

All Theater Is  
**REVOLUTIONARY**  
Theater

Benjamin Bennett

# All Theater Is Revolutionary Theater

**Laurence Senelick, Sergei Ostrovsky**



## **All Theater Is Revolutionary Theater:**

**All Theater is Revolutionary Theater** Benjamin Bennett, 2005 All Theater Is Revolutionary Theater is the first book to consider why in the Western tradition and only in the Western tradition theatrical drama is regarded as its own literary or poetic type when the criteria needed to differentiate drama from other forms of writing do not resemble the criteria by which types of prose or verse are ordinarily distinguished Through close readings of such playwrights as Beckett Brecht Bchner Eliot Shaw Wedekind and Robert Wilson Benjamin Bennett looks at the relationship between literature and drama identifying typical problems in the development of dramatic literature and exploring how the uncomfortable association with theatrical performance affects the operation of drama in literary history Bennett's historical investigations into theoretical works ranging from Aristotle to Artaud Brecht and Diderot suggest that the attempt to include drama in the system of Western literature causes certain specific incongruities that in his view have the salutary effect of preserving the otherwise endangered possibility of a truly liberal progressive or revolutionary literature

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**The Revolutionary Theater** Pasquale De Marco, 2025-08-13 The Revolutionary Theater is a groundbreaking book that explores the history theory and practice of the revolutionary theater Written by a team of leading scholars and practitioners this book provides a comprehensive overview of the revolutionary theater movement from its origins in the early 20th century to its continued development in the present day The Revolutionary Theater is divided into ten chapters each of which focuses on a different aspect of the revolutionary theater The first chapter explores the origins of theater from its roots in ancient Greece to its development in the Middle Ages and the Renaissance The second chapter looks at the revolutionary directors who have shaped the theater's development over the past century from Konstantin Stanislavski to Robert Wilson The third chapter examines the work of some of the most influential actors in theater history from Marlon Brando to Helen Mirren The fourth chapter discusses the revolutionary plays that have changed the way we think about theater from Waiting for Godot to Hamilton The fifth chapter looks at the revolutionary theaters that

have pushed the boundaries of theater from the Royal Shakespeare Company to the Wooster Group The sixth chapter explores the revolutionary genres that have emerged in the theater from realism to absurdism to physical theater The seventh chapter examines the revolutionary techniques that have been developed in the theater from the Stanislavski System to the Grotowski Method The eighth chapter looks at the revolutionary impact that theater has had on society from its role in social change to its use as a form of education and therapy The ninth chapter explores the revolutionary future of theater from the rise of digital theater to the globalization of theater And the tenth chapter concludes by looking at the ways in which theater can continue to be a force for change and innovation in the years to come The Revolutionary Theater is an essential resource for anyone interested in the history theory or practice of theater This book is a must read for students scholars and practitioners alike If you like this book write a review

**The Sentimental Theater of the French Revolution** Cecilia Feilla, 2016-03-03 Smoothly blending performance theory literary analysis and historical insights Cecilia Feilla explores the mutually dependent discourses of feeling and politics and their impact on the theatre and theatre audiences during the French Revolution Remarkably the most frequently performed and popular plays from 1789 to 1799 were not the political action pieces that have been the subject of much literary and historical criticism but rather sentimental dramas and comedies many of which originated on the stages of the Old Regime Feilla suggests that theatre provided an important bridge from affective communities of sentimentality to active political communities of the nation arguing that the performance of virtue on stage served to foster the passage from private emotion to public virtue and allowed groups such as women children and the poor who were excluded from direct political participation to imagine a new and inclusive social and political structure Providing close readings of texts by among others Denis Diderot Collot d Herbois and Voltaire Feilla maps the ways in which continuities and innovations in the theatre from 1760 to 1800 set the stage for the nineteenth century Her book revitalizes and enriches our understanding of the significance of sentimental drama showing that it was central to the way that drama both shaped and was shaped by political culture

**The St. Petersburg Imperial Theaters** Murray Frame, 2015-07-11 The opulent St Petersburg Imperial Theaters were subsidized and administered by the Russian court from the eighteenth century until the collapse of the tsarist order in 1917 This close association raises many questions about the uses of these theaters and where their loyalties lay in early twentieth century Russia This history begins in 1900 with the theater flourishing but undergoing change then chronicles the impact of war and revolution as well as audience and administration leading up to the effective re establishment of state control over the theaters by the Bolsheviks in 1920 While the theaters were often allied with the forces of change their grandeur harked back to the age of the tsars creating an irony that is explored here in depth Photographs and diagrams of the theaters are included along with photographs of the central historical figures and contemporary cartoons referring to the theaters

**The Soviet Theater** Laurence Senelick, Sergei Ostrovsky, 2014-06-24 In this monumental work Laurence Senelick and Sergei Ostrovsky offer a panoramic history of Soviet theater from the

Bolshevik Revolution to the eventual collapse of the USSR Making use of more than eighty years worth of archival documentation the authors celebrate in words and pictures a vital living art form that remained innovative and exciting growing adapting and flourishing despite harsh often illogical pressures inflicted upon its creators by a totalitarian government It is the first comprehensive analysis of the subject ever to be published in the English language A Long Way from Home Claude McKay,2007 McKay s account of his long odyssey from Jamaica to Harlem and then on to France Britain North Africa Russia and finally back to America As well as depicting his own experiences the author describes his encounters with such notable personalities as Charlie Chaplin George Bernard Shaw H G Wells Leon Trotsky W E B Du Bois Isadora Duncan Paul Robeson and Sinclair Lewis **The Brecht Yearbook / Das Brecht-Jahrbuch 40** Theodore F. Rippey,2016 Newest volume of the central scholarly forum for discussion of Brecht and aspects of theater and literature of particular interest to him especially the politics of literature and theater in a global context Revolutionary Change in Cuba Carmelo Mesa-Lago,1972-01-15 Cuba has been transformed more radically within one decade than almost any society in recent history Yet the Cuban Revolution is poorly understood abroad because of its physical and political isolation the controversies between adherents of the old and new regimes and the murky skirmishes of the cold war This collection of essays is a comprehensive and authoritative study of almost all major aspects of socialist Cuba It draws together the talents of the ablest group of Cuban specialists ever represented in a single volume **A Companion to Aesthetics** Stephen Davies,Kathleen Marie Higgins,Robert Hopkins,Robert Stecker,David E. Cooper,2009-04-27 A COMPANION TO AESTHETICS This second edition of A Companion to Aesthetics examines questions that were among the earliest discussed by ancient philosophers such as the nature of beauty and the relation between morality and art while also addressing a host of new issues prompted by recent developments in the arts and in philosophy including coverage of non Western art traditions and of everyday and environmental aesthetics The volume also canvases debates regarding the nature of representation the relation between art and truth and the criteria for interpretation which are among the most hotly discussed topics in contemporary philosophy In this extensively revised and updated edition 168 alphabetically arranged articles provide comprehensive treatment of the main topics and writers in aesthetics Major additions include historical overviews from the prehistoric to the present and a section on the individual arts A Companion to Aesthetics will serve students of philosophy literary criticism and cultural studies as well as the educated general reader both as a work of reference and with its many substantial essays as a guide to the best thinking about the arts from the ancient Greeks to the dawn of the twenty first century

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