

The Return Of Pinocchio

David Savran

The Return of Pinocchio Richard Nelson, 1982

Pinocchio Carlo Collodi, 1981

Pinocchio's Adventures in Wonderland Carlo Collodi, 1898 Pinocchio, a puppet with a talent for getting into trouble, wants to become a real boy, but he must earn that by learning to be good.

Pinocchio's Progeny Harold B. Segel, 1995 While Carlo Collodi's internationally revered Pinocchio may not have been the single source of the modernist fascination with puppets and marionettes, the book's appearance on the threshold of the modernist movement heralded a new artistic interest in the making of human likenesses. And the puppets, marionettes, and other forms that figure so vividly and provocatively in modernist and avant-garde drama can, according to Harold Segel, be regarded as Pinocchio's progeny. Segel argues that the philosophical, social, and artistic proclivities of the modernist movement converged in the discovery of an exciting new relevance in the puppet and marionette. Previously viewed as entertainment for children and fairground audiences, puppets emerged as an integral component of the modernist vision. They became metaphors for human helplessness in the face of powerful forces -- from Eros and the supernatural to history, industrial society, and national myth. Dramatists used them to satirize the tyranny of bourgeois custom and convention, to deflate the arrogance of the powerful, and to breathe new life into a theater that had become tradition-bound and commercialized. Pinocchio's Progeny offers a broad overview of the uses of these figures in European drama from 1890 to 1935. It considers developments in France, Spain, Italy, Austria, Germany, Sweden, Russia, Poland and Czechoslovakia. In his introduction, Segel reviews the premodernist literary and dramatic treatment of the puppet and marionette from Cervantes' Don Quixote to the turn-of-the-century European cabaret. His epilogue considers the appearance of puppets and marionettes in postmodern European and American drama by examining works by such dramatists as Jean-Claude Van Itallie, Heiner MA1/4ller, and Tadeusz Kantor.

Pinocchio's Quest Robert Rogland, 2010-06 Based on the classic tale of a wooden boy who longs to be human, this action-packed adaptation of the Pinocchio story includes a message that is both morally uplifting and true to the message of the Gospel of Christ. Join Pinocchio in his trials and adventures as he searches for eternal life and eventually discovers the miracle of the new birth.

Modern American Drama, 1945-2000 C. W. E. Bigsby, 2000-12-21 In this new edition of the widely-acclaimed *Modern American Drama*, Christopher Bigsby completes his survey of postwar and contemporary theatre and brings the reader up to 2000. While retaining the key elements of the first edition, including surveys of those major figures who have shaped postwar American drama, such as Eugene O'Neill, Tennessee Williams, Arthur Miller, Edward Albee, David Mamet, and Sam Shepard, Bigsby also explores the most recent works and performances: these include plays by established dramatists such as Miller's *The Ride down Mount Morgan* and Albee's *Three Tall Women*, as well as works by relatively new playwrights Paula Vogel, Tony Kushner, and Terrence McNally among others. Bigsby also provides a new chapter, 'Beyond Broadway' and offers an analysis of how theatre has formed and influenced the millennial culture of America.

In Their Own Words David Savran, 1993-01-01 Includes: Lee Breuer, Christopher Durang, Richard Foreman, Maria Irene Fornes, Charles Fuller, John Guare, Joan Holden, David Henry Hwang, David Mamet, Emily Mann, Richard Nelson, Marsha Norman, David Rabe, Wallace Shawn, Stephen Sondheim, Megan Terry, Luis Valdez, Michael Weller, August Wilson and Lanford Wilson.

United States of America V. Faulisi, 1984

Contemporary American Theatre Bruce King, 2016-01-19

Cycles of Influence Stephen Benson, 2003-03-01 Analyzes how the folktale has influenced the development of narrative theory and how postmodern fiction has drawn on the folktale to experiment with diverse narrative concepts. In this wide-ranging and insightful analysis, Stephen Benson proposes a poetics of narrative for postmodernism by placing new emphasis on the folktale. Postmodernist fictions have evidenced a return to narrative—to storytelling centered on a sequence of events, rather than a spiraling of events as found in modernism—and recent theorists have described narrative as a central instance of the human mind. By characterizing the folktale as a prime embodiment of narrative, Benson relates folktales to many of the theoretical concerns of postmodernism and provides new insights into the works of major writers who have used this genre, which includes the subgenre of the fairy tale, in opening narrative up to new possibilities. Benson begins by examining the key features of folktales: their emphasis on a chain of events rather than description or consciousness, their emphasis on a self-contained fictional environment rather than realism, the presence of a storyteller as a self-confessed fabricator, their oral and communal status, and their ever-changing state, which defies authoritative versions. He traces the interactions between the folktale and Italo Calvino's *Fiabe Italiane*, between selected fictions of John Barth and the *Arabian Nights*, between the work of Robert Coover and the subgenre of the fairy tale, and between the Bluebeard stories and recent feminist retellings by Angela Carter and Margaret Atwood. The arguments presented will interest not only folklorists and scholars of narrative but also readers in fields ranging from comparative literature to feminist theory.

