

The Theater and Its Double

By Antonin Artaud

Translated from the French
by Mary Caroline Richards

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Theater And Its Double Translated By Mary Caroline Richards

**Antonin ARTAUD, Mary Caroline
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Theater And Its Double Translated By Mary Caroline Richards:

The Theater and Its Double Antonin Artaud, 1958 A collection of manifestos originally published in 1938 in which the French artist and philosopher attacks conventional assumptions about the drama and calls for the influx of irrational material based on dreams religion and emotion in order to make the theater vital for modern audiences The Theater and Its Double ... Translated ... by Mary Caroline Richards. (Fifth Printing.). Antonin ARTAUD, Mary Caroline RICHARDS, 1958

The Theater and Its Double. Translated from the French by Mary Caroline Richards Antonin Artaud, 1968 *Dramaturgy in Motion* Katherine Profeta, 2015-12-30 This groundbreaking book moves beyond the conventional association of dramaturgy with plays to consider the substance and process of dramaturgy for dance and movement performance Focusing on text and language research audience movement and interculturalism the author provides vivid practical examples from her collaboration with renowned choreographer Ralph Lemon A Cultural History of Tragedy in the Early Modern Age Naomi Conn Liebler, 2021-05-20 In this volume 8 lively original essays by eminent scholars trace the kaleidoscopically shifting dramatic forms performance contexts and social implications of tragedy throughout the period and across geographic political and social references They attend not only to the familiar cultural lenses of English and mainstream Continental dramas but also to less familiar European exempla from Croatia and Hungary Each chapter takes a different theme as its focus forms and media sites of performance and circulation communities of production and consumption philosophy and social theory religion ritual and myth politics of city and nation society and family and gender and sexuality *Lost Sound* Jeff Porter, 2016-03-11 From Archibald MacLeish to David Sedaris radio storytelling has long borrowed from the world of literature yet the narrative radio work of well known writers and others is a story that has not been told before And when the literary aspects of specific programs such as The War of the Worlds or Sorry Wrong Number were considered scrutiny was superficial In *Lost Sound* Jeff Porter examines the vital interplay between acoustic techniques and modernist practices in the growth of radio Concentrating on the 1930s through the 1970s but also speaking to the rising popularity of today's narrative broadcasts such as This American Life Radiolab Serial and The Organist Porter's close readings of key radio programs show how writers adapted literary techniques to an acoustic medium with great effect Addressing avant garde sound poetry and experimental literature on the air alongside industry policy and network economics Porter identifies the ways radio challenged the conventional distinctions between highbrow and lowbrow cultural content to produce a dynamic popular culture *The Metatheater of Tennessee Williams* Laura Michiels, 2021-07-14 Tennessee Williams characters set the stage for their own dramas Blanche DuBois A Streetcar Named Desire arrived at her sister's apartment with an entire trunk of costumes and props Amanda Wingfield The Glass Menagerie directed her son on how to eat and tries to make her daughter act like a Southern Belle This book argues for the persistence of one metatheatrical strategy running throughout Williams' entire oeuvre each play stages the process through which it came into being and this process consists of a variation on

repetition combined with transformation Each chapter takes a detailed reading of one play and its variation on repetition and transformation Specific topics include reproduction in *Sweet Bird of Youth* 1959 mediation in *Something Cloudy Something Clear* 1981 and how the playwright frequently recycled previous works of art including his own

Japanese Horror and the Transnational Cinema of Sensations Steven T. Brown, 2018-02-05 Japanese Horror and the Transnational Cinema of Sensations undertakes a critical reassessment of Japanese horror cinema by attending to its intermediality and transnational hybridity in relation to world horror cinema Neither a conventional film history nor a thematic survey of Japanese horror cinema this study offers a transnational analysis of selected films from new angles that shed light on previously ignored aspects of the genre including sound design framing techniques and lighting as well as the slow attack and long release times of J horror s slow burn style which have contributed significantly to the development of its dread filled cinema of sensations

