

Global Ibsen

Performing Multiple Modernities

**Edited by Erika Fischer-Lichte,
Barbara Gronau, and Christel Weiler**



Global Ibsen Performing Multiple Modernities
Routledge Advances In Theatre And Performance
Studies

**Erika Fischer-Lichte, Torsten
Jost, Astrid Schenka**



Global Ibsen Performing Multiple Modernities Routledge Advances In Theatre And Performance Studies:

Grotowski, Women, and Contemporary Performance Virginie Magnat, 2013-09-11 As the first examination of women's foremost contributions to Jerzy Grotowski's cross cultural investigation of performance this book complements and broadens existing literature by offering a more diverse and inclusive re assessment of Grotowski's legacy thereby probing its significance for contemporary performance practice and research Although the particularly strenuous physical training emblematic of Grotowski's approach is not gender specific it has historically been associated with a masculine conception of the performer incarnated by Ryszard Cieslak in *The Constant Prince* thus overlooking the work of Rena Mirecka Maja Komorowska and Elizabeth Albahaca to name only the leading women performers identified with the period of theatre productions This book therefore redresses this imbalance by focusing on key women from different cultures and generations who share a direct connection to Grotowski's legacy while clearly asserting their artistic independence These women actively participated in all phases of the Polish director's practical research and continue to play a vital role in today's transnational community of artists whose work reflects Grotowski's enduring influence Grounding her inquiry in her embodied research and on going collaboration with these artists Magnat explores the interrelation of creativity embodiment agency and spirituality within their performing and teaching Building on current debates in performance studies experimental ethnography Indigenous research global gender studies and ecocriticism the author maps out interconnections between these women's distinct artistic practices across the boundaries that once delineated Grotowski's theatrical and post theatrical experiments The Open Access version of this book available at <http://www.taylorfrancis.com> has been made available under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

Nationalism and Youth in Theatre and Performance Victoria Pettersen Lantz, Angela Sweigart-Gallagher, 2014-07-11 Nationalism and Youth in Theatre and Performance explores how children and young people fit into national political theatre and moreover how youth enact interrogative patriotic and or antagonistic performances as they develop their own relationship with nationhood Children are often seen as excluded from public discourse or political action However this idea of exclusion is false both because adults place children at the center of political debates with the rhetoric of future generations and because children actively insert themselves into public discourse Whether performing a national anthem for visiting heads of state creating a school play about a country's birth or marching in protest of a change in public policy young people use theatre and performance as a means of publicly staking a claim in national politics directly engaging with ideas of nationalism around the world This collection explores the issues of how children fit into national discourse on international stages The authors focus on national performances by for with youth and examine a wide range of performances from across the globe from parades and protests to devised and traditional theatre Nationalism and Youth in Theatre and Performance rethinks how national performance is defined and offers previously unexplored historical and theoretical discussions of political youth

performance *Global Ibsen* Erika Fischer-Lichte, Barbara Gronau, Christel Weiler, 2012-03-27 Ibsen's plays rank among those most frequently performed world wide rivaled only by Brecht Chekhov Shakespeare and the Greek tragedies By the time Ibsen died in 1906 his plays had already conquered the theaters of the Western world Inviting rapturous praise as well as fierce controversy they were performed in Europe North America and Australia contributing greatly to the theater culture and social life of these continents Soon after Ibsen's death his plays entered the stages of East Asia Japan China Korea as well as Africa and Latin America But while there exist countless studies on Ibsen the dramatist and the significance of his plays within different cultures written mainly by literary scholars none of them examine the ways in which Ibsen's plays were performed or the impact of such performances on the theater social life and politics of these cultures In *Global Ibsen* contributors look at the way performances of Ibsen's plays address problems typical to modern societies all over the world including the inferior social status of women the decay of bourgeois family life and values religious fundamentalism industrial pollution and corporate cover up and or the loss of and search for identity *Theatre Translation in Performance* Silvia Bigliazzi, Paola Ambrosi, Peter Kofler, 2013-04-02 This volume focuses on the highly debated topic of theatrical translation one brought on by a renewed interest in the idea of performance and translation as a cooperative effort on the part of the translator the director and the actors Exploring the role and function of the translator as co subject of the performance it addresses current issues concerning the role of the translator for the stage as opposed to the one for the editorial market within a multifarious cultural context The current debate has shown a growing tendency to downplay and challenge the notion of translational accuracy in favor of a recreational and post dramatic attitude underlying the role of the director and playwright instead This book discusses the delicate balance between translating and directing from an intercultural semiotic aesthetic and interlingual perspective taking a critical stance on approaches that belittle translation for the theatre or equate it to an editorial practice focused on literality Chapters emphasize the idea of dramatic translation as a particular and extremely challenging type of performance while consistently exploring its various textual intertextual intertranslational contextual cultural and intercultural facets The notion of performance is applied to textual interpretation as performance interlingual versus intersemiotic performance and inter cultural performance in the adaptation of translated texts for the stage providing a wide ranging discussion from an international group of contributors directors and translators *The Politics and Reception of Rabindranath Tagore's Drama* Arnab Bhattacharya, Mala Renganathan, 2014-12-05 This is the first volume to focus specifically on Rabindranath Tagore's dramatic literature visiting translations and adaptations of Tagore's drama and cross cultural encounters in his works As Asia's first Nobel Laureate Tagore's highly original plays occupy a central position in the Indian theatrescape Tagore experimented with dance music dance drama and plays exploring concepts of environment education gender and women postcolonial encounters romantic idealism and universality Tagore's drama plays a generous host to experimentations with new performance modes like the writing and staging of an all women play on

