Susan Glaspell And The Anxiety Of Expression Language And Isolation In The Plays

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Metaphors of Confinement Monika Fludernik 2019-08-08 Metaphors of Confinement: The Prison in Fact, Fiction, and Fantasy offers a historical survey of imaginings of the prison as expressed in carceral metaphors in a range of texts about imprisonment from Antiquity to the present as well as non-penal situations described as confining or restrictive. These imaginings coalesce into a 'carceral imaginary' that determines the way we think about prisons, just as social debates about punishment and criminals feed into the way carceral imaginary develops over time. Examining not only English-language prose fiction but also poetry and drama from the Middle Ages to postcolonial, particularly African, literature, the book juxtaposes literary and non-literary contexts and contrasts fictional and nonfictional representations of (im)prison(ment) and discussions about the prison as institution and experiential reality. It comments on present-day
trends of punitivity and foregrounds the ethical dimensions of penal punishment. The main argument concerns the continuity of carceral metaphors through the centuries despite historical developments that included major shifts in policy (such as the invention of the penitentiary). The study looks at selected carceral metaphors, often from two complementary perspectives, such as the home as prison or the prison as home, or the factory as prison and the prison as factory. The case studies present particularly relevant genres and texts that employ these metaphors, often from a historical perspective that analyses development through different periods.

Susan Glaspell and Sophie Treadwell presents critical introductions to two of the most significant American dramatists of the early twentieth century. Glaspell and Treadwell led American Theatre from outdated melodrama to the experimentation of great European playwrights like Ibsen, Strindberg and Shaw. This is the first book to deal with Glaspell and Treadwell’s plays from a theatrical, rather than literary, perspective, and presents a comprehensive overview of their work from lesser known plays to seminal productions of Trifles and Machinal. Although each woman pursued her own themes, subjects and manner of stage production, this shared volume underscores the theatrical and cultural conditions influencing female playwrights in modern America.

The Eugene O’Neill Review

Susan Glaspell and Sophie Treadwell

Encyclopedia of American Drama

Theatre and Evolution from Ibsen to Beckett

Evolutionary theory made its stage debut as early as the
1840s, reflecting a scientific advancement that was fast changing the world. Tracing this development in dozens of mainstream European and American plays, as well as in circus, vaudeville, pantomime, and "missing link" performances, Theatre and Evolution from Ibsen to Beckett reveals the deep, transformative entanglement among science, art, and culture in modern times. The stage proved to be no mere handmaiden to evolutionary science, though, often resisting and altering the ideas at its core. Many dramatists cast suspicion on the arguments of evolutionary theory and rejected its claims, even as they entertained its thrilling possibilities. Engaging directly with the relation of science and culture, this book considers the influence of not only Darwin but also Lamarck, Chambers, Spencer, Wallace, Haeckel, de Vries, and other evolutionists on 150 years of theater. It shares significant new insights into the work of Ibsen, Shaw, Wilder, and Beckett, and writes female playwrights, such as Susan Glaspell and Elizabeth Baker, into the theatrical record, unpacking their dramatic explorations of biological determinism, gender essentialism, the maternal instinct, and the "cult of motherhood." It is likely that more people encountered evolution at the theater than through any other art form in the late nineteenth and early twentieth centuries. Considering the liveliness and immediacy of the theater and its reliance on a diverse community of spectators and the power that entails, this book is a key text for grasping the extent of the public's adaptation to the new theory and the legacy of its representation on the perceived legitimacy (or illegitimacy) of scientific work.

The Facts on File Companion to American Drama 2010
Jackson R. Bryer

Features a comprehensive guide to American dramatic literature, from its origins in the early days of the nation to the groundbreaking works of today's best writers.

Susan Glaspell and the Anxiety of Expression 2015-01-28
Kristina Hinz-Bode

One of the founding members of the Provincetown Players, Susan Glaspell contributed to American literature in ways that exceed the work she did for this significant theatre group. Interwoven in her many plays, novels and short stories is astute commentary on the human condition. This volume provides an in-depth examination of Glaspell’s writing and how her language conveys her insights into the universal dilemma of society versus self. Glaspell’s ideas transcended the plot and character. Her work gave prominent attention to such issues as gender, politics, power and artistic daring. Through an exploration of eight plays written between the years of 1916 and 1943—Trifles, Springs Eternal, The People, Alison’s House, Bernice, The Outside, Chains of Dew and The Verge—this work concentrates on one of Glaspell’s central themes: individuality versus social existence. It explores the range of forces and
fundamental tensions that influence the perception and communication of her characters. The final chapter includes a brief commentary on other Glaspell works. A biographical overview provides background for the author’s reading and interpretation of the plays, placing Glaspell within the context of literary modernism.

