

## Plays Prefaces And Postscripts Of Tawfiq Al Hakim Volume One Theater Of The Mind

Brill's Companion to the Reception of Sophocles offers a comprehensive account of the reception of Sophocles' plays over the centuries, across cultures and within a range of different fields, such as literature, intellectual history, visual arts, music, dance, stage and cinema.

An easy-to-use and highly-acclaimed reference work on works by African authors written in English.

In *The Thousand and One Nights and Twentieth-Century Fiction*, Richard van Leeuwen challenges conventional perceptions of the development of 20th-century prose by arguing that *Thousand and One Nights*, as an intertextual model, has been a crucial influence on authors who have contributed to shaping the main literary currents in 20th-century world literature, inspiring new forms and concepts of literature and texts.

This book is the first critical survey of modern Egyptian drama during the period of its maturity from the 1930s to the present day. A discussion of the work of Tawfiq al-Hakim is followed by an examination of the less experimental plays of his successors, Mahmud Taymur, Bakathir and Fathi Radwan.

An accessible introduction to the cultural tradition of literary texts in Arabic from the fifth century AD to the present day.

The *Oxford Handbook of Arab Novelistic Traditions* is the most comprehensive treatment of the subject to date. In scope, the book encompasses the genesis of the Arabic novel in the second half of the nineteenth century and its development to the present in every Arabic-speaking country and in Arab immigrant destinations on six continents. Editor Wail S. Hassan and his contributors describe a novelistic phenomenon which has pre-modern roots, stretching centuries back within the Arabic cultural tradition, and branching outward geographically and linguistically to every Arab country and to Arab writing in many languages around the world. The first of three innovative dimensions of this Handbook consists of examining the ways in which the Arabic novel emerged out of a syncretic merger between Arabic and European forms and techniques, rather than being a simple importation of the latter and rejection of the former, as early critics of the Arabic novel claimed. The second involves mapping the novel geographically as it took root in every Arab country, developing into often distinct though overlapping and interconnected local traditions. Finally, the Handbook concerns the multilingual character of the novel in the Arab world and by Arab immigrants and their descendants around the world, both in Arabic and in at least a dozen other languages. The *Oxford Handbook of Arab Novelistic Traditions* reflects the current status of research in the broad field of Arab novelistic traditions and signal toward new directions of inquiry.

The three-volume life-story of the Egyptian intellectual Tahah Husayn (1889-1973) is a landmark in modern autobiography, in Arabic letters, and in the literature of blindness. This justly celebrated text, however, has never been subjected to the sustained literary analysis here presented by Fedwa Malti-Douglas. Born into a modest family and blinded in childhood, Husayn nevertheless conquered first his own and then a European educational system to

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become one of his country's leading modernizers. Professor Malti-Douglas shows that the personal, social, and literary reality of the hero's blindness gives the autobiography its unity and force. *Blindness and Autobiography* is not only a rich explication of al-Ayyam but a pioneering study of the interaction between a severe physical handicap and the autobiographical process. It adds a new perspective to the contemporary discussion of the cultural uses of the body. The first part of the book explores blindness and society, from the evolving conflict between personal and social conceptions of the handicap to the way blindness redefines the more familiar issues of traditional versus modern, East versus West. The second section examines the relationship of blindness to the autobiography's *écriture*, rhetoric, and narration. Originally published in 1988. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

An accessible introduction to Arabic literature from the fifth century to the present.

In this penetrating study Andrew Kennedy sets out to analyse the modern movement in drama through the theatrical language of six key figures writing in English - Shaw, Eliot, Beckett, Pinter, Osborne and Arden. Dr Kennedy argues that a study of theatrical language should be an exercise in 'practical criticism' and not merely narrowly linguistic. The whole range of theatrical expressiveness must be examined in detail from play text and performance alike and the conclusions correlated with the author's known intentions if a full evaluative judgement is to be attempted. Dr Kennedy shows how the modern movement in drama reveals a growing difficulty in creating any type of fully expressive dramatic language. He has written a work with an unusual breadth of reference, which should prove of value to all students of modern drama, modern English and European literature and to the theatre-going public.

Lists biographical and bibliographical information about influential writers of poetry, drama, fiction, and nonfiction from ancient times through the twentieth century.

This collection brings together discussions of the way in which Muslim and Jewish beliefs and practices are represented in modern literary texts of poetry, fiction and drama. The chapters collected here consider elements of the expression of Judaism and Islam in modern literature. Key topics such as religious ideas and teachings, aspects of mysticism, the tenets of religion, uses made of sacred texts, religion and popular culture and reflections of religious controversies are covered. While there is an embodied comparative element to the chapters, the essays are not confined by comparisons and cover a wide

range of the literary expression of religious issues.

