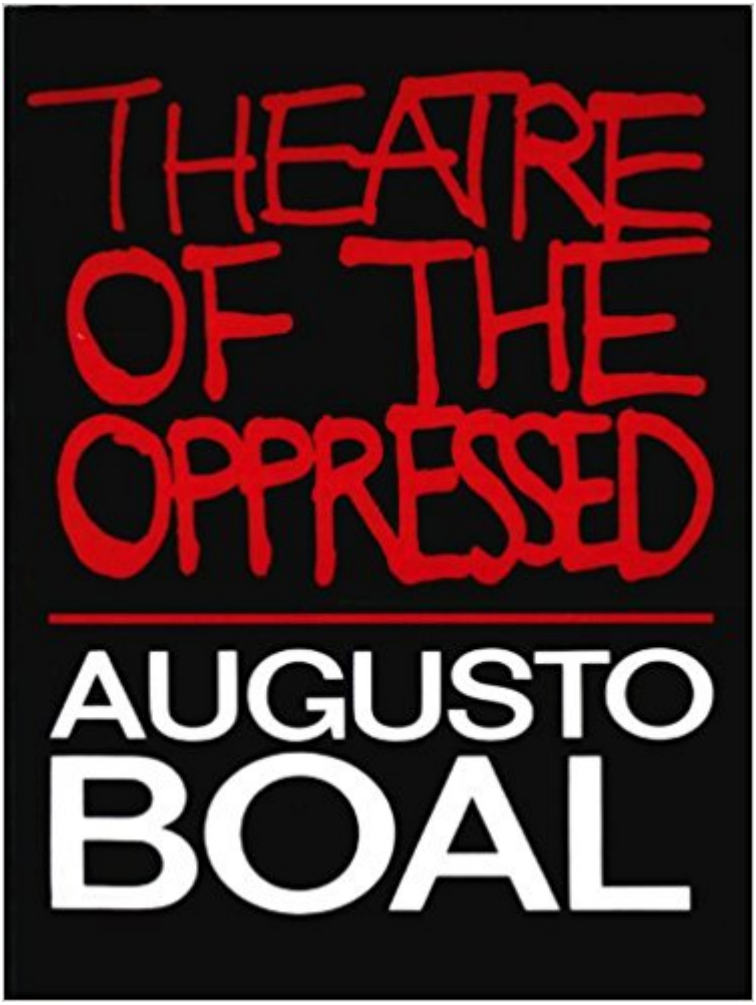
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Theatre Of The Oppressed



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Synopsis

"Boal and his work are marvelous examples of the post-modern situation-its problems and its opportunities. Twice exiled, Boal is ’at home’ now wherever he finds himself to be. He makes a skeptical, comic, inquisitive and finally optimistic theatre involving spectators and performers in the search for community and integrity. This is a good book to be used even more than to be read." - Richard Schechner"Augusto Boal’s achievement is so remarkable, so original and so groundbreaking that I have no hesitation in describing the book as the most important theoretical work in the theatre in modern times - a statement I make with having suffered any memory lapse with respect to Stanislavsky, Artaud or Grotowski." - Goerge E. WellwarthOriginally basing himself at the Arena Stage in Sao Paolo, Brazil, Augusto Boal developed a series of imaginative theatre exercises which promote awareness of one’s social situation and its limitations, individual attitudes, and even how our bodies are bound by tradition. Boal is continued his explorations in Paris, where he directed Le CEDITADE (Centre d’Etude et de Diffusion des Techniques Actives d’Expression - Methode Boal), in addition to traveling and lecturing extensively in other countries. On May 2, 2009, Boal died at age 78 in Rio de Janeiro.

