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THE SERVANT IN GERMAN ENLIGHTENMENT COMEDY



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Servant In German Enlightenment Comedy

Paola Partenza



Servant In German Enlightenment Comedy:

The Servant in German Enlightenment Comedy Alison Scott Prelowitz, 1982 No description *JEGP, Journal of English and Germanic Philology* Gustaf E. Karsten, 1985 Dynamics of Desacralization Paola Partenza, 2015 The idea of desacralization has become almost commonplace attributing to the word the rejection of what is sacred One might think that it is strictly connected to theology and its system or suppose that it implies the relationship human beings have with anything that can express a denial of the spiritual part of life The concept of desacralization has numerous meanings either from a philosophical or a literary viewpoint The scholars investigation of Dynamics of Desacralization has made this collection of essays rich and varied revealing new worlds the different authors have created What they do is to narrate various types of desacralization interrogating the nature of novels poems or works of art certain aspects of being are revealed through various expressions engaging the multiple levels and the meaning of desacralization providing an articulation and interpretation of it *Lessing yearbook* ,2001 Drama and "Ideenschmuggel" K. Scott Baker, 2008 This monograph details Gutzkow s recurring use of performance within the play as a means of encouraging an active political response by the audience He incorporates an internal audience viewing a performance on stage in order to model an ideal of dramatic reception for the audiences of his own play Gutzkow structures the narrative contextualization of these performances as reflections of specific issues in the German states of the Vorm rz Beginning with an overview of theoretical and literary texts from the 1830s this study traces Gutzkow s transferral of self reflexive structures from his novels of this decade into his first staged play Richard Savage 1839 and on through Das Urbild des Tart ffe 1844 and Uriel Acosta 1845 It concludes by portraying Der K nigsleutnant 1849 as a transitional work that shows Gutzkow s decision to return to the novel as a consequence of the failure of his plays to attain the reception he intended By using the coherency of the communicated message instead of fealty to aesthetic norms as the evaluative criteria for discussing Gutzkow s plays the book exposes an innovative mode of specifically literary social criticism in these works that complements their traditional assessment as documentation of the cultural history of Liberalism in this period *Federfuchser/Penpusher from Lessing to Grillparzer* William C. Reeve, 1995-06-14 Reeve provides a detailed discussion of Klesel s importance in Ein Bruderzwist in Habsburg and examines possible predecessors for the Federfuchser Wurm from Friedrich von Schiller s Kabale und Liebe the Sekret r in Johann Wolfgang von Goethe s Die nat rliche Tochter and Leonhard in Friedrich Hebbel s Maria Magdalene He focuses on the features they share such as deep seated resentment of social superiors who by a mere accident of birth have power over them and above all the cunning that they use to overcome their social disqualifications Journal of the Civil War Era William A. Blair, 2011-03-01 The University of North Carolina Press and the George and Ann Richards Civil War Era Center at the Pennsylvania State University are pleased to announce the launch of The Journal of the Civil War Era William Blair of the Pennsylvania State University serves as founding editor The journal takes advantage of the flowering of research on the

many issues raised by the sectional crisis war Reconstruction and memory of the conflict while bringing fresh understanding to the struggles that defined the period and by extension the course of American history in the nineteenth century The Journal of the Civil War Era aims to create a space where scholars across the many subfields that animate nineteenth century history can enter into conversation with each other Table of Contents for this issue Volume One Number One Editor's Note William Blair Welcome to the New Journal Articles Edward L Ayers and Scott Nesbit Seeing Emancipation Scale and Freedom in the American South Melinda Lawson Imagining Slavery Representations of the Peculiar Institution on the Northern Stage 1776 1860 LeeAnn Whites Forty Shirts and a Wagonload of Wheat Women the Domestic Supply Line and the Civil War on the Western Border Review Essay Douglas R Egerton Rethinking Atlantic Historiography in a Post Colonial Era The Civil War in a Global Perspective Book Reviews Books Received Professional Notes Aaron Sheehan Dean The Nineteenth Century U S History Job Market 2000 2009

The Server Markus Krajewski, 2018-06-19 A cutting edge media history on a perennially fascinating topic which attempts to answer the crucial question Who is in charge the servant or the master Though classic servants like the butler or the governess have largely vanished the Internet is filled with servers web ftp mail and others perform their daily drudgery going about their business noiselessly and unnoticed Why then are current day digital drudges called servers Markus Krajewski explores this question by going from the present back to the Baroque to study historical aspects of service through various perspectives be it the servants relationship to architecture or their function in literary or scientific contexts At the intersection of media studies cultural history and literature this work recounts the gradual transition of agency from human to nonhuman actors to show how the concept of the digital server stems from the classic role of the servant

Patterns of Change Dorothy James, Silvia Ranawake, 1990 The focus is on German drama in this multi faceted view of developments on the European stage over three centuries Scholars from Great Britain Germany and the United States examine changes wrought in the art of drama by dramatists by actors and stage designers and by shifting patterns of thought and power structures The timespan extends from Moliere and Lessing giants of the theatrical tradition to such latter day iconoclasts as Beckett Handke and Achternbusch The book is a tribute to Ronald Peacock distinguished British Germanist and Comparatist

Canadiana ,1984

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