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Yellow Face (TCG Edition) M. Butterfly David Henry Hwang
David Henry Hwang's play "M. Butterfly" - A Fantasy of the
Western Male Trying to Find Chinatown Understanding David
Henry Hwang Understanding David Henry Hwang M. Butterfly
The Theatre of David Henry Hwang
UNEXAMINED·EXPLORATION·SUBVERSION The Representation
of Chinese Identity in David Henry Hwang's plays A Study Guide
for David Henry Hwang's "M. Butterfly" A Study Guide for
David Henry Hwang's "Trying to Find Chinatown" The Theatre
of David Henry Hwang A Study Guide for David Henry
Hwang's "The Sound of a Voice" A Study Guide for David
Henry Hwang's "M. Butterfly" Chinglish (TCG Edition) A Study
Guide for David Henry Hwang's "Trying to Find Chinatown"
Sabotage westlicher Klischeevorstellungen und
Geschlechterstereotypen in David H. Hwangs "M. Butterfly"
Einführung in die Grundlagen der Literaturwissenschaft
Golden Child M. Butterfly Broken Promises Worlds apart
Negotiating Asian-Americans' Image Asian Voices in
English FOB ; And, The House of Sleeping Beauties FOB
and Other Plays A Vision of the Orient The Methuen Drama
Guide to Contemporary American Playwrights Historical
Dictionary of Asian American Literature and Theater "A
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Einführung in die Grundlagen der Literaturwissenschaft Apr 12 2021

The Sound of a Voice Aug 24 2019 THE STORY: The scene is an isolated house in the woods where a beautiful young woman lives alone. When a young samurai appears she offers him food and shelter, and when he decides to stay on they eventually become lovers. But while fascinated by his benefactress, the samurai cannot shake a superstitious mistrust of her; for all her delicacy and beauty she is also able to perform wonders of cookery, horticulture and even the martial arts (much to his wounded pride). In the end it develops that the woman is suspected of being a witch and the samurai has come to seek glory by killing her. This he ultimately cannot, or will not, do, but neither can he accept her superiority, and so he

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leaves-a fateful decision which, as it turns out, is made at terrible cost to both of them. UNEXAMINED·EXPLORATION·SUBVERSION The Representation of Chinese Identity in David Henry Hwang's plays Jan 22 2022 **Historical Dictionary of Asian American Literature and Theater** May 02 2020 The Historical Dictionary of Asian American Literature and Theater covers the history of Asian American literature and theater through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 600 cross-referenced entries on authors, books, and genres. This book is an excellent access point for students, researchers, and anyone wanting to know more about this important topic.

Yellow Face (TCG Edition) Oct 31 2022 "A thesis of a play, unafraid of complexities and contradictions, ~~wrapped up with~~

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a light dramatic fizz. It asks whether race is skin-deep, actable or even fakeable, and it does so with huge wit and brio.” -TimeOut London “A pungent play of ideas with a big heart. Yellow Face brings to the national discussion about race a sense of humor a mile wide, an even-handed treatment and a hopeful, healing vision of a world that could be” -Variety “It’s about our country, about public image, about face,” says David Henry Hwang about his latest work, a mock documentary that puts Hwang himself center stage. An exploration of Asian identity and the ever-changing definition of what it is to be an American, Yellow Face “is by turns acidly funny, insightful and provocative” (Washington Post). The play begins with the 1990s controversy over color-blind casting for Miss Saigon before it spins into a comic fantasy, in which the character DHH pens a play in protest and then unwittingly casts a white actor as the Asian lead. Yellow Face also explores the real-life investigation of Hwang’s

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father, the first Asian American to own a federally chartered bank, and the espionage charges against physicist Wen Ho Lee. Adroitly combining the light touch of comedy with weighty political and emotional issues, Hwang creates a “lively and provocative cultural self-portrait [that] lets nobody off the hook” (The New York Times). David Henry Hwang is the author of the Tony Award-winning M. Butterfly, Yellow Face (OBIE Award, 2008 Pulitzer Prize finalist), Golden Child (1997 OBIE Award), FOB (1981 OBIE Award), Family Devotions (Drama Desk nomination), and the books for musicals Aida (co-author), Flower Drum Song (2002 Broadway revival), and Tarzan, among other works. David Henry Hwang graduated from Stanford University, attended the Yale School of Drama, and holds honorary degrees from Columbia College in Chicago and The American Conservatory Theatre. He lives in New York City with his wife, actress Kathryn Layng, and their children, **More David Hwang**

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Eva Veanne.

