

## In Lieu of an Afterword

IN LIEU OF AN AFTERWORD □ 97

### For the 1963 Edition

This study was written ten years ago. That explains the choice of examples, which would probably not be entirely the same if the book were to be written today. Nonetheless, if one were to demand that this new edition treat the dramaturgy of the last decade as well, it would be to misunderstand its intention and regard it as a history of the modern drama. The plays included as examples have been read in an effort to discover the developmental terms of the modern drama. Therefore, the text has not been expanded, only slightly revised.

Göttingen, February 1963

The history of modern dramaturgy has no final act: the curtain has not been lowered on it yet. Therefore, the ideas that bring this discussion to a temporary end are by no means its conclusion. The time for summing up has no more arrived than the time in which new norms can be established. To prescribe what the modern drama should be is, in any case, not the responsibility of a theory of that drama. What is appropriate here is simply insight into that which has been written, and an attempt to give it theoretical formulation. The goal is to identify new forms, since the history of art is not determined by ideas but by the process that gives form to these ideas. Dramatists have succeeded in hammering out a new form based on today's altered thematics – will this form produce results in the future? Of course, whatever is formal instead of thematic always contains the possibility of its future tradition within itself. However, the historical transformation of the relationship between subject and object has called not only dramatic form into question but the notion of tradition as well. And our epoch, for which originality is everything, has seen only imitations. Therefore, to make a new style possible, the crisis of the Drama as well as that of tradition will have to be resolved.

Crucial insights for this study have been gleaned from Hegel's aesthetics; E[rnst] Staiger's *Grundbegriffe der Poetik*; G[eorg] Lukács's essay "Zur Soziologie der modernen Dramas," and T[heodor] W. Adorno's *Philosophy of Modern Music*.

Zurich, September 1956

Notes

## Notes

### Foreword

1. One of the three German editions has sold over 100,000 copies. The book has been translated into Italian (1962), Slovakian (1969), Swedish (1972), Polish (1976), and French (1983). It has inspired several long reviews. See, for example, Jacob Steiner, "Theorie des modernen Dramas," in *orbis litterarum* 13, issue 1-2 (1958): 178-85, and Thomas Meischer, "Dialektik und Formalismus. Kritik des literaturwissenschaftlichen Idealismus am Beispiel Peter Szondi's," in Th. M., *Kunst und sozialer Prozeß* (Cologne, 1977), pp. 15-48.
2. "Die Theorie des Romans zumal hat durch Tiefe und Elan der Konzeption ebenso wie durch die nach damaligen Begriffen außerordentliche Dichte und Intensität der Darstellung einen Maßstab philosophischer Ästhetik aufgerichtet, der seitdem nicht wieder verloren ward." Theodore W. Adorno, *Gesammelte Schriften* 11 (Frankfurt, 1974): 250.
3. See, for instance, J. M. Bernstein, *The Philosophy of the Novel. Lukács, Marxism and the Dialectics of Form* (Minneapolis, 1984).
4. Paul de Man, *Blindness and Insight. Essays in the Rhetoric of Contemporary Criticism*, 2d rev. ed. (Minneapolis, 1983), p. 57.
5. Georg Lukács, *The Theory of the Novel* (Cambridge, Mass., 1971), p. 29. Henceforth cited within the text.
6. Peter Szondi, *On Textual Understanding and Other Essays*, trans. Harvey Mendelsohn: (Minneapolis, 1986), p. 63.
7. The "Don Carlos Letters" are contained in *Friedrich Schiller. Plays "Intrigue and Love" and "Don Carlos," The German Library* 15, Walter Hindlerer, ed. trans. Charles E. Passage, A. Leslie, and Jeanne R. Wilson (New York, 1983). The quote cited can be found on p. 312. The letters are henceforth cited in the text.
8. Lukács, *The Theory of the Novel*, p. 74-75.
9. de Man, *Blindness and Insight*, p. 56.

