

Structures of Influence

A Comparative Approach to August Strindberg

Marilyn Johns Blackwell

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Structures Of Influence A Comparative Approach To August Strindberg:

Structures of Influence Marilyn J. Blackwell, *Structures of Influence* Marilyn Johns Blackwell, 1981 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 *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

Strindberg's The Ghost Sonata Egil Törnqvist, 2000 Generally considered one of milestones in the development of modern drama August Strindberg's chamber play *The Ghost Sonata* 1907 has variously been hailed as the first expressionist surrealist and absurdist drama In this monograph of the play as text and as performance the first of its kind Egil Törnqvist examines in four chapters the source text various translations of it into English the stage versions of Max Reinhardt Olof Molander and Ingmar Bergman and select radio and TV adaptations In two framing chapters the background and impact of the play are illuminated Focusing on Bergman's 1973 production the book in addition contains a rehearsal diary and a transcription of this production It is concluded with an annotated list of select productions **The Cambridge Companion to August Strindberg** Michael Robinson, 2009-09-24 August Strindberg is one of the most enduring of nineteenth century dramatists and is also an internationally recognised novelist autobiographer and painter This Companion presents contributions by leading international scholars on different aspects of Strindberg's highly colourful life and work The essays focus primarily on his most celebrated plays these include the Naturalist Dramas *The Father* and *Miss Julie* the experimental dramas with which he created a true modernist theatre *To Damascus* and *A Dream Play* and the Chamber Plays of 1908 which like so much of his work exerted a powerful influence on much later twentieth century drama His plays are contextualised for what they contribute both to the history of drama and developments in theatre practice and other essays clarify the enormous importance to these dramas of his other work most notably the autobiographical novel *Inferno* and his lifelong interest in science the occult sexual politics and the visual arts [Volume 12, Tome III: Kierkegaard's Influence on Literature, Criticism and Art](#) Jon Stewart, 2016-12-05 While Kierkegaard is primarily known as a philosopher or religious thinker his writings have also been used extensively by literary writers critics and artists This use can be traced in the work of major cultural figures not just in Denmark and Scandinavia but also in the wider world They have been attracted to his creative mixing of genres his complex use of pseudonyms his rhetoric and literary style and his rich images parables and allegories The present volume documents this influence in the different language groups and traditions Tome III investigates the works of Swedish and Norwegian writers and artists inspired by Kierkegaard In Sweden the novelist Victoria

Benedictsson made use of Kierkegaard during the period of the so called Modern Breakthrough as did the playwright August Strindberg Later Swedish writers have continued to draw on his thought such as Selma Lagerlof Lars Ahlin Lars Gyllensten and Carl Henning Wijkmark The Norwegian reception of Kierkegaard also began remarkably early and was shaped by the leading names in Norwegian cultural life Despite his coy responses to questions about his relation to Kierkegaard Henrik Ibsen clearly seems to have been inspired by the Dane in works such as Brand Norwegian writer and poet Bjornstjerne Bjornson who was influenced by the Modern Breakthrough movement was also deeply inspired by Kierkegaard Finally the celebrated Norwegian artist Edvard Munch 1863 1944 closely studied key Kierkegaardian concepts such as anxiety and his influence is notable in his iconic paintings such as The Scream *Kierkegaard's Influence on Literature, Criticism and Art* Jon Stewart, 2013 Vol 2 is dedicated to the use of Kierkegaard by later Danish writers Almost from the beginning Kierkegaard's works were standard reading for these authors Danish novelists and critics from the Modern Breakthrough movement in the 1870s were among the first to make extensive use of his writings These included the theoretical leader of the movement the critic Georg Brandes who wrote an entire book on Kierkegaard and the novelists Jens Peter Jacobsen and Henrik Pontoppidan **MLA International Bibliography of Books and Articles on the Modern Languages and Literatures** Modern Language Association of America, 2003 Vols for 1969 include ACTFL annual bibliography of books and articles on pedagogy in foreign languages 1969 Eugene O'Neill Egil Törnqvist, 2004-01-28 Eugene O'Neill wrote his plays for a theatre in which the playwright would take a central position He presented himself as a controlling personality both in the texts in the form of ample stage directions and in performances based on these texts His plays address several audiences reader spectator and production team and scripts were often different from the published versions This study examines O'Neill's multiple roles as a writer for many audiences After a description of O'Neill's working conditions and the multiple audiences of the plays this study examines the various formal aspects of the plays titles settings in time and place names and addresses language and connections and allusions to other works An examination of the plays follows with particular emphasis on *Bound East for Cardiff* *Long Day's Journey Into Night* and *A Touch of the Poet* Strindberg's Dramaturgy Göran Stockenström, 1988

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