Broken Promises Jan 10 2021

Plays dramatize the relationship between two Chinese Americans and a Chinese exchange student, a Chinese railroad workers strike, the conflict between Christian and pagan Chinese, and an unusual brothel

M. Butterfly Sep 29 2022 THE STORY: Bored with his routine posting in Beijing, and awkward with women, Rene Gallimard, a French diplomat, is easy prey for the subtle, delicate charms of Song Liling, a Chinese opera star who personifies Gallimard's fantasy vision of submiss

"Mouths on Fire with Songs".

Feb 29 2020 This book, the first cross-cultural study of post-1970s anglophone Canadian and American multi-ethnic drama, invites assessment of the thematic and aesthetic contributions of this theater in today's globalized culture. A growing number of playwrights of African, South and East Asian, and First Nations heritage have engaged with manifold socio-political

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and aesthetic issues in experimental works combining formal features of more classical European dramatic traditions with such elements of ethnic culture as ancestral music and dance, to interrogate the very concepts of theatricality and canonicity. Their "mouths on fire" (August Wilson), these playwrights contest stereotyped notions of authenticity. In-spired by songs of anger, passion, experience, survival, and regeneration, the plays analyzed bespeak a burning desire to break the silence, to heal and empower.

Foregrounding questions of hybridity, diaspora, cultural memory, and nation, this comparative study includes discussion of some twenty-five case studies of plays by such authors as M.J. Kang, August Wilson, Suzan-Lori Parks, Djanet Sears, Chay Yew, Padma Viswanathan, Rana Bose, Diane Glancy, and Drew Hayden Taylor. Through its cross-cultural and cross-national prism, "Mouths on Fire with Songs"

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multi-ethnic drama is one of the most diverse and dynamic sites of cultural production in North America today.

Sabotage westlicher Klischeevorstellungen und Geschlechterstereotypen in David H. Hwangs "M. Butterfly"

May 14 2021

Studienarbeit aus dem Jahr 2011 im Fachbereich

Amerikanistik - Literatur, Note: 1,3, Universität Augsburg

(Philologisch-Historische

Fakultät), Veranstaltung: Multi-Ethnic American Drama,

Sprache: Deutsch, Abstract:

Spätestens seit 1904, als

Puccinis Op(f)er Madama

Butterfly die Bühnen der Welt

erobert, wird allgemein davon

ausgegangen, dass die

asiatische Frau eine gefügige

Geisha sei, welche

leidenschaftlich grünen Tee

kocht und sich für den weißen

Mann, den sie liebt, umbringt.

Dieses, der Realität weit

entrückte Image wird im Laufe

der Jahrzehnte - etwa als 'Die

Welt der Suzie Wong', 1960 in

die amerikanischen Kinos kam

- durch weitere Charakteristika

bereichert, die von Ehrfurcht

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vor dem männlichen Geschlecht bis hin zur sexuellen Selbstlosigkeit und Passivität reichen. Auch heute noch sind Institutionen wie Hollywood dafür

verantwortlich, dass jene gängigen und hartnäckig sich haltenden Klischeebilder von Frauen asiatischer Herkunft (auch genannt: China-Doll-Stereotype) nicht gänzlich revidiert werden können.

Elaine H. Kim, Professorin für asiatisch-amerikanische Studien der Berkeley UC

betont gar, dass diese

Stereotypisierung die

wirtschaftliche Aktivität von

Frauen ostasiatischer Herkunft

hemmt. Auch enthalten

zahlreiche Filme wie 'Im Jahr

des Drachen' (1985) oder 'Der

stille Amerikaner' (2002) - der

Globalisierung zum Trotz - ein

stigmatisierendes Potenzial so

wie einen negativen Einfluss

auf die kulturelle

Fremdwahrnehmung. Mit

seinem erfolgreichen Drama M.

