

# Whos Afraid Of Virginia Woolf Book

## Edward Albee

**Who's Afraid of Virginia Woolf?** Edward Albee,2000-01

**Edward Albee's Who's Afraid of Virginia Woolf?** Michael Y. Bennett,2018-07-11 Edward Albee's *Who's Afraid of Virginia Woolf?* shocked audiences and critics alike with its assault on decorum. At base though, the play is simply a love story: an examination of a long-wedded life, filled with the hopes, dreams, disappointments, and pain that accompany the passing of many years together. While the ethos of the play is tragicomic, it is the anachronistic, melodramatic secret object—the nonexistent son—that upends the audience's sense of theatrical normalcy. The mean and vulgar bile spewed among the characters hides these elements, making it feel like something entirely new. As Michael Y. Bennett reveals, the play is the same emperor, just wearing new clothes. In short, it is straight out of the grand tradition of living room drama: Ibsen, Chekhov, Glaspell, Hellmann, O'Neill, Wilder, Miller, Williams, and Albee.

*Who's Afraid of Virginia Woolf?* Edward Albee,2003-07-29 George, a disillusioned academic, and Martha, his caustic wife, have just come home from a faculty party. When a handsome young professor and his mousy wife stop by for a nightcap, an innocent night of fun and games quickly turns dark and dangerous. Long-buried resentment and rage are unleashed as George and Martha turn their rapier-sharp wits against each other, using their guests as pawns in their verbal sparring. By night's end, the secrets of both couples are uncovered and the lies they cling to are exposed. Considered by many to be Albee's masterpiece, *Who's Afraid of Virginia Woolf?* is a brilliantly original work of art -- an excoriating theatrical experience, surging with shocks of recognition and dramatic fire (Newsweek).

*Who's Afraid of Virginia Woolf?* Edward Albee,2006-08 Revised by the author for the 2005 Broadway revival--Cover.

*Who's Afraid of Virginia Woolf?* Matthew Charles Roudané,1990 Written in an easy-to-read, accessible style by teachers with years of classroom experience, Masterwork Studies are guides to the literary works most frequently studied in high school. Presenting ideas that spark imaginations, these books help students to gain background knowledge on great literature useful for papers and exams. The goal of each study is to encourage creative thinking by presenting engaging information about each work and its author. This approach allows students to arrive at sound analyses of their own, based on in-depth studies of popular literature. Each volume: -- Illuminates themes and concepts of a classic text -- Uses clear, conversational language -- Is an accessible, manageable length from 140 to 170 pages -- Includes a chronology of the author's

life and era -- Provides an overview of the historical context -- Offers a summary of its critical reception -- Lists primary and secondary sources and index

*Who's Afraid of Leonard Woolf?* Irene Coates,2003-07 Was Virginia Woolf suicidal, or was she betrayed and driven to taking her own life? Irene Coates argues, with forensic precision, that Leonard Woolf was responsible for the unraveling of his wife's sanity and her subsequent suicide. These two people were at the heart of the Bloomsbury Group; one a mad genius, the other a so-called selfless husband. But underneath that caring veneer beat the heart of a pessimistic, repressed, bullying, and hypocritical man, one who may have been responsible for the death of Virginia Woolf

**Who's Afraid of Virginia Woolf?** Edward Albee,1962

*Virginia Woolf Icon* Brenda R. Silver,1999 The proliferation of Virginia Woolfs in both high and popular culture, she argues, has transformed the writer into a star whose image and authority are persistently claimed or challenged in debates about art, politics, gender, the canon, class, feminism, and fashion.--BOOK JACKET.

