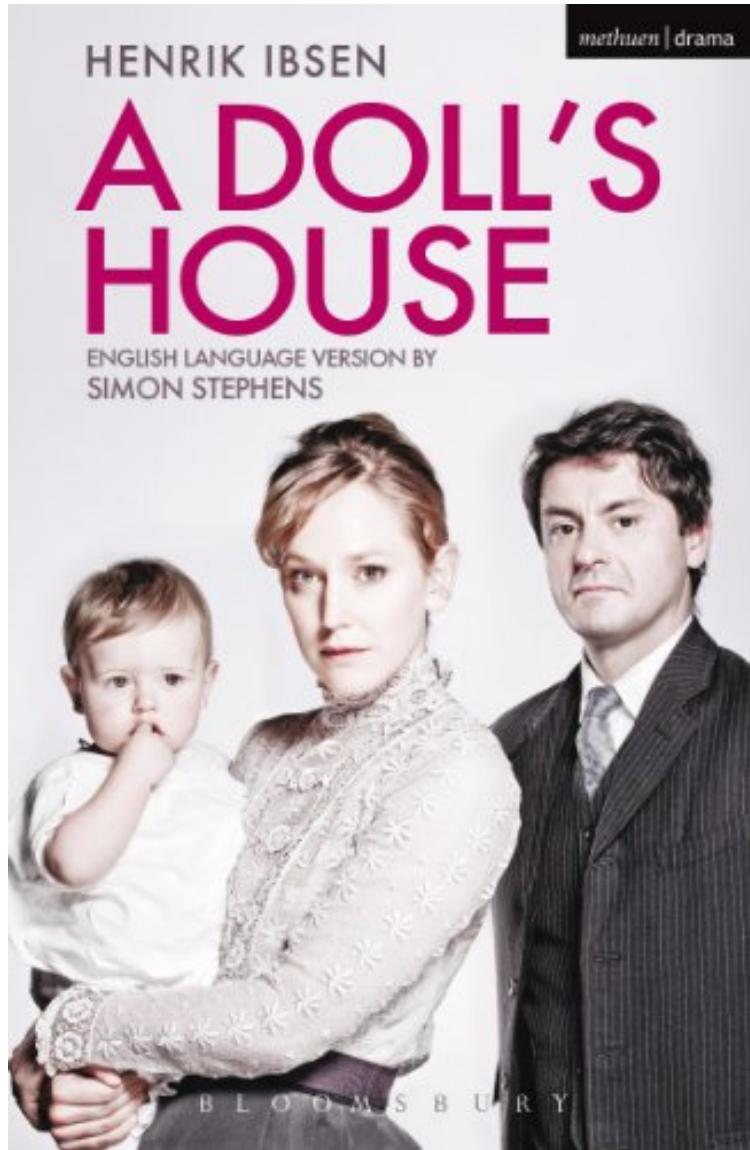


[Free] A Doll's House (Modern Plays)

A Doll's House (Modern Plays)

Henrik Ibsen
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Henrik Ibsen : A Doll's House (Modern Plays) before purchasing it in order to gage whether or not it would be worth my time, and all praised A Doll's House (Modern Plays):

0 of 0 people found the following review helpful. RivetingBy Kindle CustomerAn underrated play with so much hope. The ending is spectacular. Truly truly truly truly spectacular. It is a must read

'I think I'm a human being before anything else. I don't care what other people say. I don't care what people write in books. I need to think for myself.' Henrik Ibsen's A Doll's House premiered in 1879 in Copenhagen, the second in a

series of realist plays by Ibsen, and immediately provoked controversy with its apparently feminist message and exposure of the hypocrisy of Victorian middle-class marriage. In Ibsen's play, Nora Helmer has secretly (and deceptively) borrowed a large sum of money to pay for her husband, Torvald, to recover from illness on a sabbatical in Italy. Torvald's perception of Nora is of a silly, naive spendthrift, so it is only when the truth begins to emerge, and Torvald appreciates the initiative behind his wife, that unmendable cracks appear in their marriage. This compelling new version of Ibsen's masterpiece by playwright Simon Stephens premiered at the Young Vic Theatre, London, on 29 June 2012. It was updated with minor changes in 2013.

Simon Stephens's agile new version ... quick and clear and full of subtle touches -- Susannah Clapp * *Guardian* * A sensible, sensitive and spirited version ... that chimes with the debt-laden times we're trapped in and poses still-pressing questions -- Dominic Cavendish * *Telegraph* * In this vital, tense account Henrik Ibsen's play feels wonderfully fresh ... Simon Stephens's new rendering of the play doesn't insist on giving it a flashy makeover. Instead it is respectful of Ibsen's formal power. There is a thoughtful spareness in his writing, as well as a keen sense of the petty politics of small-town finance and legal wranglings. The characters' particular tics are evident, without the language ever losing a fluent authenticity. -- Henry Hitchings * *Evening Standard* * Simon Stephens' supple, unobtrusive English version ... this urgent revival makes Ibsen's portrayal of half-lived lives as fresh and distressing as ever -- Sarah Hemming * *Financial Times* * Simon Stephen's intelligent, audacious adaptation is free of the starchiness you often get with Ibsen translations. -- Kate Kellaway * *Observer* * I've never seen a more gripping and emotionally truthful account of Ibsen's brilliantly plotted and still disturbing play about a woman who walks out on her husband and children. . . a play that in inferior productions can seem like a dusty museum piece achieves a shattering dramatic impact. -- Charles Spencer * *Daily Telegraph* * About the Author Simon Stephens has been the recipient of both the Pearson Award for Best New Play 2001-2 for his play *Port*, and the Olivier Award for Best New Play 2005 for *On the Shore of the Wide World*. His recent plays include *Harper Regan* (National Theatre), *Punk Rock* (Lyric Hammersmith/Royal Exchange, Manchester), *Pornography* (Traverse and Birmingham Rep), *Wastwater* (Royal Court and Wiener Festwochen), *The Trial of Ubu* (Hampstead Theatre) and *Three Kingdoms* (Lyric Hammersmith). Henrik Ibsen (1828-1906) was a Norwegian playwright and poet whose realistic, symbolic and often controversial plays revolutionised European theatre. He is widely regarded as the father of modern drama. His acclaimed plays include *A Doll's House*, *Ghosts*, *Hedda Gabler*, *An Enemy of the People* and *The Pillars of the Community*.