

Contemporánea

PREMIO NOBEL DE LITERATURA

**THOMAS  
MANN**  
**Doktor  
Faustus**



DEBOLSILLO

# Thomas Mann Doktor Faustus Interpretationen

**Yi-Tong Ma**



## Thomas Mann Doktor Faustus Interpretationen:

*Re-Interpretation of Thomas Mann's Novel "Doktor Faustus"* Glen Dale Franklin, 1975      *Thomas Mann's Doktor Faustus* André von Gronicka, 1948      Doctor Faustus Thomas Mann, 2017-11-30 To unlock his full creative potential Adrian Leverk hn makes a lethal pact with nature and intentionally contracts syphilis A brilliant young composer Adrian believes that the disease induced madness will fuel his genius But while his music reaches new heights his mind and morality begin to unravel Mann s interpretation of the Faustian legend is a story of madness and sanity genius and corruption intellectual attainment and Germany s moral fall Arguably the great German novel New York Times Cover may vary      *Overturing Dr. Faustus* Frances Lee, 2007 Lee establishes what is actually happening in the novel in its historical setting showing Mann s view of how the acceptance of fascism occurred and the determining role he attributed to the academic community in bringing about the disaster Her book will be of interest to both amateur and professional students of Mann particularly because it points to rich new directions for study **BOOK JACKET      The music of Doctor Faustus [by Thomas Mann]** Glen Dale Franklin, 1977      Thomas Mann, Doktor Faustus Karlheinz Hasselbach, 1988      Studies in Musical Genesis, Structure, and Interpretation William Kinderman, 2013-08-15 This study explores the evolution of the text and music of this inexhaustible yet highly controversial music drama across Wagner s entire career and offers a reassessment of the ideological and political history of Parsifal that illuminates the connection of Wagner s legacy to the rise of National Socialism in Germany The compositional genesis is traced through many unfamiliar sketches and manuscript sources held at Bayreuth revealing unsuspected models and veiled connections to Wagner s earlier works      **The Dangers of Interpretation** Ilona Treitel, 2019-08-22 First published in 1996 This comparative study investigates thematic and technical similarities in the works of the two authors who shared a cultural heritage and achieved comparable status in their separate literary traditions Drawing upon theories by Bloom Bakhtin and Lacan the book examines ways in which Henry James and Thomas Mann treat the creative artist and analyze the creative and interpretive processes in their fiction The texts covered range from early works to their great modern novels *The Golden Bowl* and *Doctor Faustus* To a great extent the similarities between the works stem from the authors preoccupation with artistic responsibility Adopting Bloom s claim that the creative activity is an interpretive one and that the reader as well as the writer interprets a text into being the book also investigates the reader s responsibility in confronting the dilemmas challenging James and Mann s artist figures Such challenges are the dangers of interpretation discussed in this book **Index Bibliography      Mann's Doctor Faustus** John Anderson, 2007 This is a reader s guide to Mann s classic novel that attempts to answer the most compelling question of the 20th century how could millions of Jewish men women and children have been murdered by the government of a country that prided itself as the civilized land of music the land of Bach Mozart and Beethoven The noble purposes of this novel are to understand the nature and sources of Nazi evil and to help ban it from the ring in the future As you will note Mann s explanation is relevant for events in Iraq in

2007 Mann gives a new answer to this question the land of music produced not only the freedom based music of Bach Mozart and Beethoven It also produced twelve tone row music serial music composed without freedom but with strict controls Founded on repetition this new and ultra control German music arrived with the advent of the Nazis Actually invented by the German Arnold Schoenberg in the novel it is invented by a fictional composer Adrian Leverkuhn Mann believed that this kind of music contains the key to what happened politically in Germany starting at that same time The first composition using the serial method was published in 1921 the same year Hitler became head of the National Socialist party The key is that the music is composed with a rigid set of rules that must be slavishly followed Based in repetition these rules were to govern all aspects of music melodic progression chord structure rhythm The rules denied composer freedom This kind of music is discussed against the philosophical implications of the music of various composers such as Bach and Beethoven Mann presents the view that Beethoven s late period music paved the way to Leverkuhn s serial music to Gestapo music Mann finds a demonic energy field at the heart of both serial music and of Nazism Both triggered the rise of a demonic force by reason of blind and slavish obedience to rigid rules designed to establish control over too much control over so much that freedom denying methods were necessary to try to hold the result together But Mann means something radically different by a demonic energy field This is not your father s devil and this devil does not wear Prada Mann s demonic is real and intangible but not a supernatural force It is triggered by humans trying to control too much even if the control is ostensibly designed for a good purpose It happens when the end justifies the means Then the means can and often become anti humanitarian Does that sound familiar In the demonic energy field and like Doctor Faustus before him Leverkuhn receives genius level energy but is rendered impotent of love the demonic destroying the freedom that is the foundation for love Genius powered Leverkuhn produces serial music of a dissonant fragmented and irreconciled character His music is presented as the inevitable product of his pride twisted soul which also has the uncanny power to influence otherwise natural events toward evil In order to indicate that the same demonic process was at work on the national level in the case of the Nazis Leverkuhn is given many of the personal characteristics of Hitler including syphilis and Leverkuhn s biography is told in a brilliantly structured counterpoint against the last years of the Third Reich from 1943 to 1945

