

The Soldiers Woman A Dramatic Saga Of Love Betrayal And Revenge

Pathos in Late-Medieval Religious Drama and Art explores the connections between the language of European late-medieval drama and co-temporary themes and motifs in visual communication, focussing on the triggering of emotional reactions in the viewers as a persuasive device.

Women Warriors in Romantic Drama advances scholarship on late eighteenth- and early nineteenth-century theater by bringing together, for the first time, female and male dramatists as well as British, German, Irish, and French writers, thinkers, actors, and philosophers. This transnational perspective allows Women Warriors in Romantic Drama to make the provocative claim that in some instances, the violence of the French Revolution—and especially women's participation in it—advances proto-feminist concerns.

The second volume of a comprehensive reference work detailing every play written by a British author during the English Renaissance. This volume covers the years when the London commercial theatres came into existence and the dominant mode of English drama changed fundamentally from the morality play to the heroic tragedies of Christopher Marlowe and his contemporaries.

Shoot Like a Girl One Woman's Dramatic Fight in Afghanistan and on the Home Front Penguin

What is Israeli theatre? Is it only a Hebrew theatre staged in Israel? Are performances by Arab Israelis working in an Arabic theatre framework not part of the repertoire of Israeli theatre? Do they perhaps belong to the Palestinian theatre? What are the "borders" of Palestinian theatre? Are not theatrical works created in East Jerusalem by Arab Israeli playwrights and actors, and staged on occasion before Jewish Israeli audiences, part of a dialogue between Palestinian and Israeli cultures? Does "theatre" only include works staged under that title? These and other similarly absorbing questions arise in Dan Urian's wide-ranging and detailed study of the image of the Arab in Israeli drama and theatre. By the use of extensive examples to show how theatre, politics and personal perceptions intertwine, the author presents us with a model which can be used as a basis for the further discussion and study of similar social and artistic phenomena in other cultures in relation to their theatre and drama.

A book about the role America plays in the French imagination, as it translates to the French stage. Informed by a rich variety of Western cultural scholarship, Essif examines two dozen post-1960 works representing some of the most innovative dramaturgy of the last half century, including works by Gatti, Obaldia, Cixous, Koltès, and Vinaver.

Bringing together leading British, North American, and Italian critics, this collection makes a crucial intervention in the reclamation of women's theatrical activities during the Romantic period. As they examine key figures like Elizabeth Inchbald, Joanna Baillie, Elizabeth Vestris, and Jane Scott, the contributors take up topics such as women's history plays, ethics and sexuality, the politics of drama and performance, and the role of women as managers and producers.

Readings in Renaissance Women's Drama is the most complete sourcebook for the study of this growing area of inquiry. It brings together, for the first time, a collection of the key critical commentaries and historical essays - both classic and contemporary - on Renaissance women's drama. Specifically designed to provide a comprehensive overview for students, teachers and scholars, this collection combines: * this century's key critical essays on drama by early modern women by early critics such as Virginia Woolf and T.S. Eliot * specially-commissioned new essays by some of today's important feminist critics * a preface and introduction explaining this selection and contexts of the materials * a bibliography of secondary sources Playwrights covered include Joanna Lumley, Elizabeth Cary, Mary Sidney, Mary Wroth and the Cavendish sisters.

Grieving women in early modern English drama, this study argues, recall not only those of Classical tragedy, but also, and more significantly, the lamenting women of medieval English drama, especially the Virgin Mary. Looking at the plays of Shakespeare, Kyd, and Webster, this book presents a new perspective on early modern drama grounded upon three original interrelated points. First, it explores how the motif of the mourning woman on the early modern stage embodies the cultural trauma of the Reformation in England. Second, the author here brings to light the extent to which the figures of early modern drama recall those of the recent medieval past. Finally, Goodland addresses how these representations embody actual mourning practices that were viewed as increasingly disturbing after the Reformation. Female Mourning and Tragedy in Medieval and Renaissance English Drama synthesizes and is relevant to several areas of recent scholarly interest, including the performance of gender, the history of emotion, studies of death and mourning, and the cultural trauma of the Reformation.

This book examines representations of women and war in female-authored drama composed in seventeenth-century England, between the years 1645 and 1689. It examines how women's writing was influenced by the war and how at the same time women were creating a discourse of war. It examines the legacy of the bloody events of the Civil War and their representation in early modern women's drama. The study focuses on three key areas: representations of women's communities, representations of female warriors, and representations of women as peacemakers. The plays are thus considered thematically, rather than chronologically. The book is organized around focal points starting with the representations of women's community in early modern drama in chapters two and three, moving on to representations of female warriors in chapters four and five, and finally considering representations of peacemakers in chapters six and seven. The present research shows that the work of these extraordinary women was created by the Civil War culture and that because of their interaction with the war, they were also shaping a literary discourse of war. Attention to these women's texts reveals their "social embedment" in early modern history and discloses "the historicity of texts and the textuality of history." This book sets a precedent by establishing a model for women's war drama; this has never been done before in previous studies, and thus this book makes an innovative and significant contribution to the field. Extremely well researched, this book provides the reader with an understanding of theoretical perspectives, relevant criticism, and women's dramatic writing of the seventeenth century.