This book is a study of the relation between theatre art and ideology in the Chinese experimentations with new selfhood as a result of Ibsen's impact. It also explores Ibsenian notions of self, women and gender in China and provides an illuminating study of Chinese theatre as a public sphere in the dissemination of radical ideas. Ibsen is the major source of modern Chinese selfhood which carries notions of personal and social liberation and has exerted great impacts on Chinese revolutions since the beginning of the twentieth century. Ibsen's idea of the self as an individual has led to various experimentations in theatre, film and fiction to project new notions of selfhood, in particular women's selfhood, throughout the history of modern China. Even today, China is experimenting with Ibsen's notions of gender, power, individualism and self. Kwok-kan Tam is Chair Professor of English and Dean of Humanities and Social Science at the Hang Seng University of Hong Kong. He was Head (2012-18) and is currently a member of the International Ibsen Committee, University of Oslo. He is a Foundation Fellow of the Hong Kong Academy of the Humanities. He has held teaching, research and administrative positions in various institutions, including the East-West Center, the Chinese University of Hong Kong and the Open University of Hong Kong. He has published numerous books and articles on Ibsen, Gao Xingjian, modern drama, Chinese film, postcolonial literature, and world Englishes. His recent books include *Ibsen, Power and the Self: Postsocialist Experimentations in Stage Performance and Film* (2019), *The Englishized Subject: Postcolonial Writings in Hong Kong, Singapore and Malaysia* (2019), and a co-edited volume *Fate and Prognostication in the Chinese Literary Imagination* (2019).

Indeed, throughout this innovative work, Cohen-Mor exhibits a strong empathy for the Arab people as well as a close knowledge of Middle Eastern culture. Opening a new perspective on Arab thought, creative expression, and ways of life, *A Matter of Fate* is a significant contribution to the fields of Middle Eastern studies, Arabic language and literature, Islamic studies, comparative literature, and comparative religion."--BOOK JACKET.

Offers new perspectives on Sa'dallah Wannous' significance as a playwright and public intellectual in the Arab world and world theatre.

Provides information on the works and lives of 150 authors who write primarily in Arabic, from the first known works of Arabic literature in the 5th and 6th centuries A.D., to the present day. This study of Egyptian theatre and its narrative construction explores the ways representations of Egypt are created of and within theatrical means, from the 19th century to the present day. Essays address the narratives that structure theatrical, textual, and performative representations and the ways the rewriting process has varied in different contexts and at different times. Drawing on concepts from Theatre and Performance Studies, Translation Studies, Cultural Studies, Postcolonial Studies, and Diaspora Studies, scholars and practitioners from Egypt and the West enter into dialogue with one another, expanding understanding of the different fields. The articles focus on the ways theatre texts and performances change (are rewritten) when crossing borders between different worlds. The concept of rewriting is seen to include translation, transformation, and reconstruction, and the different borders may be cultural and national, between languages and dramaturgies, or borders that are present in people's everyday lives. Essays consider how rewritings and

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performances cross borders from one culture, nation, country, and language to another. They also study the process of rewriting, the resulting representations of foreign plays on stage, and representations of the Egyptian revolution on stage and in Tahrir Square. This assessment of the relationship between theatre practices, exchanges, and rewritings in Egyptian theatre brings vital coverage to an undervisited area and will be of interest to developments in theatre translation and beyond.

This volume provides an authoritative survey of creative writing in Arabic from the mid-nineteenth century to the present day.

The essays, which discuss authors in a variety of literary genres and across the spectrum of the region concerned—from Iraq in the East to Tunisia in the West—provide clear evidence of the gradually changing roles of the indigenous and the imported which are an intrinsic feature of the movement known in Arabic as *al-bahada* (cultural revival) and the way in which Arab litterateurs chose to respond to the inspiration that such changes inevitably engendered. -- A dictionary of playwrights which contains 485 entries, each of which includes biographical information on the playwright, complete lists of published works (with dates of performance) and a bibliography of critical studies on the playwright.

In this pioneering history of transportation and communication in the modern Middle East, On Barak argues that contrary to accepted wisdom technological modernity in Egypt did not drive a sense of time focused on standardization only. Surprisingly, the introduction of the steamer, railway, telegraph, tramway, and telephone in colonial Egypt actually triggered the development of unique timekeeping practices that resignified and subverted the typical modernist infatuation with expediency and promptness. These countertempos, predicated on uneasiness over “dehumanizing” European standards of efficiency, sprang from and contributed to non-linear modes of arranging time. Barak shows how these countertempos formed and developed with each new technological innovation during the nineteenth and early twentieth centuries, contributing to a particularly Egyptian sense of time that extends into the present day, exerting influence over contemporary political language in the Arab world. The universal notion of a modern mechanical standard time and the deviations supposedly characterizing non-Western settings “from time immemorial,” On Time provocatively argues, were in fact mutually constitutive and mutually reinforcing.

