

Waffensysteme Des 21 Jahrhunderts Oder Die Verkehrte Evolution

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wie fast immer kommt branstner auch in dieser auseinandersetzung mit dem theater recht schnell auf eines seiner liebblingsthemen zu sprechen dieses thema ist die heiterkeit das ursprüngliche und eigentliche wesen des menschen aber ist heiterkeit und das theater lebt mehr als alle andere kunst von diesem wesen des menschen daher ist die phase der negation als das zweite stadium der vorgeschichte des theaters auch sein finsterstes das ursprüngliche und eigentliche wesen des menschen sei heiterkeit das ist zu belegen sagt branstner und fügt sogleich solche belege aus vielen teile der erde an von den eskimo und indianern nordamerikas damals durfte man sie offenbar noch so bezeichnen bis zu den schwarzafrikanern damit ist laut branstner eine grundstimmung ausgemacht von dort aus ist es auch nicht mehr sehr weit bis zum kommunismus im kommunismus wird nicht nur die allgemeine funktion der kunst erst eigentliche in ihm erh. lt die kunst auch erst ihren eigentlichen inhalt wir hatten die auf sozialer gleichheit beruhende freiheit der naturvölker als voraussetzung ihrer heiterkeit erkannt indem der kommunismus diese freiheit erneuert erneuert er auch die voraussetzung der heiterkeit nur hat diese heiterkeit eine höhere historische qualität sie hat auch der sozialen auch die freiheit gegenüber der natur zur voraussetzung und sie hat die verkehrte welt hinter sich die welt der klassengesellschaft kann auch wenn sie historisch notwendig ist nicht die eigentliche geschichte der menschheit sie kann nur deren vorgeschichte nur die zweite phase dieser vorgeschichte sein könnte sie sonst die heiterkeit die schönste form der menschlichen wesensart in ihr Gegenteil in ernst verkehren könnte sie sonst das ende der menschheit den untergang der gattung mensch auf die tagesordnung setzen allein die kosten der vorbereitung und vermeidung eines krieges bezahlt die menschheit zunehmend mit ihren natürlichen und sittlichen existenzbedingungen und so definiert der autor das theater als eine spezifische form des spiels der heiteren verstellung etwas später schreibt branstner in diesem sinne ist das theater heiterkeit des augenblicks auch das eigentliche nur ist die eigentliche heiterkeit philosophische daher ist seine heiterkeit immer auch philosophie des augenblicks das macht den unterschied daher muss das eigentliche theater als philosophie des augenblicks definiert werden und als das ist es immer auch augenblick der philosophie

by examining at the microlevel the particulars of each dialectical movement and by analyzing at the macrolevel the role of the argument in question in the context of the work as a whole stewart provides a detailed analysis of the phenomenology and a significant scholarly demonstration of hegel's own conception of the phenomenology as a part of a systematic philosophy

it does not treat romanticism as a limited period dominated by some construed singular master ethos or dialectic rather it follows the literary patterns and dynamics of

romanticism as a flow of interactive currents across geocultural frontiers

this is the first collaborative international reading of irony as a major phenomenon in romantic art and thought the volume identifies key predecessor moments that excited romantic authors and the emergence of a distinctly romantic theory and practice of irony spreading to all literary genres not only the influential pioneer german british and french varieties but also manifestations in northern eastern and southern parts of europe as well as in north america are considered a set of concluding syntheses treat the shaping power of romantic irony in narrative modes music the fine arts and theater innovations that will deeply influence modernism thus the cross cultural and interdisciplinary approach elaborated in the twenty chapters of romantic irony as lead volume in the five volume romanticism series establishes a significant new range for comparative literature studies in dealing with a complex literary movement special offer 30 discount for a complete set order 5 vols the romanticism series in the comparative history of literatures in european languages is the result of a remarkable international collaboration the editorial team coordinated the efforts of over 100 experts from more than two dozen countries to produce five independently conceived yet interrelated volumes that show not only how romanticism developed and spread in its principal european homelands and throughout the new world but also the ways in which the affected literatures in reaction to romanticism have redefined themselves on into modernism a glance at the index of each volume quickly reveals the extraordinary richness of the series total contents romantic irony sets the broader experimental parameters of comparison by concentrating on the myriad expressions of irony as one of the major impulses in the romantic philosophical and artistic revolution and by combining cross cultural and interdisciplinary studies with special attention also to literatures in less widely diffused language streams romantic drama traces creative innovations that deeply altered the understanding of genre at large fed popular imagination through vehicles like the opera and laid the foundations for a modernist theater of the absurd romantic poetry demonstrates deep patterns and a sharing of crucial themes of the revolutionary age which underlie the lyrical expression that flourished in so many languages and environments nonfictional romantic prose assists us in coping with the vast array of writings from the personal and intimate sphere to modes of public discourse including romanticism s own self commentary in theoretical statements on the arts society life the sciences and more nor are the discursive dimensions of imaginative literature neglected in the closing volume romantic prose fiction where the basic romantic themes and story types the romance novel novella short story and other narrative forms are considered throughout europe and the new world this enormous realm is seen not just in terms of romantic theorizing but in the light of the impact of romantic ideas and narration on later generations as an aid to readers the introduction to romantic prose fiction explains the relationships among the volumes in the series and carries a listing of their tables of contents in an appendix no other series exists comparable to these volumes which treat the entirety of romanticism as a cultural happening across the whole breadth of the old and new worlds and thus render a complex picture of european spiritual strivings in the late eighteenth and the nineteenth centuries a heritage still very close to our age

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