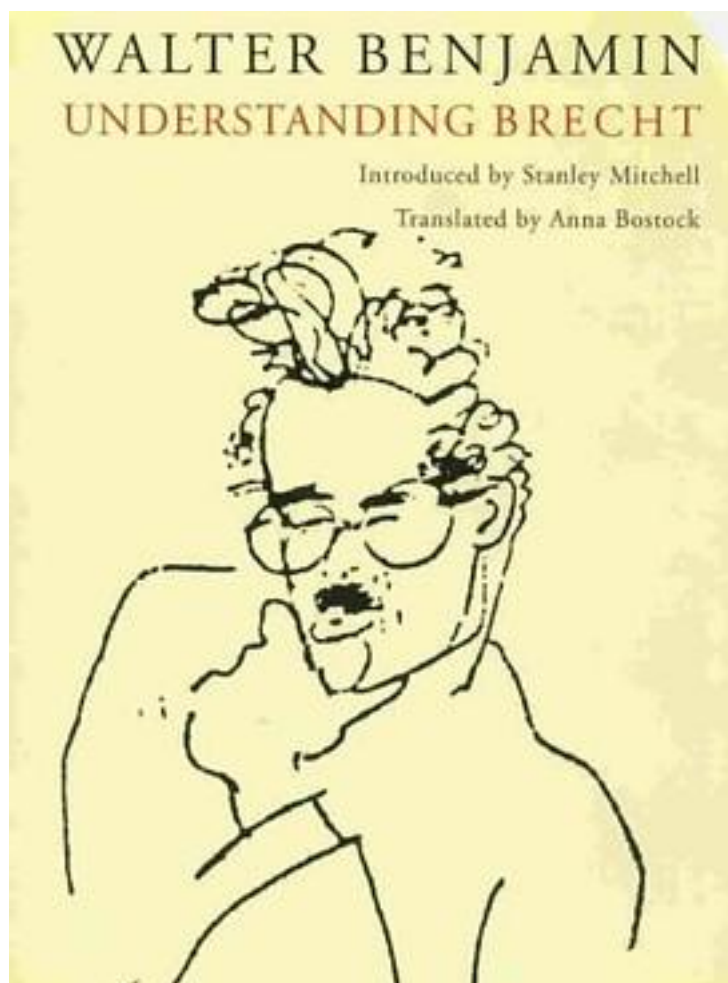


Understanding Brecht



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著者:Walter Benjamin

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The relationship between philosopher-critic Walter Benjamin and playwright-poet Bertolt Brecht was both a lasting friendship and a powerful intellectual partnership.

Having met in the late 1920s in Germany, Benjamin and Brecht both independently minded Marxists with a deep understanding of and passionate commitment to the emancipatory potential of cultural practices continued to discuss, argue and correspond on topics as varied as Fascism and the work of Franz Kafka. Faced by the onset of the 'midnight of the century', with the Nazi subversion of the Weimar Republic in Germany and the Stalinist degeneration of the revolution in Russia, both men, in their own way, strove to keep alive the tradition of dialectical critique of the existing order and radical intervention in the world to transform it. In *Understanding Brecht* we find collected together Benjamin's most sensitive and probing writing on the dramatic and poetic work of his friend and tutor. Stimulated by Brecht's oeuvre and theorising his particular dramatic techniques - such as the famous 'estrangement effect' - Benjamin developed his own ideas about the role of art and the artist in crisis-ridden society. This volume contains Benjamin's introductions to Brecht's theory of epic theatre and close textual analyses of twelve poems by Brecht (printed in translation here) which exemplify Benjamin's insistence that literary form and content are indivisible. Elsewhere Benjamin discusses the plays *The Mother*, *Terror and Misery of the Third Reich*, and *The Threepenny Opera*, digressing for some general remarks on Marx and satire. Here we also find Benjamin's masterful essay "The Author as Producer" as well as an extract from his diaries that records the intense conversations held in the late 1930s in Denmark (Brecht's place of exile) between the two most important cultural theorists of this century. In these discussions, the two men talked of subjects as diverse as the work of Franz Kafka, the unfolding Soviet Trials, and the problems of literary work on the edge of international war.

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标签

布莱希特

本雅明

Walter_Benjamin

WalterBenjamin

Brecht

英文原版

未读完

文学理论

评论

Epic theater is gestural. Performativity. Photography. The more we interrupt the actions, the more gestures we obtain. Stage and text.

Unseating of the supremacy of tragedy and tragic inevitability(stressing the incommensurable and singular);episodic quality of the framing of action;dialectic conditions at a standstill;an actor must at once show an event and himself;astonishment;untragic hero;recognition/education;写作者在生产过程中寻找自我定位,改变写作机制而非为其所役,以报纸为例谈各种界限的消除,提倡生活状况的文字化;政治服从与艺术质量的辩证。

在《作为生产者的作家》中，本雅明转换了传统马克思主义文学批评的提问方式，按照往常的惯例，合适的问法应该是作品在与当时生产关系的联系中处于何种地位。而本雅明的问法是，作品在当时的生产关系中处于何种地位。这意味着艺术就像其他形式的生产一样，依赖生产技术（如舞台的效果等）这些技术是艺术生产力的一部分，是艺术生产发展的阶段。马克思认为一种生产方式的发展阶段涉及某些生产关系，生产力与生产关系发生矛盾时，革命就会来到。本雅明将这一论断运用于艺术，他认为革命的艺术家的不应该毫无批判地接受艺术生产的现有力量，应该加以发展使其革命化。这样便在艺术家和群众间创造了新的社会关系，艺术力量包括电影、照相和音乐唱片等，电影和照相改变了传统的感知形式，传统的技术和艺术生产的关系。倾向性应表现在艺术家怎样重建艺术形式。

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