

staging history

brecht's
social
concepts
of ideology

astrid oesmann

Staging History Brechts Social Concepts Of Ideology

Hunter Bivens



Staging History Brechts Social Concepts Of Ideology:

Staging History Astrid Oesmann, 2012-02-01 Staging History analyzes the commitment to social change present in the theatrical and theoretical writings of Bertolt Brecht Challenging previous notions Astrid Oesmann argues that Brecht's work was less dependent on Marxist ideology than is often assumed and that his work should be seen as a coherent whole Brecht used the stage to release political ideas into experimental spaces in which actors and spectators could explore the relationships between abstract thought and concrete social life Oesmann places Brecht within the context of the major leftist theorists of the twentieth century particularly Adorno Benjamin and Lukács focusing on their discussions of realism aesthetics natural history and mimesis Oesmann elaborates upon the vision of a counter public sphere in a number of Brecht's theoretical texts and plays especially The Three Penny Trial and Fear and Misery of the Third Reich that present the emergence of such a sphere in the face of fascism By exploring Brecht's theoretical writings selected plays and recently published theatrical fragments Oesmann reveals unpredictable constructions of history and surprising distinctions among various political ideologies while also proving that Brecht remains vitally relevant to a post communist world

Staging History Astrid Oesmann, 2005-04-21 Examines Brecht's use of the theatre as a public arena for political change

Brecht, Broadway and United States Theater J. Chris Westgate, 2009-05-05 Not long after the 2001 terrorist attacks in New York City Bertolt Brecht's name was on the lips of many writing about Broadway Invoked knowingly but not always knowledgeably Brecht became something between marketing strategy and erudite justification for another season of Broadway musicals another ignominy endured by the German playwright whose epic theater has only seldom been understood in the United States To say that Brechtian and Broadway theatrical traditions represent divergence of philosophy method or ambition is to indulge with the whimsy of Mark Twain in understatement Nevertheless many references to Brecht since 2001 imply compatibility instead of contradiction a confusion or corruption that suggested the need of looking closely at what Brecht wrote and intended in his epic theater more than seventy years after his first and unfortunately typical experience with United States theater Beginning with the 1935 production of The Mother and moving through recent productions of political theater including The Resistible Rise of Arturo Ui Urinetown The Musical and My Name is Rachel Corrie this anthology considers the encounters of Brecht and Broadway in terms of dramaturgy performance and reception The essays in this anthology explore the political cultural and economic constraints shaping many of the encounters of Brecht and Broadway in U S theater history This means looking at how in many cases epic theater has been co-opted and commodified by Broadway and what that commodification reveals about the culture of theater Simultaneously this means theorizing how epic theater finds or can find ways of providing a necessary bulwark against Broadway escapism and what this suggests for the future of political theater in the U S What results is a dialectical history tracing Brecht's encounters with Broadway a history that opens up and debates the complicated and often conflicted influence of Bertolt Brecht on United States theater Dr Westgate

s book on Brecht and Broadway is an excellent study of the reception of Brecht's work in the American theater and academe. Brecht along with Moliere, Ibsen and Chekhov is one of the most frequently performed playwrights in translation in America. A thorough investigation of the trajectory of Brecht stagings on Broadway has long been overdue. I am very grateful that Dr. Westgate has taken on the task and arrived at such a splendid result. The book is a must reading for any serious Brecht scholar. Carl Weber, Stanford Drama Department Collaborator with Brecht at the Berliner Ensemble, Director of many Brecht stagings in the U.S. This is a provocative collection of essays outlining the sometimes unexpected connections between Brecht and the Broadway theatre. Like Brecht himself, these essays are playful, argumentative, and productively dialectical in their contradictions. The book is both entertaining and educational and bound to provoke healthy debate. I recommend it as a demonstration of the ongoing relevance of Brechtian theories of theatre to the analysis of mainstream commercial theatre. Sean Carney, Associate Professor, McGill University.