Grief Taboo in American Literature Pamela A. Boker 1995-10-01 In this feminist rereading, Pamela A. Boker examines the prolonged adolescence of the American male in the works of three quintessential American male authors, Herman Melville, Mark Twain, and Ernest Hemingway, through a highly original psychoanalytic inquiry. Challenging conventional interpretations, Boker argues that failing to mourn loss and repressing one's true emotions do not demonstrate a heroic capacity, but rather, a damaging inability to work through psychological wounds that have not healed. Boker locates in the lives and fiction of Melville, Twain, and Hemingway the suicidal orphan, the adolescent simultaneously seeking masculine maturity and escaping from it. She reveals a world of perpetual adolescence, repressed grief, and repudiation of feminine identification. All three writers lacked intimate relationships with their fathers and remained conflicted emotionally, a condition which profoundly influenced their creative work. In Melville's life and work, readers encounter aggressive and guilt ridden characters, trapped in infantile and early adolescent development. Similarly, Mark Twain enlisted humor and nostalgic fantasies of an ideal past in his avoidance of difficult emotions. Silent references and vague allusions to painful feelings proliferate the fiction of Hemingway. In seeking out the repressed vulnerability of the tough guy in American literature, Boker finds it where it is most vigorously denied.

Choice 2007
MLA International Bibliography of Books and Articles on the Modern Languages and Literatures 2007
Women Writers of the Provincetown Players Judith E. Barlow Thirteen short plays by women that were originally produced by the Provincetown Players.

New Books on Women and Feminism 2007

Intertextuality in American Drama Drew Eisenhauer 2012-11-26 "The essays in this collection fill an important conceptual gap in present-day criticism. New essays are presented on such diverse writers. The essayists offer diverse approaches, such as the influence of poetry, histories and novels, ideological and political discourses, unlikely connections, the problems of translation, the evolution, and the relationships"--Provided by publisher.

Literaturwissenschaftliches Jahrbuch Görres-Gesellschaft 2008

Live Deep and Suck all the Marrow of Life: H.D. Thoreau's Literary Legacy

María Laura Arce Álvarez 2020-07-07 Considered to be one of America’s great intellectuals, Thoreau was deeply engaged in some of the most important social debates of his day including slavery, the emergence of consumerism, the American Dream, living on the frontier, the role of the government and the ecological mind. As testimony to Thoreau’s remarkable intellectual heritage, his autobiography, essays and poetry still continue to inspire and attract readers from across the globe. As a celebration of H.D. Thoreau’s Bicentenary (1817-1862), this edited volume offers a re-reading of his works and reconsiders the influence that his transcendentalist philosophy has had on American culture and literature.

Taking an intertextual perspective, the contributors to this volume seek to reveal Thoreau’s influence on American Literature and Arts from the 19th century onwards and his fundamental contribution to the development of 20th century American Literature. In particular, this work presents previously unconsidered intertextual analyses of authors that have been influenced by Thoreau’s writings. This volume also reveals how Thoreau’s influence can be read across literary genres and even seen in visual manifestations such as cinema.

On Susan Glaspell's Trifles and "A Jury of Her Peers" Martha C. Carpentier 2015-10-09 On a wharf in Provincetown, Massachusetts, where Greenwich Village bohemians gathered in the summer of 1916, Susan Glaspell was inspired by a sensational murder trial to write Trifles, a play about two women who hide a Midwestern farm wife's motive for murdering her abusive husband. Following successful productions of the play, Glaspell became the "mother of American drama." Her short story version of Trifles, "A Jury of Her Peers," reached an unprecedented one million readers in 1917. The play and the story have since been taught in classrooms across America and Trifles is regularly revived on stages around the world. This collection of fresh essays celebrates the centennial of Trifles and "A Jury of Her Peers," with departures from established Glaspell scholarship. Interviews with theater people are included along with two original works inspired by Glaspell's iconic writings.

