

Steve Giles

**Bertolt Brecht  
and Critical Theory**

Marxism, Modernity  
and the *Threepenny* Lawsuit

Peter Lang

# Bertolt Brecht And Critical Theory Marxism Modernity And The Threepenny Lawsuit

**A Loxley**



## **Bertolt Brecht And Critical Theory Marxism Modernity And The Threepenny Lawsuit:**

**Bertolt Brecht and Critical Theory** Steve Giles,1997      **Bertolt Brecht** Steve Giles,Rodney Livingstone,1998 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      **Bertolt Brecht's Dramatic Theory** John J. White,2004 In concert with his work as a politically charged playwright and dramaturge Bertolt Brecht concerned himself extensively with the theory of drama He was convinced that the Aristotelian ideal of audience catharsis through identification with a hero and the resultant experience of terror and pity worked against his goal of bettering society He did not want his audiences to feel but to think and his main theoretical thrusts *Verfremdungseffekte* de familiarization effects and epic theater among others were conceived in pursuit of this goal This is the first detailed study in English of Brecht s writings on the theater to take account of works first made available in the recent German edition of his collected works It offers in depth analyses of Brecht s canonical essays on the theater from 1930 to the late 1940s and early GDR years Close readings of the individual essays are supplemented by surveys of the changing connotations within Brecht s dramaturgical oeuvre of key theoretical terms including epic and anti Aristotelian theater de familiarization historicization and dialectical theater Brecht s distinct contribution to the theorizing of acting and audience response is examined in detail and each theoretical essay and concept is placed in the context of the aesthetic debates of the time subjected to a critical assessment and considered in light of subsequent scholarly thinking In many cases the playwright s theoretical discourse is shown to employ methods of epic presentation and techniques of de familiarization that are corollaries of the dramatic techniques for which his plays are justly famous John J White is Professor of German and Comparative Literature at King s College London      **Bertolt Brecht and Critical Theory** Steve Giles,1998  
*Bertolt Brecht* ,2023-06-19 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 *Brecht and the Art of Spectatorship* Laura Bradley, 2025-07-04 Bertolt Brecht's epic theatre sought to change how spectators watched performances equipping them to critique and intervene in the world outside the theatre Taking its cue from his call for theatre to develop the art of spectatorship this major new study explores vision observation and spectatorship in twelve of his plays spanning his career It relates this analysis to Brecht's own formative experiences of spectatorship to his poems and theories and to productions directed by Brecht and his close collaborators Finally it investigates Brecht's attempts to transform the composition of the audience and cultivate critical spectatorship at the Berliner Ensemble the theatre he founded with his wife the actor Helene Weigel in East Berlin after the Second World War Brecht's plays foreground scenarios in which watching matters as characters witness acts of injustice watch trials or punishments engage in surveillance or observe scientific experiments These instances of onstage spectatorship play a key role in Brecht's drive to transform the viewing practices of the theatre audience showing the audience what characters notice what they overlook and how they use or ignore the knowledge that they have gained through spectatorship Drawing on archival material and sources that have previously been rarely consulted Laura Bradley shows how Brecht and his close collaborators Erich Engel Benno Besson Peter Palitzsch and Manfred Wekwerth dealt with onstage spectatorship in performance presenting characters as observers and spectators from whom the theatre audience should learn By combining analysis of text performance and reception Brecht and the Art of Spectatorship provides rich insights into Brecht's plays rehearsal methods and stagings and the experiences of spectators at productions of his plays in the Weimar Republic in exile and in the GDR *"Verwisch die Spuren!": Bertolt Brecht's Work and Legacy*, 2015-06-29 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

[Manifesto of the Critical Theory of Society and Religion \(3 Vols.\)](#) Rudolf Siebert, 2010-08-16 The Manifesto develops further the Critical Theory of Religion intrinsic to the Critical Theory of Society of the Frankfurt School into a new paradigm of the Psychology Sociology Philosophy and Theology of Religion Its central theme is the theodicy problem in the context of late capitalist society and its globalization **An Introduction to the Social and Political Philosophy of Bertolt Brecht**

