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## NICHOLSON JAZMINE

*Attempts on Her Life* SAGE

In the run-up to, during and after the invasion of Iraq a large number of literary texts addressing that context were produced, circulated and viewed as taking a position for or against the invasion, or contributing political insights. This book provides an in-depth survey of such texts to examine what they reveal about the condition of literature.

[On Fear, Horror, and Terror: Giving Utterance to the Unutterable](#) Indiana University Press

This volume brings together essays that examine a vast gamut of different contemporary cultural manifestations of fear, anxiety, horror, and terror. Topics range from the feminine sublime in American novels to the monstrous double in horror fiction, (in)security at music festivals, the uncanny in graphic novels, epic heroes' Being-towards-death and authenticity, atrocity and history in Central European art, the theme of old age in absurdist literature, and iterations of the "home invasion" subgenre in post-9/11 popular culture. This diversity of insights and methodologies ensures a kaleidoscopic look at a cluster of phenomena and experiences that often manage to both be immediately and universally recognizable and defy straightforward categorization or even description. Contributors are Emily-Rose Carr, Ghada Saad Hassan, Woodrow Hood, María Ibáñez-Rodríguez, Nicole M. Jowsey, Marta Moore, Pedro Querido and Ana Romão.

[The Girl Who Wasn't There](#) Bloomsbury Publishing

From pornography and ethnic violence, to terrorism and unprotected sex, this work presents an array of nameless characters that attempt to invent the story to encapsulate our time. It has been translated into more than 20 languages.

**TV Horror** Macmillan + ORM

Marilyn Monroe, Vincent van Gogh or the victims of rendition flights – the number and variety of historical and contemporary figures represented on British stages is amazing. This book develops a new theoretical framework for the representation of real life figures on stage and examines different ways in which they can be included in performances.

[Secret State, Silent Press](#) Faber & Faber

How can war be represented on stage? How does the theatre examine the structures leading to violence and war and explore their transformation of societies? Springing from the discussion about 'New Wars' in the age of globalisation, this interdisciplinary study demonstrates how these 'New Wars' bring forth new plays about war.

**Watching War on the Twenty-First Century Stage** Taylor & Francis

Terrorism and Temporality in the Works of Thomas Pynchon and Don DeLillo starts from a simple premise: that the events of the 11th of September 2001 must have had a major effect on two New York residents, and two of the seminal authors of American letters, Pynchon and DeLillo. By examining implicit and explicit allusion to these events in their work, it becomes apparent that both consider 9/11 a crucial event, and that it has profoundly impacted their work. From this important point, the volume focuses on the major change identifiable in both authors' work; a change in the perception, and conception, of time. This is not, however, a simple change after 2001. It allows, at the same time, a re-examination of both authors work, and the acknowledgment of time as a crucial concept to both authors throughout their careers. Engaging with several theories of time, and their reiteration and examination in both authors' work, this volume contributes both to the understanding of literary time, and to the work of Pynchon and DeLillo.

[Reel Terror](#) Walter de Gruyter GmbH & Co KG

From the gouging out of eyes in Shakespeare's King Lear or Sarah Kane's Cleaved, to the adaptation of Philip Pullman's His Dark Materials trilogy, theatre has long been intrigued by the staging of challenging plays and impossible texts, images or ideas. *Performing the Unstageable: Success, Imagination, Failure* examines this phenomenon of what the theatre cannot do or has not been able to do at various points in its history. The book explores four principal areas to which unstageability most frequently pertains: stage directions, adaptations, violence and ghosts. Karen Quigley incorporates a wide range of case studies of both historical and contemporary theatrical productions including the Wooster Group's exploration of Hamlet via the structural frame of John Gielgud's 1964 filmed production, Elevator Repair Service's eight-hour staging of Fitzgerald's *The Great Gatsby* and a selection of impossible stage directions drawn from works by such playwrights as Eugene O'Neill, Philip Glass, Caryl Churchill, Sarah Kane and Alistair McDowall. Placing theatre history and performance analysis in such a context, *Performing the Unstageable* values what is not possible, and investigates the tricky underside of theatre's most fundamental function to bring things to the place of showing: the stage.

[The New War Plays](#) Springer

Viewed through the eyes of those on the ground, *Black Watch* reveals what it means to be part of the legendary Scottish regiment, what it means to be part of the war on terror and what it means to make the journey home again. This book contains Gregory Burke's award-winning text, with production notes by the director John Tiffany and colour photographs that capture the

powerful and inventive use of movement in this visceral, complex and urgent piece of theatre. The National Theatre of Scotland's production of *Black Watch* opened at the Edinburgh Festival Fringe in 2006 where it won a Herald Angel, a Scotsman Fringe First, a Best Theatre Writing Award from The List, a Stage Award for Best Ensemble, the Critics' Circle Award and the South Bank Show Award for Theatre. In 2007 it began a world tour in Scotland. "Completely brilliant." Daily Telegraph "Black Watch is a glorious piece of theatre, raw, truthful, uncomfortable, political, funny, moving, graceful and dynamic." Scotland on Sunday "A brilliantly realised piece." Evening Standard "A magnificent piece of social and political theatre. A high point not just of the festival but of the theatrical year" Observer

**Bolla** Walter de Gruyter GmbH & Co KG

"The Playful Revolution is an entertaining journal.... exemplary..."

