

1. Record Nr.	UNISA990001418650203316
Autore	BAJBAKOV, Nikolaj Kostantinovic
Titolo	Piano di sviluppo e bilancio statale dell'URSS / [rapporti di] N. K. Bajbakov, V. F. Garbuzov
Pubbl/distr/stampa	Roma : Editori riuniti, 1984
Descrizione fisica	99 p. : ill. ; 21 cm
Altri autori (Persone)	GARBUZOV, Vasilij Fedorovic
Disciplina	338.9
Soggetti	Unione Sovietica - Piani economici Unione Sovietica - Bilancio statale preventivo - 1984
Collocazione	X.3.A. 1271(XV F 15)
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia

2.	Record Nr.	UNISALENTO991003407379707536
	Autore	Libanius
	Titolo	Autobiographische Schriften / Libanios ; ingeleitet, übersetzt und erläutert von Peter Wolf
	Descrizione fisica	223 p. ; 18 cm
	Collana	Bibliothek der Alten Welt. Griechische Reihe
	Altri autori (Persone)	Wolf, Peter
	Lingua di pubblicazione	Tedesco
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
	Nota di bibliografia	Bibliografia: p. [222]
3.	Record Nr.	UNINA9910970039403321
	Autore	Lacey Stephen <1952->
	Titolo	British realist theatre : the new wave in its context 1956-1965 / / Stephen Lacey
	Pubbl/distr/stampa	London ; ; New York, : Routledge, 1995
	ISBN	1-134-89981-5 1-134-89982-3 1-280-32620-4 0-203-18113-1 0-203-18062-3 0-415-24579-6
	Edizione	[1st ed.]
	Descrizione fisica	1 online resource (217 p.)
	Disciplina	792/.0941
	Soggetti	English drama - 20th century - History and criticism Theater - Great Britain - History - 20th century Realism in literature
	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 (p. 192-201) and index.

Nota di contenuto

Book Cover; Title; Contents; Acknowledgements; INTRODUCTION; REPRESENTING CONTEMPORARY BRITAIN: ANGER, AFFLUENCE AND HEGEMONY; Consensus and hegemony; 1953 and 1956: a comparison of two cultural moments; A contemporary theatre: looking back at 'Anger'; Contesting hegemony: theatre and anti-consensual politics; INSTITUTIONS AND AUDIENCES; Opening up the processes of theatrical production: the English Stage Company and Theatre Workshop; The New Wave and its audiences; The metropolitanising of culture; REALISM, CLASS AND CULTURE; Social realism, social extension and hegemony
The uses of culture: Working-Class Realism and social science 'The worst social injustice since slavery': social realism and 'cultural deprivation'; 'An art that establishes values': Wesker's *Roots and Chips with Everything*; 'Only in her own home is she free': countering domestic consensus: *A Taste of Honey* and *Each His Own Wilderness*; 'BEYOND NATURALISM PURE': REALISM, NATURALISM AND THE NEW WAVE; Naturalism and realism; Reworking the realist tradition from within: *The Entertainer*, *The Kitchen*, *Chips with Everything* and *The Quare Fellow*; Naturalism and poetic realism at the Royal Court
Realism against naturalism: the case of television REDEFINING REALISM; Popular theatre and libertarianism: the political aesthetic of John Arden; Theatre Workshop and the popular; Harold Pinter and social realism; The wastelands of affluence: Edward Bond's *The Pope's Wedding and Saved*; Brecht, history and realism; THE TWO NEW WAVES: REALISM IN THEATRE AND FILM; Play-to-film: the use of space in New Wave films; New Wave cinema and poetic realism; The changing context of social realism; The representation of women and gender relationships in New Wave films; IN CONCLUSION: THE 1960's
NEW DEFINITIONS OF 'WHAT BRITAIN IS LIKE' Bibliography; Index

Sommario/riassunto

The British 'New Wave' of dramatists, actors and directors in the late 1950's and 1960's created a defining moment in post-war theatre. *British Realist Theatre* is an accessible introduction to the New Wave, providing the historical and cultural background which is essential for a true understanding of this influential and dynamic era. Drawing upon contemporary sources as well as the plays themselves, Stephen Lacey considers the plays' influences, their impact and their critical receptions. The playwrights discussed include: * Edward Bond * John Osborne * Shelagh Delaney