stage for the first time or the use of cross cultural styles such as Manipuri dance Thai craft in stage design or the Baul singing styles This book is an exciting re exploration of Tagore s plays visiting issues such as his contribution to Indian drama drama and environment feminist readings postcolonial engagements cross cultural encounters drama as performance translational and adaptation modes the non translated or the non translatable Tagore drama Tagore drama in the 21st century and Indian film The volume serves as a wide ranging and up to date resource on the criticism of Tagore drama and will appeal to a range of Theatre and Performance scholars as well as those interested in Indian theatre literature and film

Music and Gender in English Renaissance Drama Katrine K. Wong, 2013-05-02 This book offers a survey of how female and male characters in English Renaissance theatre participated and interacted in musical activities both inside and outside the contemporary societal decorum Wong s analysis broadens our understanding of the general theatrical representation of music or musical dramaturgy and complicates the current discussion of musical portrayal and construction of gender during this period Wong discusses dramaturgical meanings of music and its association with gender love and erotomania in Renaissance plays The negotiation between the dichotomous qualities of the heavenly and the demonic finds extensive application in recent studies of music in early modern English plays However while ideological dualities identified in music in traditional Renaissance thinking may seem unequivocal various musical representations of characters and situations in early modern drama would prove otherwise Wong building upon the conventional model of binarism explores how playwrights created their musical characters and scenarios according to the received cultural use and perception of music and at the same time experimented with the multivalent meanings and significance embodied in theatrical music

Food and Theatre on the World Stage Dorothy Chansky, Ann Folino White, 2015-06-12 Putting food and theatre into direct conversation this volume focuses on how food and theatre have operated for centuries as partners in the performative symbolic and literary making of meaning Through case studies literary analyses and performance critiques contributors examine theatrical work from China Japan India Greece Italy France Germany England the United States Chile Argentina and Zimbabwe addressing work from classical popular and contemporary theatre practices The investigation of uses of food across media and artistic genres is a burgeoning area of scholarly investigation yet regarding representation and symbolism literature and film have received more attention than theatre while performance studies scholars have taken the lead in examining the performative aspects of food events This collection looks across dramatic genres historical periods and cultural contexts and at food in all of its socio political material complexity to examine the particular problems and potentials of invoking and using food in live theatre The volume considers food as a transhistorical global phenomenon across theatre genres addressing the explosion of food studies at the end of the twentieth century that has shown how food is a crucial aspect of cultural identity

Feminist Visions and Queer Futures in Postcolonial Drama Kanika Batra, 2011-04-13 In this timely study Batra examines contemporary drama from India Jamaica and Nigeria in conjunction with feminist and

incipient queer movements in these countries Postcolonial drama Batra contends furthers the struggle for gender justice in both these movements by contesting the idea of the heterosexual middle class wage earning male as the model citizen and by suggesting alternative conceptions of citizenship premised on working class sexual identities Further Batra considers the possibility of Indian Jamaican and Nigerian drama generating a discourse on a rights bearing conception of citizenship that derives from representations of non biological non generational forms of kinship Her study is one of the first to examine the ways in which postcolonial dramatists are creating the possibility of a dialogue between cultural activism women s movements and an emerging discourse on queer sexualities