10. See my introduction to Géza von Molnár's *Romantic Vision, Ethical Context. Novels and Artistic Autonomy* (Minneapolis, 1986).
11. For a different understanding of mimesis, one that actually juxtaposes the meaning of this term with that of imitation, see Luiz Costa Lima, *Control of the Imaginary*, forthcoming from Minnesota.
12. Georg Friedrich Wilhelm Hegel, *Ästhetik I* (Frankfurt, n.d.), pp. 71–76. The quote appears on p. 74.
13. Szondi, *Textual Understanding*, pp. 66–67.
14. *Ibid.*, p. 140.
15. *Ibid.*, p. 139.
16. de Man, *Blindness and Insight*, pp. 219–20.
17. See Wolfgang Schivelbush, *Sozialistisches Drama nach Brecht. Drei Modelle: Peter Hacks—Heiner Müller—Herrmut Lange* (Neuwied, 1974), and Jochem Schulte-Sasse, "Hartmut Lange," in Dietrich Weber, ed., *Deutsche Literatur der Gegenwart 2* (Stuttgart, 1977), pp. 356–83.
18. Reiner Steinweg, ed. *Brecht's Modell der Lehrstücke. Zeugnisse. Diskussion. Erfahrungen* (Frankfurt, 1976), p. 51. In a series of publications, Steinweg nearly single-handedly unearthed and interpreted Brecht's *Lehrstücktheorie* and revived its practice. See also Reiner Steinweg, *Das Lehrstück. Brecht's Theorie einer politisch-dämonischen Erziehung* (Stuttgart, 1972), and Bertolt Brecht, *Die Magdphone. Kritische Ausgabe mit einer Spielanleitung*, Reiner Steinweg, ed. (Frankfurt, 1972).

### Introduction: Historical Aesthetics and Genre-Based Poetics

1. Aristotle, *Poetics* (trans. I. Bywater, in *The Students Oxford Aristotle 6*, ed. W. D. Ross (Oxford, 1942)), 1456a.
2. See Goethe, *Über Epische und Dramatische Dichtung* [in *Werke 12* (Hamburg, 1953), pp. 249–51], and Schiller's letter to Goethe of December 26, 1789.
3. [J. W. G.] Hegel, *Sämtliche Werke, Jubiläumsausgabe 7*, (Stuttgart, 1939), p. 303. [For a slightly different English version of this text, see Hegel's *Logic*, 3d ed., trans. W. Wallace (Oxford, 1975), p. 190.]
4. *Werke 7*, p. 302 [*Logic*, p. 189].
5. [Theodor] W. Adorno, *Philosophie der neuen Musik* (Tübingen, 1949), p. 28 [*The Philosophy of Modern Music*, trans. A. Mitchell (New York, 1973), p. 42. See esp. editorial note.]
6. [Zurich, 1946], see p. 19].
7. [Georg] Lukács, *Die Theorie des Romans* (Berlin, 1920), p. 36 [*The Theory of the Novel*, trans. A. Bostock (Cambridge, Mass., 1971), p. 50].
8. R. Peisch, *Wesen und Formen der Erzählkunst* (Halle, 1943).

### I. The Drama

1. In relation to the following discussion see Hegel, *Vorlesungen über die Ästhetik*, in *Werke 14*, p. 479 f. [G. W. F. Hegel, *Aesthetics: Lectures on Fine Art 2*, trans. T. M. Knox (Oxford, 1975), p. 1158 f.].
2. See the discussion of dramatic style in Staiger *Grundbegriffe* [p. 143 ff.].

### II. The Drama in Crisis

#### I. Ibsen

1. Hølderlin, *Sämtliche Werke, Grosse Stuttgarter Ausgabe 2*, part 1, ed. Friedriche Beissner (Stuttgart, 1951), p. 373.

