

## After Brecht A Celebration

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.

This first English language biography of Bertolt Brecht (1898–1956) in two decades paints a strikingly new picture of one of the twentieth century's most controversial cultural icons. Drawing on letters, diaries and unpublished material, including Brecht's medical records, Parker offers a rich and enthralling account of Brecht's life and work, viewed through the prism of the artist. Tracing his extraordinary life, from his formative years in Augsburg, through the First World War, his politicisation during the Weimar Republic and his years of exile, up to the Berliner Ensemble's dazzling productions in Paris and London, Parker shows how Brecht achieved his transformative effect upon world theatre and poetry. Bertolt Brecht: A Literary Life is a powerful portrait of a great, compulsively contradictory personality, whose artistry left its lasting imprint on modern culture.

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.

Examines the literature produced from the very beginnings of what became the GDR through the 1950s, redressing a tendency of literary scholarship to focus on the literature of the later GDR.

Brecht in India

Constructing East German Literature, 1945-1959

An Account of the Theatre Seasons 1996-97, 1997-98 and 1998-99

Brecht and the GDR: Politics, Culture, Posterity

Dialectics and Contemporary Aesthetics

Essays in Honour of Jill L. Levenson

**"This book includes poems from East and West Germany and Austria; poems written during Brecht's own lifetime by friends, lovers and colleagues; responses to his death, and works by later writers for whom Brecht remains a challenge and inspiration"--P. [4] of cover.**

**Routledge Performance Practitioners is a series of introductory guides to the key theatre-makers of the last century. Each volume explains the background to and the work of one of the major influences on twentieth- and twenty-first-century performance. Bertolt Brecht is amongst the world's most profound contributors to the theory and practice of theatre. His methods of collective experimentation and his unique framing of the theatrical event as a forum for aesthetic and political change continue to have a significant impact on the work of performance practitioners, critics and teachers alike. This is the first book to combine: an overview of the key periods in Brecht's life and work a clear explanation of his key theories, including the renowned ideas of Gestus and Verfremdung an account of his groundbreaking 1954 production of The Caucasian Chalk Circle an in-depth analysis of Brecht's practical exercises and rehearsal methods As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners are unbeatable value for today's student. Meg Mumford is a lecturer in Theatre and Performance Studies at The University of New South Wales, Australia. She has published widely on the subject of Brecht's theatre and contemporary appropriations of his theory and practice.**

**How contemporary British political theater has evolved and expanded from the legacy of Bertolt Brecht**

**'Jim Sharman is one of Australia's visionary greats: low-brow, high-brow, pop yet classical, fearless and fun.' Baz Luhrmann Blood and Tinsel is a stunning self-portrait-lyrical, wry, smart and uncompromising-of one of the most daring Australian directors. Jim has perched ringside at the carnival of his own times and it's a hot ticket! 'The Sharman/Shaman/Showman firmament twinkles with galaxies as diverse as Rocky Horror, Hair, discovering Kubrick, Lou Reed, Weimar cabaret. He made Australian creativity hip and original and international when it really mattered.' Geoffrey Rush In Blood and Tinsel, Jim Sharman takes us on an epic personal journey from his colourful childhood in his father's boxing troupe to Tokyo, London, Berlin and Sydney via the international successes of The Rocky Horror Picture Show, Hair and Jesus Christ Superstar. Whether recounting conversations with Lou Reed, giving us the inside story about Rocky Horror or describing a fateful meeting with Patrick White, Jim Sharman casts a brilliant story of the people and events that have shaped the times. Blood and Tinsel ranges from the rough and ready world of outback Australia in the fifties, where boxers and panto dames shared the stage, to the cultural explosions in which Sharman played a part. Blood and Tinsel is a remarkable story about Australia. It is also a moving tribute to a family legendary in the entertainment stakes.**

**Brecht Sourcebook**

**The Cambridge Companion to Brecht**  
**Anti-War Theatre After Brecht**  
**Politics and Performance, East and South**  
**A Memoir**

**Brecht's Early Plays**

Brecht's activities in the GDR, the regime's marginalizing response and posthumous appropriation of his legacy, and creative responses in the GDR and after.

