



Plays: One

Strindberg

The Father • Miss Julie • The Ghost Sonata

Translated and introduced by Michael Meyer

The Father Miss Julie And The Ghost Sonata Three Plays
Translated By Michael Meyer

Dramatists Play Service, Inc



The Father Miss Julie And The Ghost Sonata Three Plays Translated By Michael Meyer:

Ibsen Plays: 4 Henrik Ibsen, 2014-03-20 Meyer's translations of Ibsen are a major fact in one's general sense of post war drama. Their vital pace, their unforced insistence on the poetic centre of Ibsen's genius have beaten academic versions from the field. George Steiner: 'The plays shine freshly from the pages. This will be our definitive Ibsen.' J.C. Trewin: 'This volume contains Ibsen's first great modern prose play and his two last symbolic dramas. The Pillars of Society, written between 1875 and 1877, exhibits many of the classic elements which recur in the subsequent plays: a marriage founded on a lie, women stunted by social conventions, an arrogant man destroying the happiness of those around him. John Gabriel Borkman, 1896, according to Edvard Munch, is the most powerful winter landscape in Scandinavian art, and Ibsen's last play, When We Dead Awaken, 1899, also dealing with the coldness of heart, showed, said Bernard Shaw, no decay of Ibsen's highest qualities. His magic is nowhere more potent.' Michael Meyer's translations are crisp and cobweb-free, purged of verbal Victoriana. Kenneth Tynan.

Strindberg Plays: 1 August Strindberg, 2014-03-20 This volume contains three of Strindberg's most famous plays, spanning twenty years of prodigious creativity and recurrent personal crises. The Father, which displays Strindberg's suspicion of women at its most implacable, powerful and profound. Guy de Maupassant: 'Miss Julie, 1888, which he called his masterpiece and in which he presents with startling modernity the conflict between sexual passion and social position, and The Ghost Sonata, 1907, written in physical pain and spiritual torment, which is a phantasmagoric dream play, a direct source for the Theatre of the Absurd.' Martin Esslin: 'Michael Meyer is the translator most actors turn to when seeking a definitive text.' Sunday Times.

Ibsen Plays: 1 Henrik Ibsen, 2014-03-20 The plays in this volume range from the once shockingly realistic Ghosts, 1881, the play that launched a thousand ships of critical fury, through The Wild Duck, 1884, with its innovatory symbolism and its touching portrait of a fourteen-year-old girl held in thrall by her feckless father. Where asked George Bernard Shaw: 'shall I find an epithet magnificent enough for The Wild Duck?' to The Master Builder, 1892, showing the semi-autobiographical relationship between an ageing genius and a dynamic young woman. Michael Meyer's translations are crisp and cobweb-free, purged of verbal Victoriana. Kenneth Tynan.

Hedda Gabler Henrik Ibsen, 2014-05-29 The play was intended as a tragedy on the purposelessness of life imposed on the women of his time, both by their upbringing and by the social conventions which limited their activities. When it was first produced, it met with misunderstanding and abuse. It has nevertheless become one of the most popular of Ibsen's plays.

Ibsen Plays: 2 Henrik Ibsen, 2014-03-20 This volume contains Ibsen's two most famous and frequently read, studied and performed plays about women. A Doll's House, 1879, his first international success, which exploded like a bomb into contemporary life, and Hedda Gabler, 1890, now one of his most popular plays, but greeted at first with bewilderment and outrage. The play is simply a bad escape of moral sewage gas. Pictorial World. Also included is An Enemy of the People, 1883, whose central character was the actor Konstantin Stanislavski's favourite role. Michael Meyer's translations are crisp and cobweb-free, purged of verbal Victoriana. Kenneth Tynan.

Miss

Julie August Strindberg, 2013-11-04 Miss Julie 1888 written in a fortnight was regarded by Strindberg as his masterpiece the first naturalistic tragedy of the Swedish drama Shocking in subject matter revolutionary in technique it was fiercely attacked on publication for immorality On Midsummer Eve Miss Julie the daughter of a count sleeps with her father's valet Jean The subsequent conflict between sexual passion and social position which leads to her suicide is presented with startling modernity The play's premiere at Strindberg's experimental theatre in Denmark in 1889 was banned by the censor and its first public production three years later in Berlin aroused such protests that it was withdrawn after one performance Miss Julie has since become one of Strindberg's most popular and frequently performed plays Commentary and notes by David Thomas and Jo Taylor Structures of Influence Marilyn Johns Blackwell, 2020-05-01 This collection of essays featuring contributions from eminent Swedish and American Strindberg scholars addresses the question of how Strindberg's art collides and colludes ideologically and aesthetically with the literary doyens of the nineteenth and twentieth centuries in both the Scandinavian and the larger Western cultural context Three Plays Arthur Wing Pinero, 1985 **The Cambridge Companion to August Strindberg** Michael Robinson, 2009-09-24 A collection of essays on the highly colourful life and work of August Strindberg dramatist novelist autobiographer and painter **Publishers Weekly**, 1976 **Mendel's Theatre** T. Wolff, 2009-05-11 Mendel's Theatre offers a new way of thinking about early twentieth century American drama by uncovering the rich convergence of heredity theory the American eugenics movement and innovative modern drama from the 1890s to 1930 **Subject Catalog** Library of Congress, 1982 *Complete Catalogue of Plays* Dramatists Play Service, Inc, 2003 August Strindberg Birgitta Steene, 1982 **Plays: Design for living. Cavalcade. Conversation piece. To-night at 8: no. 30, I: Hands across the sea, Still life, Fumed oak** Noel Coward, 1979 **Sweden Now**, 1976 The British Library General Catalogue of Printed Books 1976 to 1982 British Library, 1983 **Landmarks in European Literature** Philip Gaskell, 1999 This book introduces thirty two key works of European literature in translation to ordinary readers Ranging from Dante's Divine Comedy to Brecht's Threepenny Opera Philip Gaskell takes a canon of recognised literary classics and introduces each work setting it in the literary and historical contexts of its times The selection of works cover the main genres of poetry prose and drama and the other authors included are Petrarch Villon Ronsard Montaigne Cervantes Moliere Voltaire Rousseau Goethe Schiller Pushkin Lermontov Balzac Flaubert Baudelaire Rimbaud Turgenev Tolstoy Dostoevsky Ibsen Strindberg Hamsun Chekhov Gorky Zola Fontane Proust Mann Kafka and Pirandello The author's skills as critic and bibliographer are demonstrated in the practical guide to translations in and out of print and the recommendations for further reading There are four appendices to the book that examine issues and problems of translation giving examples side by side of different translations for comparison provide quotations from texts in their original languages advise on the form and pronunciation of Russian names and describe the value of money in the mid to late nineteenth century Aimed at those who want to explore European literature for themselves this is an extremely readable and entertaining

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