2. Aristotle, *Poetics*, 1452a–1452b; see also Peter Szondi, *Versuch über das Tragische* (Frankfurt, 1961), p. 65ff.
  3. *Oedipus the King*, trans. David Grene (Chicago, 1942), p. 353.]
  4. *John Gabriel Borkman* (trans. William Archer (1907), repr. in *Henrik Ibsen: The Last Plays* (New York, 1959), p. 81.).
  5. *Ibid.*, p. 113.]
  6. *Ibid.*, p. 125.]
  7. *Ibid.*, p. 84.]
  8. *Ibid.*, p. 114]
  9. *Ibid.*, p. 83.]
  10. *Ibid.*, p. 86.]
  11. *Ibid.*, p. 113.]
  12. *Ibid.*, p. 140.]
  13. *Ibid.*, pp. 125–26.]
  14. *Ibid.*, p. 140.]
  15. *Ibid.*, p. 149.]
  16. Lukács, *Theorie des Romans*, p. 127 [*Theory of the Novel*, p. 121].
  17. *Ibid.*, p. 135 [p. 126].
  18. *Ibid.* [pp. 126–27].
  19. See R. M. Rilke, *Die Aufzeichnungen des Malin Laurids Brügge* (Leipzig, 1927), pp. 98–102 [*The Notebooks of Malin Laurids Brügge* (New York, 1958), pp. 74–76].
  20. See Szondi, *Versuch über das Tragische*, p. 108 f.
  21. [Rilke], *Aufzeichnungen*, p. 101 [*Notebooks*, pp. 75–76].
  22. Cited in [Georg] Lukács, *Zur Soziologie des modernen Dramas*, Archiv für Sozialwissenschaft und Sozialpolitik 38 (1914). See also *Schriften zur Literatursoziologie*, ed. P. Lutz (Neuwied, 1961), pp. 261–95.
2. *Chekhov*
    1. [Chekhov], *The Three Sisters*, trans. A. MacAndrew, in *Twentieth Century Russian Drama* (New York, 1963), p. 67.]
    2. *Ibid.*, p. 44.]
    3. *Ibid.*, p. 57.]
    4. *Ibid.*]
    5. *Ibid.*, p. 34.]
    6. *Ibid.*, p. 47.]
    7. *Ibid.*, p. 77.]
    8. Lukács, *Zur Soziologie des modernen Dramas*, p. 678 ff.
    9. *Ibid.*, p. 679.
    10. [*Three Sisters*, p. 43.]
    11. *Ibid.*, pp. 52–53.]
  3. *Strindberg*
    1. Strindberg, *Samalde Skrifver 18*. Cited in C. E. Dahlstrom, *Strindberg's Dramatic Expressionism* (Ann Arbor, 1930), p. 99.
    2. [*The Father*, trans. Arvid Paulson, in Strindberg, *Seven Plays* (New York, 1960), p. 29.]
    3. See pp. 9–10.
    4. [*The Father*, p. 45.]
    5. *Ibid.*]
    6. Rilke, *Aufzeichnungen*, p. 101 [*Notebooks*, p. 76].

7. [The Great Highway, trans. Arvid Paulson, in Strindberg, *Eight Expressionist Plays* (New York, 1972), pp. 414-15.]

8. See Dahlstrom, *Strindberg's Dramatic Expressionism*, pp. 49 ff., 124 ff.
9. [To Damascus, trans. Arvid Paulson, in Strindberg, *Eight Expressionist Plays*, p. 141.]
10. *Ibid.*, p. 117.]
11. [A Dream Play, trans. E. Sprigge, in *Six Plays of Strindberg* (New York, 1955), p. 220.]
12. *Ibid.*, p. 213.]
13. *Ibid.*, p. 246.]
14. *Ibid.*, p. 226.]
15. *Ibid.*, p. 230.]
16. [The Ghost Sonata, in *Six Plays of Strindberg*, trans. E. Sprigge, p. 274.]
17. *Ibid.*, p. 284.]
18. *Ibid.*, p. 297.]

#### 4. Maeterlinck

1. *Les aveugles*, in *Théâtre 1* (Brussels, 1910) [The Blind, trans. R. Hovey, in *The Plays of Maurice Maeterlinck 1* (Chicago, 1895), p. 265].
2. *Ibid.*, p. 266].
3. *Ibid.*, p. 277].
4. *Ibid.*, p. 267].
5. *Ibid.*, p. 292].
6. *Intérieur*, in *Théâtre 2* [Home, trans. R. Hovey, *Maeterlinck*, 2d ser. (Chicago, 1896), p. 168].
7. *Ibid.*, p. 182.]
8. *Ibid.*, p. 174.]