Arguing that Brecht's aesthetic theories are still highly relevant today, and that an appreciation of his theory and theatre is essential to an understanding of modern critical theory, this book examines the influence of Brecht's aesthetic on the pre-eminent materialist critics of the twentieth century: Louis Althusser, Walter Benjamin, Roland Barthes, Frederic Jameson, Theodor W. Adorno and Raymond Williams. Re-reading Brecht through the lens of post-structuralism, Sean Carney asserts that there is a Lacanian Brecht and a Derridean Brecht: the result of which is a new Brecht whose vital importance for the present is located in decentred theories of subjectivity. *Brecht and Critical Theory* maps the many ways in which Brechtian thinking pervades critical thought today, informing the critical tools and stances that make up the contemporary study of aesthetics.

Brecht projects an ancient Chinese story onto a realistic setting in Soviet Georgia. In a theme that echoes the Judgment of Solomon, two women argue over the possession of a child. Thanks to the unruly judge, Azdak (one of Brecht's most vivid creations) natural justice is done and the peasant Grusha keeps the child she loves, even though she is not its mother. Written while Brecht was in exile in the United States during the Second World War, *The Caucasian Chalk Circle* is a politically charged, much-revived and complex example of Brecht's epic theatre. This new Student Edition contains introductory commentary and notes by Kristopher Imbriggota from the University of Puget Sound, US, offering a much-needed contemporary perspective on the play. The introduction covers: - narrative structure: play about a play within a play ("circle") - songs and music - justice and social systems - context: Brecht, exile, WWII, socialism - notions of collective and class - fable and story adaptation, folk fairy tale

*Practicing Culture* seeks to revitalize the field of cultural sociology with an emphasis not on abstract theoretical debates but on showing how to put theoretical sources to work in empirical research. Culture is not just products and representations but practices. It is made and remade in countless small ways and occasional bursts of innovation. It is something people do — and do in rich variety and distinctive contexts as engaging case studies from the book reveal. For example: in Russia's most Western city, Kaliningrad, residents dig for artifacts symbolizing a German past — even though their parents only migrated to what was once Königsberg after WWII in the USA, fans of professional wrestling pride themselves on being smart enough to know how much is trickery and how the tricks work yet still believe in the contest. *Practicing Culture* will reshape and invigorate the sociology of culture, not only through internal development, but through enhanced connections to the interdisciplinary social theory and to related fields like the sociology of knowledge and ethnography. It will prove an essential tool for students and researchers of cultural theory, contemporary social theory and cultural sociology.

Spring Awakening: A Children's Tragedy, Lulu: A Monster Tragedy

The Week in Germany

A History of the Berliner Ensemble

The World of Theatre

The Poetics and Politics of Transcultural Theatre

Radical Contemplative

The essay reads an Enlightened and modern critique of progress in Mozart's *Così fan tutte*. With numerous references to other operas and texts, and with a storyline that emphasizes inevitable, yet mutable aspects of human nature, *Così* presents an ambivalent picture of the ways in which even the most disinterested and best-informed attitude toward the past can affect the future. At the same time, the opera seems to embrace the notion of freedom of choice without rejecting tradition or repetition. The essay also comments on the performance of *Così* in Zurich in 2000, conducted by Nikolaus Harnoncourt, who often works with authentic period instruments.

Examining the ways in which contemporary Western theatre protests against the 'War on Terror', this book analyses six twenty-first century plays that respond to the post-9/11 military operations in Afghanistan, Iraq and Palestine. The plays are written by some of the most significant writers of this century and the last including Elfriede Jelinek, Caryl Churchill, Hélène Cixous and Tony Kushner. *Anti-war Theatre After Brecht* grapples with the problem of how to make theatre that protests the policies of democratically elected Western governments in a post-Marxist era. It shows how the Internet has become a key tool for disseminating anti-war play texts and how online social media forums are changing traditional dramatic aesthetics and broadening opportunities for spectator access, engagement and interaction with a work and the political alternatives it puts forward.

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.

The legacy of Bertolt Brecht is much contested, whether by those who wish to forget or to vilify his politics, but his stature as the outstanding political playwright and poet of the twentieth century is unforgettably established in this major critical work. Fredric Jameson elegantly dissects the intricate connections between Brecht's drama and politics, demonstrating the way these combined to shape a unique and powerful influence on a profoundly troubled epoch. Jameson sees Brecht's method as a multi-layered process of reflection and self-reflection, reference and self-reference, which tears open a gap for individuals to situate themselves historically, to think about themselves in the third person, and to use that self-projection in history as a basis for judgment.

