

Brecht Unbound

Presented
at the International Bertolt Brecht Symposium
Held at the University of Delaware
February 1992



Edited by
James M. Lyon and Hans-Peter Böschen

Brecht Unbound

Shasha Hu



Brecht Unbound:

Brecht Unbound James K. Lyon, Hans-Peter Breuer, 1995 Except for the annual Brecht Yearbook *Brecht Unbound* represents the first broad critical study of Brecht's works to appear in the United States since before the fall of the Berlin Wall. Intended to move beyond the ideological considerations that have informed so much secondary literature about Brecht, the book is a cross-disciplinary reassessment of important aspects of his work. Included are essays on his poetry, drama, theoretical writings, Brecht's influence on American film techniques and music, his relationship to and borrowings from Japanese No theater, and a comparison between aesthetic techniques in his writings and Stravinsky's *The Little Soldier*. BOOK JACKET Title Summary field provided by Blackwell North America Inc. All Rights Reserved **International Bertolt**

Brecht Symposium, 1992 Heinz-Uwe Haus and Brecht in the USA Daniel Meyer-Dinkgräfe, Heinz-Uwe Haus, 2019-08-22 Heinz Uwe Haus was the first renowned director from the German Democratic Republic to be allowed to direct in the USA. This book presents relevant material written in relation to his productions, specifically of Bertolt Brecht's plays. This includes Haus's notes for his casts, announcements of the productions in the media, newspaper reviews, and academic articles about the productions, conference contributions, and reflections by cast members, both professional actors and university faculty, and designers, set, costume, light, music. The material on the productions is then discussed in the contexts of approaches to directing, actor training, the academic debate of Brecht in the USA, and historical and biographical dimensions. A conversation with Haus as the final chapter of the book further contextualises the material brought together here. Bertolt Brecht's Dramatic Theory John J. White, 2004 In concert with his work as a politically charged playwright and dramaturge, Bertolt Brecht concerned himself extensively with the theory of drama. He was convinced that the Aristotelian ideal of audience catharsis through identification with a hero and the resultant experience of terror and pity worked against his goal of bettering society. He did not want his audiences to feel, but to think, and his main theoretical thrusts, *Verfremdungseffekte* (de-familiarization effects) and epic theater, among others, were conceived in pursuit of this goal. This is the first detailed study in English of Brecht's writings on the theater, to take account of works first made available in the recent German edition of his collected works. It offers in-depth analyses of Brecht's canonical essays on the theater from 1930 to the late 1940s and early GDR years. Close readings of the individual essays are supplemented by surveys of the changing connotations within Brecht's dramaturgical oeuvre of key theoretical terms, including epic and anti-Aristotelian theater, de-familiarization, historicization, and dialectical theater. Brecht's distinct contribution to the theorizing of acting and audience response is examined in detail, and each theoretical essay and concept is placed in the context of the aesthetic debates of the time, subjected to a critical assessment, and considered in light of subsequent scholarly thinking. In many cases, the playwright's theoretical discourse is shown to employ methods of epic presentation and techniques of de-familiarization that are corollaries of the dramatic techniques for which his plays are justly famous. John J. White is Professor of German and Comparative Literature at King's

College London **Rethinking Brechtian Film Theory and Cinema** Angelos Koutsourakis, 2018-09-20 Making a compelling argument for the continuing relevance of Brechtian film theory and cinema this book offers new research and analysis of Brecht the film and media theorist placing his scattered writings on the subject within the lively film theory debates that took place in Europe between the 1920s and 1960s **"Verwisch die Spuren!": Bertolt Brecht's Work and Legacy**, 2015-06-29 This volume presents a cross section of current Brecht studies reflecting a variety of approaches and perspectives ranging from detailed exegesis of particular texts to cultural criticism in the broadest sense It provides analyses of Brecht's work and investigates his pervasive influence in 20th century literature The studies collected here cover the whole of Brecht's career from the early one-act play *Kleinbürgerhochzeit* of 1919 to the *Sinn und Form* years immediately preceding his death as well as his use of tradition and his legacy By way of redressing a tendency in Brecht reception to regard him mainly as a dramatist the volume covers novels poetry film photography journalism and theory as well as plays

Brecht Newsletter, 1998 *Exporting Japanese Aesthetics* Tets Kimura, Jennifer Harris, 2020-05-04 *Exporting Japanese Aesthetics* brings together historical and contemporary case studies addressing the evolution of international impacts and influences of Japanese culture and aesthetics The volume draws on a wide range of examples from a multidisciplinary team of scholars exploring transnational regional and global contexts Studies include the impact of traditional Japanese theatre and art through to the global popularity of contemporary anime and manga Under the banner of soft power or Cool Japan cultural commodities that originate in Japan have manifested new meanings outside Japan By re-mapping meanings of selected Japanese cultural forms this volume offers an in-depth examination of how various aspects of Japanese aesthetics have evolved as exportable commodities the motivations behind this diffusion and the extent to which the process of diffusion has been the result of strategic planning Each chapter presents a case study that explores perspectives that situate Japanese aesthetics within a wide-ranging field of inquiry including performance tourism and visual arts as well as providing historical contexts The importance of interrogating the export of Japanese aesthetics is validated at the highest levels of government which formed the Office of Cool Japan in 2010 and which perhaps originated in the 19th century at governmentally endorsed cultural courts at world fairs Increased international consumption of contemporary Japanese culture provides a much needed boost to Japan's weakening economy The case studies are timely and topical As host of the 2020 Tokyo Olympic Games and the 2025 Osaka Expo Cool Japan will be under special scrutiny **Heinz-Uwe Haus on Culture and Politics** Daniel Meyer-Dinkgräfe, Heinz-Uwe Haus, 2018-07-27 The late 1980s saw the dissolution of the Iron Curtain and the development of democracy in Eastern European countries that had been oppressed by a range of varieties of communist totalitarian regimes In Germany this development led to the abolition of the so-called German Democratic Republic GDR and the re-unification of Germany Heinz-Uwe Haus was one of the leading voices of the movement credited with being instrumental in the collapse of communism in the GDR In addition as a leading theatre director in GDR times and beyond his thinking and action have