"--Illusions "The Playful Revolution breaks new ground by documenting developmental theatre in Asia in its current socio-political and economic ethos... " --New Theatre Quarterly "[T]his book is the account of a personal journey through Asia, a written documentary of a quest to find political theatre that really works and that possesses a vitality and passion that the contemporary Western theatre seems to have lost." --from the book In this groundbreaking book, van Erven reports on the liberation theatre movements throughout Asia, which include a diverse collection of creative artists whose politics range from liberal to revolutionary but who all share a common goal of using grass-roots theatre as an agent of liberation.

*Stuff Happens* BRILL

This book proposes a new way to consider theatre and performance that claims a special relationship to reality, truth and authenticity. It documents innovations in devising and staging theatre and performance that takes reality as its subject, cultural shifts that have generated theatre of the real, some of its problems and some possibilities.

*The Wasted Vigil* Edinburgh : Edinburgh University Press

What do we watch when we watch war? Who manages public perceptions of war and how? *Watching War on the Twenty-First-Century Stage: Spectacles of Conflict* is the first publication to examine how theatre in the UK has staged, debated and challenged the ways in which spectacle is habitually weaponized in times of war. The 'battle for hearts and minds' and the 'war of images' are fields of combat that can be as powerful as armed conflict. And today, spectacle and conflict – the two concepts that frame the book – have joined forces via audio-visual technologies in ways that are more powerful than ever. Clare Finburgh's original and interdisciplinary interrogation provides a richly provocative account of the structuring role that spectacle plays in warfare, engaging with the works of philosopher Guy Debord,

cultural theorist Jean Baudrillard, visual studies specialist Marie-José Mondzain, and performance scholar Hans-Thies Lehmann. She offers coherence to a large and expanding field of theatrical war representation by analysing in careful detail a spectrum of works as diverse as expressionist drama, documentary theatre, comedy, musical satire and dance theatre. She demonstrates how features unique to the theatrical art, namely the construction of a fiction in the presence of the audience, can present possibilities for a more informed engagement with how spectacles of war are produced and circulated. If we watch with more resistance, we may contribute in significant ways to the demilitarization of images. And what if this were the first step towards a literal demilitarization?

**Christmas Eve** Rhinegold Publishing Ltd

Sebastian von Eschburg, scion of a wealthy, self-destructive family, survived his disastrous childhood to become a celebrated if controversial artist. He casts a provocative shadow over the Berlin scene; his disturbing photographs and installations show that truth and reality are two distinct things. When Sebastian is accused of murdering a young woman and the police investigation takes a sinister turn, seasoned lawyer Konrad Biegler agrees to represent him - and hopes to help himself in the process. But Biegler soon learns that nothing about the case, or the suspect, is what it appears. The new thriller from the acclaimed author of *The Collini Case*, *THE GIRL WHO WASN'T THERE* is dark, ingenious and irresistibly gripping.

**The Routledge Companion to Contemporary European Theatre and Performance** Bloomsbury Publishing USA

From Ferdinand von Schirach, one of Germany's most prominent defense attorneys, comes a jolting debut collection of short stories that daringly brings to light the motivations stirring within the criminal mind. By turns witty and sorrowful, unflinchingly brutal and heartbreaking, the deeply affecting, quietly unnerving cases presented in *Crime* urge a closer examination of guilt and innocence. In "Fähner," a small-town physician and avid gardener betrays little emotion when he takes an ax to his wife's head, an act that shocks the locals but provides a long-awaited reprieve for the good doctor. Abbas, a Palestinian refugee who is cornered into a life of crime, finds true love and seemingly a saving grace with a beautiful student named Stefanie in "Summertime." But when she is viciously murdered in a hotel room after having been paid to sleep with one of the country's wealthiest men, is Abbas to blame or is it the man who seems to have it all? And in the startling story "Love," a young man's infatuation with his girlfriend takes a grisly turn as he comes to grips with his unconventional—and uncontrollable—impulses to truly know a woman. "Guilt," writes von Schirach, "always presents a bit of a problem." In this beautifully nuanced and telling collection, guilt is indeed never as clear-cut as the crime, and justice is more nebulous still.

**Imagining Iraq** Rowman & Littlefield

Government study prompted by acts of extraordinary violence in this country since the 1960s. Included in the appendices is a chronology of terrorist episodes in the U.S. from Jan. 1959-March 1976 and a bibliography prepared by staff members of the New York University Law School Staff.