Das amerikanische Drama Kurt Müller 2006
Amerikastudien 2007

Susan Glaspell Marthe Carpentier 2009-01-14 Pulitzer Prize-winning dramatist, founding member of the Provincetown Players, best-selling novelist and award-winning short fiction writer, Susan Glaspell (1876-1948) has been recovered from the marginalization of women writers that took place in the post-war period of canon-formation in America. Her recovery, begun by feminist critics and theatre historians in the 1980s, reached a milestone with the 1995 publication of the first collection of critical essays, Susan Glaspell: Essays on Her Theater and Fiction, edited by Linda Ben-Zvi. Since then scholarship has been exploding, with six major books on Glaspell and her work published since the year 2000, several by authors represented here. While Glaspell’s work with the Provincetown Players, 1915-1922, was crucial for the development of American theatre, scholars are now fully realizing the extent to which her stories and novels, as well as all of her plays, reflect a deep engagement with the major literary movements and political events of her age. A realist concerned with issues of social justice and a modernist committed to exploring the psyche, Glaspell through her art provides thoughtful commentary, not only on feminist issues of women and gender, but on war, class, socialism, idealism, aesthetics, ethics and law. Susan Glaspell: New Directions in Critical Inquiry continues the tradition started by Ben-Zvi and brings it up to date, featuring new work in various post-structural critical approaches from leading Glaspell scholars, including Americanists Mary E. Papke and Kristina Hinz-Bode; legal scholar, Patricia L. Bryan; cultural historian, J. Ellen Gainor; feminist biographer, Barbara Ozieblo; performance artist, Lucia V. Sander; and classicist Marie Molnar. Praise for the book: "Professor Carpentier's study of Glaspell's fiction stands as the most
important work on the subject and has led to a renewed interest in the subject." "There is growing interest in Glaspell's writing, and this book should find a solid readership from the following fields: American drama and fiction studies, American studies, Women's studies, and Cultural Studies. I fully support the project and encourage your press to publish it." Linda Ben-Zvi, Professor of Theatre Studies, Tel Aviv University

Modernism, Inc Jani Scandura 2001 The birth of the first test tube baby in 1978 focused attention on the sweeping advances in assisted reproductive technology (ART), which is now a multi-billion-dollar business in the United States. Sperm and eggs are bought and sold in a market that has few barriers to its skyrocketing growth. While ART has been an invaluable gift to thousands of people, creating new families, the use of someone else's genetic material raises complex legal and public policy issues that touch on technological anxiety, eugenics, reproductive autonomy, identity, and family structure. How should the use of gametic material be regulated? Should recipients be able to choose the “best” sperm and eggs? Should a child ever be able to discover the identity of her gamete donor? Who can claim parental rights? Naomi R. Cahn explores these issues and many more in Test Tube Families, noting that although such questions are fundamental to the new reproductive technologies, there are few definitive answers currently provided by the law, ethics, or cultural norms. As a new generation of "donor kids" comes of age, Cahn calls for better regulation of ART, exhorting legal and policy-making communities to cease applying piecemeal laws and instead create legislation that sustains the fertility industry while simultaneously protecting the interests of donors, recipients, and the children that result from successful transfers.

Historical Dictionary of American Theater James Fisher 2017-11-22 This second edition of Historical Dictionary of American Theater: Modernism covers the history of modernist American Theatre through a chronology, an introduction, and an extensive bibliography. The dictionary section has over 2,000 cross-referenced entries on actors and actresses, directors, playwrights, producers, genres, and notable plays.

The Provincetown Players and the Playwrights' Theatre, 1915-1922 Edna Kenton 2004-01-01 The feminist writer and editor Edna Kenton (1876ndash;1954) was elected to the Executive Committee of the Provincetown Players by 1916. This theatrical company, first to present the plays of Eugene O'Neill, rebelled against the commercialism of Broadway and gave unrecognized dramatists the opportunity to experiment. Kenton was a great admirer of company leader George Cram Cook, and when Cook died in Greece in the early 1920s, Kenton dedicated herself to upholding his vision of a Dionysian ideal in American theater. This is Kenton's original history of the influential theatre, from the first seasons at
Provincetown in 1915 and 1916, to the final New York season in 1922. This invaluable eyewitness account has been edited from the most complete and latest version of Kenton’s text, with consultation of earlier incomplete versions. Kenton transcribed many playbills into the text, and included others whole between the pages; the latter are included as illustrations. An appendix reprints Kenton’s two periodical articles about the Provincetown Players and articles from the New York Herald, the Boston Globe, and the Boston Evening Transcript, as well as other memories of the Provincetown Players, including those of Marsden Hartley, Nina Moise, M. Eleanor Fitzgerald, and Djuna Barnes.