Brecht at the Opera Joy H. Calico, 2023-09-01. From an award-winning author, the first thorough examination of the important influence of opera on Brecht's writings. Brecht at the Opera looks at the German playwright's lifelong ambivalent engagement with opera. An ardent opera lover in his youth, Brecht later denounced the genre as decadent and irrelevant to modern society, even as he continued to work on opera projects throughout his career. He completed three operas and attempted two dozen more with composers such as Kurt Weill, Paul Hindemith, Hanns Eisler, and Paul Dessau. Joy H. Calico argues that Brecht's simultaneous work on opera and *Lehrstück* in the 1920s generated the new concept of audience experience that would come to define epic theater, and that his revisions to the theory of *Gestus* in the mid-1930s are reminiscent of nineteenth-century opera performance practices of mimesis. From an award-winning author, the first thorough examination of the important influence of opera on Brecht's writings. Brecht at the Opera looks at the German playwright's lifelong ambivalent engagement with opera. An ardent opera lover in his youth, Brecht

Epic and Exile Hunter Bivens, 2015-09-10. The antifascist exile beginning in 1933 led to a cooling among the migrants of the artistic and literary modernist experiments of the Weimar Republic and to a return to realism and the traditional novel form. *Epic and Exile* examines the Popular Front-oriented cultural initiatives of the 1930s less in terms of their political strategy than in their function as a cultural and literary program for the exiles, implying a specific relationship to questions of artistic form, historical conceptions, and indeed the political as such. A popular front aesthetics, Bivens argues, is realist and modernist at once and in its focus on the opacities and contradictions of everyday life as a historical formation, it is particularly concerned with problems of the epic form.

Towards a Productive Aesthetics Keith O'Regan, 2021-12-06. In *Towards a Productive Aesthetics: Contemporary and Historical Interventions in Blake and Brecht*, Keith O'Regan mobilises a constellative approach to compare the political aesthetic strategies of William Blake (1757-1827) and Bertolt Brecht (1898-1956). O'Regan traces two similar trajectories in each author's work: an exploration of how capitalist domination defines conjunctures and an investigation of how historical figures, themes, and terrains illustrate past failures or losses that can be

cleaved open for radical possibilities in the present Brecht and Blake posit an oppositional aesthetics of the now that articulates a theory of experience under capitalism while counter posing an oppositional form of existence **Brechtian Cinemas** Nenad Jovanovic, 2017-01-30 Explores the influence of Bertolt Brecht's ideas on the practice and study of cinema In Brechtian Cinemas Nenad Jovanovic uses examples from select major filmmakers to delineate the variety of ways in which Bertolt Brecht's concept of epic dialectic theatre has been adopted and deployed in international cinema Jovanovic critically engages Brecht's ideas and their most influential interpretations in film studies from apparatus theory in the 1970s to the presently dominant cognitivist approach He then examines a broad body of films including Brecht's own *Mysteries of a Hairdressing Salon* 1923 and *Kuhle Wampe* 1932 Jean Marie Straub and Dani le Huillet's *History Lessons* 1972 Peter Watkins's *La Commune* 2000 and Lars von Trier's *Nymphomaniac* 2013 Jovanovic argues that the role of montage a principal source of artistic estrangement *Verfremdung* in earlier Brechtian films has diminished as a result of the technique's conventionalization by today's Hollywood and related industries Operating as primary agents of *Verfremdung* in contemporary films inspired by Brecht's view of the world and the arts Jovanovic claims are conventions borrowed from the main medium of his expression theatre Drawing upon a vast number of sources and disciplines that include cultural film literature and theatre studies Brechtian Cinemas demonstrates a continued and broad relevance of Brecht for the practice and understanding of cinema This book opens up one of the most vaguely and often ill employed terms within film theory for extremely detailed discussion providing the most thorough analysis of Brechtianism available to film scholars It will become a standard reference R Barton Palmer coeditor of *Invented Lives Imagined Communities The Biopic and American National Identity* **Giorgio Strehler Directs Carlo Goldoni** Scott Malia, 2013-12-11 Giorgio Strehler Directs Carlo Goldoni uses Giorgio Strehler's Goldoni productions and *Arlecchino servitore di due padroni* in particular as a means to defining his directorial aesthetic The book provides a framework for examining the director's career that is expansive rather than restrictive using Goldoni and *Arlecchino servitore di due padroni* as a through line for Strehler's fifty year career at the Piccolo Teatro di Milano This research defines Strehler's multifaceted style and brings to light interrelationships among his various works creating a base from which a variety of subsequent critical inquiries can be made It also establishes Strehler's identity within the larger scope of the Italian theatre as a whole Finally it creates the critical challenge of finding more expansive notions of directorial style and concept that unite diverse ideologies without delimiting our understanding of the director Crucial to understanding Strehler's work with *Arlecchino servitore di due padroni* is his consistent reinterpretation of the play which received no less than five distinct productions during Strehler's lengthy career His repeated reworking of existing productions provides a baseline for examining what elements were maintained and what elements changed or evolved The four key influences that defined Strehler's aesthetic in his work with *Arlecchino* were *commedia dell'Arte* Bertolt Brecht refractive theatricality and Jacques Copeau Through these productions Strehler created a dialogue with his audience

and helped change the reputation of Carlo Goldoni both in his own country and abroad

