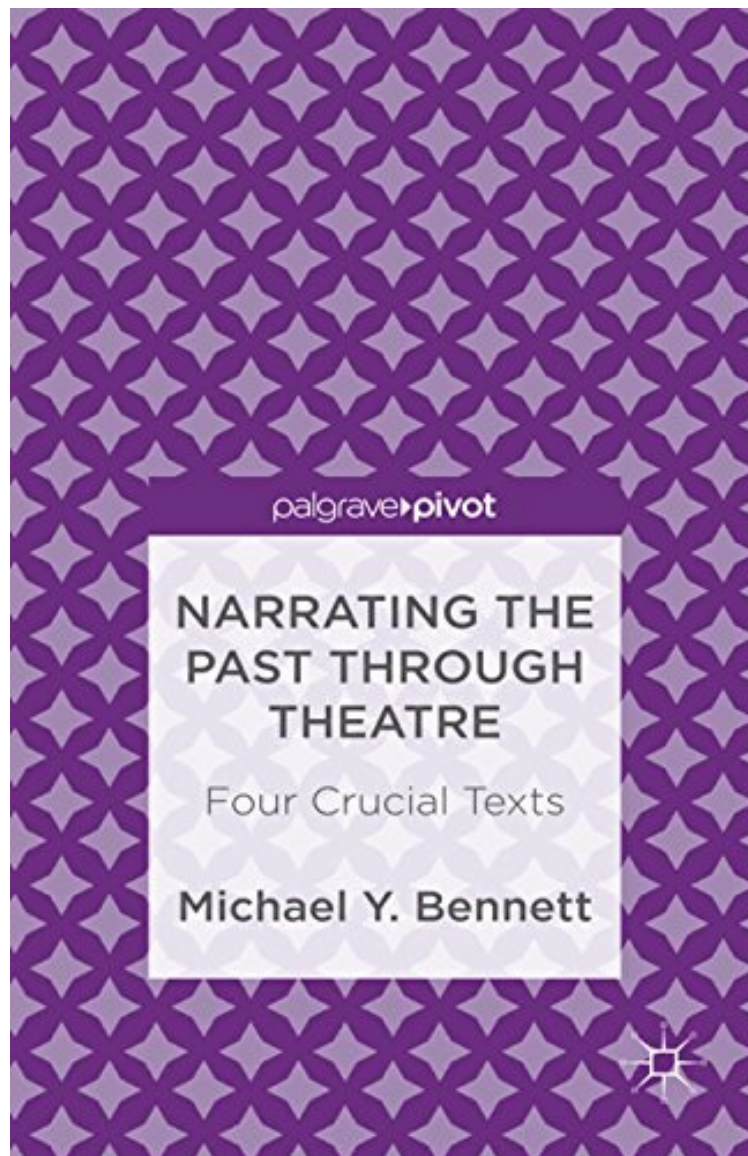


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Narrating the Past through Theatre: Four Crucial Texts (Palgrave Pivot)

M. Bennett

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M. Bennett : Narrating the Past through Theatre: Four Crucial Texts (Palgrave Pivot) before purchasing it in order to gage whether or not it would be worth my time, and all praised Narrating the Past through Theatre: Four Crucial Texts (Palgrave Pivot):

This cutting-edge Palgrave Pivot title explores how narrating the past through theatre both conflicts and creates an interesting relationship with drama's "continuing present" that arcs towards an unpredictable future. Examining three influential historical adaptations that span the time frame of modern drama (from the 'first' modern play to the cusp of WWII)—Georg Büchner's *Danton's Death*, Oscar Wilde's *Salome*, and Bertolt Brecht's *Life of Galileo*—this book delves into modern drama's sense and perception of time and its effect upon both the present and the future. Theatre both brings the past alive and also fixes it, but through the performance process (i.e., through the choices the director and actors make), allowing the past to be molded for future (not-yet-existent) audiences. Translated to the stage, the tense of the past (in a historical adaptation), then, is "always" (in both the present and the future): both in its limitation to a strict time and place and in its timelessness. Palgrave Pivot publishes peer-reviewed research at lengths between the journal article and monograph. Liberating scholarship from the straightjacket of traditional formats, Palgrave Pivot allows works to be published in the format and length best suited to the work itself, within 12 weeks of manuscript acceptance.

'Narrating the Past through Theatre is a philosophical/literary discussion of how works of literature translate the past for the present and the future. It is a worthwhile discussion since the past as we know it at the beginning of the twenty-first century is unbearably burdensome unless we can somehow own it intellectually. Michael Y. Bennett's discussion of these texts is not polemical, but analytical, demonstrating the philosophical depths which drama must reach. These are all crucial moments in the intersection of time and culture. I find his reading simply the best thing I have ever read on *Salome*; the pace of fascinating insights is quite thrilling. I don't know of anyone who writes about drama quite like Bennett does. Perhaps Bert O. States would be a possible comparison. Both States and Bennett refuse to let philosophy or drama dominate the other. This book is solid intellectually, thoroughly researched, clearly and engagingly written, and will be a great success.' - Robert Combs, George Washington University, USA
About the Author
Michael Y. Bennett is Associate Professor of English and affiliated faculty in Philosophy at the University of Wisconsin-Whitewater, USA, where he teaches courses on modern drama. He is the author of: *Reassessing the Theatre of the Absurd* (2011/2013); *Words, Space, and the Audience* (2012); *Narrating the Past through Theatre* (2012). He is the editor of *Refiguring Oscar Wilde's Salome* (2011) and the co-editor of *Eugene O'Neill's One-Act Plays* (2012). He is also Editor of *The Edward Albee* .