Butterfly hat David H. Hwang

den Versuch unternommen

solche und ähnliche

Geschlechterstereotypen zu

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sabotieren. Inwiefern ihm dies gelingt und welche Ausdrucksformen er hierfür wählt, wird in der vorliegenden Arbeit erörtert. Hierzu wird eingangs thematisiert wie Stereotype generell entstehen und welche Vorbedingungen für eine solche Entstehung im Drama *M. Butterfly* auszumachen sind. Weitere Foki liegen auf der Herausarbeitung der im Drama in Erscheinung tretenden Stereotype so wie auf der Überlegung wie problematisch der Konstruktionscharakter von Stereotypen ist. Letzteres ist ein Subjet, welches einer näheren Betrachtung bedarf, da die Tatsache, dass Stereotype lediglich eine menschliche Erfindung sind, bisweilen vernachlässigt wird. Was bedeutet es aber wenn eine menschliche Erfindung so fatal sein kann? Wenn Medien unsere Wahrnehmung steuern? Wenn wir nicht wissen können zu welchem Anteil unsere Realität nur eine Konstruktion ist? Auf diese Fragen soll in der vorliegenden Arbeit unter Berücksichtigung des

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kulturellen Aspektes mitunter eingegangen werden.
The Greenwood Encyclopedia of Multiethnic American Literature: I - M Jul 24 2019
Alphabetically arranged entries in five chronological volumes focus on individual authors, works, and topics related to multiethnic American literature.

Operatic China Jun 22 2019 In this study Lei focuses on the notion of 'performing Chinese' in traditional opera in the 'contact zones', where two or more cultures, ethnicities, and/or ideologies meet and clash. This work seeks to create discourse among theatre and performance studies, Asian and Asian American studies, and transnational and diasporic studies.

The Methuen Drama Guide to Contemporary American Playwrights Jun 02 2020

Unrivalled in its coverage of recent work and writers, The Methuen Drama Guide to Contemporary American Playwrights surveys and analyses the breadth, vitality and development of the dramatic

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work to emerge from America over the last fifty years. This authoritative guide leads you through the work of 25 major contemporary American playwrights, discussing more than 140 plays in detail. Written by a team of 25 eminent international scholars, each chapter provides: · a biographical introduction to the playwright's work; · a survey and concise analysis of the writer's most important plays; · a discussion of their style, dramaturgical concerns and critical reception; · a bibliography of published plays and a select list of critical works. Among the many Tony, Obie and Pulitzer prize-winning playwrights included are Sam Shepard, Tony Kushner, Suzan-Lori Parks, August Wilson, Paula Vogel and Neil LaBute. The abundance of work analysed enables fresh, illuminating conclusions to be drawn about the development of contemporary American playwriting.

David Henry Hwang Aug 29 2022

Negotiating Asian-
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Americans' Image Nov 07 2020 The book negotiates, dissects, and reconstructs the image of the Asian-Americans, particularly the Chinese and the Japanese, in the Western consciousness. These races are often viewed in the image of the threatening, enigmatic, backward, and yellow-skinned cunning people. The book dissects not only how these negative stereotypical images are fundamentally based on Western premises, but also it attempts to reveal their untruthfulness and deceptiveness. It tackles and compares some selected plays by two Asian-American playwrights: David Henry Hwang, a Chinese-American dramatist, and Philip Kan Gotanda, a Japanese-American playwright, in the light of certain critical, cultural notions.

A Study Guide for David Henry Hwang's "The Sound of a Voice" Sep 17 2021 A Study Guide for David Henry Hwang's "The Sound of a Voice," excerpted from Gale's acclaimed *Drama For Students*.

