

Georg Lukacs Werke Band 15

Entwicklungsgeschichte Des Modernen Dramas

Herausgegeben Von Frank Benseler

Theorie des modernen Dramas Theorie Des Modernen Dramas Theory of Modern Drama The Drama of German Expressionism Das Epische Theater Zur Struktur Des Modernen Dramas Theorie des modernen Dramas Religious Drama Theater as Problem Recent Additions by Classes Contemporary Italian Filmmaking The Apocalypse in Germany Traces of Dialogue Modern Drama Scholarship and Criticism 1966-1980 Distinguished Outsider Das Litterarische Echo Modern Drama Scholarship and Criticism 1981-1990 Mitteilungen Der Literarhistorischen Gesellschaft Bonn Entwicklungsgeschichte des modernen Dramas Das moderne Drama dargestellt in seinen Richtungen und Hauptvertretern Monatsschrift Für Das Deutsche Geistesleben Peter Szondi Peter Szondi Peter Szondi Claude Hill M. U. Kesting Peter Szondi Benjamin Bennett Manuela Gieri Klaus Vondung Mads Thygesen Charles A. Carpenter Christian Rogowski Charles A. Carpenter György Lukács Alfred Klaar Theorie des modernen Dramas Theorie Des Modernen Dramas Theory of Modern Drama The Drama of German Expressionism Das Epische Theater Zur Struktur Des Modernen Dramas Theorie des modernen Dramas Religious Drama Theater as Problem Recent Additions by Classes Contemporary Italian Filmmaking The Apocalypse in Germany Traces of Dialogue Modern Drama Scholarship and Criticism 1966-1980 Distinguished Outsider Das Litterarische Echo Modern Drama Scholarship and Criticism 1981-1990 Mitteilungen Der Literarhistorischen Gesellschaft Bonn Entwicklungsgeschichte des modernen Dramas Das moderne Drama dargestellt in seinen Richtungen und Hauptvertretern Monatsschrift Für Das Deutsche Geistesleben Peter Szondi Peter Szondi Peter Szondi Claude Hill M. U. Kesting Peter Szondi Benjamin Bennett Manuela Gieri Klaus Vondung Mads Thygesen Charles A. Carpenter Christian Rogowski Charles A. Carpenter György Lukács Alfred Klaar

originally published in 1960 this bibliography with more than five thousand items provided an indispensable tool for those interested in the german expressionist plays the volume contains a general bibliography on german expressionistic drama and as well as sixteen leading german playwrights barlach brecht bronnen goering hasenclever jahnn johst kaiser kokoschka kornfeld rubiner sorge sternheim toller unruh and werfel

using examples ranging from nineteenth century viennese comedy to friedrich dürrenmatt's atomic age theater benjamin bennett explores what is at stake in the theory of drama what sort of questioning makes up that theory and in what direction such questioning leads bennett takes as his starting point the inescapably literary nature of theater in the european tradition theater in its most concrete dimensions as an institution as a tradition of ritual or stylized behavior as a particular type of physical space as an economic venture he maintains that precisely because of its radical categorical disjunction from the domain of the literary theater in the european tradition has been appropriated as the principal vehicle by which literature repeatedly problematizes itself theater he says is the church of literature although he is concerned with drama as a literary type therefore

bennett does not treat the theory of drama as part of the theory of literature for the special relation of drama to literature calls into question the whole idea of literary theory as a stable discourse divisible into parts bennett considers plays by nestroy schnitzler ibsen strindberg brecht ionesco genet pirandello artaud and dürrenmatt he focuses on such theoretical issues as the idea of generic boundaries the relation between drama and the culture of reading the relevance between drama and the culture of reading the relevance of hermeneutic and semiotic views of literature to drama and the operation of fascism as a literary phenomenon in conclusion he frames a problem that his readings have brought to light at least two separate historical accounts of modern drama are necessary theories that imply each other yet remain irreconcilable

