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YAMILET BRADLEY

[Japan's Love-Hate Relationship with the West](#) Cambridge Scholars Publishing
 The publication of this volume of essays marks the centenary of the birth of Bertolt Brecht on 10 February 1898. The essays were commissioned from scholars and critics around the world, and cover six main areas: recent biographical controversies; neglected theoretical writings; the semiotics of Brechtian theatre; new readings of classic texts; Brecht's role and reception in the GDR; and contemporary appropriations of Brecht's work. This volume will be essential reading for all those interested in twentieth century theatre, modern German studies, and the contemporary reassessment of post-war culture in the wake of German unification and the collapse of Stalinist communism in Central and Eastern Europe. The essays in this volume also address a variety of general questions, concerning - for example - authorship and textuality; the nature of Brecht's Marxism in relation to his understanding of modernity, science and Enlightenment reason; Marxist

aesthetics; radical cultural politics; and feminist performance theory.

Bertolt Brecht Cambridge University Press

Modernist art often seems to give more frustration than pleasure to its audience. Daniel Albright shows that this perception arises partly because we usually consider each art form in isolation, rather than collaboration.

Bertolt Brecht and China Rodopi

The Oxford History of Western Music is a magisterial survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time. This text illuminates, through a representative sampling of masterworks, those themes, styles, and currents that give shape and direction to each musical age. Taking a critical perspective, this text sets the details of music, the chronological sweep of figures, works, and musical ideas, within the larger context of world affairs and cultural history. Written by an authoritative, opinionated, and controversial figure in musicology, The Oxford History of Western Music provides a critical aesthetic position with respect to individual works, a context in which each composition may be evaluated and

remembered. Taruskin combines an emphasis on structure and form with a discussion of relevant theoretical concepts in each age, to illustrate how the music itself works, and how contemporaries heard and understood it. It also describes how the c

Inconceivable Effects Springer-Verlag

Marx zufolge ist die menschliche Geschichte Fortschritt, der durch Klassenkämpfe vorangetrieben wird. In den Stücken Heiner Müllers verhält es sich fast umgekehrt: Die sich verschärfenden Klassenverhältnisse sind hier ein Motor des möglichen Untergangs der Menschheit. Im 21. Jahrhundert ist der Zusammenhang von Klassenverhältnissen und einer umfassenden Selbsterstörungstendenz der global kapitalisierten Menschheit aktueller denn je.

"Klassengesellschaft reloaded" lotet diese beiden Komplexe – Klassismuskritik und Gattungssuizid – sowie ihr Verhältnis zueinander im Kontext des Werkes von Heiner Müller aus. Der Band geht auf eine Tagung zurück, die 2019 von der Internationalen Heiner Müller Gesellschaft im Literaturforum im Brecht-Haus in Berlin ausgerichtet wurde, und dokumentiert Vorträge, Gespräche und Diskussionen.

"In fremden Spiegeln sehen wir das eigene Bild" Springer

This updated edition properly retains much that was in the original Companion, but also introduces new voices and themes. It brings together the contrasting views of major critics and active practitioners and contains new essays on Brecht's early experience of cabaret, his significance in the development of film theory and his unique approach to dramaturgy. A detailed calendar of Brecht's life and work and a selective bibliography of English criticism complete this thorough overview of a writer who constantly aimed to provoke. Book jacket.

Brecht-Handbuch Oxford University Press

Post-Imperial Brecht challenges prevailing views of Brecht's theatre and politics. Kruger focuses much of her analysis in regions where Brecht has had special resonance, including East Germany, and South Africa, where Brechtian philosophy has been vigorously employed in the anti-apartheid movement. Kruger also analyses political interpretations of Brecht in light of other key dramatists, including Heiner MÜller and Athol Fugard. The book also examines Brechtian influence on writers and philosophers such as Adorno, Benjamin, and Barthes.

Bertolt Brecht Cambridge University Press

Brecht als Dramatiker, Lyriker, Erzähler und Theoretiker. Brechts Werke werden nach einer allgemeinen Einführung verschiedenen Werkgruppen und Phasen zugeordnet, z.B. Musikdramen, Wirtschaftsdramen, Lehrstücke, Bearbeitungen. Ergänzt werden die Werkerläuterungen um Angaben zu Entstehung, Fassungen, Erstdruck, verarbeiteten Quellen, MitarbeiterInnen, Inszenierungen, etc.