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This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

FOB ; And, The House of Sleeping Beauties Sep 05 2020 THE STORIES: FOB is told in a style that moves quickly between myth and reality, with the characters occasionally speaking directly to the audience. Grace and Dale are cousins, living in the Los Angeles area and attending college. Dale is fully Ame

FOB and Other Plays Aug 05 2020 Six plays deal with a recent Chinese immigrant, a Chinese rail workers strike in 1867, the myths of family history, a mysterious brothel, a wandering Samurai, and a man abducted by aliens

A Study Guide for David Henry Hwang's "Trying to Find Chinatown" Nov 19 2021 A Study Guide for David Henry

Hwang's "Trying to Find
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Chinatown," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

Chinglish (TCG Edition) Jul 16 2021 An uproarious new comedy from the award-winning author of *M. Butterfly*. *A Study Guide for David Henry Hwang's "Trying to Find Chinatown"* Jun 14 2021 A Study Guide for David Henry Hwang's "Trying to Find Chinatown," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

M. Butterfly Mar 24 2022 **Download
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Winner of the Tony Award for Best Play, nominated for the Pulitzer Prize for Drama, and soon to be back on Broadway in a revival directed by the Lion King's Julie Taymor, starring Clive Owen "A brilliant play of ideas... a visionary work that bridges the history and culture of two worlds."—Frank Rich, New York Times Based on a true story that stunned the world, and inspired by Giacomo Puccini's opera *Madama Butterfly*, *M. Butterfly* was an immediate sensation when it premiered in 1988. It opens in the cramped prison cell where diplomat Rene Gallimard is being held captive by the French government—and by his own illusions. He recalls a time when Song Liling, the beautiful Chinese diva, touched him with a love as vivid, as seductive—and as elusive—as a butterfly. How could he have known that his true love was, in fact, a spy for the Chinese government—and a man disguised as a woman? The diplomat relives the twenty-year affair from the temptation

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to the seduction, from its consummation to the scandal that ultimately consumed them both. *M. Butterfly* is one of the most compelling, explosive, and slyly humorous dramas ever to light the Broadway stage, a work of unrivaled brilliance, illuminating the conflict between men and women, the differences between East and West, racial stereotypes—and the shadows we cast around our most cherished illusions. The original cast included John Lithgow as Gallimard and BD Wong as Song Liling. During the show's 777-performance run, David Dukes, Anthony Hopkins, Tony Randall, and John Rubinstein were also cast as Gallimard. Hwang adapted the play for a 1993 film directed by David Cronenberg, starring Jeremy Irons and John Lone. TEXT OF THE ORIGINAL BROADWAY PRODUCTION

**Understanding David Henry
Hwang** Apr 24 2022 David
Henry Hwang is best known as
the author of *M. Butterfly*,
which won a 1988 Tony Award
and was a finalist for the Pulitzer
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Prize, and he has written the Obie Award-winners Golden Child and FOB, as well as Family Devotions, Sound and Beauty, Rich Relations, and a revised version of Flower Drum Song. His Yellow Face won a 2008 Obie Award and was a finalist for a Pulitzer Prize. Understanding David Henry Hwang is a critical study of Hwang's playwriting process as well as the role of identity in each one of Hwang's major theatrical works. A first-generation Asian American, Hwang intrinsically understands the complications surrounding the competing attractiveness of an American identity with its freedoms in contrast to the importance of a cultural and ethnic identity connected to another country's culture. William C. Boles examines Hwang's plays by exploring the perplexing struggles surrounding Asian and Asian American stereotypes, values, and identity. Boles argues that Hwang deliberately uses stereotypes in order to subvert them, while at other times he

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embraces the dual complexity of ethnicity when it is tied to national identity and ethnic history. In addition to the individual questions of identity as they pertain to ethnicity, Boles discusses how Hwang's plays explore identity issues of gender, religion, profession, and sexuality. The volume concludes with a treatment of Chinglish, both in the context of rising Chinese economic prominence and in the context of Hwang's previous work. Hwang has written ten short plays including The Dance and the Railroad, five screenplays, and many librettos for musical theater. The recipient of fellowships from the National Endowment for the Arts and the Guggenheim and Rockefeller foundations, Hwang was appointed by President Bill Clinton to the President's Committee on the Arts and the Humanities.

Words apart Dec 09 2020
[Kung Fu](#) Dec 29 2019 David Henry Hwang, the Pulitzer Prize finalist author of "M. Butterfly" and "Yellowface," reimagines an idiom

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Understanding David Henry Hwang May 26 2022 A critical study of the playwright's process and the role of identity in each major theatrical work
A Vision of the Orient Jul 04 2020 Best known as the story from the 1904 Puccini opera, the compelling modern myth of *Madame Butterfly* has been read, watched, and re-interpreted for many years. This volume examines the *Madame Butterfly* narrative in a variety of cultural contexts - literary, musical, theatrical, cinematic, historical, and political.

