

Realistic drama of Ibsen

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Realistic drama of Ibsen and Chekhov.

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Realism Resource: Wilson/Goldfarb, Chapter 14
Objectives for this lesson: Background The emergence of Realism Beginning of the Movement Writers of Realism Other Movements: Naturalism The Independent Theatre Movement Basic Realism in the last half of the 19th century began as an experiment to make the theatre more useful to society. The main theatre from 1859 to 1900 was still tied to melodramas, shows (disasters, etc.), comics, and vaudeville. But political events, including attempts to reform some political systems, have led to different ways of thinking. The revolutions in Europe in 1848 showed that there was a desire for political, social and economic reform. The many governments were afraid to change promising, but most did not implement changes after the finished violence. Technological progress has also been encouraged by industry and commerce, leading to a greater conviction that science could solve human problems. But the working classes still had to fight for every increase in rights: Union and strikes became the main weapons operators that would use after the 1860s, but success was only from costly labor breaks and violence. In other words, it seems that there is rejection of romantic idealism; pragmatism reigned instead. The common man seemed to feel that he needed to be recognized, and people were affirmed through action. (Top of Page) The emergence of realism 3 major developments have contributed to the emergence of realism: people have been controlled by heir and environmental behaviors were beyond our control humanity is a natural object, rather than being above all These three established ideas that helped to open the door for a kind of theater that would be different from anything that came before. Richard Wagner (pronounced "Rih-Kard' Vahig'-ner") (1813-1883), refusing contemporary trends towards realism, helps lead to a moderately realistic theatre. Wagner wanted a complete illusion, but he wanted the dramatics to be more than a recorder, he wanted to be a "mito-maker". The real drama, according to Wagner, should be "painted in the magical foundation of music", which allows greater control over performance than the drama spoken. Wagner wanted complete control over every aspect of production to obtain a "gesamtkunstwerk", or "main art work". Because Wagner was aiming for a complete illusion, although his works were not all realistic, many of his production practices have helped lead the way to realism. For example, the auditorium was obscured, the stage was framed with a double bow of proscenium, there were no lateral boxes and no central nave, and all places were equally good. He also banned musicians from the orchestra pit, did not allow applause or tent calls, and strove for historical accuracy in landscapes and costumes. Thus, even though Wagner's works are fantastic and mythical, his attempts at illusionism helped to gain public acceptance of realism. (PiÅ1) (PiÅ1) Page) Starts of the Movement: Realism is partly born as a response to these new social/artistic conditions. The movement began in France and in 1860 had some general precepts: the truth lies in the material objects perceived by all five senses; the truth occurs through science the scientific method "observation" would solve everything that human problems were the highest were the home of science Art" according to the realistic vision "it had as the purpose of improving humanity. The drama had to cover the direct observation of human behavior; for this reason, he began to use contexts and periods of contemporary time, and to treat as subjects everyday life and problems. As already mentioned, realism has first manifested itself in the stage and in the costumes. The three-dimensional details were added in the 1800s. In 1850, theatre productions used settings and costumes and historically accurate details, partly as a result of romantic ideals. But it was more difficult to get realism widely accepted. The Duke of Saxony-Meiningen helped to unify productions; Richard Wagner wanted to merge the emotional theatre and the intellectual, although his works were highly mythical and fantastic. (Top of Page) Writers of Realism In France, at Playwrights contributed to spreading the idea of realism, but both attached to two morals and traditional intrinsic values: Alexandre Dumas fils (the fils stands for "son", and designates the "illegitimate son of Alexandre Dumas") * (1824-1895) His novel, Camille, was dramatic Built in 1849. Speaking of a "guarded woman", the show was written in prose, and faced contemporary life. He eventually wrote "These drays", about contemporary social problems. Emile Augier (1820-1889) also wrote theatrical works on contemporary conditions. In Norway: Henrk Ibsen (1828-1906) is considered the father of modern realistic drama. His works have attacked the values