**Changing Perceptions of Thomas Mann's Doctor Faustus** John F. Fetzer, 1996 Ever since its appearance in 1947 Thomas Mann s novel Doctor Faustus has generated heated reactions among critics Whereas initial ideological differences stemming from the Cold War and the division of Germany have abated following the reunification of 1990 diverse opinions and controversies persist about Mann s daring treatment of the Faust theme These include such topics as the political stance of the author and the historical dimensions of the novel the biographical and autobiographical and backgrounds of the work especially in light of the subsequent publication of Mann s diaries and private notebooks the writer s sexual and psychological proclivities the thorny issues of montage collage and intertextuality musical concerns such as the extent to which the novel s protagonist

appropriates as his own Arnold Schonberg's twelve tone system of composition or the role of Mann's fellow exile and mentor Theodor W Adorno in indoctrinating his pupil into avant garde musical techniques the degree to which the novel exhibits structural features of the music on which the narrative focuses and the function of certain mythic prototypes for this modern parody in fashioning the fortunes and fate of Adrian Leverkuhn A provocative and still unresolved question centers on the precise role played by Goethe's Faust in the conception and execution of Doctor Faustus in spite of Mann's assertion that his version of the legend had nothing in common with the work of his famous predecessor Finally the presence of strong visual elements in the novel leads to an assessment of the critical reception accorded Franz Seitz's film adaptation of Doctor Faustus 1982 a dicey subject in Mann circles since few filmed versions of his novellas or novels have enjoyed an unsullied reputation

**Doktor Faustus: Kommentar** Thomas Mann, Ruprecht Wimmer, 2007 A reworking of the Faust legend in which a fictional German composer Adrian Leverkhn makes a pact with Mephistopheles for early fame After confessing his pact Leverkhn collapses dying ten years later bedridden and helpless The composer's life parallels the rise and fall of Nazism

Undertones of Insurrection Marc Weiner, 2017-09-29 A basic tenet of literary studies is that aesthetic structures are politically significant because they represent an artist's response to the political implications of cultural codes with which the recipient of the modern work is also acquainted This tenet provides the basis for the ideological associations attending the appearance of music in the modern German narrative With his understanding of the arts as involved in often unacknowledged ideological forces within a culture Marc Weiner's *Undertones of Insurrection* bridges the gap between the New Musicology's rewarding infusion of modern cultural and literary theory into the study of music politically insightful examinations of narrative structures in the modern novel and the methodologically conservative area of musical literary relations in Germanic Studies In other words the questions it raises are different from those pursued in most examinations of music and literature because previous works of this kind concerning the literature of German speaking Europe have often disregarded social concerns in general and political issues in particular Ranging from 1900 to Doctor Faustus 1947 Weiner's study sets the stage by examining public debates that conflated such issues as national identity racism populism the role of the sexes and xenophobia with musical texts In the literary analyses that follow Weiner discusses both obvious connections between music and sociopolitical issues Hesse's equation of jazz and insurrection in *Steppenwolf* and covert ones the suppression of music in *Death in Venice* and the use of politically charged musical subtexts in Werfel's *Verdi* and Schnitzler's *Rhapsody* By uncovering the ideological agendas informing cultural practice in modernist Germany *Undertones of Insurrection* calls for a reevaluation of the function of music in the modern German narrative

**THOMAS MANN'S DOCTOR FAUSTUS: THE SOURCES AND STRUCTURE OF THE NOVEL**, 1969 *The Early Reception of Thomas Mann's "Doktor Faustus"* Catherine Patricia Riesenman, 1966

**The Metaphysics of Love** Frederick D. Wilhelmsen, 1962 *Techniques of Reference, Allusion, and Quotation in Thomas Mann's Doktor Faustus and William Gaddis' The*

*Recognitions* Robert Charles Brownson,1983      **Thomas Mann's Doctor Faustus** Jo-Ann Reif,1991      Publications of the Modern Language Association of America Modern Language Association of America,1949      Hermeneutical Inquiry: The interpretation of texts David E. Klemm,1986 This two volume work is a comprehensive reader in modern philosophical and theological hermeneutics David E Klemm has selected essays representing acknowledged classics in hermeneutics and the best modern hermeneutical thinkers Volume One collects essays on the hermeneutics of texts Volume Two collects works on the hermeneutics of existence Each essay is preceded by an informative contextualizing introduction Volume Two includes essays by F Schleiermacher W Dilthey E Husserl M Heidegger R Bultmann P Tillich P Ricoeur J Habermas H G Gadamer and R Scharlemann      **Host Bibliographic Record for Boundwith Item Barcode 30112118442471 and Others** ,2013

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