Shakespeare and the Culture of Paradox Peter G. Platt, 2016-04-01 Exploring Shakespeare s intellectual interest in placing both characters and audiences in a state of uncertainty mystery and doubt this book interrogates the use of paradox in Shakespeare s plays and in performance By adopting this discourse one in which opposites can co exist and perspectives can be altered and one that asks accepted opinions beliefs and truths to be reconsidered Shakespeare used paradox to question love gender knowledge and truth from multiple perspectives Committed to situating literature within the larger culture Peter Platt begins by examining the Renaissance culture of paradox in both the classical and Christian traditions He then looks at selected plays in terms of paradox including the geographical site of Venice in *Othello* and *The Merchant of Venice* and equity law in *The Comedy of Errors* *Merchant and Measure for Measure* Platt also considers the paradoxes of theater and live performance that were central to Shakespearean drama such as the duality of the player the boy actor and gender and the play audience relationship in the *Henriad* *Hamlet As You Like It* *Twelfth Night* *Antony and Cleopatra* *The Winter s Tale* and *The Tempest* In showing that Shakespeare s plays create and are created by a culture of paradox Platt offers an exciting and innovative investigation of Shakespeare s cognitive and affective power over his audience

Artaud and His Doubles Kimberly Jannarone, 2012-06-26 *Artaud and His Doubles* is a radical re thinking of one of the most influential theater figures of the twentieth century Placing Artaud s writing within the specific context of European political theatrical and intellectual history the book reveals Artaud s affinities with a disturbing array of anti intellectual and reactionary writers and artists whose ranks swelled catastrophically between the wars in Western Europe Kimberly Jannarone shows that Artaud s work reveals two sets of doubles one a body of peculiarly persistent received interpretations from the American experimental theater and French post structuralist readings of the 1960s and two a darker set of doubles those of Artaud s contemporaries who in the tumultuous alienated and pessimistic atmosphere enveloping much of Europe after World War I denounced the degradation of civilization yearned for cosmic purification and called for an ecstatic loss of the self Artaud and His Doubles will generate provocative new discussions about Artaud and fundamentally challenge the way we look at his work

and ideas *Acting Is Believing* Kenneth L. Stilson, 2023-05-25 *Acting Is Believing* has trained generations of actors and remains one of the most popular and influential classic Stanislavski based acting books over the past sixty years Now in its thirteenth edition it has been reimagined for the art of acting in the twenty first century Stanislavski expanded our understanding of the mysterious process that results in truthful acting devising practical steps to pursue the most elusive element of the art form inspiration *Acting Is Believing Stanislavski in the 21st Century 13th Edition* introduces students to all the major concepts of Stanislavski's System of Acting providing them with a logical process through which they can master this complex art It breaks down even the most complex elements defining human behavior in ways that are easy to digest This new edition has been greatly updated including Reworked chapters throughout to bring Stanislavski's theories to life in a language that speaks to today's actors A new approach to entering Stanislavski's Creative State broken into an innovative five part process Updated discussions on anxiety physical tension social inhibitions and intimacy on stage Modified solo and group exercises Expanded appendix on self directed scene study Refined and updated glossary of acting theatre and film terminology *Acting Is Believing* remains grounded in Stanislavski based technique training yet this latest text has evolved as a vital resource for twenty first century artists pursuing acting careers in theatre film and television With a foreword by two time Tony Award winning actor Norbert Leo Butz *Acting Is Believing* continues to set the gold standard in the art of acting for a new generation *The Self and Its Body in Hegel's Phenomenology of Spirit* John Russon, 2001-01-01 A major criticism of Hegel's philosophy is that it fails to comprehend the experience of the body In this book John Russon shows that there is in fact a philosophy of embodiment implicit in Hegel's *Phenomenology of Spirit* Russon argues that Hegel has not only taken account of the body but has done so in a way that integrates both modern work on embodiment and the approach to the body found in ancient Greek philosophy Although Russon approaches Hegel's *Phenomenology* from a contemporary standpoint he places both this standpoint and Hegel's work within a classical tradition Using the Aristotelian terms of nature and habit Russon refers to the classical distinction between biological nature and a cultural second nature It is this second nature that constitutes in Russon's reading of Hegel the true embodiment of human intersubjectivity The development of spirit as mapped out by Hegel is interpreted here as a process by which the self establishes for itself an embodiment in a set of social and political institutions in which it can recognize and satisfy its rational needs Russon concludes by arguing that self expression and self interpretation are the ultimate needs of the human spirit and that it is the degree to which these needs are satisfied that is the ultimate measure of the adequacy of the institutions that embody human life This link with classicism in itself a serious contribution to the history of philosophy provides an excellent point of access into the Hegelian system Russon's work which will prove interesting reading for any Hegel scholar provides a solid and reliable introduction to the study of Hegel **Wax Impressions, Figures, and Forms in Early Modern Literature** Lynn M. Maxwell, 2019-05-21 This book explores the role of wax as an important conceptual material used to work out the nature and limits of the early modern