of the company and dealt with unconventional arguments in the form of well-made game (causally related). Ibsen perfected the formula of the game well made; and using a family formula made his works acceptable, with a very shocking subject. He discarded the soliloqui, the parts, etc. The exhibition in the works was motivated, there were related causal scenes, the inner psychological motivation was underlined, the environment influenced the personality of the characters, and everything that the characters did and everything that the characters used revealed their socio-economic environment. He became a model for later realistic writers. Among the themes addressed by Ibsen in his works: euthanasia, the role of women, war and business, syphilis. Some works by Ibsen: Fantasms» treat the concept of the transfer of sins of the father to the son, resulting in syphilis. The pillars of society inThey were in charge of war and business. Hedda Gabbler 1890 a powerful woman takes her own life at the end of the show to escape her boredom with society. A Doll House 1879 Nora leaves her husband Torvald and his wife at the end of the show, often considered "the slam heard all over the world", Nora's action must have been very shocking to the Victorian audience. Later, Ibsen turned to more symbolic and abstract dramas; but his "realism" shared the others and helped bring to the realistic theater that, despite its variations and its waste, has still become the predominant form of the theatre. (Top of Page) Other realism writers: George Bernard Shaw (1856-1950) «In England Little common for his witty humor He played the concept of society he used in order to educate and change. His works tended to show the accepted attitude, then demolish that attitude by showing their own solutions. Arms and the Man (1894) «On love, war and honor. Ma'am... Warren's profession "prostitution." Major Barbara (1905) "a ammunition producer gives more to the world (works, etc.) while the Salvation Army merely extends the status quo. Pigmallone (1913) "shows the transformation of a bridesmaid into a woman of society, and exposes the falsity of society. The musical My Fair Lady is based on this comedy. Chekhov is known more for poetic expiration and symbolism, compelling psychological reality, people trapped in social situations, hope in situations without hope. He said he wrote comedies; others think they are sad and tragic. The characters of the Chekhov comedies seem to have a destiny that is the direct result of what they are. His works have the illusion of being unwise. The seagull (1898). Three Sisters (1900) we did the show here last year; about three sisters who want to move to Moscow but never do. The Cherry Orchard (1902) Again, his realism influenced other Drammaturgues, as well as his symbolic meanings in the texts of his works and titles of his works. (Top of Page) Other Movements Two Other Movements which have developed parallel to realism deserve our attention. Naturalism and Independent Theatre Movement. Each of these had an influence on the development of the realist movement. Naturalism While Ibsen perfected realism, France demanded a new drama based on Darwinism: all life forms gradually developed from common ancestors, the evolution of the species is explained by the survival of the strongest. The implications of Darwin's ideas seemed to be that 1) heredity and the environment control people; 2) no person is responsible, because the forces are out of control; 3) the duty to go to society; 4) progress coincides with improvement/evolution; is inevitable and can be accelerated by the application of the scientific method; 5) Man is reduced to a natural object. France had been defeated in the Franco-Prussian War of 1870-71, end to the empire of Napoleon III and making France a republic. The attitudes changed: the worker had few privileges, appeared, and socialism gained support. In 1900, all major European countries had a Constitution (except Russia); there was therefore a strong interest in the difficult situation of the working class. Science and technologyimportant tools for tackling contemporary problems. Naturalism became a conscious movement in France in the 1870s; Emile Zola (1849-1902) was an admirer of Comte and a supporter of the scientific method. Literature, in his view, must become scientific or perish; it must explain the unavoidable laws of inheritance and the environment or record case studies. To experience the same detachment as a scientist, the writer could become like a doctor (searching for the cause of the disease to cure it, bringing it out for examination), with the aim of curing social ills. Zola's first important statement comes in a novel, ThÅ1rÅ1se Raquin, which was dramatized in 1873; the preface sets out her views. He also wrote some treatises on naturalism in theatre and novels; he wanted art to discover "a fragment of an existence". Although ThÅ1rÅ1se Raquin did not adhere to most of the principles of naturalism, except