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| Nota di contenuto | Cover; Half Title; Title Page; Copyright Page; Table of Contents; Preface; Acknowledgments; References to Osborne's Works; 1. Osborne's Phallic Art; Politics; Self-Image; Friend and Foe; Gender Politics and Aesthetics; ""O Happy Poet! By No Critic Vext!""; Genesis; Phallic Art; Part I; 2. Rise to the Top, 1956-1963; Royal Court Theatre; Tom Jones; Epitaph for George Dillon; Minor Work; Angry Young Men; 3. Look Back in Anger (1956): Of Bears and Traps; Reception; Language and Energy; The Welfare State; The Quest for Certainty; Double-Binding Relationships; The End of All Certainties; Appendix 4. The Entertainer (1957): The Use of DespairReception; Characters; Conflicts; Past Glory, Present Pain; ""Toward a Sentimental Theatre""; ""A Pure, Just Natural Noise""; ""What's The Use of Despair?""; 5. Luther (1961): The Negative Way of Anger; Reception; Continuity and Contrast; The Knife and the Body; The Cone and the Bagpipe; The Child in the Cone; God's Eyes and the Devil's Organ; The Negative Way of Anger; Part II; 6. At the Top, 1964-1971; Death of the Fathers; Minor Work; Angry Woman; Work for Television; 7. Inadmissible Evidence (1964): The Birthing of the Self; Reception The TrialThe Crime; Deceptive Symmetries; Birthing the Self; ""Himself Purely""; 8. A Patriot for Me (1965): Society and the Hidden Self; Production; Reception; Structure; The Duel; The Gaze; ""The Dual Body |

Functioning""; Society and the Hidden Self; Part III; 9. The Long Descent, 1972-1994; Adaptations; Television Plays; Autobiographies; 10. A Sense of Detachment (1972): The Limits of Authenticity; Reception; The Ruse of Anti-Theatre; Theatre Exorcism; The Roots of Theatre; The Author Detached; Conclusion: Theatre Arena; 11. Watch It Come Down (1976): A Most Necessary Failure; Reception The Problem of GenreRhetoric and Authenticity; A Peculiar Economy; The Decline of Imagination; A Necessary Failure; 12. Dejavu (1992): Elegy for Lost Origins; Reception; Thatcherism; Newspeak; Lost Origins; A Note on Further Reading; Notes; Index

Sommario/riassunto

For British playwright, John Osborne, there are no brave causes; only people who muddle through life, who hurt, and are often hurt in return. This study deals with Osborne's complete oeuvre and critically examines its form and technique; the function of the gaze; its construction of gender; and the relationship between Osborne's life and work. Gilleman has also traced the evolution of Osborne's reception by turning to critical reviews at the beginning of each chapter.