human By surveying the use of wax in early modern cultural spaces such as the stage and the artist's studio and in literary and philosophical texts including those by William Shakespeare John Donne Ren Descartes Margaret Cavendish and Edmund Spenser this book shows that wax is a flexible material employed to define explore and problematize a wide variety of early modern relations including the relationship of man and God man and woman mind and the world and man and machine

God on Broadway Charles Anthony Gillespie, 2025-11-18 God on Broadway explores the theological questions cracked open by commercial theatre It shows how the Great White Way that apex of consumerism and a synonym for the business of spectacle can be a place for theophany and critical reflection on religion Looking for God on Broadway is a way of doing theology a method for talking about God Provided by publisher [The Hermetic Marriage of Art and Alchemy](#) Marlene Seven Bremner, 2023-06-27 An initiatory and practical guide to creative alchemy Shares hermetic and alchemical techniques for liberating creative expression and looks at the zodiacal and planetary timing of creative operations Explains how to work with and transmute alchemical energies for increased levels of insight intuition and imaginative expression Explores the connections between Surrealism and alchemy as well as the rich and complicated symbolism of alchemical art In this initiatory guide to the Hermetic art of alchemy artist Marlene Seven Bremner reveals how the alchemical opus the Great Work offers a practical means for liberating the authentic creator within and attaining gnosis or true self knowledge Exploring the connections between Surrealism and alchemy as well as the rich and complicated symbolism of alchemical art Bremner elucidates how both Surrealism and alchemy seek to unfetter the imagination and dissolve the boundaries between dream and reality thus reconciling the conscious and unconscious minds She details how the three principles salt sulfur and mercury the four elements and the seven planets interact together and within the self in creative alchemy and she explains how to work with and transmute these energies for increased levels of insight intuition and imaginative expression The author shares practical Hermetic and alchemical techniques for liberating creative expression and clearing energetic obstructions that prevent us from reaching our higher potential She also looks at the zodiacal and planetary timing of creative operations Revealing how the stages of alchemical transmutation are relevant to the creative process the author shows how the initiate comes to experience for themselves the relationship between consciousness and matter which is the essence of alchemical teachings By creating one transmutes spiritual energies through matter for greater self knowledge and awakening Allowing you to truly realize your own creative power this in depth guide to creative alchemy shows how the alchemical path attunes the Self to the rhythms of the spheres so that one is naturally creating in time with the seasons and zodiac signs and in harmony with elemental forces and planetary influences **Revelation or Damnation? Depictions of Violence in Sarah Kane's Theatre** Lea Jasmin Gutscher, 2014-12 With her controversial stage art the young playwright Sarah Kane broke new dramaturgic ground and made a lasting impression that changed British drama forever Even though it is part of the canon covering post war drama Kane's work has often met with misunderstanding and fierce criticism due to

the uncountable representations of atrocities How can we make sense of Kane s seemingly crude and bleak theatre Mainly concentrating on the play *Cleansed* the author examines the nature of violence in Kane s writing What purpose does it serve Is it simply employed for its shock value Or is it rather used as a metaphor Kane herself considered her third full length play as a play about love In suggesting a figurative reading of the late playwright s texts the author shows how Kane embraces violence as a metaphor of the various sufferings both love and life perpetrate upon the human being Locked beneath the revolting cruelties we can find a vivid theatricality powerful images and a unique rhythm and sound of language

