

La Fundacion Buero Vallejo

Eszter Katona

Teatro español Ricardo Doménech, 2008

Teoría del teatro Santiago Trancón, 2006

From Dictatorship to Democracy Martha T. Halsey, 1994

El teatro español en Hungría Eszter Katona, 2022-06-10 Entre España y Hungría existen relaciones históricas desde el siglo X, estudiadas detalladamente por varios historiadores húngaros. Se han analizado también los vínculos literarios, aunque el teatro español y su recepción en el país centroeuropeo no han recibido la merecida atención hasta nuestros días. El objetivo de este volumen es cubrir los hiatos en las investigaciones de las relaciones culturales entre los dos países, examinando en profundidad la presencia del teatro español y la literatura dramática en Hungría desde los siglos XVIII–XIX hasta la actualidad. El carácter dual del género dramático ha determinado dos direcciones en la investigación. A diferencia de la prosa o la poesía, en el teatro podemos hablar de dos lecturas posibles: una meramente literaria, que da lugar a una traducción para ser leída, y otra para ser escenificada. Igualmente, el objetivo de esta monografía es también doble: ofrecer el repertorio de los dramas españoles traducidos al húngaro y estrenados allí y presentar las críticas de la prensa. Dado que estos documentos han aparecido solo en húngaro, hasta hoy no han sido accesibles para los lectores que no dominen este idioma. Con la interpretación y la traducción de numerosos fragmentos de las críticas el libro ofrece una imagen completa sobre la recepción del teatro español: ¿Qué teatro llega a esa nación? ¿Qué dramaturgos se traducen y llevan a la escena? ¿Cuál es la imagen que proyecta España? ¿Cómo es el contexto histórico, político, cultural y teatral del país que acoge estas obras? ¿Por qué unas tienen éxito y otras fracasan? El teatro español en Hungría busca respuestas a estas preguntas y a otras más.

El Proceso dialéctico en la Fundación Buero Vallejo Emilio Bejel, 1978

La fundación Antonio Buero Vallejo, 1997

Estudios de literatura española de los siglos XIX y XX Juan María Díez Taboada, 1998

Hispanófila, 1997

Modern Drama Scholarship and Criticism 1981-1990 Charles A. Carpenter, 1997 A selective list of publications for the period, offering some 25,200 entries (no annotations) arranged by nationality and linguistic groups. Most entries concern

literary currents in drama since the last third of the 19th century, playwrights who lived at least part of their lives in the 20th century, noted directors, and performance theory. For students and scholars of modern dramatic literature. While annual supplements of recent publications appear in the journal *Modern Drama*, new compilers took a publication date of 1991 as their starting point for listings, leaving some 2,000 items collected after 1992 appearing only in this volume. Annotation copyrighted by Book News, Inc., Portland, OR

Spanish Theatre 1920-1995 Maria M. Delgado, 2005-07-18 Beginning with a reassessment of the 1920s and 30s, this text looks beyond a consideration of just the most successful Spanish playwrights of the time, and discusses also the work of directors, theorists, actors and designers.

Discurso Teórico Y Puesta en Escena en Los Años Sesenta Óscar Cornago Bernal, 2000

European Theatre 1960-1990 (Routledge Revivals) Ralph Yarrow, 2014-10-14 European theatre has been the site of enormous change and struggle since 1960. There have been radical shifts in the nature and understanding of performance, fuelled by increasing cross-cultural and international influence. Theatre has had to fight for its very existence, adapting its methods of operation to survive. *European Theatre 1960-1990*, first published in 1992, tells that story. The contributors - who in many cases have been theatre practitioners as well as critics - provide a wealth of fascinating information, covering Germany, France, Poland, Italy, Spain and Sweden, as well as Britain. The book offers an historical and descriptive overview of developments across national boundaries, enabling the reader to compare and contrast acting and directing styles, administrative strategies and the relationship between ideology and achievement. Chapters trace the evolution of theatre in all its aspects, including such elements as the end of censorship in many countries, the upsurge in political and personal awareness of the 1960s, shifting patterns of state artistic policy, and the effects on companies, directors, performers and audiences. This book should be of interest to undergraduates, postgraduates and academics of theatre studies.

The Creative Process of Els Joglars and Teatro de La Abadía Simon Breden, 2014 The rehearsal processes of theatre companies are an oft-neglected area of research in Drama and Performance Studies. This work on the Catalan devising collective Els Joglars and the Madrid producing venue Teatro de la Abadía seeks to redress the balance with a close analysis of methodologies employed in rehearsal. In effect, both companies have created distinctive rehearsal processes by applying ideas and techniques from a wider European context to a Spanish theatre scene which had been seen to follow rather than develop trends and techniques visible in theatre across France, Italy and Germany. Critically, their hybrid rehearsal processes generate heightened theatrical results for the audience. Thus the book shifts the focus of academic study away from product and towards process, demonstrating how an understanding of process assists in the reading of the theatrical product (cubierta posterior).

Contemporary World Writers Tracy Chevalier, 1993 Concise discussions of the lives and principal works of important

living writers of fiction, drama, and poetry who write in languages other than English. Written by subject experts.

The Contemporary Spanish Theater Martha T. Halsey, Phyllis Zatlin, 1988-05-31 The essays that Martha Halsey and Phyllis Zarlin have written and collected in this volume deal with plays and playwrights primarily and only incidentally with actors, producers, theater buildings, mime, and other such manifestations of the performing arts. The period the authors cover is from the 1940s to the present. The Spanish Civil War (1936-39) shattered theatrical life. After the conflict ended on April 1, 1939, the theater was barely nourished by recourse to its past. Then the contemporary Spanish theater began on a particular date: October 14, 1949. On that night a new playwright, Antonio Buero Vallejo, saw the first performance of his *Historia de una escalera* (Story of a Staircase) produced at the Teatro Español. It spoke deeply to Spanish audiences then, and instilled a new vitality into the Spanish theater and attracted to drama a new generation of playwrights. It is those writers and younger ones that have followed in their footsteps that are studied in this fine collection of essays. The distinguished editors introductory essay, *Is There Life after Lorca?* is a readable survey of the period, and it sets the tone for the following specialized essays by other authors and by themselves.

Modern Drama ,1981

Modern Drama Scholarship and Criticism 1966-1980 Charles A. Carpenter, 1986 Ur innehållet: J. Scandinavian drama (s. [398]-423).

Estudio crítico de La Fundación de Buero Vallejo Lola Lasala Benavides, 2015

Primer acto ,2000

The Contemporary Spanish Theater (1949-1972) Marion Peter Holt, 1975

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