Contents

Preface ................................................................................................................. 9

Plenary Sessions:

Claudio Magris, Trieste: Ibsen and Triestine Literature: 
   Autobiographical Notes ............................................................................. 15
Toril Moi, Durham N.C.: Ibsen's Anti-Theatrical Aesthetic: 
   Pillars of Society and The Wild Duck ..................................................... 29
Joan Templeton, New York: Genre, Representation, 
   and the Politics of Dramatic Form: Ibsen's Realism ........................... 49
Thomas F. Van Laan, Clinton N.J.: 
   Ibsen's Ghosts and the Concept of the Tragic .................................... 65
Wu Xiaojiang, Beijing: Universalization, Localization, and Nationalization: 
   Directorial Approaches to Ibsen's Drama on the Chinese Stage ......... 77

Section 1  Staging Ibsen Today

Laura Caretti, Siena: Close-ups on Women Directing Hedda Gabler ........... 91
Johnny Gavlovski E., Caracas: Grupo Arte Atid: The Influence of Ibsen 
   in the Works of Freud. A Latin-American Experience ....................... 101
Mitsuya Mori, Tokyo: Staging Ibsen's Realism ........................................ 111
Kamaluddin Nilu, Dhaka: Staging Ibsen in Bangladesh: 
   Relevance and Adaptation .................................................................... 119
Trond Woxen, Hollywood: The Quintessence of Ghosts and Rosmersholm .... 127

Section 2   The Legacy of Ibsen: 20th Century Theatre

Maria E. Brunner, Schöndorf: Ibsen in Post-modern Austrian Theatre: 
   Bourgeois or Proletarian Emancipation? ............................................... 139
Section 3    Ibsen and the Concept of the Tragic

Errol Durbach, Vancouver: Ibsen's Euripidean Heroines and the Dialectics of Erotic Tragedy ........................................... 179
Raminta Gamziukaitė, Vilnius: Einseitigkeit als Voraussetzung des Tragischen in Henrik Ibsens Dramen ................................ 189
Keld Hyldig, Bergen: A Neo-Classical Staging of Ibsen's Ghosts ................................................................. 201
Andrew Kennedy, Bergen: A Choice of Death? Logic, Symbol and Form in Ibsen's Modern Tragedy ............................... 211
Jette Lundbo Levy, Copenhagen: The Concept of the Tragic and the Concept of the Erotic in Love's Comedy and Rosmersholm ............................................. 217
John Lingard, Sydney, Nova Scotia: Known of Old and Long Familiar: Norwegian Folklore and the Uncanny in Ibsen's Little Eyolf .................................................... 225
Agnese Mortukāne, Riga: Comic Sparks in Ibsen's Tragic Plays ................................................................. 233
Anne-Marie Stanton-Ife, London: Identity, Suicide and Tragedy in Hedda Gabler .................................................... 239
Marie Wells, London: Rescuing Ibsen for Tragedy ...................................................................................... 249
Lisbeth Pettersen Wærp, Tromsø: Henrik Ibsen's When We Dead Awaken, Arnold Rubek's "The Day of Resurrection" and the Concept of Tragedy ................................................................. 257
Vigdis Ystad, Oslo: Sacrifice, Suicide and Tragedy in Ibsen's Drama .............................................................. 265
Farin Zahedi, Tehran: The Impact of Zoroastrian Mythology on Ibsen's Plays Through Nietzsche's Thus Spoke Zarathustra .................................................................................... 273

Section 4    Ibsen, Genre and Historical Experience

Sanda Tomescu Baciu, Cluj-Napoca: Some Mythical Aspects in Peer Gynt .................................................... 283
Fredrik Engelstad, Oslo: The Centrality of Power in Henrik Ibsen's Dramas .................................................... 289
Gunhild Hoem, Norway: *Emperor and Galilean: The Problem Child of Literary Scholars* ........................................... 309
Brian Johnston, Pittsburg: *Play It Again. Past Story Re-visited as Tragic Plot: Rosmersholm and The Master Builder* .......................................................... 315
Pearl Katz, Washington D.C.: *Ibsen's Norwegian Identity Expressed in His Life and Works* .................................................. 325
Beret Wicklund, Trondheim: *Ibsen's Demons: Rosmersholm as Gothic Drama* 335
Andrey Yuriev, St. Petersburg: *The Revelation of Things Unseen: A Mystery Play Tradition in Ibsen's Realistic Drama, with Particular Reference to Rosmersholm* ........................................... 341
Michael X. Zelenak, Stony Brook: *Ibsen's Third Empire Dramaturgy* ............................ 351

**Section 5  Ibsen and the Bourgeois Experience**

Gudleiv Bø, Oslo: *From Bishop Nikolas to Brand: The Rebirth of Ibsen Individualism* .............. 361
Jorunn Hareide, Oslo: *Ibsen's Drama – as Seen by Magdalene Thoresen* ........................... 369
Unni Langås, Kristiansand: *Death, Femininity and Art in When We Dead Awaken* .............. 387
Peter Madsen, Copenhagen: *House, Community, Society* .................................................... 405
Tore Rem, Oxford: *Ibsen as Book: Another British Ibsen* .................................................. 413
Helge Rønning, Oslo: *Closed Rooms and Open Dreams* ...................................................... 423
Astrid Sæther, Oslo: *Beauty – Discontent – Nothingness: Hedda Gabler and Nietzschean Concepts of Creativity* ......................................................... 433
Xu Yanhong, Beijing: *Rebellious Personalities: A Female Perspective on Hedda Gabler* ........... 443
Orm Øverland, Bergen: *The Reception of Ibsen in the United States 1889–1910.* ...................... 453

**Section 6  Ibsenism in Changing Cultural Contexts**

Arunas Bliudzius, Panevežys: *The Translations of Ibsen's Works into Latvian and Lithuanian – Comparative Aspects* ..................................................... 465
Chen Aimin, Nanjing: *Noraism in the Changing Chinese Cultural Context* ............................. 471
Silvestras Gaiziūnas, Panevėžys: Two Variants of the Faust Ideal:  
Rainis' *Joseph and his Brothers* and Ibsen's *Emperor and Galilean* . . . .479
Vera Gancheva, Sofia: Ibsen Versus Strindberg: On Some Specific Aspects of the  
Reception of the Great Norwegian Playwright in Bulgaria . . . . .487
He Chengzhou, Oslo: Thematic Imagery in *The Master Builder*:  
A Chinese Approach ......................................................... 493
Benedikts Kalnačs, Riga: *A Doll's House* in Latvia: A Search for a Feminine,  
Human and National Identity .............................................. 501

*Section 7 Ibsen in Bergen*

Kari Gaarder Losnedahl, Bergen: "Ibsen in Bergen":  
Guide to the Exhibition .................................................... 511