Introduction to Nordic Cultures Annika Lindskog, Jakob Stougaard-Nielsen, 2020-04-17 Introduction to Nordic Cultures is an innovative interdisciplinary introduction to Nordic history cultures and societies from medieval times to today The textbook spans the whole Nordic region covering historical periods from the Viking Age to modern society and engages with a range of subjects from runic inscriptions on iron rings and stone monuments via eighteenth century scientists Ibsen s dramas and turn of the century travel to twentieth century health films and the welfare state nature ideology Greenlandic literature Nordic Noir migration new Scandinavians and stereotypes of the Nordic The chapters provide fundamental knowledge and insights into the history and structures of Nordic societies while constructing critical analyses around specific case studies that help build an informed picture of how societies grow and of the interplay between history politics culture geography and people Introduction to Nordic Cultures is a tool for understanding issues related to the Nordic region as a whole offering the reader engaging and stimulating ways of discovering a variety of cultural expressions historical developments and local preoccupations The textbook is a valuable resource for undergraduate students of Scandinavian and Nordic studies as well as students of European history culture literature and linguistics

New Books on Women, Gender and Feminism ,2012 New Books on Women and Feminism ,2012 *Journal of Dramatic Theory and Criticism* ,2016 *Routledge advances in theatre and performance studies* ,19??

Ibsen in the Decolonised South Asian Theatre Sabiha Huq, Srideep Mukherjee, 2023-11-10 This book maps South Asian theatre productions that have contextualised Ibsen s plays to underscore the emergent challenges of postcolonial nation formation The concerns addressed in this collection include politico cultural engagements with human rights economic and environmental issues and globalisation all of which have evolved through colonial times and thereafter This book contemplates why and how these Ibsen texts were repeatedly adapted for the stage and consequently reflects upon the political intent of this appropriative journey of the foreign playwright This book tracks the unmapped agency that South Asian theatre has acquired through aesthetic appropriation of Ibsen and thereby contributes to his global reception This collection will be of great interest to students and scholars of theatre and performance studies

Experiencing Liveness in Contemporary Performance Matthew Reason, Anja Mølle Lindelof, 2016-10-26 This volume brings together dynamic perspectives on the concept of liveness in the performing arts engaging with the live through the particular analytical focus

of audiences and experience The status and significance of the live in performance has become contested perceived as variously as a marker of ontological difference a promotional slogan or a mystical evocation of cultural value Moving beyond debates about the relationship between the live and the mediated this collection considers what we can know and say about liveness in terms of processes of experiencing and processes of making Drawing together contributions from theatre music dance and performance art it takes an interdisciplinary approach in asking not what liveness is but how it matters and to whom The book invites readers to consider how liveness is produced through processes of audiencing as spectators bring qualities of a liveness into being through the nature of their attention and how it becomes materialized in acts of performance acts of making acts of archiving and acts of remembering Theoretical chapters and practice based reflections explore liveness eventness and nowness as key concepts in a range of topics such as affect documentation embodiment fandom and temporality showing how the relationship between audience and event is rarely singular and more often malleable and multiple With its focus on experiencing liveness this collection will be of interest to disciplines including performance audience and cultural studies visual arts cinema and sound technologies

The Politics of Interweaving Performance Cultures Germany, Torsten Jost, Saskya Iris Jain, 2018-08-23 This book provides a timely intervention in the fields of performance studies and theatre history and to larger issues of global cultural exchange The authors offer a provocative argument for rethinking the scholarly assessment of how diverse performative cultures interact how they are interwoven and how they are dependent upon each other While the term intercultural theatre as a concept points back to postcolonialism and its contradictions *The Politics of Interweaving Performance Cultures* explores global developments in the performing arts that cannot adequately be explained and understood using postcolonial theory The authors challenge the dichotomy the West and the rest where Western cultures are universal and non Western cultures are particular as well as ideas of national culture and cultural ownership This volume uses international case studies to explore the politics of globalization looking at new paternalistic forms of exchange and the new inequalities emerging from it These case studies are guided by the principle that processes of interweaving performance cultures are in fact political processes The authors explore the inextricability of the aesthetic and the political whereby aesthetics cannot be perceived as opposite to the political rather the aesthetic is the political Helen Gilbert's essay Let the Games Begin Pageants Protests Indigeneity 1968 2010 won the 2015 Marlis Thiersch Prize for best essay from the Australasian Drama Theatre and Performance Studies Association

Ibsen in Practice Frode Helland, 2015-03-26 The volume reveals an astonishing richness in the theatrical approaches to Ibsen across the world it considers political theatre institutional high art theatre for development queer and transgender theatre Brechtian techniques puppetry post dramatic theatre rural village performance and avant garde touring companies Investigating varied renegotiations of his drama including the work of Thomas Ostermeier in Germany and other parts of the world versions of *A Doll's House* from Chile and China *The Wild Duck* in Iran and productions of *Peer Gynt* in Zimbabwe and Egypt Frode