Emphasizing the themes of separation, distance, multiplicity, choice and contradiction in Brecht's entire corpus, Jameson's study engages in a dialogue with a cryptic work, unpublished in Brecht's lifetime, entitled *Me-ti; Book of Twists and Turns*. Jameson sees this text as key to understanding Brecht's critical reflections on dialectics and his orientally informed fascination with flow and flux,

change and the non-eternal. For Jameson, Brecht is not prescriptive but performative. His plays do not provide answers but attempt to show people how to perform the act of thinking, how to begin to search for answers themselves. Brecht represents the ceaselessness of transformation while at the same time alienating it, interrupting it, making it comprehensible by making it strange. And thereby, in breaking it up by analysis, the possibility emerges of its reconstitution under a new law.

Brecht's Poetry of Political Exile

Bertolt Brecht in America

Performing Brecht

Practicing Progress

Rethinking Brechtian Film Theory and Cinema

Bertolt Brecht Journals, 1934-55

The first study in any language of the Berliner Ensemble, the theatre company co-founded by Bertolt Brecht.

The World of Theatre is an on-the-spot account of current theatre activity across six continents. The year 2000 edition covers the three seasons from 1996-97 to 1998-99, in over sixty countries - more than ever before. The content of the book is as varied as the theatre scene it describes, from magisterial round-ups by leading critics in Europe (Peter Hepple of *The Stage*) and North America (Jim O'Quinn of *American Theatre*) to what are sometimes literally war-torn countries such as Iran or Sierra Leone.

Explores the irreverent theater of George Tabori and its enduring legacy within Holocaust theater

A landmark literary event, *The Collected Poems of Bertolt Brecht* is the most extensive English translation of Brecht's poetry to date. Widely celebrated as the greatest German playwright of the twentieth century, Bertolt Brecht was also, as George Steiner observed, "that very rare phenomenon, a great poet, for whom poetry is an almost everyday visitation and drawing of breath." Hugely prolific, Brecht also wrote more than two thousand poems—though fewer than half were published in his lifetime, and early translations were heavily censored. Now, award-winning translators David Constantine and Tom Kuhn have heroically translated more than 1,200 poems in the most comprehensive English collection of Brecht's poetry to date. Written between 1913 and 1956, these poems celebrate Brecht's unquenchable "love of life, the desire for better and more of it," and reflect the technical virtuosity of an artist driven by bitter and violent politics, as well as by the untrammelled forces of love and erotic desire. A monumental achievement and a reclamation, *The Collected Poems of Bertolt Brecht* is a must-have for any lover of twentieth-century poetry.

After-images

Post-Imperial Brecht

British Epic Theater

The Writers' State

Bertolt Brecht: A Literary Life

Shakespeare/adaptation/modern Drama

This updated Companion offers students crucial guidance on virtually every aspect of the work of this complex and controversial writer. It brings together the contrasting views of major critics and active practitioners, and this edition introduces more voices and

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themes. The opening essays place Brecht's creative work in its historical and biographical context and are followed by chapters on single texts, from *The Threepenny Opera* to *The Caucasian Chalk Circle*, on some early plays and on the *Lehrstücke*. Other essays analyse Brecht's directing, his poetry, his interest in music and his work with actors. This revised edition also contains additional essays on his 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 provocative overview of a writer who constantly aimed to provoke.

It also shows surprising connections between socialist East Germany, where Brecht's 1950s projects impressed the emerging Heiner Müller, and apartheid-era South Africa, where Brecht's work appeared on the apartheid as well as anti-apartheid stage. Brecht also shaped the work of South Africa's Athol Fugard whose work reappeared in state and dissident theatres in East Germany. The book concludes with a reflection on Brechtian aspects of South Africa's Truth and Reconciliation Commission and introduces new more precise translations of key Brechtian terms."--Jacket.

This book contains selected poems, plays, and prose by Bertolt Brecht taken from various points throughout his career. It includes translations of two prose works and provides some background information on Brecht's life and career.