for the setting (it was mostly about of a melodrama about murder and punishment), his followers were even more zealous. The most famous phrase we hear about naturalism is that it should be "a slice of life". We often tend to forget what a later French writer said should have been included in that phrase: "stage with art". Naturalism, as it was interpreted, almost erased the distinction between life and art... As you can imagine, there is a serious lack of good naturalistic games and embody its principles, has is practically impossible to do. Henri Becque (1837-1899) almost captured the essence of naturalism in two of his works, The Vultures (1882) and La Parisienne (1885), both of which dealt with sordid subjects, were pessimistic and cynical, had no obvious climax, had no sympathetic characters, and progressed slowly to the end. However, Becque refused to accept the suggested changes when the show was staged in a conservative theatre, so naturalism was not yet accepted. (Top of Page) The Independent Theatre Movement It would take AndrÅ1 Antoine and the ThÅ1tre Libre, the beginnings of the Independent Theatre Movement, to make naturalism and realism more acceptable. Antoine (1858-1943) He became known as the father of naturalistic staging. He had little acting or theatrical experience, worked as an employee at a Gas Co. and worked at an Archer theatre, and when he wanted to produce a dramatization of a Zola novel, the amateur groups refused. So he founded the ThÅ1tre Libre (Free Theatre), the first program was successful and at the end of 1887 he became famous and worked in the theatre until 1914. The ThÅ1tre Libre used a subscription program and productions were open only to two companies, so its theatre is exempt from censorship. His theatre performed many works that had been rejected elsewhere Ghosts had been banned in much of Europe). While some of the comedies tended to overthrow morality, repelling many and helping to make people believe that naturalism was depraved, the key paved the way for greater in established theatres. The ThÅ1tre Libre has also begun producing at least one foreign opera a year. introducing a world theatre in France. Antoine's production techniques were innovative. He had seen the Meiningen crew and had been influenced to produce authenticity; real beef carcasses hung on stage; the "box set" was used so that the "fourth wall" was constantly adhered (he divulged the terms and ideas", legend has it that he arranged the rooms as they were. Then he decided which wall to "remove"); he discouraged the declamation "Action" in favour of more natural acting; he replaced the spotlights with more natural lighting; he emphasized acting together; and he adhered to his belief that every show had its own environment. Antoine had many problems: when the actors became famous, they left the company; his high standards always left him in debt; and his theatre only performed three performances of each production. In 1894, he left the ThÅ1tre Libre. In 1897 he opened the ThÅ1tre Antoine in Paris, an entirely professional company, and then became director of all the theatres subsidized by the state completely modernized. His influence was undeniable in helping the acceptance of realism/naturalism and the development of the independent theatre movement. The independent theatre movement also developed in other countries. In Germany, for example, many small theatres had opened their 1890 purchase in Berlin, but had been severely restricted by censorship in their choice of performances. Most had been influenced by Meiningen's troupe, some advocated realism, while others advocated strict naturalism. But these theatres lacked attention until the development of the Independent Theatre Movement. The Freie BÅ1hne (Free Track) was founded in Berlin in 1889. Unlike Antoine's theatre, the Freie BÅ1hne was democratically organized, with officers and a board of directors. Otto Brahm (1856-1912), theater critic, became president and led the group. They performed on Sunday afternoons (so that they could be performed by professional actors), had different performers in each production, and exercised much less control over the theatrical productions. His main contribution has been the execution of censored works. The theatre disbanded in 1894 and Brahm was appointed head of the Deutches Theatre. The Freie VolkshÅ1hne (People's Theatre) was organised by the socialist workers in 1890, after the ban on such organisations was lifted. Using the Freie BÅ1hne as her model she produced shows on Sunday afternoons and sold her tender tickets. Soon after, another similar theatre was formed; the two groups merged before the First World War and had 70,000 members. The theatre workers' movement flourished in Germany and Austria, and created a large audience (Top of Page) You can take short study quizzes based on text materials by going to the Student Online Learning Center page for our textbook ... 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