A New Philosophy of Opera Yuval Sharon, 2024-09-03 Sharon challenges the status quo and proposes radical new ways to present operas new and old Expect insight originality and some contentious views that will stimulate debate Richard Fairman Financial Times Best Books of 2024 From the most imaginative director in the US New York Times comes this generational work with a vision for transforming opera into a powerhouse cultural phenomenon This book builds a compelling roadmap for the future of opera and how it can truly be accessible for everyone Gustavo Dudamel Known as opera s disrupter in residence director Yuval Sharon has never adhered to the art form s conventions In his many productions in both the United States and Europe he constantly challenges the perception of opera as aloof by urging among other things performing operas in non places such as parking lots encouraging the use of amplification and shuffling the traditional structure of classic works like performing Puccini s *La bohème* in reverse order ending not with the tubercular heroine Mimi s death but with her first falling in love With *A New Philosophy of Opera* Sharon has crafted a radical and refreshing book that can act as an introduction to the art form for the culturally curious or as a manifesto for his fellow artists In an engaging style that ranges from the provocative to the personal Sharon offers a 360 degree view of the art form from the audience experience to the artist s process from its socially conscious potential to its economic reality and from its practical to its emotional and spiritual dimensions Surveying the role of opera in the United States and drawing on his experiences from Berlin to Los Angeles Sharon lays out his vision for an anti elite opera that celebrates the imagination and challenges the status quo With an illustrated and unconventional history of the art form not following a straight line but tracing a fantastical time curve weaving throughout the book Sharon resists the notion of the opera as dying and instead portrays it as a glorious chaos constantly being reborn and reshaped With its advocacy of opera as an enchanted space and its revolutionary message *A New Philosophy of Opera* is itself a work of art a living book with profound philosophical implications that will stand the test of time

Film as Philosophy Bernd Herzogenrath, 2017-03-21 Film and philosophy have much in common and books have been written on film and philosophy But can films be or do philosophy Can they think *Film as Philosophy* is the first book to explore this fascinating question historically thematically and methodically Bringing together leading scholars from universities across the globe *Film as Philosophy* presents major new research that leads film studies and philosophy into a productive dialogue It provides a uniquely sweeping historical overview of the confluence of film and philosophy for more

than a century considering films from Jean Renoir Lars von Trier J rgen Leth David Lynch Michael Haneke and others the written works of filmmakers who also theorized on the medium including Sergei Eisenstein and Jean Epstein and others who have written on cinema including Hugo M nsterberg B la Bal zs Andr Bazin Henri Bergson Gilles Deleuze Stanley Cavell Alain Badiou Jacques Ranci re and many more Representing a major step toward establishing a media philosophy that puts the status role and function of film into a new perspective Film as Philosophy removes representational techniques from the center of inquiry replacing these with the medium s ability to think Hence it accords film with agency and the dialogue between it and philosophy and even neuroscience is negotiated anew Contributors Nicole Brenez U of Paris 3 Sorbonne Elisabeth Bronfen U of Zurich No l Carroll CUNY Tom Conley Harvard U Angela Dalle Vacche Georgia Institute of Technology Gregory Flaxman U of North Carolina Chapel Hill Alex Ling Western Sydney U Adrian Martin Monash U John Maoilearca Kingston U London Robert Sinnerbrink Macquarie U Sydney Murray Smith U of Kent Canterbury Julia Vassilieva Monash U Melbourne Christophe Wall Romana U of Minnesota and Thomas E Wartenberg Mount Holyoke College

Communication, Pedagogy, and the Gospel of Mark Elizabeth E. Shively, Geert Van Oyen, 2016-03-19 Reflections on the relationship between research and teaching Using Mark as a test case scholars address questions like How should my research and my approach to the text play out in the classroom What differences should my academic context and my students expectations make How should new approaches and innovations inform interpretation and teaching This resource enables biblical studies instructors to explore various interpretative approaches and to begin to engage pedagogical issues in our changing world Features Ideas that may be adapted for teaching any biblical text Diverse perspectives from nine experts in their fields Essays include tips ideas and lesson plans for the classroom **The "weak" Subject** Serena

Anderlini-D'Onofrio, 1998 Focusing on the work of twentieth century women playwrights this book recuperates for feminism the notions of realism and mimesis and proposes new readings of modern women s plays It claims that modern women playwrights establish a new form of mimesis Drawing on theories of French feminist Luce Irigaray the author calls this dramatic structure labial mimesis marks its difference from the traditional structure based on a male hero and emphasizes its hospitality to the representation of trust love friendship and erotic intimacy among women She offers a fresh perspective in the lively debate about the viability of realism for feminist writing

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