



Third Voice: British and American Verse Drama

Donoghue, Denis

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Third Voice British American Princeton

Stratos E. Constantinidis



Third Voice British American Princeton:

British Playwrights, 1880-1956 William W. Demastes, Katherine Kelly, 1996-12-09 From 1880 to 1956 when John Osborne transformed the British theater world with *Look Back in Anger* British playwrights made numerous lasting contributions and provided a foundation for the innovations of dramatists during the latter half of the 20th century This reference profiles the life and work of some 40 British playwrights active during the late 19th and early 20th centuries many of whom are also known for their work as novelists and poets Included are figures such as W H Auden Max Beerbohm Noel Coward T S Eliot John Galsworthy Graham Greene D H Lawrence W Somerset Maugham George Bernard Shaw and Oscar Wilde Each entry provides a biographical overview a list of major plays and summaries of their critical reception a list of minor plays adaptations and productions an assessment of the playwright's career and archival and bibliographical information Included in this reference book are alphabetically arranged entries for some 40 British playwrights active from 1880 through 1956 Entries are written by expert contributors with each entry providing a biographical overview a list of major plays premieres and significant revivals along with a summary of the critical reception of these works a listing of additional plays adaptations and productions an assessment of the playwright's career and contributions with reference to published evaluations in magazines journals dissertations and books a listing of locations housing unpublished archival material if available a selected bibliography of the dramatist's published plays and of essays and articles by the playwright on aspects of the theater a selected bibliography of secondary sources and when available a listing of previously published bibliographies on the playwright

Modern British Playwriting: The 1950s David Pattie, 2012-12-06 Essential for students of theatre studies Methuen Drama's *Decades of Modern British Playwriting* series provides a comprehensive survey and study of the theatre produced in each decade from the 1950s to 2009 in six volumes Each volume features a critical analysis and reevaluation of the work of four key playwrights from that decade authored by a team of experts together with an extensive commentary on the period *Modern British Playwriting The 1950s* provides an authoritative and stimulating reassessment of the theatre of the decade together with a detailed study of the work of T S Eliot by Sarah Bay Cheng Terence Rattigan David Pattie John Osborne Luc Gilleman and Arnold Wesker John Bull The volume sets the context by providing a chronological survey of the 1950s a period when Britain was changing rapidly and the very fabric of an apparently stable society seemed to be under threat It explores the crisis in the theatrical climate and activity in the first part of the decade and the shift as the theatre began to document the unease in society before documenting the early life of the four principal playwrights studied in the volume Four scholars provide detailed examinations of the playwrights work during the decade combining an analysis of their plays with a study of other material such as early play drafts interviews and the critical receptions of the time An Afterword reviews what the writers went on to do and provides a summary evaluation of their contribution to British theatre from the perspective of the twenty first century

Stage Fright Martin Puchner, 2003-04-01

Grounded equally in discussions of theater history literary genre and theory Martin Puchner's *Stage Fright Modernism Anti Theatricality and Drama* explores the conflict between avant garde theater and modernism While the avant garde celebrated all things theatrical a dominant strain of modernism tended to define itself against the theater valuing lyric poetry and the novel instead Defenders of the theater dismiss modernism's aversion to the stage and its mimicking actors as one more form of the old anti theatrical prejudice But Puchner shows that modernism's ambivalence about the theater was shared even by playwrights and directors and thus was a productive force responsible for some of the greatest achievements in dramatic literature and theater A reaction to the aggressive theatricality of Wagner and his followers the modernist backlash against the theater led to the peculiar genre of the closet drama a theatrical piece intended to be read rather than staged whose long overlooked significance Puchner traces from the theatrical texts of Mallarmé and Stein to the dramatic Circe chapter of Joyce's *Ulysses* At times then the anti theatrical impulse leads to a withdrawal from the theater At other times however it returns to the stage when Yeats blends lyric poetry with Japanese Noh dancers when Brecht controls the stage with novelistic techniques and when Beckett buries his actors in barrels and behind obsessive stage directions The modernist theater thus owes much to the closet drama whose literary strategies it blends with a new *mise en scène* While offering an alternative history of modernist theater and literature Puchner also provides a new account of the contradictory forces within modernism

Experience and Faith R. Brantley, 2016-04-30 Emily Dickinson 1830-86 recasts British Romantic themes of natural and spiritual perception for an American audience Her poems of science and technology reflect her faith in experience Her lyrics about natural history build on this empiricism and develop her commitment to natural religion Her poems of revealed religion constitute her experience of faith Thus Dickinson stands on the experiential common ground between empiricism and evangelicalism in Romantic Anglo America Her double perspective parallels the implicit androgyny of her nineteenth century feminism Her counterintuitive combination of natural models with spiritual metaphors champions immortality The experience faith dialectic of her Late Romantic imagination forms the heart of her legacy *The Concise Cambridge Bibliography of English Literature* George Watson, **Text & Presentation, 2005** Stratos E. Constantinidis, 2009-12-21