**Crime** McFarland

The Methuen Drama Guide to Contemporary British Playwrights is an authoritative guide to the work of twenty-five playwrights who have risen to prominence since the 1980s. Written by an international team of scholars, it will be invaluable to anyone interested in, studying or teaching contemporary drama. Among the many playwrights whose work is examined are Sarah Daniels, Terry Johnson, Martin Crimp, Sarah Kane, Anthony Neilson, Mark Ravenhill, Simon Stephens, Debbie Tucker Green, Tanika Gupta and Richard Bean. Each essay features: A biographical sketch and introduction to the playwright A discussion of their most important plays An analysis of their stylistic and thematic traits, the critical reception and their place in the discourses of British theatre A bibliography of texts and critical material

*A Student's Guide to AS Drama and Theatre Studies for the Edexcel Specification* Xlibris Corporation

In a moment of intense uncertainty surrounding the means, ends, and limits of (countering) terrorism, this study approaches the recent theatres of war through theatrical stagings of terror.

*Theatre on Terror: Subject Positions in British Drama* charts the terrain of contemporary subjectivities both 'at home' and 'on the front line'. Beyond examining the construction and contestation of subject positions in domestic and (sub)urban settings, the book follows border-crossing figures to the shifting battlefields in Iraq and Afghanistan. What emerges through the analysis of twenty-one plays is not a dichotomy but a dialectics of 'home' and 'front', where fluid, uncontainable subjects are constantly pushing the contours of conflict. Revising the critical consensus that post-9/11 drama primarily engages with 'the real', Ariane de Waal argues that these plays navigate the complexities of the discourse - rather than the historical or social realities - of war and terrorism. British 'theatre on terror' negotiates, inflects, and participates in the discursive circulation of stories, idioms, controversies, testimonies, and pieces of (mis)information in the face of global insecurities.

**Terror** Hachette UK

This book offers an entirely new reception history of the myth of Hercules and his wife/killer Deianira. The book poses, and attempts to answer, two important and related questions. First, why have artists across two millennia felt compelled to revisit this particular myth to express anxieties about violence at both a global and domestic level? Secondly, from the moment that Sophocles disrupted a myth about the definitive exemplar of masculinity and martial prowess and turned it into a story about domestic abuse, through to a 2014 production of Handel's Hercules that was set in the context of the 'war on terror', the reception history of this myth has been one of discontinuity and

conflict; how and why does each culture reinvent this narrative to address its own concerns and discontents, and how does each generation speak to, qualify or annihilate the certainties of its predecessors in order to understand, contain or exonerate the aggression with which their governors - of state and of the household - so often enforce their authority, and the violence to which their nations, and their homes, are perennially vulnerable? *Disorders and Terrorism* Walter de Gruyter GmbH & Co KG Guilty or not guilty? Enter the courtroom, hear the evidence, make your judgement. A hijacked plane is heading towards a packed football stadium. Ignoring orders to the contrary, a fighter pilot shoots down the plane killing 164 people to save 70,000. Put on trial and charged with murder, the fate of the pilot is placed in the audience's hands. Ferdinand von Schirach's *Terror*, in a translation by David Tushingham, received its UK Premiere at the Lyric Hammersmith, London, in June 2017

*Biographical Theatre* Springer

This book is about literary representations of the both left- and right-wing Italian terrorism of the 1970s by contemporary Italian authors. In offering detailed analyses of the many contemporary novels that have terrorism in either their foreground or background, it offers a "take" on postmodern narrative practices that is alternative to and more positive than the highly critical assessment of Italian postmodernism that has characterized some sectors of current Italian literary criticism. It explores how contemporary Italian writers have developed narrative strategies that enable them to represent the fraught experience of Italian terrorism in the 1970s. In its conclusions, the book suggests that to meet the challenge of representation posed by terrorism fiction rather than fact is the writer's best friend and most effective tool.

*Pinter's World* Bloomsbury Publishing

'This land and its killing epochs.' Nadeem Aslam's dazzling new novel takes place in modern-day Afghanistan. A Russian woman named Lara arrives at the house of Marcus Caldwell, an Englishman and widower living in an old perfume factory in the shadow of the Tora Bora mountains. It is possible that Marcus's daughter, Zameen, may have known Lara's brother, a Soviet soldier who disappeared in the area many years previously. But like Marcus's wife, Zameen is dead; a victim of the age in which she was born. In the days that follow, further people will arrive at the house: David Town and James Palantine, two Americans who have spent much of their adult lives in the area, for their respective reasons; Dunia, a young Afghan teacher; and Casa, a radicalised young man intent on his own path. The stories and histories that unfold - interweaving and overlapping, and spanning nearly a quarter of a century - tell of the terrible afflictions that have plagued Afghanistan. A work of deepest humanity, *The Wasted Vigil* offers a timely portrait of this region, of love during war and conflict. At once angry, unflinching and memorably beautiful, it marks Nadeem Aslam as a world writer of major importance.