



THE BRECHT YEARBOOK
DAS BRECHT-JAHRBUCH

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THE INTERNATIONAL BRECHT SOCIETY

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**Jürgen Hillesheim, Mathias
Mayer, Stephen Brockmann**



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Postdramatic Theatre and India Ashis Sengupta, 2022-01-27 This book revisits Hans Thies Lehmann's theory of the postdramatic and participates in the ongoing debate on the theatre paradigm by placing contemporary Indian performance within it. None of the Indian theatre makers under study built their works directly on the Euro American model of postdramatic theatre but many have used its vocabulary and apparatus in innovative transnational ways. Their principal aim was to invigorate the language of Indian urban theatre which had turned stale under the stronghold of realism inherited from colonial stage practice or prescriptive under the decolonizing drive of the theatre of roots movement after independence. Emerging out of a set of different historical and cultural contexts their productions have eventually expanded and diversified the postdramatic framework by crosspollinating it with regional performance forms. Theatre in India today includes devised performance, storytelling across forms, theatre solos, cross media performance, theatre installations, scenographic theatre, theatre as event, reality theatre and so on. The book balances theory, context and praxis, developing a new area of scholarship in Indian theatre. Interspersed throughout are Indian theatre makers' clarifications of their own practices vis-à-vis those in Europe and the US. *Brecht Newsletter*, 2004. *Brecht and Death* Jürgen Hillesheim, Mathias Mayer, Stephen Brockmann, 2007. *Brecht and Death* addresses fundamental issues in Brecht's relationship to death from his own personal approach to death to the complex ways that death is addressed or evaded in his major literary and theatrical works as well as in his theoretical writings. Brecht's status as a revenant, a Wiedergänger in contemporary society is explored, the various ways in which Brecht as a cultural signifier continues to exist over five decades after the death of Brecht as a person. Essays ask how a materialist and atheist like Brecht was or was not able to find consolation in aesthetic, political theories and practices that for him replaced religious beliefs and rituals that he rejected. The volume includes essays by some of the leading figures in international Brecht scholarship among others Jost Hermand, Hans Thies Lehmann, Marc Silberman, Karen Leeder and Tom Kuhn. *Brecht Jahrbuch*, 1983. **Junge Herr Brecht Wird Schriftsteller** Jürgen Hillesheim, Stephen Brockmann, 2006. Although the work of the young Bertolt Brecht used to be neglected by literary and theater scholars, it has attracted growing attention. Brecht's early work, including the work that he did in his teens as a schoolboy in Augsburg, is far too complex and differentiated simply to be written off as a proto-Marxist phase paving the way for the classic Brecht. The contributions to this volume show the ambitious young man in a field of tension between his radical questioning of moral, religious and literary authorities and his unconditional will to become a famous writer even if it meant making significant compromises. The volume explores the young Brecht in a multifaceted complex way and its authors Reinhold Grimm, Jan Knopf, James K. Lyon and others take different, sometimes conflicting positions about the writer. Published for the first time are two previously unknown texts by the young Brecht. ISSN 0734 8665. **Dreigroschenheft**, 2004. *Deutsche Nationalbibliografie*, 2005. *Brecht-Jahrbuch* Markus Wessendorf, 2019. Annual volume, this time featuring special sections on Brecht's dramatic

fragments and on comedy in post Brechtian theater along with a variety of other contributions Published for the International Brecht Society the Brecht Yearbook is the central scholarly forum for discussion of Brecht's life and work and of topics of particular interest to him especially the politics of literature and of theater in a global context It embraces a wide variety of perspectives and approaches and like Brecht himself is committed to the use value of literature theater and theory Volume 44 features the first publication of G nter Kunert's translation of Edgar Lee Masters's poem The Hill with handwritten annotations by Brecht A special section Brecht's Dramatic Fragments includes essays on the unresolved tension between individual and collectivist resistance in Fatzer the fragmentary aesthetic of Fleischhacker and the first English translation and performance of the David fragments The next section Pure Joke The Comedy of Theater since Brecht features articles on the poetics of interruption in the epilogue to The Good Person of Szechwan Heiner M ller's Hamletmachine as theater of affirmation a reassessment of the harlequin and the chorus in post Brechtian performance and the performative gestures of quotation in contemporary reality satire The volume also includes essays on capitalist guilt and debt in The Debts of Mister Julius Caesar Heiner M ller's Keuneresque interview strategies the 1962 world premiere of The Threepenny Opera in Yiddish and Brecht's reception of Mao Tse tung in two of his poems Contributors include Gerrit Jan Berendse Andr Fischer Phoebe von Held Nicholas E Johnson Christian Kirchmeier G nter Kunert Nikolaus M ller Sch ll Stephan Pabst Corina L Petrescu David Shepherd Katrin Tr stedt Uwe Wirth Burkhardt Wolf and Xue Song Editor Markus Wessendorf is a Professor in the Department of Theatre and Dance at the University of Hawai i at Manoa in Honolulu