The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material. The major playwrights and their plays to receive in-depth coverage in this volume include: * Theresa

Rebeck: *Omnium Gatherum* (2003), *Mauritius* (2007), and *The Understudy* (2008); * Sarah Ruhl: *Eurydice* (2003), *Clean House* (2004), and *In the Next Room (or the Vibrator Play)* (2009); * Lynn Nottage: *Intimate Apparel* (2003), *Fabulation or Re-Education of Undine* (2004), and *Ruined* (2008); * Charles Mee: *Big Love* (2000), *Wintertime* (2005), and *Hotel Cassiopeia* (2006). Modern Italian drama ranks among the most important and influential in the western world, yet it has long been inaccessible to English-language readers. Finally, an anthology is available of the best and the brightest in Italian theater, including never-before-translated work by Luigi Pirandello, Pier Maria Rosso di San Secondo, Massimo Bontempelli, Italo Svevo, Eduardo De Filippo, and Alberto Savinio. This volume of *Twentieth-Century Italian Drama* covers the period spanning from the end of the nineteenth century to that immediately following World War II, displaying the rich breadth of Italian theater in the modern age, from the comedic legacy carried on by such writers as Eduardo De Filippo to the delicate tragedy of playwrights like Federigo Tozzi. Guided by Italian theater critic Antonio Attisani's authoritative introduction, readers will discover the fascinating world of Italian literature: the aesthetic-mystical movement, futurism, teatro grottesco, magical realism, the Catholic strain of drama, and cabaret and variety theater. *Twentieth-Century Italian Drama* sheds new light on the period of Italian history marked by the reign of Mussolini's fascist regime, offering unprecedented cultural perspective on the changes this wrought on the dramatic productions of the day. Included are seven full-length plays, five one-act plays, one variety sketch, and three futurist *sintesi* (sketches). Brief introductions preceding each play contextualize the piece within the various movements in Italian theater, and biographies of the editors and translators appear at the end of the volume. An extensive bibliography offers many suggestions for further reading in English. Here, actors and directors will find stage-ready versions of the finest Italian dramatic works. Other readers interested in Italian literature, comparative literature, theater, and the humanities will also appreciate the opportunity to read this important body of work. *Twentieth-Century Italian Drama* provides unique insight into the profound influence of the Italian theater on the dramatic productions of other nations, and puts into perspective the broader spectrum of European drama.

Ilya Kaminsky's astonishing parable in poems asks us, What is silence? *Deaf Republic* opens in an occupied country in a time of political unrest. When soldiers breaking up a protest kill a deaf boy, Petya, the gunshot becomes the last thing the citizens hear—they all have gone deaf, and their dissent becomes coordinated by sign language. The story follows the private lives of townspeople encircled by public violence: a newly married couple, Alfonso and Sonya, expecting a child; the brash Momma Galya, instigating the insurgency from her puppet theater; and Galya's girls, heroically teaching signing by day and by night luring soldiers one by one to their deaths behind the curtain. At once a love story, an elegy, and an urgent plea, Ilya Kaminsky's long-awaited *Deaf Republic* confronts our time's vicious atrocities and our collective silence in the face of them.

A Companion to the War Film contains 27 original essays that examine all aspects of the genre, from the traditional war film, to the new global nature of conflicts, to the diverse formats war stories assume in today's digital culture. It includes new work from experienced and emerging scholars that expands the scope of the genre by applying fresh theoretical approaches and archival resources to the study of war films. The essays discuss "the combat film" but then also move beyond those limited confines to cover home-front films, international and foreign-language films, and the uses of alternative media—including Internet videos, military recruitment ads, government-produced films, and TV programs—across a range of conflicts, nations, and time periods. The essays address complex questions of gender, race, forced internment, international terrorism, and war protest in films such as *American Sniper*, *Good Kill*, *Grace is Gone*, *Gran Torino*, *The Messenger*, *Snow Falling on Cedars*, *So Proudly We Hail*, *Tae Guk Gi: The Brotherhood of War*, *Tender Comrade*, and *Zero Dark Thirty*. Taken together, these essays provide a nuanced vision of war film that brings the genre firmly into the 21st century and points the way for exciting future scholarship.

