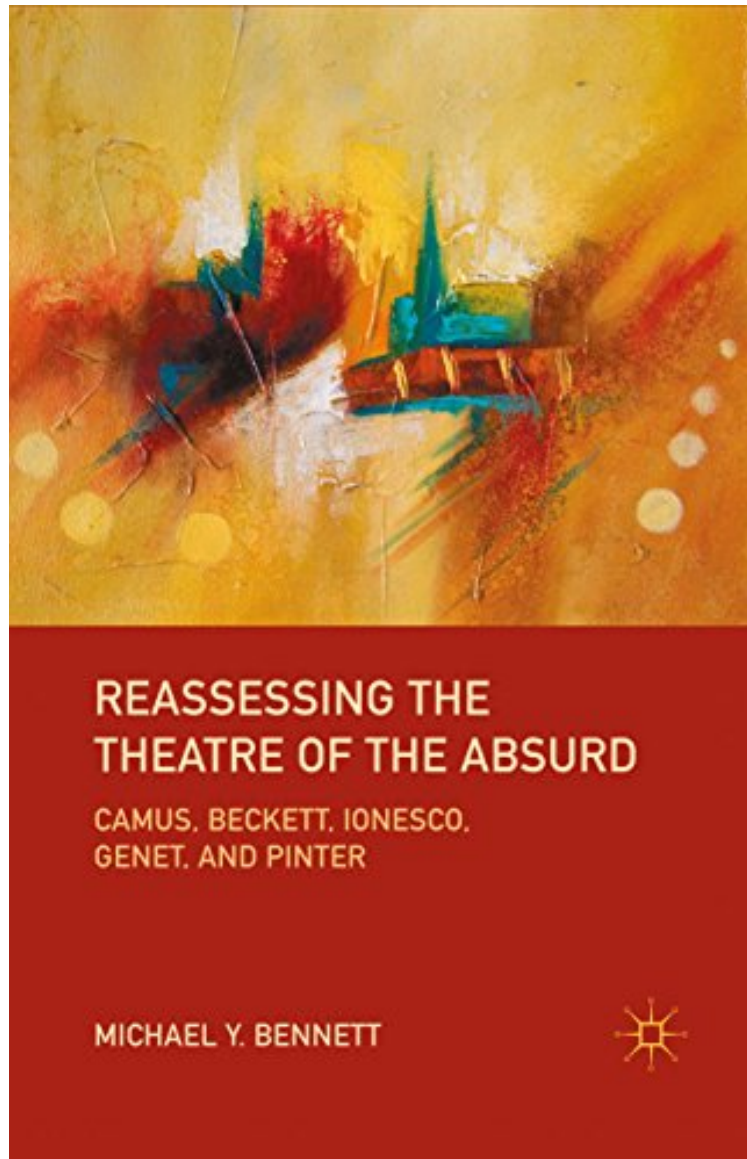


[Read download] Reassessing the Theatre of the Absurd: Camus, Beckett, Ionesco, Genet, and Pinter

## Reassessing the Theatre of the Absurd: Camus, Beckett, Ionesco, Genet, and Pinter

*M. Bennett*

*DOC | \*audiobook | ebooks | Download PDF | ePub*



DOWNLOAD



READ ONLINE

#1005604 in eBooks 2011-04-25 2011-04-25 File Name: B009AYKEBW | File size: 50.Mb

**M. Bennett : Reassessing the Theatre of the Absurd: Camus, Beckett, Ionesco, Genet, and Pinter** before purchasing it in order to gage whether or not it would be worth my time, and all praised Reassessing the Theatre of the Absurd: Camus, Beckett, Ionesco, Genet, and Pinter:

0 of 1 people found the following review helpful. Poorly written dissertation on plays in French by someone who hasn't read the French literature on themBy Edmund- Grammatical errors abound and the writing is clumsy in this

hastily published project. (Sample of his writing: "The world, especially in the 1930s, was gearing up for unilinear progress. The claims of an Aryan nation proved this fact.")- Consists mostly of the "this is how everyone reacted to this production" school of analysis.- The "reassessment" of Camus occupies a page and a half and consists entirely of quoting from the last page of a single essay. Although the author seems to have made it to page 4 of *The Rebel*, not a single other Camus text is considered. Three very serious errors stand out among many:- There are approximately two texts that have been read in their original French, an article by Ionesco and *Sisyphus* by Camus. This is a book that promises to think about plays written in French but does not include French criticism or readings of the plays in French- Bennett more than once claims to make an original contribution to scholarship only to sneak into an endnote that, actually, loads of people have come to his conclusions before. As he admits several times, thinking about the theatre of the absurd as a theatre of parables isn't really his idea and people have been doing it for decades.- While Bennett has read and used a great deal of other people's insights on these plays, he has not read a great deal of the playwrights' works. The bibliography of this reassessment of the theatre of the absurd includes two entries for Beckett (both in English) and two for Genet and two for Pinter. Ionesco gets has four entries (three in English). Apparently academic journals have lined up to praise this book.

Fifty years after the publication of Martin Esslin's *The Theatre of the Absurd*, which suggests that 'absurd' plays purport the meaninglessness of life, this book uses the works of five major playwrights of the 1950s to provide a timely reassessment of one of the most important theatre 'movements' of the 20th century.

"Michael Y. Bennett's new book, *Reassessing the Theatre of the Absurd*, is an ambitious text fifty years in the making . . . [It] is a terrific first book. Bennett's bravery in challenging the theoretical canon is a great example to follow." - *Journal of Modern Literature* "In *Reassessing the Theatre of the Absurd: Camus, Beckett, Ionesco, Genet, and Pinter*, Michael Y. Bennett turns Esslin's text on its head to offer more nuanced, more hopeful analyses of these canonical playwrights . . . Not only does he offer provocative, convincing readings of these plays, he also broadens his analysis to include works by contemporaries of the original 'absurdist,' and by those of different historical moments and/or gender. This move not only extends his interpretive framework beyond the oft covered territory that is the focus of this book, it also extends the life of his analysis. Bennett's work is strengthened by the fact that his writing style is approachable and his work well signposted." - *Theatre Survey* "[Bennett] offers a number of intriguing and insightful readings of these [absurdist] plays and playwrights . . . Throughout [*Reassessing the Theatre of the Absurd*], Bennett is effectively practicing a structural model of reading these works traditionally labeled as 'Absurdist,' and his reassessment of the Theatre of the Absurd through the lens of parable offers a unique new vision of these well-studied works. Undoubtedly, Bennett's analyses will prove intriguing for the theatre or literature scholar interested in the Theatre of the Absurd." - *Journal of Dramatic Theory and Criticism* "The plays discussed by Esslin and Bennett, including their works - *The Theatre of the Absurd* and *Reassessing the Theatre of the Absurd* respectively - make a 'double reed flute' . . . To the audiences used to listening to the melody that echoes the experimentations in the domain of dramaturgy and theatre art of the 1940s and 1950s in Europe, Bennett's work secretly tells them to listen to another melody. The melody that Bennett is trying to make us hear tells that beyond the moribund situation in our life and society, there is always hope . . . Bennett and Esslin do not replace each other but form a cohort . . . With one end we listen to a melody composed in 1960s, and from another end, we listen to the one orchestrated by a very talented theater critic from the young generation of our times." - *Journal of Philosophy: A Cross-Disciplinary Inquiry* "In the chapters following the introductory debates, Bennett moves . . . to a more detailed examination of each individual play, and in this scrupulous analysis, I believe, lies the strength of this critical study . . . I applaud the author's attempts at vigorous reassessment of standard idioms and traditional methodologies in broadening an established canon of absurdist drama." - *Text Presentation* About the Author Michael Y. Bennett is Associate Professor of English at the University of Wisconsin-Whitewater, USA, where he teaches courses on modern drama. He is the author of *Reassessing the Theatre of the Absurd* (2011/2013), *Words, Space, and the Audience* (2012), and *Narrating the Past through Theatre* (2012). He is the editor of *Refiguring Oscar Wilde's Salome* (2011); and the co-editor of *Eugene O'Neill's One-Act Plays: New Critical Perspectives* (2012) as well as editor of *The Edward Albee* .