The Brecht Yearbook / Das Brecht-Jahrbuch 43 Markus Wessendorf, 2018 The leading scholarly publication on Brecht volume 43 contains a wealth of articles on diverse topics and a reconstruction of the two chorus version of The Exception and the Rule Published for the International Brecht Society by Camden House the Brecht Yearbook is the central scholarly forum for discussion of Brecht's life and work and of topics of interest to him especially the politics of literature and theater in a global context It encourages a wide variety of perspectives and approaches and like Brecht is committed to the use value of literature theater and theory Volume 43 opens with a reconstruction of Brecht's two chorus version of The Exception and the Rule Reiner Steinweg and continues with a selection of Helmut Hei enb ttel's reviews of Brecht's work Four articles by Christine K nzel Carsten Mindt Judith Niehaus and Sebastian Schuller address Brechtian aspects of Gisela Elsner's novels The next two essays by Hunter Bivens and Friedemann Weidauer revisit Brecht's reflections on affect and empathy Also included are papers from the 2016 IBS Recycling Brecht Symposium on Brecht's recycling of Lenin in his neue Dramatik Joseph Dial on Paul Celan as a reconfiguration of Brecht Paul Peters on Brecht's adaptation of Shakespeare's Coriolanus Martin Revermann and on Hilary Mantel's Brechtian reconfiguration of Thomas Cromwell Markus Wessendorf The volume features Richard Schr der's farewell lecture on Brecht's Life of Galileo and an essay by Ulrich Plass on Bernd Stegemann's allegedly Brechtian reclamation of critical realism It concludes with Zhang Wei's interview with the Chinese dramaturg playwright and Brecht translator Li

Jianming Editor Markus Wessendorf is a Professorin the Department of Theatre and Dance at the University of Hawai i at Manoa in Honolulu

The Brecht Yearbook / Das Brecht-Jahrbuch 46 Rikard Hoogland,2021-11-15 Annual volume with contributions on writers and artists whose work intersects with Brecht s from three thematic perspectives Brecht in a global age women and Brecht and Brecht s learning plays

"**Unterm Kleid seid ihr nämlich alle nackt ...**" Hans-Joachim Schott,2012

Fachdienst Germanistik ,2005

Brecht-Jahrbuch Theodore F. Rippey,Per Urlaub,Kristopher Imbrigotta,2017 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 Lehrst ck model Ian Maxwell Verfremdung and ethics Elena Pnevmonidou Brecht on the college stage Julie Klassen and Ruth Weiner and methods of teaching Brechtian St ckschreiben 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

Kürschners deutscher Gelehrten-Kalender ,2009 Each volume includes Wissenschaftliche zeitschriften

The Brecht Yearbook / Das Brecht-Jahrbuch 48 Markus Wessendorf,2023-11-14 Brecht Yearbook 48 features a section on Brecht s and Heiner M ller s engagement with modern living a group of essays on Brecht Post 2020 and additional new Brecht research on various topics The Brecht Yearbook published on behalf of the International Brecht Society is the central scholarly forum for the study of Brecht s life and work and of topics relevant to him Volume 48 opens with an article on the research that informed the 2022 exhibition Brecht s Paper War The next section examines Brecht s and Heiner M ller s engagement with modern living from the housing question in the 1920s to the dramaturgical function of furniture to dialectical stage auditorium configurations in the early GDR The following section on Brecht Post 2020 explores dramaturgical approaches to the learning play under pandemic conditions as well as the spectrological aspects of Drums in the Night Additional new research includes essays on the critical edition of Brecht s notebooks his reception in fascist Italy the ambivalence of the heroic in his work the prioritization of political parable over