Mention southern drama at a cocktail party or in an American literature survey, and you may hear cries for "Stella!" or laments for "gentleman callers." Yet southern drama depends on much more than a menagerie of highly strung spinsters and steel magnolias. Charles Watson explores this field from its eighteenth- and nineteenth-century roots through the southern Literary Renaissance and Tennessee Williams's triumphs to the plays of Horton Foote, winner of the 1994 Pulitzer Prize. Such well known modern figures as Lillian Hellman and DuBose Heyward earn fresh looks, as does Tennessee Williams's changing depiction of the South -- from sensitive analysis to outraged indictment -- in response to the Civil Rights Movement. Watson links the work of the early Charleston dramatists and of Espy Williams, first modern dramatist of the South, to later twentieth-century drama. Strong heroines in plays of the Confederacy foreshadow the spunk of Tennessee Williams's Amanda Wingfield. Claiming that Beth Henley matches the satirical brilliance of Eudora Welty and Flannery O'Connor, Watson connects her zany humor to 1840s New Orleans farces. With this work, Watson has at last answered the call for a single-volume, comprehensive history of the South's dramatic literature. With fascinating detail and seasoned perception, he reveals the rich heritage of southern drama.

Renaissance Drama By Women is a unique volume of plays and documents. For the first time, it demonstrates the wide range of theatrical activity in which women were involved during the Renaissance period. It includes full-length plays, a translated fragment by Queen Elizabeth I, a masque, and a substantial number of historical documents. With full and up-to-date accompanying critical material, this collection of texts is an exciting and invaluable resource for use in both the classroom and research. Special features introduced by the editors include: * introductory material to each play * modernized spellings * extensive notes and annotations * biographical essays on each playwright * a complete bibliography Methodically and authoritatively edited by S.P. Cerasano and Marion Wynne-Davies, *Renaissance Drama by Women* is a true breakthrough for the study of women's literature and performance.

"A must-read about an American patriot whose courage and determination will have a lasting impact on the future of our Armed Forces and the nation."--Senator John McCain On July 29, 2009, Air National Guard major Mary Jennings "MJ" Hegar was shot down while on a Medevac mission on her third tour in Afghanistan. Despite being wounded, she fought the enemy and saved the lives of her crew and their patients. But soon she would face a new battle: to give women who serve on the front lines the credit they deserve... After being commissioned into the U.S. Air Force, MJ Hegar was selected for pilot training by the Air National Guard, finished at the top of her class, then served three tours in Afghanistan, flying combat search-and-rescue missions, culminating in a harrowing rescue attempt that would earn MJ the Purple Heart as well as the Distinguished Flying Cross with Valor Device. But it was on American soil that Hegar would embark on her greatest challenge--to eliminate the military's Ground Combat Exclusion Policy, which kept female armed service members from officially serving in combat roles despite their long-standing record of doing so with honor. In *Shoot Like a Girl*, MJ takes the reader on a dramatic journey through her military career: an inspiring, humorous, and thrilling true story of a

brave, high-spirited, and unforgettable woman who has spent much of her life ready to sacrifice everything for her country, her fellow man, and her sense of justice. SOON TO BE A MAJOR MOTION PICTURE INCLUDES PHOTOS

? From silents of the early American motion picture era through 21st century films, this book offers a decade-by-decade examination of portrayals of women in the military. The full range of genres is explored, along with films created by today's military women about their experiences. Laws regarding women in the service are analyzed, along with discussion of the challenges they have faced in the push for full participation and of the changing societal attitudes through the years.

The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material. The major playwrights and their works to receive in-depth coverage in this volume include: * Eugene O'Neill: *The Iceman Cometh* (1946), *A Moon for the Misbegotten* (1947), *Long Day's Journey Into Night* (written 1941, produced 1956), and *A Touch of the Poet* (written 1942, produced 1958); * Tennessee Williams: *The Glass Menagerie* (1944), *A Streetcar Named Desire* (1947), *Summer and Smoke* (1948); * Arthur Miller: *All My Sons* (1947), *Death of a Salesman* (1949), and *The Crucible* (1953); * Thornton Wilder: *Our Town* (1938), *The Skin of Our Teeth* (1942), *Shadow of a Doubt* (1943), and *The Alcestiad* (written 1940s).

Plays representing a variety of dramatic types, historical periods, and cultures are presented together with introductory headnotes and essays

Numerous states have passed gender integration legislation permanently admitting women into their military forces. As a result, states have dramatically increased women's numbers, and improved gender equality by removing a number of restrictions. Yet despite changes and initiatives on both domestic and international levels to integrate gender perspectives into the military, not all states have improved to the same extent. Some have successfully promoted gender integration in the ranks by erasing all forms of discrimination, but others continue to impede it by setting limitations on equal access to careers, combat, and ranks. Why do states abandon their policies of exclusion and promote gender integration in a way that women's military participation becomes an integral part of military force? By examining twenty-four NATO member states, this book argues that civilian policymakers and military leadership no longer surrender to parochial gendered division of the roles, but rather support integration to meet the recruitment numbers due to military modernization, professionalization and technological advancements. Moreover, it proposes that increased pressure by the United Nations to integrate gender into security and NATO seeking standardization and consistency on the international level, and women's movements on the domestic level, are contributing to greater gender integration in the military.

[Copyright: 5c8a3ce9594c460ae60e9584a4aa3f6e](#)