Anthony Squiers, 2016-04-26 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      *Walter Benjamin and Bertolt Brecht* Erdmut Wizisla, 2014-05-14 Erdmut Wizisla's groundbreaking work explores for the first time the important friendship between Walter Benjamin, the acclaimed critic and literary theorist, and Bertolt Brecht, one of the twentieth century's most influential theater artists and poets during the crucial interwar years in Berlin. From the first meeting between Benjamin and Brecht to their experiences in exile, the events in this friendship are illuminated by personal correspondence, journal entries and notes including previously unpublished materials from the friends' electric discussions of shared projects. In addition to exploring correspondence between the two, Wizisla presents documents by colleagues who shaped and shaded their relationship, including Margarete Steffin, Theodor Adorno and Hannah Arendt. Wizisla shows us the fascinating ideological exchanges between Benjamin and Brecht, including the first account of Brecht's Marxist journal planned for 1931. The Minutes of its meetings record the involvement of Benjamin and Brecht and offer a window onto the discussions on literature and politics that took place under the increasing threat of the German left's political defeat. Wizisla's examination of the friendship between Benjamin and Brecht, two artists at the height of their creative powers during a time of great political crisis, throws light on nearly two decades of European intellectual life.

**Bertolt Brecht** Meg Mumford, 2008-11-21 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      **Estrangement and the Somatics of Literature** Douglas

Robinson, 2008-04-28 Drawing together the estrangement theories of Viktor Shklovsky and Bertolt Brecht with Leo Tolstoy's theory of infection, Douglas Robinson studies the ways in which shared evaluative affect regulates both literary familiarity, convention and tradition, and modern strategies of alienation, depersonalization and malaise. This book begins with two assumptions both taken from Tolstoy's late aesthetic treatise *What Is Art?* (1898): that there is a malaise in culture and that

literature's power to infect readers with the moral values of the author is a possible cure for this malaise. Exploring these ideas of estrangement within the contexts of earlier contemporary and later critical theory, Robinson argues that Shklovsky and Brecht follow Tolstoy in their efforts to fight depersonalization by imbuing readers with the transformative guidance of collectivized feeling. Robinson's somatic approach to literature offers a powerful alternative to depersonalizing structuralist and poststructuralist theorization without simply retreating into conservative rejection and reaction. Both a comparative study of Russian and German literary theoretical history and an insightful examination of the somatics of literature, this groundbreaking work provides a deeper understanding of how literature affects the reader and offers a new perspective on present-day problems in poststructuralist approaches to the human condition.

**Bertolt Brecht: A Literary Life** Stephen Parker, 2014-02-13 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.

The Culture of the Case Frederic J. Schwartz, 2023-06-13 How artists in twentieth-century Germany adapted the idea of the medical or legal case as an artistic strategy to push to the fore sexualities, scandals, and crimes that were otherwise concealed. In early twentieth-century Germany, the artistic avant-garde borrowed procedures from the medical and juridical realms to expose and debate matters that society preferred remain hidden and unspoken. Frederic J. Schwartz explores how the evocation or creation of a case provided artists with a means to engage themes that ranged from blasphemy to Lustmord or sexual murder. Shedding light on the case as a cultural form, Schwartz shows its profound effect on artists and the ways it dovetailed with methods used by these figures to exploit fundamental changes taking place across the mass media of their time. As Schwartz shows, the case was a common denominator that connected seemingly disparate works. George Grosz and Rudolf Schlichter drew on it for their violent visual art, as did architect Adolf Loos when he equated ornament with crime. Expressionists meanwhile approached the question of whether the so-called mad shared a right of public expression with those deemed sane and examined medical and legal approaches to what society labeled as insanity. The case also took on a personal dimension when artists found themselves confronted with or chose to engage with the legal system. German courts prosecuted John Heartfield and others for their provocative works, while Bertolt Brecht created publicity for himself by suing the firm to whom he sold the film rights to *The Threepenny Opera*. Provocative and insightful, *The Culture of the Case* offers a privileged view of the spaces of representation in which images, in some instances as cases,