Modern American Drama: Playwriting in the 1980s Jan 28 2020 The Decades of Modern American Playwriting series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media,

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technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material. The major playwrights and their plays to receive in-depth coverage in this volume include: David Mamet: *Edmond* (1982), *Glengarry Glen Ross* (1984), *Speed-the-Plow* (1988) and *Oleanna* (1992); David Henry Hwang: *Family Devotions* (1981), *The Sound of a Voice* (1983) and *M. Butterfly* (1988)

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Maria Irene Fornès: *The Danube* (1982), *Mud* (1983) and *The Conduct of Life* (1985); August Wilson: *Ma Rainey's Black Bottom* (1984), *Joe Turner's Come and Gone* (1984) and *Fences* (1987).

Asian Voices in English Oct 07 2020 A selection of papers presented at the Symposium on English Literature by Asian authors entitled *Asian Voices in English* held at The University of Hong Kong, 27-30 April 1990. Two kinds of writing experience are focused upon: one is the experience of post-colonial writers, who are re-appropriating the English language for their own cultural purposes. The other is the experience of immigrant writers, who bring an Asian view to bear on the culture of the English-speaking countries in which they live.

The Theatre of David Henry Hwang Oct 19 2021 The first book to offer a comprehensive study of the Asian American playwright whose work has received critical, commercial and substantial educational interest.

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Transnationalism and the Asian American Heroine Oct 26 2019

This collection examines transnational Asian American women characters in various fictional narratives. It analyzes how certain heroines who are culturally rooted in Asian regions have been transformed and re-imagined in America, playing significant roles in Asian American literary studies as well as community life. The interdisciplinary essays display refreshing perspectives in Asian American literary studies and transnational feminism from four continents.

A Study Guide for David Henry Hwang's "M. Butterfly"

Dec 21 2021 A Study Guide for David Henry Hwang's "M. Butterfly," excerpted from Gale's acclaimed *Drama For Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Drama For Students* for all **Wife of the**

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research needs.

A Study Guide for David Henry Hwang's "M. Butterfly" Aug 17 2021 A Study Guide for David Henry Hwang's "M. Butterfly," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

"A Vision of the Orient" Mar 31 2020

David Henry Hwang's play "M. Butterfly" - A Fantasy of the Western Male Jul 28 2022

Seminar paper from the year 2011 in the subject American Studies - Literature, grade: 1,7, Humboldt-University of Berlin (Institut für Anglistik und Amerikanistik), course: Gender, Sexuality, 'Race' and Class in Contemporary American Drama, language: English, abstract: 1 Introduction Modern-day drama is often considered to be

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an effective means of expressing criticism. Numerous contemporary playwrights experiment freely with dramatic conventions, and most works overtly demonstrate to be a piece of performance, so that the audience is alerted not to view reality but a play. Thus, the boundaries between authenticity (the 'natural') and role playing (the 'artificial') are blurred "in order to address the construction of social and political identity." (Saddik 2007: 13). David Henry Hwang's play M. Butterfly (1988) can be regarded as one representative of that type of contemporary dramatic pieces. It demonstrates the construction of identity around the politics of gender, sexuality, power and race. In the course of the drama, the (biological male) character Song Liling constructs a female, Oriental fantasy for the French diplomat Rene Gallimard. By performing her 'race' and gender according to Gallimard's ideas about the Oriental, Song

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disguise her male sex. For almost two decades, the French diplomat is not aware of the fact that his partner is not a woman but a man. (cf. Hwang 1988: 94ff.). The drama *M. Butterfly* - the first Asian American play to be produced on Broadway - has been introduced in the course of last summer semester's seminar *Gender, Sexuality, Race and Class in Contemporary American Drama*. It aroused my interest not only due to its witty and provocative style, but also because of the drama's fascinating and powerful but rather bizarre story about the relationship of a Western man and a perceived Chinese woman. I could not understand how Gallimard neither was nor, in the course of all their years together, became aware of his partner's true sex. Therefore, the term paper will have a closer look at Song's and Rene's affair, in order to figure out how the Chinese opera star is able to create a masquerade she can preserve for so many years. In this sense, the paper will deal with the following

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questions: How can Song deceive Gallimard for almost twenty years? How can she hide her true sex and hence begin an affair with the diplomat? What role do both protagonists' racial backgrounds play with regard to this? What fascinates Gallimard about Song in the first place? And in this sense: What effect does Song's Oriental identity have on Gallimard's perception? [Trying to Find Chinatown](#) Jun 26 2022 A major collection by the preeminent Asian-American playwright.