Helland provides a deeper understanding of a cross cultural Ibsen The volume gives an in depth analysis of the practice of Ibsen in relation to political social ideological and economic forces within and outside of the performances themselves and demonstrates the incredible diversity of his work in local situations *The Routledge Companion to Performance-Related Concepts in Non-European Languages* Erika Fischer-Lichte,Torsten Jost,Astrid Schenka,2024-05-31 Investigating more than 70 key concepts relating to the performing arts in more than six non European languages this volume provides a groundbreaking research tool and one of a kind reference source for theatre performance and dance studies worldwide The Companion features in depth explorations of and expert introductions to a select number of performance related key concepts in Arabic Chinese Japanese Korean Yor b as well as the Indian languages Sanskrit Hindi and Tamil Key concepts such as Fur a in Arabic for example or Jiadingxing in Chinese Gei in Japanese parad in Yor b and Imyeon in Korean that defy easy translation from one language to another and especially into English as the world s lingua franca and that reflect culturally specific ways of thinking and talking about the performing arts are thoroughly examined in in depth articles Written by more than 60 distinguished scholars from around the globe the articles describe in detail each concept s dynamic history its flexible scope of meaning and current range of usage The Companion also includes extensive introductions to each language section in which internationally renowned experts explain how the presented key concepts are situated within and are constitutive of distinct and dynamic epistemic systems that have different yet always interlinked histories and orientations Offers a fascinating insight into the unique histories characteristics and orientations of linguistically and culturally distinct epistemic systems related to the performative arts Contains extensive cross references and bibliographies An invaluable research tool and one of a kind reference source for scholars and students worldwide and across the humanities especially in the fields of theatre performance dance translation area and cultural studies An accessible handbook for everybody interested in performance cultures and performance related knowledge systems existing in the world today This volume provides an invaluable research tool and one of a kind reference source for scholars and students worldwide and across the humanities especially in the fields of theatre performance dance translation and area studies history of science and the humanities and cultural studies *Henrik Ibsen and the Birth of Modernism* ,2008-02-14 Henrik Ibsen 1828 1906 is the founder of modern theater and his plays are performed all over the world Yet in spite of his unquestioned status as a classic of the stage Ibsen is often dismissed as a boring old realist whose plays are of interest only because they remain the gateway to modern theater In *Henrik Ibsen and the Birth of Modernism* Toril Moi makes a powerful case not just for Ibsen s modernity but also for his modernism *Henrik Ibsen and the Birth of Modernism* situates Ibsen in his cultural context emphasizes his position as a Norwegian in European culture and shows how important painting and other visual arts were for his aesthetic education The book rewrites literary history reminding modern readers that idealism was the dominant aesthetic paradigm of the nineteenth century Modernism was born in the ruins of idealism Moi argues thus challenging

traditional theories of the opposition between realism and modernism By reading Ibsen s modernist plays as investigations of the fate of love in an age of skepticism Moi shows why Ibsen still matters to us In this book Ibsen s plays are showed to be profoundly concerned by theater and theatricality both on stage and in everyday life Ibsen s unsettling explorations of women men and marriage here emerge as chronicles of the tension between skepticism and the everyday and between critique and utopia in modernity This radical new account places Ibsen in his rightful place alongside Baudelaire Flaubert and Manet as a founder of European modernism

Ibsen and Early Modernist Theatre, 1890-1900 Kirsten Shepherd-Barr, 1997-09-30

Best known as the author of such plays as A Doll s House and Hedda Gabler Henrik Ibsen is one of the most influential figures of modern drama This book takes Ibsen as a case study for an exploration of early modernist theatre in theory and practice in text and performance Modern drama has its roots in the theatrical activity across Europe during the 1880s and 1890s the period when Ibsen s plays were first being produced in England and France often by avant garde or experimental theatrical groups This study focuses on four of Ibsen s plays and their reception in England and France in the 1890s specifically in the context of cross cultural understanding translation and the diffusion of ideas It encompasses performance history textual and translation analysis in several languages and theatrical criticism The main contribution of this study lies in the provision of a better understanding of Ibsen s central role in the radical artistic movements of the period and particularly in locating the basis for an early modernist theatre in the new wave Ibsen created internationally His immediate impact on the French Symbolist theatre movement for example meant that its avant garde leaders embraced Ibsen s works as an important exposition of their own radical ideas Through close cross cultural exchange plays like Rosmersholm and The Master Builder which were heralded as explicitly symbolist in France helped condition the critical reaction to Ibsen as a symbolist playwright in England as well and directly influenced the development of the theatre in that direction however briefly

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