Bertolt Brecht is one of the most prolific and influential writer-directors of the twentieth century. This fascinating anthology brings together in one volume many of the most important articles written about Brecht between 1957 and 1997. The collection explores a wide range of viewpoints about Brecht's theatre theories and practice, as well as including three plays not otherwise available in English: *The Beggar or The Dead Dog*, *Baden Lehrstück* and *The Seven Deadly Sins of the Lower Middle Class*. Editors Martin and Bial have brought together a unique compendium which covers all the key areas including: \* the development of Brecht's aesthetic theories \* the relationship of Epic theatre to orthodox dramatic theatre \* Brecht's collaboration with Kurt Weill, Paul Dessau and Max Frisch \* Brecht's influence on a variety of cultures and contexts including England, Italy, Moscow and Japan. Together these essays are an ideal companion to Brecht's plays, and provide an invaluable reconsideration of Brecht's work. Contributors include: Werner Hecht, Mordecai Gorelik, Eric Bentley, Jean-Paul Sartre, Kurt Weill, Ernst Bloch, Darko Suvin, Carl Weber, Paul Dessau, Denis Calandra, W. Stuart McDowell, Ernst Schmacher, Hans-Joachim Bunge, Martin Esslin, Arturo Lazzari, Tadashi Uchino, Diana Taylor, Elin Diamond, and Lee Baxandall.

Rereading East Germany

Wedekind Plays: 1

A Celebration

Centenary Essays

The Caucasian Chalk Circle

Bertolt Brecht

Brecht in India analyses the dramaturgy and theatrical practices of the German playwright Bertolt Brecht in post-independence India. The

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book explores how post-independence Indian drama is an instance of a cultural palimpsest, a site celebrating a dialogue between Western and Indian theatrical traditions, rather than a homogenous and isolated canon. Analysing the dissemination of a selection of Brecht ' s plays in the Hindi belt between the 1960s and the 1990s, this study demonstrates that Brecht ' s work provided aesthetic and ideological paradigms to modern Hindi playwrights, helping them develop and stage a national identity. The book also traces how the reception of Brecht was mediated in India, how it helped post-independence Indian playwrights formulate a political theatre, and how the dissemination of Brechtian aesthetics in India addressed the anxiety related to the stasis in Brechtian theatre in Europe. Tracking the dialogue between Brechtian aesthetics in India and Europe and a history of deliberate cultural resistance, Brecht in India is an invaluable resource for academics and students of theatre studies and theatre historiography, as well as scholars of post-colonial history and literature.

Performing Brecht is an unprecedented history of the productions of Brecht's plays in Britain over forty years. Margaret Eddershaw surveys all aspects of Brecht in performance, from his methodologies to his place in postmodernist theatre and beyond. She focuses on key productions by directors including George Devine, Sam Wanamaker, William Gaskill, Howard Davies, John Dexter and Richard Eyre. Eddershaw also provides three in-depth case studies of productions in the 1990s, incorporating her own exclusive access to the rehearsals and in-depth interviews with directors and performers. The case studies are: \* The Good Person of Sechuan, directed by Deborah Warner and starring Fiona Shaw; \* Mother Courage, directed by Philip Prowse and starring Glenda Jackson; \* The Resistable Rise of Arturo Ui, directed by Di Trevis and starring Antony Sher

Bertolt Brecht, one of the most influential European playwrights of the twentieth century, was also a poet of distinction. This volume is the first comprehensive study devoted to his most important collection of political poetry, the Svendborg Poems. The contributors analyse Brecht's work critically and historically, discussing it in relation to questions of poetics, political commitment, exile, propoganda, rhetoric, and the scope and limitations of political poetry. Links are also drawn with the work of German, Soviet and English poets of the period, and with later Germany poets.

The relationship between modern drama and Shakespeare remains intense and fruitful, as Shakespearian themes continue to permeate contemporary plays, films, and other art-forms. Shakespeare/Adaptation/Modern Drama is the first book-length international study to examine the critical and theatrical connections among these fields, including the motivations, methods, and limits of adaptation in modern performance media. Top scholars including Peter Holland, Alexander Leggatt, Brian Parker, and Stanley Wells examine such topics as the relationship between Shakespeare and modern drama in the context of current literary theories and historical accounts of adaptive and appropriative practices. Among the diverse and intriguing examples studied are the authorial self-adaptations of Tom Stoppard and Tennessee Williams, and the generic and political appropriations of Shakespeare's texts in television, musical theatre, and memoir. This illuminating and theoretically astute tribute to Renaissance and modern drama scholar Jill Levenson will stimulate further research on the evolving adaptive and intertextual relationships between influential literary works and periods.