Bertolt Brecht John Benjamins Publishing

Walter Benjamin was fascinated by the impact of new technology on culture, an interest that extended beyond his renowned critical essays. From 1927 to '33, he wrote and presented something in the region of eighty broadcasts using the new medium of radio. Radio Benjamin gathers the surviving transcripts, which appear here for the first time in English. This eclectic collection demonstrates the range of Benjamin's thinking and his enthusiasm for popular sensibilities. His celebrated "Enlightenment for Children" youth programs, his plays, readings, book reviews, and fiction reveal Benjamin in a creative, rather than critical, mode. They flesh out ideas elucidated in his essays, some of which are also represented here, where they cover topics as varied as getting a raise and the history of natural disasters, subjects chosen for broad appeal and examined with passion and acuity. Delightful and incisive, this is Walter Benjamin channeling his sophisticated thinking to a wide audience, allowing us to benefit from a new voice for one of the twentieth century's most respected thinkers.

d Cambridge University Press

Staging Voice is a unique approach to the aesthetics of voice and its staging in performance. This study reflects on what it would mean to take opera's decisive attribute—voice—as the foundation of its staged performance. The book thinks of staging through the medium of voice. It is a nuances exploration, which brings together scholarly and directorial interpretations, and engages in detail with less frequently performed works of major and influential 20th-century artists—Erik Satie, Bertolt Brecht and Kurt Weill—as well as exposes readers to an innovative experimental work of Evelyn Ficarra and Valerie Whittington. The study is intertwined throughout with the author's staging of the works accessible online. This book will be of great interest to students and scholars in voice studies, opera, music theatre, musicology, directing, performance studies, practice-based research, theatre, visual art, stage design, and cultural studies.

Unsicheres Mitleid UTB

W. Anthony Sheppard considers a wide-ranging constellation of important musical works in this fascinating exploration of ritualized performance in twentieth-century music. Revealing Masks uncovers the range of political, didactic, and aesthetic intents that inspired the creators of modernist music theater. Sheppard is especially interested in the use of the "exotic" in techniques of masking and stylization, identifying Japanese Noh, medieval Christian drama, and ancient Greek theater as the most prominent exotic models for the creation of "total theater." Drawing on an extraordinarily diverse—and in some instances, little-known—range of music theater pieces, Sheppard cites the work of Igor Stravinsky, Benjamin Britten, Arthur Honegger, Peter Maxwell Davies, Harry Partch, and Leonard Bernstein, as well as Andrew Lloyd Webber and Madonna. Artists in literature, theater, and dance—such as William Butler Yeats, Paul Claudel, Bertolt Brecht, Isadora Duncan, Ida Rubenstein, and Edward Gordon Craig—also play a significant role in this study. Sheppard poses challenging questions that will interest readers beyond those in the field of music scholarship. For example, what is the effect on the audience and the performers of

depersonalizing ritual elements? Does borrowing from foreign cultures inevitably amount to a kind of predatory appropriation? Revealing Masks shows that compositional concerns and cultural themes manifested in music theater are central to the history of twentieth-century Euro-American music, drama, and dance.

Brecht's Early Plays BRILL

Introductory chapters cover Japan's historic love-hate relationship with China, then an in-depth analysis of three themes: Japan's turn to the West; Japan's return to the East; from war to peace. The book explains why Japanese modern writers oscillate between East and West.

Klassengesellschaft reloaded und das Ende der menschlichen Gattung Univ of California Press

Composers, performers, and audiences alike sought to negate their recent past in various ways: by affirming modern technology (electronic or mechanical music, sound recordings, radio, and film), exploring music of a more remote past (principally Baroque music), and celebrating popular music (particularly jazz). The essays contained in this volume address these fundamental themes.

