



## METADATA

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## Abstract

This book, the result of a long research and teaching experience of the authors, seeks to fill a basic gap, as it will approach the history and dramaturgy of modern Greek theatre in a combined and chronological way. In a relatively short chapter entitled "Instead of Introduction" we proceed to an overview of the topic of whether there was a theatre in Byzantium. In the fifteen (15) chapters-sections that follow, the historical conditions, the cultural peculiarities of each period, the reception of Western currents from the late Cretan Renaissance to the third half of the 20th century, the translation activity and the original dramaturgy are presented concisely. Important writers, and plays that constitute a breakthrough are analysed, as well as the conditions for the consolidation of stage practice up to the foundation of the professional theatre. The book mentions phenomena that mark the turning point of the 19th century, such as the birth of theatre criticism, the phenomenon of the female star system and the emergence of stage direction in the early 20th century,

the establishment of state theatres in Athens and Thessaloniki, and finally, the flourishing of commercial theatre. In the late 19th and 20th centuries, ideological issues were approached, such as the search for Greekness, the dialogue with antiquity, and aesthetic trends, such as modernism and the avant-garde of the interwar period. The turbulent period of the Occupation and the Resistance, and the post-war Spring are equally developed, as they are reflected in the theatrical scene, where, apart from radical political initiatives ("the Mountain Theatre"), the modern Greek theatre meets with pioneering Western currents and genres (e.g. American theatre, theatre of the absurd) but also emerging the modern Greek plays through notable Greek play writers. The structure of each chapter contains the historical and social context, the dramatic literature (dramatic genres, authors, plays), extracts from typical plays, and an Epilogue with supporting texts (prologues, critiques, links to audiovisual material, etc.). Bibliography and Self-assessment Exercises follow.