Blood & Tinsel

Brecht and Method

The Literature and Film of the GDR

Practicing Culture

Celebration of the Everyday

The Promise and Limitations of Enlightenment ; Festschrift for John A. McCarthy

**Wedekind's expressionist plays influenced the whole course of modern drama A moralist who wore the mask of an immoralist, Wedekind was the terror of the German bourgeoisie. His work was censored and the original Lulu play was not even published during his lifetime; Wedekind toned it down and adapted it to make two plays: Pandora's Box and Earth-Spirit. The version in this volume, Lulu: A Monster Tragedy, is based on the first manuscript, presenting the original sexually voracious heroine to a British audience for the first time. The volume also contains Spring Awakening, "a work of great compassion that still has a lot to teach us about the dangers of battenning down adolescent sex..." (Guardian). The translation of Spring Awakening ("scrupulously faithful both to Wedekind's irony and his poetry" The Times) was commissioned by the National Theatre and that of Lulu: A Monster Tragedy ("the Bonds' version is sharper and funnier than its predecessors" Guardian) was toured nationally. Both plays are complemented by the translators' historically illuminating introductions.**

**"Those who dismiss Brecht as a yea-sayer to Stalinism are advised to read these journals and moderate their opinion." (Paul Bailey, Weekend Telegraph) Brecht's "Work Journals" cover the period from 1938 to 1955, the years of exile in Denmark, Sweden, Finland and America, and his return via Switzerland to East Berlin. His criticisms of the work of other writers and intellectuals are perceptive and polemic, and the accounts of his own writing practice provide insight into the creation of his dramatic works of the period, the development of his political thinking and his theories about epic theatre. Also integrated into the journals are Brecht's immediate reactions to and commentary upon the events of the period: his political exile's view of the course of World War II and his account of the House Un-American Activities committee."A marvellous, motley collage of political ideas, domestic detail, artistic debate, poems, photographs and cuttings from newspapers and magazines, assembled, undoubtedly for posterity by one of the great writers of the century" (New Statesman and Society)**

**Interpreting Susan Sontag's Essays: Radical Contemplative offers its readers a scholarly examination of her essays within the context of philosophy and aesthetic theory. This study sets up a dialogue between her works and their philosophical counterparts in France and Germany, including the works of Hannah Arendt, Jacques Derrida, Roland Barthes, and Walter Benjamin. Artists and concepts discussed in relation to Sontag's essays include the works of Andy Warhol, Pop Art, French New Wave Cinema, the**

music of John Cage, and the cinematic art of Robert Bresson, Leni Riefenstahl, Ingmar Bergman, and Jean-Luc Godard. Her aesthetic formalism is compared with Harold Bloom, and this is the first volume to examine her late works and their position within the American events of 9/11/01 and the War on Terror(ism).

This colorful account of Bertolt Brecht's move from Germany to America during the Hitler era explores his activities as a Hollywood writer, a playwright determined to conquer Broadway, a political commentator and activist, a social observer, and an exile in an alien land. Originally published in 1980. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

**Brecht and Death**

**Edition 2000**

**After Brecht**

**Interpreting Susan Sontag's Essays**

**Open Wounds**

**Holocaust Theater and the Legacy of George Tabori**

Features writing that is, in one sense or another, a reflection or lingering effect of poets and artists who have gone before.

This book is not available for sale in France. Sometimes described as a «poetic essay», *Celebration of the Everyday* represents a confluence of genres. Written in prose, it possesses distinctive poetic qualities. It meets high intellectual standards, yet appeals to a broad readership. Colette Nys-Mazure proposes a certain «art of living», a search for the beauty and pleasures to be found in the simple things of everyday life, and also for the strength to cope with hardships and accept our mortality. Whether she speaks of joy or sorrow, love or misunderstanding, life or death, solitude or togetherness, travel, art, literature, or children, she invites us to view the «everyday» as we seldom take time to see it.

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-acter *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.

**"Verwisch die Spuren!": Bertolt Brecht's Work and Legacy**

**Dialectical Aesthetics in the Twenty-First Century**

**Brecht and Critical Theory**

**Journals 1934 - 1955**

**Edinburgh German Yearbook 5**

**The Collected Poems of Bertolt Brecht**