Bertolt Brecht in Context

Stephen Brockmann, 2021-06-10 *Bertolt Brecht in Context* examines Brecht's significance and contributions as a writer and the most influential playwright of the twentieth century. It explores the specific context from which he emerged in imperial Germany during the late nineteenth and early twentieth centuries as well as Brecht's response to the turbulent German history of the twentieth century: World Wars One and Two, the Weimar Republic, the Nazi dictatorship, the experience of exile, and ultimately the division of Germany into two competing political blocs divided by the postwar Iron Curtain. Throughout this turbulence and in spite of it, Brecht managed to remain extraordinarily productive, revolutionizing the theater of the twentieth century and developing a new approach to language and performance. Because of his unparalleled radicalism and influence, Brecht remains controversial to this day. This book, with a Foreword by Mark Ravenhill, lays out in clear and accessible language the shape of Brecht's contribution and the reasons for his ongoing influence.

Ela E. Gezen, 2018 *Brecht, Turkish Theater, and Turkish-German Literature* Uncovers the central role of Brecht reception in Turkish theater and Turkish-German literature, examining interactions between Turkish and German writers, texts, and contexts.

Anthony Squiers, 2016-04-26 *An Introduction to the Social and Political Philosophy of Bertolt Brecht* This book presents Brecht's thought in the context of a revolutionary Marxist aesthetic and explores his vision of consciousness as it relates to historical materialism, the dialectic of enlightenment, social ontology, epistemology, and ethics.

Beverley Best, Werner Bonefeld, Chris O'Kane, 2018-06-04 *The SAGE Handbook of Frankfurt School Critical Theory* Expounds the development of critical theory from its founding thinkers to its contemporary formulations in an interdisciplinary setting. It maps the terrain of a critical social theory, expounding its distinctive character vis-à-vis alternative theoretical perspectives, exploring its theoretical foundations and developments, conceptualising its subject matters both past and present, and signalling its possible future in a time of great uncertainty. Taking a distinctively theoretical interdisciplinary international and contemporary perspective on the topic, this wide-ranging collection of chapters is arranged thematically over three volumes: Volume I: Key Texts and Contributions to a Critical Theory of Society; Volume II: Themes; Volume III: Contexts. This Handbook is essential reading for scholars and students in the field, showcasing the scholarly rigor, intellectual acuteness, and negative force of critical social theory past and present.

Stephanie Russo, 2023-12-01 *The Anachronistic Turn: Historical Fiction, Drama, Film, and Television* is the first study to investigate the ways in which the creative use of anachronism in historical fictions can allow us to rethink the relationship between past and present. Through an examination of literary, cinematic, and popular texts and practices, this book investigates how twenty-first-century historical fictions use creative anachronisms as a way of understanding modern issues and anxieties. Drawing together a wide range of texts across all forms of historical fiction—novels, dramas, musicals, films, and television—this book re-frames anachronism not as an error but as a deliberate strategy that emphasises the fictionalising tendencies of all forms of

historical writing The book achieves this by exploring three core themes the developing trends in the twenty first century for creators of historical fiction to include deliberate anachronisms such as contemporary references music and language the ways in which the deliberate use of anachronism in historical fiction can allow us to rethink the relationship between past and present and the way that contemporary historical fiction uses anachronism to better understand modern issues and anxieties This book will appeal to students and scholars of historical fiction contemporary historical film and television studies and historical theatre studies

Society and Social Pathology R.C. Smith,2017-02-21 This book offers one of the most comprehensive studies of social pathology to date following a cross disciplinary and methodologically innovative approach It is written for anyone concerned with understanding current social conditions individual health and how we might begin to collectively conceive of a more reconciled postcapitalist world Drawing reference from the most up to date studies Smith crosses disciplinary boundaries from cognitive science and anthropology to critical theory systems theory and psychology Opening with an empirical account of numerous interlinked carises from mental health to the physiological effects of environmental pollution Smith argues that mainstream sociological theories of pathology are deeply inadequate Smith introduces an alternative critical conception of pathology that drills to the core of how and why society is deeply ailing The book concludes with a detailed account of why a progressive and critical vision of social change requires a holistic view of individual and societal transformation Such a view is grounded in the awareness that a sustainable transition to postcapitalism is ultimately a many sided social individual and structural healing process