Book Information

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Customer Reviews

Is the fundamental relationship between an actor and an audience an equal and active one, or is it a situation that encourages passivity and division? This is the question at the heart of Augusto Boal’s revolutionary Theatre of the Oppressed, originally published in 1979. Boal, a Brazilian artist and

activist, has written a work that challenges the very premise of Western theater, starting with Aristotle and the first dramatists, and explores what social constructs lie behind the traditional theater form. Then, having explained such often invoked (but rarely scrutinized) terms as imitation, tragedy, and justice, he puts forward a new type of drama that bridges the long-existing gap between theater and politics. Central to his thesis is an attempt to bring spectators into an active role with the drama, encouraging them to comment on the social situations they see presented and suggest potentials for change. Other chapters explore the writings of Hegel and Brecht, along with a lengthy analysis of one of the most profound political thinkers to ever pen a play, Machiavelli and his bitter comedy Mandragola. Boal's book is a challenging one for American actors often politically naive and heavily schooled in the traditions of Stanislavsky-based "naturalism," but this text is vital reading for activists, progressives, and all artists trying to effect social change. --John Longenbaugh

'One of the most revered figures in world theatre ... the liberation theologian of theatre.' The Guardian 'Should be read by everyone in the world of theatre who has any pretensions at all to political commitment.' John Arden'So remarkable, so original and so ground-breaking that I have no hesitation in describing the book as the most important theoretical work on the theatre in modern times.' George Wellwarth --This text refers to an alternate Paperback edition.

Anyone interested in understanding how theater and, by extension, film and televison play a vital role in maintaining the status quo, should read Auguto Boal's book. Boal takes readers on a stroll through the history of drama, philosophy and politics, merging the three artforms into a powerful triumvirate. Boal then offers suggestions for a theater to counteract traditonal cultural ideological aparatuses. Theater of the Oppressed describes a theater of, for and by the oppressed to tell their own stories; a space wherein maginalized people's might reflect on their own concrete realities and contradictions; and an arena of practice in action, moving the oppressed, and those who identify with the oppressed, towards social transformation.

One of the most important questions you need to consider as an artist is the relationship between the work, and the audience. Boal provokes the question masterfully, and even if you don't agree with his thesis - that the "Aristotelian" approach, in which the audience is there to be manipulated and emotionally purged, and that theatre should rebel against this authoritarian relationship - he raises the question clearly. This is a book you should read, argue with, and discuss.

After teaching theatre for over 30 years, immersed in western theatre ideals, Boal's theories shifted my way of thinking upside down. He takes Aristotle's Poetics and makes a great argument against the politics/agenda of traditional approaches in theatre. Then shares his own "Poetics of the Oppressed"--using theatre as a weapon against the oppressions all of us face.

Buy this. I know that isn't a sentence but wow. This is a life changing work. If you care the minutest bit about theatre, mankind, and the future of both (together and seperate) then feast here. Also, a side benifit is listening to Boal argue AGAINST The Poetics. Good stuff. The begining is a little slow because he begins by very carefully setting up examples and definitions before he begins to explain his actual work and theory. This is nessisary and impressive (citing some ancient Greek philosophers to whom I had never been introduced). I think this book handed me some special x-ray glasses to look through the clothing of our contemporary American theatre. Get yourself a pare.

Great and fast delivery

Once again I wish to appreciate you people for a job Weldon.My package arrived earlier than I thought and I was astonished.Please you people should review the shipping rate its on the high side.Thanks and keep it up.

I bought this book for my husband who is in education as well as an aspiring playwright. He's always been interested in how theatre can have social impact, and this book addresses that. I haven't read the book, but he is raving about how good it is, educational, inspiring, etc.

Boal is insane, but not nearly as much as Brecht or Artaud. Boal is essentially a communist that approaches all art from the social-conflict paradigm of sociology (Marxism). He tends to argue that most theatre is made to coerce, and that much of it is made with the power/elite in mind (that is the mildest description I can give you without starting a debate). Whether you agree with Boal or not, his chapters dealing with the Coercive Aristotelian Tragedies are highly educational just in the factual sense of what he presents. If you have any interest in classical or Greek theatre this is definitely a must read. He explains the dynamics of Greek theatre so well that it can almost be used as a text book.

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