This book offers a comprehensive guide to global literary engagement with the Cold War. Eschewing the common focus on national cultures, the collection defines Cold War literature as an international current focused on the military and ideological conflicts of the age and characterised by styles and approaches that transcended national borders. Drawing on specialists from across the world, the volume analyses the period’s fiction, poetry, drama and autobiographical writings in three sections: dominant concerns (socialism, decolonisation, nuclearism, propaganda, censorship, espionage), common genres (postmodernism, socialism realism, dystopianism, migrant poetry, science fiction, testimonial writing) and regional cultures (Asia, Africa, Oceania, Europe and the Americas). In doing so, the volume forms a landmark contribution to Cold War literary studies which will appeal to all those working on literature of the 1945-1989 period, including specialists in comparative literature, postcolonial literature, contemporary literature and regional literature.

Plays, prefaces & postscripts of Tawfiq al-Hakim. 2Plays, Prefaces and PostscriptsPlays, Prefaces & Postscripts of Tawfiq Al-HakimPlay, Prefaces and Postscripts of Tawfiq Al-HakimPlays, Prefaces & Postscripts of Tawfiq Al-Hakim: Theater of the mindPlays,

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Prefaces & Postscripts of Tawfiq Al-Hakim Plays, Prefaces & Postscripts of Tawfiq Al-Hakim Plays, Prefaces & Postscripts III Plays, Prefaces & Postscripts of Tawfiq Al-Hakim: Theater of society Three Continents Plays, Prefaces & Postscripts of Tawfiq Al-Hakim: Theater of the mind Three Continents Plays, Prefaces & Postscripts of Tawfiq Al-Hakim: Theater of the mind Three Continents Rewriting Narratives in Egyptian Theatre Translation, Performance, Politics Routledge

Six richly inventive pieces by the Swiss master of existentialist theater. Includes "Romulus the Great, 21 Points to the Physician," and "A Monster Lecture on Justice and Law.">

One of Bernard Shaw's early plays of social protest, Mrs Warren's Profession places the protagonist's decision to become a prostitute in the context of the appalling conditions for working class women in Victorian England. Faced with ill health, poverty, and marital servitude on the one hand, and opportunities for financial independence, dignity, and self-worth on the other, Kitty Warren follows her sister into a successful career in prostitution. Shaw's fierce social criticism in this play is driven not by conventional morality, but by anger at the hypocrisy that allows society to condemn prostitution while condoning the discrimination against women that makes prostitution inevitable. This Broadview edition includes a comprehensive historical and critical introduction; extracts from Shaw's prefaces to the play; Shaw's expurgations of the text; early reviews of the play in the United States, Canada, and Great Britain; and contemporary contextual documents on prostitution, incest, censorship, women's education, and the "New Woman."

The book aims to explore the foresight of prominent Middle Eastern authors and artists who anticipated the Arab Spring, which resulted in demands for change in the repressive and corrupted regimes. Eventually, it led to cracking down on the protests with excessive force, which caused tremendous human suffering, destruction, and also escalation of extreme insurgency. The author analyzes major literary and artistic works from Egypt, Syria and Tunisia, and their political context. This monograph will be helpful to scholars and students in the growing field of Middle Eastern and North African Studies and everyone who is interested in the politics of MENA.

Advancing English Language Education Edited by Wafa Zoghbor & Thomai Alexiou This volume contains a selection of nineteen articles that focus on skills and strategies for advancing English language teacher education in several contexts where English is taught to speakers of other language. The volume focuses on the teachers and learners as the prime participants in the learning process. The papers selected for inclusion represent the diverse backgrounds, experiences, and research interests of EFL educators and showcase contribution that document theory, research and pedagogy. The volume comprises six sections: Teacher Education and Professional Development; Young Learners; Testing and Assessment; Teaching of Writing Skills; Context-Specific Issues in EFL; Teaching, Learning, and Pedagogy Contributors: Alessandro Ursic, Alison Larkin Koushki, Athanasios Karasimos, Daria Grits, David Rear, Irshat Madyarov, Ivan Ivanov, James Milton, Laila Khalil, Larisa Nikolayeva, Mariam Al Nasser, Marianthi Serafeim, Marielle Risse, Marta Tryzna, Mher Davtyan, Michael M. Parrish, Nikita Berezin, Nour Al Okla, Peter Davidson, Richard D. Miller, Syuzanna Torosyan, Talin Grigorian, Thomai Alexiou, Wafa Zoghbor, Zainab Rashed Aldhanhani

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