

HOME ON THE STAGE

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.

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Domestic Spaces in Modern Drama

NICHOLAS GRENE



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In memory of Andrew Grene (1965–2010)

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