It's the Disney Version! Douglas Brode, Shea T. Brode, 2016-06-24 In 1937, the first full-length animated film produced

by Walt Disney was released. Based on a fairy tale written by the Brothers Grimm, Snow White and the Seven Dwarfs was an instant success and set the stage for more film adaptations over the next several decades. From animated features like and Bambi to live action films such as Mary Poppins, Disney repeatedly turned to literary sources for inspiration—a tradition the Disney studios continues well into the twenty-first century. In *It's the Disney Version!: Popular Cinema and Literary Classics*, Douglas Brode and Shea T. Brode have collected essays that consider the relationship between a Disney film and the source material from which it was drawn. Analytic yet accessible, these essays provide a wide-ranging study of the term "The Disney Version" and what it conveys to viewers. Among the works discussed in this volume are Alice in Wonderland, Mary Poppins, Pinocchio, Sleeping Beauty, Tarzan, and Winnie the Pooh. In these intriguing essays, contributors to this volume offer close textual analyses of both the original work and of the Disney counterpart. Featuring articles that consider both positive and negative elements that can be found in the studio's output, *It's the Disney Version!: Popular Cinema and Literary Classics* will be of interest to scholars and students of film, as well as the diehard Disney fan.

The Animated Movie Guide Jerry Beck, 2005-10-28 Going beyond the box-office hits of Disney and Dreamworks, this guide to every animated movie ever released in the United States covers more than 300 films over the course of nearly 80 years of film history. Well-known films such as Finding Nemo and Shrek are profiled and hundreds of other films, many of them rarely discussed, are analyzed, compared, and catalogued. The origin of the genre and what it takes to make a great animated feature are discussed, and the influence of Japanese animation, computer graphics, and stop-motion puppet techniques are brought into perspective. Every film analysis includes reviews, four-star ratings, background information, plot synopses, accurate running times, consumer tips, and MPAA ratings. Brief guides to made-for-TV movies, direct-to-video releases, foreign films that were never theatrically released in the U.S., and live-action films with significant animation round out the volume.

The Encyclopedia of Fantasy John Clute, John Grant, 1999-03-15 Like its companion volume, *The Encyclopedia of Science Fiction*, this massive reference of 4,000 entries covers all aspects of fantasy, from literature to art.

Under the Bed, Creeping Michael Howarth, 2014-05-16 From Puritan tracts and chapbooks to fairy tales and Victorian poems, from zombies and werewolves to ghosts and vampires, the gothic has become an important part of children's literature. This book explores how Gothicism is crucial in helping children progress through different stages of growth and development. It examines five famous texts--Christina Rossetti's *Goblin Market*, Carlo Collodi's *Pinocchio*, Neil Gaiman's *Coraline*, three versions of *Little Red Riding Hood*, and J.M. Barrie's play and then novel *Peter and Wendy*--incorporating renowned psychologist Erik Erikson's landmark theories on psychosocial stages of development. By linking a particular stage to each of the aforementioned texts, it becomes clearer how anxiety and terror are just as important as happiness and wonder in fostering maturity, achieving a sense of independence and fulfilling one's self-identity. Gothic elements give shape

to children's fears, which is precisely how children are able to defeat them, and through their interactions with the ghosts and goblins that inhabit fantasy worlds, children come to better understand their own world, as well as their own lives.