[M. Butterfly](#) Feb 08 2021 Winner of the Tony Award for Best Play, nominated for the Pulitzer Prize for Drama, and soon to be back on Broadway in a revival directed by the *Lion King*'s Julie Taymor, starring Clive Owen "A brilliant play of ideas... a visionary work that bridges the history and culture of two worlds."—Frank Rich, *New York Times* Based on a true story that stunned the world, and inspired by Giacomo Puccini's opera *Madama Butterfly*, [M. Butterfly](#)

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was an immediate sensation when it premiered in 1988. It opens in the cramped prison cell where diplomat Rene Gallimard is being held captive by the French government—and by his own illusions. He recalls a time when Song Liling, the beautiful Chinese diva, touched him with a love as vivid, as seductive—and as elusive—as a butterfly. How could he have known that his true love was, in fact, a spy for the Chinese government—and a man disguised as a woman? The diplomat relives the twenty-year affair from the temptation to the seduction, from its consummation to the scandal that ultimately consumed them both. *M. Butterfly* is one of the most compelling, explosive, and slyly humorous dramas ever to light the Broadway stage, a work of unrivaled brilliance, illuminating the conflict between men and women, the differences between East and West, racial stereotypes—and the shadows we cast around our most cherished illusions. The

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original cast included John Lithgow as Gallimard and BD Wong as Song Liling. During the show's 777-performance run, David Dukes, Anthony Hopkins, Tony Randall, and John Rubinstein were also cast as Gallimard. Hwang adapted the play for a 1993 film directed by David Cronenberg, starring Jeremy Irons and John Lone. **TEXT OF THE BROADWAY REVIVAL**
[The Changing Room](#) Sep 25 2019 The Changing Room traces the origins and variations of theatrical cross-dressing through the ages and across cultures. This is the first-ever cross-cultural study of theatrical transvestism.

American Writers Nov 27 2019 "American Writers focuses on the rich diversity of American novelists

Golden Child Mar 12 2021 New Broadway drama by the author of the critically-acclaimed *M. Butterfly*.

The Theatre of David Henry Hwang Feb 20 2022 Since the premiere of his play *FOB* in 1979, the Chinese American playwright David Henry Hwang

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has made a significant impact in the U. S. and beyond. The Theatre of David Henry Hwang provides an in-depth study of his plays and other works in theatre. Beginning with his "Trilogy of Chinese America", Esther Kim Lee traces all major phases of his playwriting career. Utilizing historical and dramaturgical analysis, she argues that Hwang has developed a unique style of meta-theatricality and irony in writing plays that are both politically charged and commercially viable. The book also features three essays written by scholars of Asian American theatre and a comprehensive list of primary and secondary sources on his oeuvre. This comprehensive study of Hwang's work follows his career both chronologically and thematically. The first chapter analyzes Hwang's early plays, "Trilogy of Chinese America," in which he explores issues of identity and cultural

assimilation particular to Chinese Americans. Chapter two looks at four plays characterised as "Beyond Chinese America," which examines Hwang's less known plays. Chapter three focuses on M. Butterfly, which received the Tony Award for Best Play in 1988. In chapter four, Lee explores Hwang's development as a playwright during the decade of the 1990s with a focus on identity politics and multiculturalism. Chapter five examines Hwang's playwriting style in depth with a discussion of Hwang's more recent plays such as Yellow Face and Chinglish. The sixth chapter features three essays written by leading scholars in Asian American theatre: Josephine Lee on Flower Drum Song, Dan Bacalzo on Golden Child, and Daphne Lei on Chinglish. The final section provides a comprehensive compilation of sources: a chronology, a bibliography of Hwang's works, reviews and critical sources.