Historical Dictionary of Contemporary American Theater James Fisher 2011-06-01 Historical Dictionary of Contemporary American Theater presents the plays and personages, movements and institutions, and cultural developments of the American stage from 1930 to 2010, a period of vast and almost continuous change. It covers the ever-changing history of the American theater with emphasis on major movements, persons, plays, and events. This is done through a chronology, an introductory essay, an extensive bibliography, and over 1,500 cross-referenced dictionary entries. This book is an excellent access point for students, researchers, and anyone wanting to know more about the history of American theater.

The British National Bibliography Arthur James Wells 2006

Theatre History Studies 2008 Rhona Justice-Malloy 2008-09-14 Theatre History Studies is a peer-reviewed journal of theatre history and scholarship published annually since 1981 by the Mid-American Theatre Conference (MATC), a regional body devoted to theatre scholarship and practice. The conference encompasses the states of Illinois, Iowa, Nebraska, Kansas, Missouri, Minnesota, North Dakota, South Dakota, Wisconsin, Indiana, Michigan, and Ohio. The purpose of the conference is to unite persons and organizations within the region with an interest in theatre and to promote the growth and development of all forms of theatre.

The A to Z of American Theater James Fisher 2009-09-02 The period of 1880 to 1929 is the richest theater era in American history, certainly in the number of plays produced and significant artists, as well as in the centrality of theater in the lives of Americans. As the impact of European modernism gradually seeped into American theater during the 1880s and 1890s, more traditional forms of theater gave way to futurism, symbolism, surrealism, and expressionism. Such playwrights as Eugene O’Neill, George Kelly, Elmer Rice, Philip Barry, and George S. Kaufman ushered in the golden age of American drama. The A to Z of American Theater: Modernism focuses on legitimate drama, both as influenced by modernism in Europe and by the popular entertainment that also enlivened the era.
This is accomplished through a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced entries on plays, music, playwrights, performers, producers, critics, architects, designers, and costumes.

**Theatre History Studies 2007** Theatre History Studies 2007-09-30 Theatre History Studies is a peer-reviewed journal of theatre history and scholarship published annually since 1981 by the Mid-American Theatre Conference (MATC), a regional body devoted to theatre scholarship and practice. The conference encompasses the states of Illinois, Iowa, Nebraska, Kansas, Missouri, Minnesota, North Dakota, South Dakota, Wisconsin, Indiana, Michigan, and Ohio. The purpose of the conference is to unite persons and organizations within the region with an interest in theatre and to promote the growth and development of all forms of theatre.

**Susan Glaspell** Mary E. Papke 1993 This sourcebook on Pulitzer Prize-winning playwright Susan Glaspell (1876-1948) features plot summaries of each play with production history and critical reception and fully annotated primary and secondary bibliographies.

**Self and Space in the Theater of Susan Glaspell** Noelia Hernando-Real 2011-10-10 Founding member of the Provincetown Players, Pulitzer Prize-winning playwright, best-selling novelist and short story writer Susan Glaspell (1876–1948) was a great contributor to American literature. An exploration of eleven plays written between the years 1915 and 1943, this critical study focuses on one of Glaspell’s central themes, the interplay between place and identity. This study examines the means Glaspell employs to engage her characters in proxemical and verbal dialectics with the forces of place that turn them into victims of location. Of particular interest are her characters’ attempts to escape the influence of territoriality and shape identities of their own.

**Theatre History Studies 2008**

**The Sense and Sensibility of Madness** Doreen Bauschke 2018-11-08 This volume explores the sense and sensibility of madness in literature and the arts. As madwomen and madmen venture into unchartered or prohibited terrain, they disrupt normalcy. Yet, they may also unleash the liberatory and transformative potential of unrestrained madness.