Oxford History of Western Music Boydell & Brewer

Bertolt Brecht und Ernst Toller zählen zu den wichtigsten Dramenautoren der Weimarer Republik. Politisch gab es zu Lebzeiten zahlreiche Berührungspunkte zwischen beiden, und ebenso finden sich hinsichtlich ihres ästhetisch avancierten Anspruchs mit experimentellen Impulsen keineswegs nur im Feld von Theater und Drama Berührungspunkte. Dennoch lassen sich kaum Belege eines intensiveren Austauschs der Autoren finden. Ein Blick in die Forschung erweckt den Eindruck, hier setze sich dieses Schweigen fort. Dieser Band unternimmt es zum ersten Mal, die beiden Autoren und Œuvres zu vergleichen. Der Schwerpunkt liegt auf den Dramen und der Dramenästhetik, aber auch Lyrik, Rundfunk, Frauenrollen, kollaboratives Arbeiten und Kanonfragen sind Themen der 20 Beiträge.

Deutsche sozialistische Literatur, 1918-1945 Königshausen & Neumann

This book offers 1) a critical analysis both of purported «influence» and of the consequences for Brecht's work of genuine response to Chinese and Japanese forms and thought. 2) a comparative study of that response from the perspective both of Western reaction to East Asia (Meyerhold, Eisenstein, Pound etc.) and of the disjunctions and comparabilities between Western and Eastern modes of expression 3) following a contrastive description of the social context of aesthetic form, a definition of the position of Brecht's work as «critical dialectics».

Post-Imperial Brecht Verlag Theater der Zeit

The standard location tool for full-length plays published in collections and anthologies in England and the United States since the beginning of the 20th century, Ottemiller's Index to Plays in Collections has undergone seven previous editions, the latest in 1988, covering 1900 through 1985. In this new edition, Denise Montgomery has expanded the volume to include collections published in the entire English-speaking world through 2000 and beyond. This new volume lists more than 3,500 new plays and 2,000 new authors, as well as birth and/or death information for hundreds of authors. Representing the largest expansion between editions, this updated volume is a valuable resource for libraries worldwide.

Staging Voice Springer-Verlag

Grounded equally in discussions of theater history, literary genre, and theory, Martin Puchner's Stage Fright: Modernism, Anti-Theatricality, and Drama explores the conflict between avant-garde theater and modernism. While the avant-garde celebrated all things theatrical, a dominant strain of modernism tended to define itself against the theater, valuing lyric poetry and the novel instead. Defenders of the theater dismiss modernism's aversion to the stage and its mimicking actors as one more form of the old "anti-theatrical" prejudice. But Puchner shows that modernism's ambivalence about the theater was shared even by playwrights and directors and thus was a productive force responsible for some of the greatest achievements in dramatic literature and theater. A reaction to the aggressive theatricality of Wagner and his followers, the modernist backlash against the theater led to the peculiar genre of the closet drama—a theatrical piece intended to be read rather than staged—whose long-overlooked significance Puchner traces from the theatrical texts of Mallarmé and Stein to the dramatic "Circe" chapter of Joyce's Ulysses. At times, then, the anti-theatrical impulse leads to a withdrawal from the theater. At other times, however, it returns to the stage, when Yeats blends lyric poetry with Japanese Nôh dancers, when Brecht controls the stage with novelistic techniques, and when Beckett buries his actors in barrels and behind obsessive stage directions. The modernist theater thus owes much to the closet drama whose literary strategies it blends with a new *mise en scène*. While offering an alternative history of modernist theater and literature, Puchner also provides a new account of the contradictory

forces within modernism.

