

《Four Major Plays, Volume II》

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内容简介

The translations, created through a fresh approach to the Norwegian original in tandem with a keen sense of Ibsen's theatricality and playability, have all been tested and refined in productions at professional theaters.

The translators have paid particular attention to three aspects of Ibsen's technique: his wit and humor, his "supertext" - the web of rich allusions and references that he weaves in and around his dialogue - and the bold theatricality of the plays. The result is an Ibsen that sounds contemporary without being slangy or colloquial - an Ibsen of strong ideas but also living characters - and surprisingly different from the image of the cold, forbidding "scold of the North" that we often associate with this giant writer. -- This text refers to the [Paperback](#) edition.

作者简介

Rick Davis is in his fourth season as Artistic Director of Theater of the First Amendment, a professional company in residence at George Mason University in Fairfax, VA. For six years he worked at Center Stage in Baltimore, as resident Dramaturg and Associate Artistic Director. He co-founded the influential American Ibsen Theater in Pittsburgh (1983-85) and served as Associate Artistic Director. Rick is a regular contributor to American Theatre magazine and other publications, and has also had productions of his translations of Goldoni and Calderon.

Brian Johnston is the author of three major books that have re-mapped the area of Ibsen studies. He writes regularly for the journal Comparative Drama and is a frequent speaker at scholarly conferences of Ibsen including the recent international symposium in Skein, Norway. After a stint at the American University in Beirut, Brian joined the American Ibsen Theater in 1984 and '85 as Dramaturg, and remained in Pittsburgh to join the faculty of Carnegie Mellon University, where he teaches dramatic literature. -- This text refers to the [Paperback](#) edition.

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From Library Journal

Students and theater artists engaged in either the study or performance of Ibsen's work have traditionally encountered the dichotomy of being faithful to Ibsen's intense realism while struggling with conservative and stilted translations. Davis and Johnston, a director/dramaturg and a professor of dramatic literature, respectively, responded to this inherent difficulty by collaborating to create new and excellent translations of four of Ibsen's most produced plays: *A Doll's House*, *Ghosts*, *An Enemy of the People*, and *Hedda Gabler*. Standard English translations by Michael Meyer and Rolf Fjelde are comparatively dense and theatrically thick next to Davis and Johnston's texts. Their efforts are more forceful, given the production-oriented impetus of their original work together. The profanity, for example, found throughout *An Enemy of the People* is not diluted as it is in most translations, but given full vent. Davis and Johnston have successfully translated Ibsen for the contemporary stage, and this major work will be of significance to anyone involved with the playwright's work. —Barry X. Miller, Austin P.L., Tex.

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