**Edward Albee's Who's Afraid of Virginia Woolf?** Ernest Lehman, Mike Nichols, Edward Albee,1965

**A Room of One's Own** Virginia Woolf,2024-05-30 Virginia Woolf's playful exploration of a satirical »Oxbridge« became one of the world's most groundbreaking writings on women, writing, fiction, and gender. *A Room of One's Own* [1929] can be read as one or as six different essays, narrated from an intimate first-person perspective. Actual history blends with narrative and memoir. But perhaps most revolutionary was its address: the book is written by a woman for women. Male readers are compelled to read through women's eyes in a total inversion of the traditional male gaze. VIRGINIA WOOLF [1882-1941] was an English author. With novels like *Jacob's Room* [1922], *Mrs Dalloway* [1925], *To the Lighthouse* [1927], and *Orlando* [1928], she became a leading figure of modernism and is considered one of the most important English-language authors of the 20th century. As a thinker, with essays like *A Room of One's Own* [1929], Woolf has influenced the women's movement in many countries.

**Me, I'm Afraid of Virginia Woolf** Alan Bennett,2016-05-12 Alan Bennett is the acknowledged master of the television play. This vintage collection of his work from the 1970s illustrates his skill and mastery of the medium from the beginning. Perceptive, poignant, truthful and very funny, the work here gives as much enjoyment in the reading as it did in the viewing, and provides a welcome addition to the Bennett canon. The television plays included are *A Day Out*, *Sunset Across the Bay*, *A Visit from Miss Prothero*, *Me, I'm Afraid of Virginia Woolf*, *Green Forms*, *The Old Crowd* and *Afternoon Off*. This volume contains a new general introduction by Alan Bennett, as well as the original preface by Lindsay Anderson to *The Old Crowd*. A companion volume of Alan Bennett's work from the late 1970s and early 1980s is published as *Rolling Home*.

**The Cambridge Companion to Edward Albee** Stephen Bottoms,2005-07-21 Edward Albee, perhaps best known for his acclaimed and infamous 1960s drama *Who's Afraid of Virginia Woolf?*, is one of America's greatest living playwrights. Now in

his seventies, he is still writing challenging, award-winning dramas. This collection of essays on Albee, which includes contributions from the leading commentators on Albee's work, brings fresh critical insights to bear by exploring the full scope of the playwright's career, from his 1959 breakthrough with *The Zoo Story* to his recent Broadway success, *The Goat, or Who is Sylvia?* (2002). The contributors include scholars of both theatre and English literature, and the essays thus consider the plays both as literary texts and as performed drama. The collection considers a number of Albee's lesser-known and neglected works, provides a comprehensive introduction and overview, and includes an exclusive, original interview with Mr Albee, on topics spanning his whole career.

[Conversations with Edward Albee](#) Edward Albee, 1988 The influential American playwright discusses his work, the nature of art, the role of the unconscious, American culture, and the theater.

**Virginia Woolf in Manhattan** Maggie Gee, 2014-06-09 What if Virginia Woolf came back to life in the twenty-first century? Bestselling author Angela Lamb is going through a mid-life crisis. She dumps her irrepressible daughter Gerda at boarding school and flies to New York to pursue her passion for Woolf, whose manuscripts are held in a private collection. When a bedraggled Virginia Woolf herself materialises among the bookshelves and is promptly evicted, Angela, stunned, rushes after her on to the streets of Manhattan. Soon she is chaperoning her troublesome heroine as Virginia tries to understand the internet and scams bookshops with 'rare signed editions'. Then Virginia insists on flying with Angela to Istanbul, where she is surprised by love and steals the show at an International Conference on - Virginia Woolf. *Virginia Woolf in Manhattan* is a witty and profound novel about female rivalry, friendships, mothers and daughters, and the miraculous possibilities of a second chance at life.

**Furious Love** Sam Kashner, Nancy Schoenberger, 2013-02-18 A tough Welshman, he was softened by the affections of a breathtakingly beautiful woman: she was a modern-day Cleopatra madly in love with her own Mark Antony. For quarter of a century, Elizabeth Taylor and Richard Burton were the king and queen of Hollywood. Yet their two marriages to each other represented much more than outlandish romance. Together, Elizabeth and Richard were a fascinating embodiment of the mores and transgressions of their time and even luminaries like Jacqueline Kennedy looked to them as a barometer of the culture. The enduring glamour, grandeur, drama and bravado embodied in the couple gave rise to the type of rabid gossip and wide-eyed adoration that are the staples of today's media. Using brand-new research and interviews – including unique access to Taylor herself, the Burton family, and Taylor's extensive personal correspondence – this ultimate celebrity biography is the gripping real-life story of a fairy-tale couple whose lives were even grander and more outrageous than the epic films they made.