contemporary italian filmmaking is an innovative critique of italian filmmaking in the aftermath of world war ii as it moves beyond traditional categories such as genre film and auteur cinema manuela gieri demonstrates that luigi pirandello s revolutionary concept of humour was integral to the development of a counter tradition in italian filmmaking that she defines humoristic she delineates a pirandellian genealogy in italian cinema literature and culture through her examination of the works of federico fellini ettore scola and many directors of the new generation such as nanni moretti gabriele salvatores maurizio nichetti and giuseppe tornatore a celebrated figure of the theatrical world luigi pirandello 1867 1936 is little known beyond italy for his critical and theoretical writings on cinema and for his screenplays gieri brings to her reading of pirandello s work the critical parameters offered by psychoanalysis poststructuralism and postmodernism to develop a syncretic and transcultural vision of the history of italian cinema she identifies two fundamental trends of development in this tradition the melodramatic imagination and the humoristic or comic imagination with her focus on the humoristic imagination gieri describes a pirandellian mode derived from his revolutionary utterances on the cinema and narrative and specifically from his essay on humour 1 umorismo on humour 1908 she traces a history of the pirandellian mode in cinema and investigates its characteristics demonstrating the original nature of italian filmmaking that is particularly indebted to pirandello s interpretation of humour

originally published in german in 1988 the apocalypse in germany is now available for the first time in english a fitting subject for the dawn of the new millennium the apocalypse has intrigued humanity for the last two thousand years serving as both a fascinating vision of redemption and a profound threat a cross disciplinary study the apocalypse in germany analyzes fundamental aspects of the apocalypse as a religious political and aesthetic phenomenon author klaus vondung draws from religious philosophical and political texts as well as works of art and literature using classic jewish and christian apocalyptic texts as symbolic and historical paradigms vondung determines the structural characteristics and the typical images of the apocalyptic worldview he clarifies the relationship between apocalyptic visions and utopian speculations and explores the question of whether modern apocalypses can be viewed as secularizations of the judeo christian models examining sources from the eighteenth century to the present vondung considers the origins of german nationalism world war i national socialism and the apocalyptic tendencies in marxism as well as german literature from the fin de siècle to postmodernism his analysis of the existential dimension of the apocalypse explores the circumstances under which particular individuals become apocalyptic visionaries and explains why the apocalyptic tradition is so prevalent in germany the apocalypse in

germany offers an interdisciplinary perspective that will appeal to a broad audience this book will also be of value to readers with an interest in german studies as it clarifies the riddles of germany s turbulent history and examines the profile of german culture particularly in the past century

this book offers a captivating exploration of the evolving dynamics of language dialogue and identity in modern theatre highlighting the pioneering contributions of european playwrights martin crimp jon fosse sarah kane elfriede jelinek and roland schimmelpfennig the study reveals the complex interplay between written text and theatrical performance upending traditional perceptions of language and personal identity it demonstrates how the work of these writers serves as a catalyst for actors directors and designers and encourages a deep dive into their creative processes by interrogating their boundary pushing works covering the pivotal era of the 1990s and 2000s the book considers the emergence of postdramatic theatre in particular the transition from conventional storylines and characters to avant garde forms and narratives it considers the role of language in crafting character identities and examines how contemporary textual approaches mirror and scrutinise the philosophical and aesthetic discussions of the late modern era ultimately this book navigates the intricacies of modern dramaturgy and lauds the transformative potential of theatre to captivate and innovate challenging a wide readership to re evaluate the significance of dialogue and identity in contemporary theatre

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a study of the shifts of critical opinion on musil with special reference to the man without qualities austrian writer robert musil 1880 1942 ranks with proust joyce kafka and thomas mann as a master of the modern prose narrative his works encompass a wide range of theoretical and aesthetic impulses ranging from nietzsche tomach from gestalt theory to freudian psychoanalysis this volume traces the scholarly reception of musil s works marked by discontinuities and abrupt shifts of perception at the beginning of his career musil was stereotyped as an author primarily interested in morally questionable psychological issues before being plunged into near oblivion by his exile forced by national socialism after the second world war he was rediscovered but the development of musil studies was severely hampered by the inability to determine an authoritative edition of his unfinished masterpiece *der mann ohne eigenschaften* the man without qualities 1930 43 professor rogowski shows how successive generations of scholars have appropriated musil for their own ends constructing a bewildering and often contradictory array of images of the author according to their own ideological and methodological biases and how this multitude of different perspectives corresponds with changes in german studies and historical developments over the past four decades in so doing he sheds new light on musil s paradoxical status as in the words of frank kermode the least read of the great twentieth century novelists christian rogowski is assistant professor of german at amherst college

a selective list of publications for the period offering some 25 200 entries no annotations arranged by nationality and linguistic groups most entries concern literary currents in drama since the last third of the 19th century playwrights who lived at least part of their lives in the 20th century noted directors and performance theory for students and scholars of modern dramatic literature while annual supplements of recent publications

appear in the journal modern drama new compilers took a publication date of 1991 as their starting point for listings leaving some 2 000 items collected after 1992 appearing only in this volume annotation copyrighted by book news inc portland or

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