Text Presentation is an annual publication devoted to all aspects of theatre scholarship It represents a selection of the best research presented at the international interdisciplinary Comparative Drama Conference This anthology includes papers from the 29th annual conference held in Northridge California Topics covered include drama in Ireland Greece England Eastern Europe Korea Japan and North America *The New Cambridge Companion to T. S. Eliot* Jason Harding, 2017 Drawing on the latest scholarship and criticism this volume provides an authoritative accessible introduction to T. S. Eliot's complete oeuvre It extends the focus of the original 1994 Companion addressing issues such as gender and sexuality and challenging received accounts of his at times controversial critical reception *Staging the Lyric* Sarah Berry, 2024-11-14 Verse drama is not a dead form but very much alive on the contemporary stage Drawing on plays

from throughout the English speaking world including the United States United Kingdom Ireland and the Caribbean Staging the Lyric seeks to explain the 21st century resurgence of Anglophone verse drama tracing it back to an experimental impulse that is present in the modernist verse drama of a century ago Covering major writers including Derek Walcott Seamus Heaney Sylvia Plath Samuel Beckett Dorothy Sayers Djuna Barnes and Ntozake Shange it also encompasses lesser known and more recent poets and playwrights This modern verse drama differs from its ancient and Elizabethan antecedents as it is understood not as a genre in its own right but as a hybrid of the lyric and the dramatic Both modernist and contemporary writers take advantage of this hybridity as fertile ground for experimentation While they differ in their ideology and form this book contends that they are united by exploring the relationship between lyric and dramatic elements on stage and what these two different modes afford To demonstrate this continuity it traces a genealogy from contemporary plays by Joanna Laurens Joyelle McSweeney and David Grieg back to W B Yeats Gertrude Stein T S Eliot and W H Auden to reveal that the tensions that animate verse drama have stayed the same even as the strategies for staging them have evolved The book is divided into three sections Voice Words and Time each treating one feature that has been used to define the lyric Within these sections the chapters compare contemporary plays with modernist ones that experiment with the same point of tension between the lyric and the dramatic

The Poetics of Jacobean Drama Coburn Freer, 2019-12-01 Originally published in 1982 The Poetics of Jacobean Drama argues for a rediscovered approach to the study of Renaissance drama Coburn Freer observes that most modern criticism of this drama treats the plays as if they were written in prose thus overlooking whole areas of dramatic meaning that were understood in the past Such an understanding he asserts was common among writers actors audiences and readers of the Elizabethan and Jacobean eras and a knowledge of it is essential to a full appreciation of the characterization and dramatic structures in these plays Freer explores the evolution of the modern reluctance to approach Renaissance drama as one would dramatic poetry from the standpoint of a listener Blank verse the author shows provided Jacobean dramatists with a poetic form against which they could work the pressures of experience within their characters The writers ability to work with and against this form provided infinite resources for delineating character and creating significant coherences in the structure of a play The Poetics of Jacobean Drama offers insights into what the Renaissance writer actor and playgoer would have regarded as the domain of poetry in drama Topics discussed include the conditions of stage performance and the style of acting Elizabethan education the rise of printed texts and collected editions and the comments of Elizabethan audiences and readers Freer s commentary and theoretical explanations suggest both why and how we should pay closer attention to the poetry of Renaissance drama

Ritual and the Idea of Europe in Interwar Writing Patrick R. Query, 2016-04-08 While most critical studies of interwar literary politics have focused on nationalism Patrick Query makes a case that the idea of Europe intervenes in instances when the individual and the nation negotiate identity He examines the ways interwar writers use three European ritual forms verse drama bullfighting and Roman

Catholic rite to articulate ideas of European cultural identity Within the growing discourse of globalization Query argues Europe presents a special though often overlooked case because it adds a mediating term between local and global His book is divided into three sections the first treats the verse dramas of T S Eliot W B Yeats and W H Auden the second discusses the uses of the Spanish bullfight in works by D H Lawrence Stephen Spender Jack Lindsay George Barker Cecil Day Lewis and others and the third explores the cross cultural impact of Catholic ritual in Graham Greene Evelyn Waugh and David Jones While all three ritual forms were frequently associated with the most conservative tendencies of the age Query shows that each had a remarkable political flexibility in the hands of interwar writers concerned with the idea of Europe **Austin**

Clarke, 1896-1974 Maurice Harmon,1989-01-01 This relates Clarke to the Irish Literary Revival and the cultural contexts of his time while tracing that fine generosity lavish colour and concrete imagery Contents Portrait Introduction i Austin Clarke 1896 1974 ii Contexts iii Catholicism iv The Irish Literary Revival v The Gaelic League vi The Worlds of Austin Clarke vii A New Generation Part I Remembering Our Innocence 1 Short Poems 1916 1925 2 Epic Narratives 1916 1925 3 Pilgrimage 1929 4 Night and Morning 1938 5 Three Prose Romances 6 Plays 7 Conclusion Part II Nothing Left to Sing 8 Poems and Satires 1955 1962 i Short Poems ii Long Autobiographical Poems 9 Flight to Africa 1963 10 Mnemosyne Lay In Dust 1966 11 Last Poems 1967 1974 12 Conclusion Notes Bibliography Index R **A Reference Guide for English Studies** Michael J.