[Age of Iron](#) J M Coetzee, 2015-05-28 Nobel Laureate and two-time Booker prize-winning author of *Disgrace* and *The Life and Times of Michael K*, J. M. Coetzee tells the remarkable story of a nation gripped in brutal apartheid in his Sunday

Express Book of the Year award-winner *Age of Iron*. In Cape Town, South Africa, an elderly classics professor writes a letter to her distant daughter, recounting the strange and disturbing events of her dying days. She has been opposed to the lies and the brutality of apartheid all her life, but now she finds herself coming face to face with its true horrors: the hounding by the police of her servant's son, the burning of a nearby black township, the murder by security forces of a teenage activist who seeks refuge in her house. Through it all, her only companion, the only person to whom she can confess her mounting anger and despair, is a homeless man who one day appears on her doorstep. In *Age of Iron*, J. M. Coetzee brings his searing insight and masterful control of language to bear on one of the darkest episodes of our times. 'Quite simply a magnificent and unforgettable work' *Daily Telegraph* 'A superbly realized novel whose truth cuts to the bone' *The New York Times* 'A remarkable work by a brilliant writer' *Wall Street Journal* South African author J. M. Coetzee was awarded the Nobel Prize for Literature in 2003 and was the first author to win the Booker Prize twice for his novels *Disgrace* and *The Life and Times of Michael K*. His novel, *Foe*, an exquisite reinvention of the story of *Robinson Crusoe* is also available in Penguin paperback.

Edward Albee: A Singular Journey Mel Gussow, 2012-11-27 In 1960, Edward Albee electrified the theater world with the American premiere of *The Zoo Story*, and followed it two years later with his extraordinary first Broadway play, *Who's Afraid of Virginia Woolf?* Proclaimed as the playwright of his generation, he went on to win three Pulitzer Prizes for his searing and innovative plays. Mel Gussow, author, critic, and cultural writer for *The New York Times*, has known Albee and followed his career since its inception, and in this fascinating biography he creates a compelling firsthand portrait of a complex genius. The book describes Albee's life as the adopted child of rich, unloving parents and covers the highs and lows of his career. A core myth of Albee's life, perpetuated by the playwright, is that *The Zoo Story* was his first play, written as a thirtieth birthday present to himself. As Gussow relates, Albee has been writing since adolescence, and through close analysis the author traces the genesis of *Who's Afraid of Virginia Woolf?*, *Tiny Alice*, *A Delicate Balance*, and other plays. After his early triumphs, Albee endured years of critical neglect and public disfavor. Overcoming artistic and personal difficulties, he returned in 1994 with *Three Tall Women*. In this prizewinning play he came to terms with the towering figure of his mother, the woman who dominated so much of his early life. With frankness and critical acumen, and drawing on extensive conversations with the playwright, Gussow offers fresh insights into Albee's life. At the same time he provides vivid portraits of Albee's relationships with the people who have been closest to him, including William Flanagan (his first mentor), Thornton Wilder, Richard Barr, John Steinbeck, Alan Schneider, John Gielgud, and his leading ladies, Uta Hagen, Colleen Dewhurst, Irene Worth, Myra Carter, Elaine Stritch, Marian Seldes, and Maggie Smith. And then there are, most famously, Elizabeth Taylor and Richard Burton, who starred in Mike Nichols's acclaimed film version of *Who's Afraid of Virginia Woolf?* The book places Albee in context as a playwright who inspired writers as diverse as John Guare and Sam Shepard, and as a teacher and champion of human rights. *Edward Albee: A Singular Journey* is rich with colorful details about this uniquely

American life. It also contains previously unpublished photographs and letters from and to Albee. It is the essential book about one of the major artists of the American theater.