functioned at a key moment of modernity      Walter Benjamin: Appropriations Peter Osborne, 2005 No other single author has so commanding a critical presence across so many disciplines within the arts and humanities in so many national contexts as Walter Benjamin 1892 1940 The belated reception of his work as a literary critic dating from the late 1950s has been followed by a rapid series of critical receptions in different contexts Frankfurt Critical Theory and Marxism Judaism Film Theory Post structuralism Philosophical Romanticism and Cultural Studies This collection brings together a selection of the most critically important items in the literature across the full range of Benjamin s cultural theoretical interests from all periods of the reception of his writings but focusing upon the most recent to produce a comprehensive overview of the best critical literature      Adorno and Modern Theatre K. Gritzner, 2016-04-29 Adorno and Modern Theatre explores the drama of Edward Bond David Rudkin Howard Barker and Sarah Kane in the context of the work of leading philosopher Theodor W Adorno 1903 1969 The book engages with key principles of Adorno s aesthetic theory and cultural critique and examines their influence on a generation of seminal post war dramatists      **Makers of Modern Theatre** Robert Leach, 2004-08-02 This book is the first detailed introduction to the work of the key theatre makers who shaped the drama of the last century Konstantin Stanislavsky Vsevolod Meyerhold Bertolt Brecht and Antonin Artaud      **Weill's Musical Theater** Stephen Hinton, 2012-04-10 This book the first scholarly consideration of Weill s complete output of stage works is without doubt the most important critical study of the composer s oeuvre to date in any language Hinton s scholarship is superior and his insights original and illuminating The product of several decades of engagement with Weill s works their sources and reception as well as the secondary literature the book is a stunning achievement Brilliantly conceived and executed it will take its place as one of the cornerstones of Weill studies Kim H Kowalke University of Rochester and President Kurt Weill Foundation for Music In Weill s Musical Theater Stages of Reform Stephen Hinton reminds us that Kurt Weill was always a revolutionary The composer s insistent dedication to a provocative constantly evolving lyric theater that spoke directly to audiences meant that Weill remained as controversial as he was popular The celebrity that endeared him to Broadway made him anathema in Berlin Some sixty years after Weill s death Hinton is finally able to demonstrate the consistent brilliance theatrical power and coherence of a composer who revolutionized every genre he touched or used and whose collaborators read as a who s who of twentieth century theater David Savran author of Highbrow Lowdown Theater Jazz and the Making of the New Middle Class Stephen Hinton presents us with an image of Weill that is at once monumental yet still alive A truly Protean figure Weill is not an easy man to grasp in his totality Brecht once wrote that a man thrown into water will have to develop webbed feet and as a refugee from Nazi Germany Weill had to become a cultural amphibian But in Weill s Musical Theater we see the composer from every angle through the gaze of countless critics and reviewers through Weill s own eyes and finally through the filter of Hinton s judicious focused prose This account will stand Daniel Albright author of Untwisting the Serpent Modernism in Music Literature and Other Arts      Politics as Form in Lars Von Trier Angelos

Koutsourakis,2013-10-24 This is the first study that employs a materialist framework to discuss the political implications of form in the films of Lars von Trier Focusing mainly on early films Politics as Form in Lars von Trier identifies recurring formal elements in von Trier s oeuvre and discusses the formal complexity of his films under the rubric of the post Brechtian Through an in depth formal analysis the book shows that Brecht is more important to von Trier s work than what most critics seem to acknowledge and deems von Trier as a dialectical filmmaker This study draws on many untranslated resources and features an interview with Lars von Trier and another one with his mentor the great Danish director J rgen Leth Walter Benjamin: Philosophy Peter Osborne,2005 No other single author has so commanding a critical presence across so many disciplines within the arts and humanities in so many national contexts as Walter Benjamin 1892 1940 The belated reception of his work as a literary critic dating from the late 1950s has been followed by a rapid series of critical receptions in different contexts Frankfurt Critical Theory and Marxism Judaism Film Theory Post structuralism Philosophical Romanticism and Cultural Studies This collection brings together a selection of the most critically important items in the literature across the full range of Benjamin s cultural theoretical interests from all periods of the reception of his writings but focusing upon the most recent to produce a comprehensive overview of the best critical literature



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