
Nota di contenuto	Cover; Half Title; Series Page; Title Page; Copyright Page; Dedication; Contents; Acknowledgments; Note on Translations; Introduction; 1 The Question of Allegory; 2 Of Human and Puppets; 3 Facing the Audience; 4 Revolution in the Playhouse; 5 Writing for the Stage; Epilogue; Work Cited; Index
Sommario/riassunto	Baroque Lorca: An Arcaist Playwright for the New Stage defines Federico Garca Lorca's trajectory in the theater as a lifelong search for an audience. It studies a wide range of dramatic writings that Lorca created for the theater, in direct response to the conditions of his contemporary industry, and situates the theory and praxis of his theatrical reform in dialogue with other modernist renovators of the stage. This book makes special emphasis on how Lorca engaged with the tradition of Spanish Baroque, in particular with Cervantes and Caldern, to break away from the conventions of the illusionist stage. The five chapters of the book analyze Lorca's different attempts to change the dynamics of the Spanish stage from 1920 to his assassination in 1936: His initial incursions in the arenas of symbolist and historical drama (The Butterfly's Evil Spell, Mariana Pineda); his interest in puppetry (The Billy-Club Puppets and In the Frame of Don Cristbal) and the two human' farces The Shoemaker's Prodigious Wife

and The Love of Don Perlimpln and Belisa in the Garden; the central piece in his project of impossible' theater (The Public); his most explicitly political play, one that takes the violence to the spectators' seats (The Dream of Life); and his three plays adopting, an altering, the contemporary formula of rural drama' (Blood Wedding, Yerma and The House of Bernarda Alba).

---