Weill's Musical Theater Verso Books

Jean Améry's Roman-Essay Lefeu oder Der Abbruch aus dem Jahr 1974 wurde bei Erscheinen in den Feuilletons äußerst kontrovers diskutiert. Danach geriet er fast in Vergessenheit und fand auch in der Literaturwissenschaft kaum Widerhall. Diese Lücke will diese Dissertation schließen. Sie zeigt, dass Améry mit dem Roman-Essay in verschiedener Hinsicht seiner Zeit voraus war. Zum einen, indem er nicht autobiographisch über Auschwitz schrieb, auch wenn die Literaturkritik dies mehrheitlich ignorierte und im Lefeu einmal mehr einen autobiographischen Text sah. Zum anderen, indem er einen essayistisch-literarischen Text vorlegte und die Gattung des Roman-Essays erweiterte. Des Weiteren, indem er sowohl diskutierte, wie Kunst nach Auschwitz zu sein habe, und sich gleichzeitig fragte, wie der Holocaust durch die Kunst dargestellt werden könnte. Sein Anspruch ging dabei so weit, dass er mit dem Lefeu ein exemplarisches Werk vorlegen wollte, das selbst die Antwort auf all diese Fragen sein sollte. Erstmals geht diese Arbeit daneben ausführlich auf die Figur des Malers ein und stellt biographische und Werk-Zusammenhänge zum Maler Erich Schmid her, der Freund und Weggefährte Jean Améry's war. Die Autorin Ivonn Kappel studierte in Salzburg, Amsterdam und Berlin Germanistik und Kunstgeschichte. Im Anschluss folgte ein Zeitungsvolontariat in Mainz sowie die Anstellung als Presse-Referentin beim Deutschen Sparkassen- und Giroverband in Berlin. Zahlreiche Forschungsaufenthalte im Deutschen Literaturarchiv in Marbach sowie in Wien, u. a. Literaturhaus Wien, Österreichische Exilbibliothek, Österreichische Galerie Belvedere.

Brecht-Jahrbuch BRILL

The highly performative categories of 'Irish culture' and 'Irishness' are in need of critical address, prompted by recent changes in Irish society, the arts industry and modes of critical inquiry. This book broaches this task by considering Irish expressive culture through some of the paradigms and vocabularies offered by performance studies.

Bertolt Brecht Springer-Verlag

In Inconceivable Effects, Martin Blumenthal-Barby reads theoretical, literary and cinematic works that appear noteworthy for the ethical questions they raise. Via critical analysis of writers and filmmakers whose projects have changed our ways of viewing the modern world—including Hannah Arendt, Franz Kafka, Walter Benjamin, the directors of Germany in Autumn, and Heiner Müller—these essays furnish a cultural base for contemporary discussions of totalitarian domination, lying and politics, the relation between law and body, the relation between law and justice, the question of violence, and our ways of conceptualizing "the human." A consideration of ethics is central to the book, but ethics in a general, philosophical sense is not the primary subject here; instead, Blumenthal-Barby suggests that whatever understanding of the ethical one has is always contingent upon a particular mode of presentation (Darstellung), on particular aesthetic qualities and features of media. Whatever there is to be said about ethics, it is always bound to certain forms of saying, certain ways of telling, certain modes of narration. That modes of presentation differ across genres and media goes without saying; that such differences are intimately linked with the question of the ethical emerges with heightened urgency in this book.

Das Lehrstück transcript Verlag

Alongside the usual wide-ranging lineup of research articles, volume 41 features an interview with Berliner Ensemble actor Annemone Haase and an extensive special section on teaching Brecht. Now published for the International Brecht Society by Camden House, the Brecht Yearbook is the central scholarly forum for discussion of Bertolt Brecht's life and work and of topics of particular interest to Brecht, especially the politics of literature and of theater in a global context. It includes a wide variety of perspectives and approaches, and, like Brecht himself, is committed to the concept of the use value of literature, theater, and theory. Volume 41 features an interview with longtime Berliner Ensemble actor Annemone Haase by Margaret Setje-Eilers. A special section on teaching Brecht, guest-edited by Per Urlaub and Kristopher Imbrigotta, includes articles on creative appropriation in the foreign-language classroom (Caroline Weist), satire in Arturo Ui and The Great Dictator (Ari Linden), performative discussion (Cohen Ambrose), Brecht for theater majors (Daniel Smith), teaching performance studies with the Lehrstück model (Ian Maxwell), Verfremdung and ethics (Elena Pnevmonidou), Brecht on the college stage (Julie Klassen and Ruth Weiner), and methods of teaching Brechtian Stückschreiben (Gerd Koch). Other research articles focus on Harry Smith's Mahagonny (Marc Silberman), inhabiting empathy in the contemporary piece Temping (James Ball), Brecht's appropriation of Kurt Lewin's psychology (Ines Langemeyer), and Brecht's collaborations with women, both across his career (Helen Fehervary) and in exile in Skovsbostrand

(Katherine Hollander). Editor Theodore F. Rippey is Associate Professor of German at Bowling Green State University.