Playing Harry Potter Lisa S. Brenner,2015-06-25 Through classroom activities wizard rock concerts and organizations like the Harry Potter Alliance Harry Potter fans are using creativity to positively impact the world This collection of essays and interviews examines how playful fandom from fanfiction to Muggle quidditch cosplay role playing games and even Harry Potter burlesque not only reimagines the canon but also challenges consumerism questions notions of identity and fosters participatory culture The contributors explore issues applicable to fan studies and performance studies at large such as the role of performance the nature of community and questions of representation and ownership in the digital age Presented in three parts the essays discuss discrepancies between sanctioned versions of Harry Potter and fan creations the reenactment and reinterpretation of the original narrative in fan performance and collaborative and participatory performances that break down the boundaries between actors and audiences

Making and Seeing Modern Texts Jonathan Locke Hart,2018-07-04 Making and Seeing Modern Texts explores the poetics of texts through a close reading and analysis across the genres of poetry drama fiction non fiction travel literature and theory This volume demonstrates that prose as much as poetry share the making and seeing of language literary practice and theory Genre then is presented as a guide that crosses multiple boundaries This volume selects different ways to examine texts discussing Michael Ondaatje s early poetry and examining narrative in Philip Roth s *The Human Stain* The book examines images in poetry narrative in fiction prefaces in non fiction metatheatre in drama and

attempts to see the modern and postmodern in theory all of which show us the complexities of modernity or later modernity One of the innovations is that the author a literary critic theorist poet and historian takes his training in practice and theory and shows through examples of each how language operates across genres **Media and Left** ,2014-09-11 The recent

economic crisis and the challenges to democracy in an increasingly globalized world brings into sharp relief the importance of mass communication This volume explores a range of issues from the nature of communication to the role of the media industry to the way that mass communication has facilitated social movements in many parts of the world Revisiting the works of Karl Marx and others the essays bring a new perspective and a renewed interest in critical analyses of communication practices globally This collection represents the cutting edge of communication research introducing a new generation of scholars to understanding changes in the way we learn about our society Contributors are Arthur Asa Berger Oliver Boyd Barrett Sava oban John Bellamy Foster Christian Fuchs Douglas Kellner Robert W McChesney David Miller Marisol Sandoval Nick Stevenson Gerald Sussman Mandy Tr ger and Michael Wayne

European Film Theory Temenuga Trifonova,2009-09-10 European Film Theory explores the Europeanness of European film theory its philosophical origins the culture wars between Continental and Analytical film theory and philosophy the major discursive and epistemological shifts in the history of Continental film theory the relationship between Continental philosophy of art and philosophy of history and European film theory Writing from a range of disciplines and perspectives the contributors to this new volume in the AFI FILM READERS series offer fresh interpretations of European film theorists and illuminate the political potential of European film theory *Christoph Schlingensief's Realist Theater* Ilinca Todorut,2021-12-30 This book is the first study of the prolific German filmmaker performance artist and TV host Christoph Schlingensief 1960 2010 that identifies him as a practitioner of realism in the theater and lays out how theatrical realism can offer an aesthetic frame sturdy enough to hold together his experiments across media and genres This volume traces Schlingensief s developing realism through his theater work in conventional theater venues in less conventional venues his opera work focusing on the production of Wagner s Parsifal at Bayreuth and his art installations on revolving platforms called Animatographs This book will be of great interest to scholars of theater film and performance art and practitioners

Homecoming Veterans in Literature and Culture Niels Boender,2025-03-28 From Homer s Odyssey itself the return of the veteran to his or her home has been a central trope of the literary canon Huge bureaucracies and a panoply of global organisations are deeply concerned with facilitating a painless return to stable homes This book presents homecoming as an analytical lens to better understand veterans return and reintegration after conflict Home is held to be multidimensional a concept encapsulating the physical and the social particularly disrupted by experiences of violence Homecoming is therefore not a mere moment but a process that can unfold over years and decades as old and new bonds of familiarity are forged Struggles over the home and homecoming are moreover endlessly political bound up in questions of identity and the nation Looking across times places and disciplines the

collection centres both historical and representational approaches to veterancy

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