As a serious drama set in an ordinary middle-class home, Ibsen’s *A Doll’s House* established a new politics of the interior that was to have a lasting impact upon twentieth-century drama. In this innovative study, Nicholas Grene traces the changing forms of the home on the stage through nine of the greatest of modern plays and playwrights. From Chekhov’s *The Cherry Orchard* through to Williams’s *A Streetcar Named Desire*, domestic spaces and personal crises have been employed to express wider social conditions and themes of class, gender and family. In the later twentieth century and beyond, the most radically experimental dramatists created their own challenging theatrical interiors, including Beckett in *Endgame*, Pinter in *The Homecoming* and Parks in *Topdog/Underdog*. Grene analyses the full significance of these versions of domestic spaces to offer fresh insights into the portrayal of the naturalistic environment in modern drama.

Nicholas Grene is Professor of English literature at Trinity College Dublin, a Senior Fellow of the College, a Member of the Royal Irish Academy and a Life Member of Clare Hall, Cambridge. He has published widely on Shakespeare, drama and Irish literature, and his books include *Bernard Shaw: a Critical View* (1984), *Shakespeare’s Tragic Imagination* (1992), *The Politics of Irish Drama* (Cambridge, 1999) and *Shakespeare’s Serial History Plays* (Cambridge, 2002). Among his most recent books are *Yeats’s Poetic Codes* (2008), the New Mermaids edition of *Major Barbara* (2008), *Synge and Edwardian Ireland* (coedited with Brian Cliff, 2011) and a memoir, *Nothing Quite Like It: An American-Irish Childhood* (2011). He has been a visiting professor at the University of New South Wales, Dartmouth College and the University of Paris IV (Sorbonne).
HOME ON THE STAGE

Domestic Spaces in Modern Drama

NICHOLAS GRENE

CAMBRIDGE UNIVERSITY PRESS
In memory of Andrew Grene (1965–2010)
Contents

List of illustrations  

Acknowledgements  

Introduction: Ibsen and after  

1 A Doll’s House: the drama of the interior  

2 The Cherry Orchard: all Russia  

3 Heartbreak House: waiting for the Zeppelin  

4 Long Day’s Journey into Night: the Tyrones at home in America  

5 A Streetcar Named Desire: see-through representation  

6 Endgame: in the refuge  

7 The Homecoming: men’s room  

8 Arcadia: seeing double  

9 Topdog/Underdog: welcome to the family  

Conclusion: home base  

Notes  

Bibliography  

Index
Illustrations

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1.1 Diagram of floor plan of A Doll’s House, reproduced from Egil Törnqvist, Ibsen: A Doll’s House (Cambridge: Cambridge University Press, 1995), by permission of the author.

1.2 Photo of Nora (Mai Zetterling) and Torvald (Mogans Wieth) in A Doll’s House, Act iii, directed by Peter Ashmore, London, 1951. Angus McBean Photograph (MS Thr 581). © Harvard Theatre Collection, Houghton Library, Harvard University.

2.1 Scene from The Cherry Orchard, Act i, directed by K.S. Stanislavski, Moscow, 1904. Billy Rose Theatre Division, New York Public Library for the Performing Arts, Astor, Lenox and Tilden foundations.


3.1 Sketch by G.B. Shaw of set design for Heartbreak House, c. 1920. British Library, Ashley A 1521, 111, by permission of the Society of Authors on behalf of the Bernard Shaw Estate.


Illustrations

   108

   116

   142

7.1  Michael Jayston (Teddy), Ian Holm (Lenny), Cyril Cusack (Sam) and Paul Rogers (Max) in *The Homecoming*, film directed by Peter Hall, American Film Theatre, 1973. © Michael Kantor, Ghost Light Films.
   161

   172

9.1  Eric Berryman (Booth) and KenYatta Rogers (Lincoln) in *Topdog/Underdog*, Everyman Theatre (Baltimore, MD, USA), 2013. Photo by Stan Barouh.
   189

   203
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