Marcuse,2023-11-15 **A Companion to Victorian Poetry** Ciaran Cronin,2008-04-15 This Companion brings together specially commissioned essays by distinguished international scholars that reflect both the diversity of Victorian poetry and the variety of critical approaches that illuminate it Approaches Victorian poetry by way of genre production and cultural context rather than through individual poets or poems Demonstrates how a particular poet or poem emerges from a number of overlapping cultural contexts Explores the relationships between work by different poets Recalls attention to a considerable body of poetry that has fallen into neglect Essays are informed by recent developments in textual and cultural theory Considers Victorian women poets in every chapter **The Dark Comedy** J. L. Styan,1968-07 Anyone who takes an intelligent interest in theatre going will find profit and stimulus in this book

Twentieth-Century English Literature A. Norman Jeffares,Michael Morony,1986-12-12 In revising this book for a second edition Harry Blamires has updated his final chapters to give a thorough coverage to the work of dramatists novelists and poets who have achieved prominence in the 1980s either as new writers or rediscovered authors who have recently been brought back into print or revived by radio and television **LIFE** ,1962-06-15 LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century It now lives on at LIFE com the largest most amazing collection of professional photography on the internet Users can browse search and view photos of today s people and events They have free access to share print and post images for personal use

Greek Tragedy and the Modern World Leo Aylen,2025-02-03 First published in 1964 Greek Tragedy and the Modern World begins with the question what is Tragedy Most discussion assumes some essence of Tragedy in certain plays at certain

periods and discussion today centres on whether it is possible or desirable for contemporary plays to attend to this essence. There is considerable agreement about what this essence of Tragedy is. But when we examine closely the works of Aeschylus, Sophocles and Euripides we find that none of the important aspects of this essence of Tragedy applied to them. Greek tragedies are not Tragedy. Yet if we read or perform them we do discover a special attitude to life which they present. By examining each of the works of the three Greek masters in turn the author has tried to define what this attitude to life consists of. He then turns his attention to dramatists who have attempted with varying degrees of success to present aspects of this attitude in contemporary terms: Buchner, Ibsen, Strindberg, Miller, Cocteau, Gide, Giraudoux, Anouilh, Sartre, Eliot. He pays particular attention to such key concepts as myth and discusses the various forms of poetic language used by these writers. The author assumes that one cannot criticise literature still less drama except in terms of a complete view of life and goes on to examine the claims of different philosophical systems and methods to provide this. He believes that such a view is both possible and desirable in our time and indeed a necessary prerequisite for the emergence of modern tragedy. This is a must read for scholars and researchers of Greek literature, theatre studies and literature in general. **Princeton Alumni Weekly**, 1902. Experimental Irish Theatre I. Walsh, 2012-03-13. This book examines experimental Irish theatre that ran counter to the naturalistic peasant drama synonymous with Irish playwriting. Focusing on four marginalised playwrights after Yeats it charts a tradition linking the experimentation of the early Irish theatre movement with the innovation of contemporary Irish and international drama. **Reading T. S. Eliot** Dídac Llorens-Cubedo, Viorica Patea, 2025-11-19. In *Burnt Norton* the poetic speaker enters a rose garden, a space of envisioned timeless illumination. This experience sets in motion a spiritual quest which will confer unity upon *Four Quartets*. For the poet himself it inaugurates a creative phase, mid 1930s to late 1950s, that strengthens his sense of faith and community. Eliot increasingly interested in playwriting completed his meditative masterpiece *Four Quartets* while undertaking his ambitious project to revive verse drama. Devotion to drama reflects Eliot's stronger social awareness leading him to adopt popular forms: the pageant *The Rock*, drawing room comedy *The Cocktail Party*, *The Confidential Clerk* and *The Elder Statesman*, and children's literature *Old Possum's Book of Practical Cats*. As a critic he widened his scope to write about social issues *The Idea of a Christian Society*, *Notes Towards a Definition of Culture*. These aspects of Eliot's career are influenced by concrete historical and biographical circumstances such as the impact of war and his ongoing relationship with Emily Hale who played a decisive role as his muse, guide and mentor in his newfound passion for the stage. **Reading T. S. Eliot: The Rose Garden and After 1930s-1950s** presents original work by numerous scholars addressing these facets of Eliot's writing.

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