always combined politics and theatre and the arts overall In this book Haus provides a unique narrative of the context before German unification unification itself and the aftermath of unification across the decades since He explores the difficulties on the way from the perspective of the insider Haus then widens the context from post unification Germany to encompass issues of broader current relevance such as Europe America and Islam Theatre provides the conceptual framework for this wide ranging debate

Politics and Theatre in Twentieth-Century Europe M. Morgan,2013-12-18 This book explores the connection between politics and theatre by looking at the works and lives of Shaw Brecht Sartre and Ionesco providing a cultural history detailing the changing role of political theatre in twentieth century Europe

Brecht 100 John Rouse, Marc Silberman, Florian Vassen, 1999 Celebrating Bertolt Brecht s centenary year this volume presents selected papers from the 1998 International Brecht Society Symposium in San Diego The contributors discuss theater and politics alienation effects and gestus Brecht s poetry Brecht and music revisiting the Lehrst ck and Brecht in the Americas Distributed for the International Brecht Society In English and German ISSN 0734 8665

Brecht Jahrbuch ,1999 Brechtian Theatre of Contradictions Heinz-Uwe Haus,2007 Heinz Uwe Haus b 1942 trained in the former German Democratic Republic as an actor and theatre director among others as master disciple with some of Brecht TM s immediate students and collaborators He directed at the Deutsches Theater Berlin and became the leader of the Academy founded in the GDR to train theatre directors A passionate opponent of the totalitarian regime he developed his theatre practice as an active device to provide moral strength under conditions of dictatorship for himself those who worked with him and those who saw his productions He was involved politically in the movement that led to the collapse of the GDR Altogether the material collected in this book Haus TM s own work as well as commentaries by others from a range of perspectives should serve not only as a documentation of the work of one major German theatre artist it should support efforts to alert the present about aspects of the past that are all too easily and conveniently both for all the wrong reasons misrepresented covered or hushed up brushed aside and in due course forgotten Theatre for Haus during GDR times was a means to survive not only metaphorically After liberation post 1989 post GDR theatre has lost nothing of its importance quite the contrary The book hopes to help understand both

Monatshefte ,2009 *Electronic Journal of Brechtian Studies* ,1985 **Helene Weigel 100** Judith Wilke,2000 Volume 25 of The Brecht Yearbook celebrates the centenary of Helene Weigel one of the great actresses of the twentieth century founder and artistic director of the Berliner Ensemble key artistic personality in the German Democratic Republic and wife of Bertolt Brecht Important Brecht scholars friends and collaborators of Weigel examine her multifaceted career in articles and interviews A special Forum section is devoted to the exchange of letters between Brecht Steffin and Arnold Zweig edited by Heidrun Loper Distributed for the International Brecht Society In English and German ISSN 0734 8665

Metaphor and Materiality Peter D. Smith,2000 Metaphor and Materiality explores the relationship between literature and science from the end of the eighteenth century to the Cold War period This wide ranging study reveals how

major works of German and Austrian literature interrogate contemporary scientific paradigms and metaphors An introductory chapter discusses current approaches to the study of science drawing on the work of Rorty Kuhn and Toulmin amongst others Subsequent chapters analyse in detail key literary works setting them in a scientific and philosophical context Goethe s *Die Wahlverwandtschaften* 1809 Buchner s *Dantons Tod* and *Woyzeck* 1835 7 Stifter s *Kalkstein* and *Bergkristall* 1853 Musil s *Die Verwirrungen des Zoglings Torless* 1906 and Brecht s *Leben des Galilei* 1955 The extensive bibliography will prove invaluable to researchers in the field of literature and science

Intersections Maarten Van Dijk,1996 This collection focuses on the intersections of Bertolt Brecht s work with that of other writers and artists examining in particular questions of collective creation Further essays discuss production Brecht and the Jews and connections with artists as diverse as Eisler Felsenstein Busoni Anna Seghers Breughel and Shakespeare A selection of theoretical essays a discussion forum and book reviews conclude the volume Many of the essays are based on papers from the Ninth Symposium of the International Brecht Society held in Augsburg Germany in March 1995 Distributed for the International Brecht Society In English and German

Kurt Weill Newsletter ,1988 **Sans Blâague!** Donald Cameron McManus,1998

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