**Susan Glaspell’s Poetics and Politics of Rebellion** Emeline Jouve 2017-07-01 A pioneer of American modern drama and founding member of the Provincetown Players, Susan Glaspell (1876–1948) wrote plays of a kind that Robert Brustein defines as a “drama of revolt,” an expression of the dramatists’ discontent with the prevailing social, political, and artistic order. Her works display her determination to put an end to the alienating norms that, in her eyes and those of her bohemian peers, were stifling American society. This determination both to denounce infringements on
individual rights and to reform American life through the theatre shapes the political dimension of her drama of revolt. Analyzing plays from the early Trifles (1916) through Springs Eternal (1943) and the undated, incomplete Wings, author Emeline Jouve illustrates the way that Glaspell’s dramas addressed issues of sexism, the impact of World War I on American values, and the relationship between individuals and their communities, among other concerns. Jouve argues that Glaspell turns the playhouse into a courthouse, putting the hypocrisy of American democracy on trial. In staging rebels fighting for their rights in fictional worlds that reflect her audience’s extradiegetic reality, she explores the strategies available to individuals to free themselves from oppression. Her works envisage a better future for both her fictive insurgents and her spectators, whom she encourages to consider which modes of revolt are appropriate and effective for improving the society they live in. The playwright defines social reform in terms of collaboration, which she views as an alternative to the dominant, alienating social and political structures. Not simply accusing but proposing solutions in her plays, she wrote dramas that enacted a positive revolt. A must for students of Glaspell and her contemporaries, as well as scholars of American theatre and literature of the first half of the twentieth century.

Theatre History Studies 2015 Elizabeth Reitz Mullenix 2015-12-31 The 2015 volume of Theatre History Studies presents a collection of five critical essays examining the intersection of theatre studies and historiography as well as twenty-five book reviews highlighting recent scholarship in this thriving field.

Trifles Susan Glaspell 1916

Fearless Femininity by Women in American Theatre, 1910s to 2010s Lynne Greeley 2015-08-06 In this unprecedented, fascinating book which covers women in theatre from the 1910s to the 2010s, author Lynne Greeley notes that, for the purposes of this study, "feminism" is defined as the political impulse toward economic and social empowerment for females or the female-identified, a position perceived by many feminists as oppositional to ideas of femininity that they see as personally and politically constraining and that "femininity" comprises social behaviors and practices that mean as "many different things as there are women," some of which are empowering and others of which are not. This book illuminates how throughout the twentieth century and into the twenty-first, playwrights and artists in American theatre both embodied and disrupted the feminine of their times. Through approaches as wide ranging as performing their own recipes, energizing silences, raging against war and rape, and inviting the public to inscribe their naked bodies, theatre artists have used performance as a site to insert themselves between the
physicality of their female presence and the liminality of their disrupting the role of the feminine. Capturing that place of liminality, a neither-here-northere place that is often unsafe, where the established order is overturned by acts as banal as raising a plant, women have written and performed and disrupted their way through one hundred years of theatre history, even within the constraints of a variably rigid and usually unsympathetic social order. Creating a feminist femininity, they have reinscribed their place in the culture and provided models for their audiences to do the same. This comprehensive tome, part of the Cambria Contemporary Global Performing Arts headed by John Clum (Duke University) is an essential addition for theater studies and women's studies.


Disclosing Intertextualities 2006-01-01 For the first time, this volume brings together essays by feminist, Americanist, and theater scholars who apply a variety of sophisticated critical approaches to Susan Glaspell's entire oeuvre. Glaspell's one-act play, “Trifles,” and the short story that she constructed from it, “A Jury of Her Peers,” have drawn the attention of many feminist critics, but the rest of her writing—the short stories, plays and novels—is largely unknown. The essays gathered here will allow students of literature, women’s studies and theater studies an insight into the variety and scope of her oeuvre. Glaspell’s political and literary thinking was radicalized by the turbulent Greenwich Village environment of the first decades of the twentieth century, by progressive-era social movements and by modernist literary and theatrical innovation. The focus of Glaspell studies has, till recently, been dominated by the feminist
imperative to recover a canon of silenced women writers and, in particular, to restore Glaspell to her rightful place in American drama. Transcending the limitations generated by such a specific agenda, the contributors to this volume approach Glaspell’s work as a dialogic intersection of genres, texts, and cultural phenomena—a method that is particularly apt for Glaspell, who moved between genres with a unique fluidity, creating such modernist masterpieces as The Verge or Brook Evans. This volume establishes Glaspell’s work as an “intersection of textual surfaces,” resulting for the first time in the complex aesthetic appreciation that her varied life’s work merits.