California Theatre Annual ,1982

Killing the Moonlight Jennifer Scappettone,2014-11-25 As a city that seems to float between Europe and Asia, removed by a lagoon from the tempos of terra firma, Venice has long seduced the Western imagination. Since the 1797 fall of the Venetian Republic, fantasies about the sinking city have engendered an elaborate series of romantic clichés, provoking conflicting responses: some modern artists and intellectuals embrace the resistance to modernity manifest in Venice's labyrinthine premodern form and temporality, whereas others aspire to modernize by killing the moonlight of Venice, in the Futurists' notorious phrase. Spanning the history of literature, art, and architecture—from John Ruskin, Henry James, and Ezra Pound to Manfredo Tafuri, Italo Calvino, Jeanette Winterson, and Robert Coover—Killing the Moonlight tracks the pressures that modernity has placed on the legacy of romantic Venice, and the distinctive strains of aesthetic invention that resulted from the clash. In Venetian incarnations of modernism, the anachronistic urban fabric and vestigial sentiment that both the nation-state of Italy and the historical avant-garde would cast off become incompletely assimilated parts of the new. Killing the Moonlight brings Venice into the geography of modernity as a living city rather than a metaphor for death, and presents the archipelago as a crucible for those seeking to define and transgress the conceptual limits of modernism. In strategic detours from the capitals of modernity, the book redrafts the confines of modernist culture in both geographical and historical terms.

Psychoanalytic Studies of Creativity, Greed, and Fine Art David P Levine,2015-11-19 Throughout the history of psychoanalysis, the study of creativity and fine art has been a special concern. Psychoanalytic Studies of Creativity, Greed and Fine Art: Making Contact with the Self makes a distinct contribution to the psychoanalytic study of art by focusing attention on the relationship between creativity and greed. This book also focuses attention on factors in the personality that block creativity, and examines the matter of the self and its ability to be present and exist as the essential element in creativity. Using examples primarily from visual art David Levine explores the subjects of creativity, empathy, interpretation and thinking through a series of case studies of artists, including Robert Irwin, Ad Reinhardt, Susan Burnstine, and Mark Rothko. Psychoanalytic Studies of Creativity, Greed and Fine Art explores the highly ambivalent attitude of artists toward making their presence known, an ambivalence that is evident in their hostility toward interpretation as a way of knowing. This is discussed with special reference to Susan Sontag's essay on the subject of interpretation. Psychoanalytic Studies of Creativity, Greed and Fine Art contributes to a long tradition of psychoanalytically influenced writing on creativity including the work of Deri, Kohut, Meltzer, Miller and Winnicott among others. It will be of interest to psychoanalysts, psychoanalytic psychotherapists, historians and theorists of art.

John Willis' Theatre World John A. Willis, 1988

Disney A to Z: The Official Encyclopedia, Sixth Edition Steven Vagnini, Dave Smith, 2023-09-26 If you're curious about The Walt Disney Company, this comprehensive, newly revised and updated encyclopedia is your one-stop guide! Filled with significant achievements, short biographies, historic dates, and tons of trivia-worthy tidbits and anecdotes, this newly updated collection covers all things Disney—from A to Z—through more than nine thousand entries and two hundred images across more than a thousand pages. The sixth edition includes all the major Disney theme park attractions, restaurants, and shows; summaries of ABC and Disney television shows and Disney+ series; rundowns on all major films and characters; the latest and greatest from Pixar, Marvel, and Lucasfilm; key actors, songs, and animators from Disney films and shows; and so much more! Searching for more ways to celebrate Disney100? Explore these books from Disney Editions: *The Story of Disney: 100 Years of Wonder* *The Official Walt Disney Quote Book* *Walt Disney: An American Original, Commemorative Edition*

Italian Americans Eric Martone, 2016-12-12 The entire Italian American experience—from America's earliest days through the present—is now available in a single volume. This wide-ranging work relates the entire saga of the Italian-American experience from immigration through assimilation to achievement. The book highlights the enormous contributions that Italian Americans—the fourth largest European ethnic group in the United States—have made to the professions, politics, academy, arts, and popular culture of America. Going beyond familiar names and stories, it also captures the essence of everyday life for Italian Americans as they established communities and interacted with other ethnic groups. In this single volume, readers will be able to explore why Italians came to America, where they settled, and how their distinctive identity was formed. A diverse array of entries that highlight the breadth of this experience, as well as the multitude of ways in which Italian Americans have influenced U.S. history and culture, are presented in five thematic sections. Featured primary documents range from a 1493 letter from Christopher Columbus announcing his discovery to excerpts from President Barack Obama's 2011 speech to the National Italian American Foundation. Readers will come away from this book with a broader understanding of and greater appreciation for Italian Americans' contributions to the United States.

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