avant garde aesthetics in Round Heads and Pointed Head boxing as inspiration for epic theater Hegelian aspects of Refugee Conversations and The Measures Taken and the working alliance of Brecht and Kurt Weill Edited by Markus Wessendorf Contributors Fanti Baum Luke Beller Manuel Clancett Daniel Cuonz Raffaella Di Tizio Patrick Eiden Offe Anja Hartl Fritz Hennenberg Matthew Hines Alba Knijff Sophie K nig Grischa Meyer Marie Millutat Ramona Mosse Zafiris Nikitas Cornelia Ortlieb Joseph Prestwich Matthias Rothe Kumars Salehi Francesco Sani Fadi Skeiker Stephan Strunz Lara Tarbuk Julia Weber Marten Weise Noah Willumsen Claus Zittel *The Brecht Yearbook / Das Brecht-Jahrbuch 50* Contributor Elena Pnevmonidou, Customer Markus Wessendorf, Dr Noah Willumsen, 2025-11-18 The Brecht Yearbook published by Camden House on behalf of the International Brecht Society is the central scholarly forum for the study of Brecht's life and work and of topics relevant to him Volume 50 begins with a conversation about the recently published collection of interviews with Brecht and a personal chronicle of the publication history of the 30 volume edition of Brecht's works The contributions featuring new research cover a wide range of topics related to Brecht including his use of pastology racialization in his early plays the 1932 production of The Mother as a women's counter campaign against Nazi misogyny the first English language productions of Se ora Carrar's Rifles in 1938 an unrealized African American production of The Threepenny Opera in the early 1940s the first French translation of the Short Organon for the Theatre in 1955 and the connection of his ideas to a pedagogy of revolution Mark Fisher's concept of capitalist realism and interreligious dialogue Edited by Elena Pnevmonidou and Markus Wessendorf Book reviews edited by Noah Willumsen Contributors Martin Brady Laura Ginters Helen Hughes Torben Ibs Liam Johnston McCondach Sabrina Kanthak Sabine Kebir Jan Knopf Sean Larson Jakob Ribi Hanife Schulte Vera Stegmann and Noah Willumsen *The Brecht Yearbook / Das Brecht-Jahrbuch 47* Markus Wessendorf, 2022-11-18 *The Brecht Yearbook / Das Brecht-Jahrbuch 49* Markus Wessendorf, Ira Avneri, Micha Braun, Professor Emeritus Gad Kaynar-Kissinger, Freddie Rokem, 2024-11-19 The Brecht Yearbook published by Camden House on behalf of the International Brecht Society is the central scholarly forum for the study of Brecht's life and work and of topics relevant to him Volume 49 features the proceedings of the 17th IBS Symposium which took place at the universities of Tel Aviv Haifa and Jerusalem in December 2022 under the motto Bertolt Brecht in Dark Times Racism Political Oppression and Dictatorship It contains three thematic sections Brecht's Work in Israeli and Palestinian Contexts Brecht and Becoming Futurity and Thanatopolitics and Anti Heroism and Resistance in Dark Times The contributions discuss artists and theatre companies who have engaged with Brecht's work or can be associated with it under these thematic aspects including David Avidan the Habima National Theater Jind ich Honzl the Jenin Freedom Theater Ghassan Kanafani Tetsuo Kogawa Yosef Milo Omri Nitzan Manuel Chaves Nogales the Ohel Theater the Prague Liberated Theater Sam h al Q sim Johan Taub Ji i Voskovec G nther Weisenborn Jan Werich and Arnold Zweig Contributors are Fanti Baum Micha Braun Bettina Christner Manuel Clancett Amir Farjoun Leon Gabriel Torben Ibs Gad Kaynar Kissinger Ferdinand Kl sener Jan K hne Joachim Lucchesi Nikolaus M ller Sch ll Riki Ophir Avraham

Oz Rebecca Rovit Julia Schade and Florian Va en Book Reviews edited by Lydia J White Reviewers Stephen Brockmann Ann M Fox Hasibe Kalkan Sabine Kebir Yu Wei Jie and Gregor Schwering *Das Brecht-Jahrbuch* Tom Kuhn, David Barnett, Theodore F. Rippey, 2018 The leading publication on Brecht his work and topics of interest to him this annual volume documents the International Brecht Society's 2016 symposium Recycling Brecht Published for the International Brecht Society by Camden House the Brecht Yearbook is the central scholarly forum for discussion of Brecht's life and work and of topics of particular interest to him 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 42 features a selection of the papers given and protocols of the events held at the International Brecht Society's Recycling Brecht symposium at St Hugh's College Oxford in June 2016 The theme of recycling is understood both as a description of Brecht's own creative practice and as an activity applied to his works by others The volume includes keynote papers by Hans Thies Lehmann and Amal Allana on Brecht's reception of Antigone and on the reception and recycling of Brecht in India respectively Other papers are on a wide range of topics from Brecht's own recycling of Shakespeare and others through the reception of his own works in a range of contexts and by later writers to contemporary works that may be understood as post Brechtian The final section introduced by an extended interview with American playwright Tony Kushner documents additional creative responses to the theme Volume co editors Tom Kuhn and David Barnett are respectively Professor of Twentieth Century German Literature at the University of Oxford and Professor of Theatre at the University of York Managing Editor Theodore F Rippey is Associate Professor of German at Bowling Green State University **The Brecht Yearbook / Das Brecht-Jahrbuch 40** Theodore F. Rippey, 2016 Newest volume of the central scholarly forum for discussion of Brecht and aspects of theater and literature of particular interest to him especially the politics of literature and theater in a global context

Adopting the Beat of Expression: An Emotional Symphony within **The Brecht Yearbook Das Brechtjahrbuch Mahagonnycom**

In a global used by displays and the ceaseless chatter of instant communication, the melodic beauty and emotional symphony produced by the written word often diminish in to the background, eclipsed by the persistent sound and disruptions that permeate our lives. However, situated within the pages of **The Brecht Yearbook Das Brechtjahrbuch Mahagonnycom** a marvelous fictional prize filled with fresh feelings, lies an immersive symphony waiting to be embraced. Constructed by an outstanding musician of language, this fascinating masterpiece conducts visitors on an emotional trip, well unraveling the concealed tunes and profound influence resonating within each carefully crafted phrase. Within the depths with this poignant evaluation, we will discover the book is key harmonies, analyze their enthralling writing type, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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