**Book of Days** Emily Fox Gordon, 2010-08-17 The sexual politics of a faculty wives dinner. The psychological gamesmanship of an inappropriate therapist. The emotional minefield of an extended family wedding . . . Whatever the subject, Emily Fox Gordon's disarmingly personal essays are an art form unto themselves—reflecting and revealing, like mirrors in a maze, the seemingly endless ways a woman can lose herself in the modern world. With piercing humor and merciless precision, Gordon zigzags her way through “the unevolved paradise” of academia, with its dying breeds of bohemians, adulterers, and flirts, then stumbles through the perils and pleasures of psychotherapy, hoping to find a narrative for her life. Along the way, she encounters textbook feminists, partying philosophers, perfectionist moms, and an unlikely kinship with Kafka—in a brilliant collection of essays that challenge our sacred institutions, defy our expectations, and define our lives.

Mike Nichols Mark Harris, 2021-02-02 One of The Hollywood Reporter's 100 Greatest Film Books of All Time • A National Book Critics Circle finalist • One of People's top 10 books of 2021 • An instant New York Times bestseller • Named a best book of the year by NPR and Time A magnificent biography of one of the most protean creative forces in American entertainment history, a life of dazzling highs and vertiginous plunges—some of the worst largely unknown until now—by the acclaimed author of *Pictures at a Revolution* and *Five Came Back* Mike Nichols burst onto the scene as a wunderkind: while still in his twenties, he was half of a hit improv duo with Elaine May that was the talk of the country. Next he directed four consecutive hit plays, won back-to-back Tonys, ushered in a new era of Hollywood moviemaking with *Who's Afraid of Virginia Woolf?*, and followed it with *The Graduate*, which won him an Oscar and became the third-highest-grossing movie ever. At thirty-five, he lived in a three-story Central Park West penthouse, drove a Rolls-Royce, collected Arabian horses, and counted Jacqueline Kennedy, Elizabeth Taylor, Leonard Bernstein, and Richard Avedon as friends. Where he arrived is even more astonishing given where he had begun: born Igor Peschkowsky to a Jewish couple in Berlin in 1931, he was sent along with his younger brother to America on a ship in 1939. The young immigrant boy caught very few breaks. He was bullied and ostracized—an allergic reaction had rendered him permanently hairless—and his father died when he was just twelve, leaving his mother alone and overwhelmed. The gulf between these two sets of facts explains a great deal about Nichols's transformation from lonely outsider to the center of more than one cultural universe—the acute powers of observation that first made him famous; the nourishment he drew from his creative partnerships, most enduringly with May; his unquenchable drive; his hunger for security and status; and the depressions and self-medications that brought him to terrible lows. It would take decades for him to come to grips with his demons. In an incomparable portrait that follows Nichols from Berlin to New York to Chicago to Hollywood, Mark Harris explores, with brilliantly vivid detail and insight, the life, work, struggle, and

passion of an artist and man in constant motion. Among the 250 people Harris interviewed: Elaine May, Meryl Streep, Stephen Sondheim, Robert Redford, Glenn Close, Tom Hanks, Candice Bergen, Emma Thompson, Annette Bening, Natalie Portman, Julia Roberts, Lorne Michaels, and Gloria Steinem. Mark Harris gives an intimate and evenhanded accounting of success and failure alike; the portrait is not always flattering, but its ultimate impact is to present the full story of one of the most richly interesting, complicated, and consequential figures the worlds of theater and motion pictures have ever seen. It is a triumph of the biographer's art.

**Everyone's Fine with Virginia Woolf** Kate Scelsa, 2019-08-12 A sharp-witted parody of a celebrated American drama, EVERYONE'S FINE WITH VIRGINIA WOOLF is, in turns, loving homage and fierce feminist takedown. Kate Scelsa's incisive and hilarious reinvention of Edward Albee's classic Who's Afraid of Virginia Woolf? slyly subverts the power dynamics of the original play's not-so-happy couple. In the end, no one will be left unscathed by the ferocity of Martha's revenge on an unsuspecting patriarchy.

Decoding **Whos Afraid Of Virginia Woolf Book**: Revealing the Captivating Potential of Verbal Expression

In a time characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Whos Afraid Of Virginia Woolf Book**," a mesmerizing literary creation penned by a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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