#### 5. Hauptmann

1. *Die Weber*, in *Gesammelte Werke 1* (Berlin, 1917) [The Weavers, trans. C. Mueller, in *Masterpieces of Modern German Theatre*, ed. R. Corrigan (New York, 1967), p. 211].
2. *Ibid.*, p. 384 [p. 219].

### Part Two

#### Transition: A Theory of Stylistic Change

1. Georg Lukács, *Theorie des Romans*, p. 127. [Theory of the Novel, p. 121]
2. [G. W. F.] Hegel, *Vorlesungen über die Ästhetik*, in *Sämtliche Werke 14*, p. 324. [Aesthetics, p. 1039].
3. See Peter Szondi, "Friedrich Schlegel und die romantische Ironie: Mit einer Beilage über Ludwig Tieck," in *Satz und Gegensatz* (Frankfurt, 1964). [The English version of this essay can be found in Peter Szondi, *On Textual Understanding* (Minneapolis, 1986), chap. 4.]
4. Eimil Staiger, *Grundbegriffe der Poetik*, p. 161].
5. Rudolph Kasser, "Erinnerungen an Hofmannsthal," in *Das physiognomische Weltbild* (Munich, 1930), p. 257.

### III. Rescue Attempts

6. *Naturalism*
1. See pp. 23.

#### 7. The Conversation Play

1. See Eimil Staiger, "Der Schwierige," in *Meisterwerke deutscher Sprache* (Zurich, 1943).

#### 8. The One-Act Play

1. Georg Lukács, *Zur Soziologie des modernen Dramas*, p. 161.
2. See p. 25.
3. Strindberg, "Der Einakter," in *Elf Einakter* (Munich, 1918), p. 340.
4. Friedrich Schelling, "Philosophische Briefe über Dogmatismus und Kritizismus," Letter 10, in *Philosophische Schriften 1* (Landshut, 1809). See Szondi, *Versuch über das Tragische*, p. 130. [This essay on Schelling is included in Szondi, *On Textual Understanding*, chap. 3.]
5. Strindberg, "Der Einakter," p. 341.

#### 9. Constrain and Existentialism

1. Heibel, foreword to *Maria Magdalena*, in *Sämtliche Werke 12*, ed. R. M. Werner (Berlin, 1904).
2. Lorca, *The House of Bernarda Alba. A Drama about Women in the Villages of Spain*, in *Three Tragedies*, trans. J. Graham-Lujan and R. O'Connell (New York, 1947), p. 164.]
3. *Ibid.*, p. 181.]
4. [Rudolph] Kasser, "Heibel," in *Motive* (Berlin, n.d.), p. 185. Also in *Essays* (Leipzig, 1923).
5. Kasser, *Motive*, p. 186.
6. Günther Anders, *Kafka, Pro und Kontra* (Munich, 1951) [Franz Kafka, trans. A. Steer and A. Torik (London, 1960)].
7. Sartre, *Huis clos*, in *Théâtre* (Paris, 1947), p. 167 [No Exit, in *No Exit and Three other Plays* (New York, 1955), p. 47].
8. Hofmannsthal, *Der Tor und der Tod*, in *Gedichte und lyrische Dramen*, ed. H. Steiner (Stockholm, 1946), p. [202].

### IV. Tentative Solutions

#### 10. I Dramaturgy: Expressionism

1. Theodor W. Adorno, *Minima Moralia* (Frankfurt, 1951), p. 197 [Minima Moralia, trans. E. F. Jephcott (London, 1974), pp. 149-50].
2. *Ibid.*, p. 203 [p. 154].
3. See the lines cited on pp. 26-27.
4. See p. 27.
5. Klausimf Edschmid, *Über den Expressionismus in der Literatur und die neue Dichtung* (Berlin, 1919), p. 57.

#### 11. The Political Rewe: Piscator

1. Erwin Piscator, *Das politische Theater* (Berlin, 1929), p. 128 [The Political Theater, trans. H. Korrison (New York, 1978), p. 185].
2. *Ibid.*, p. 30 [p. 33].
3. *Ibid.*, p. 81f. [pp. 119-20].
4. See pp. 35-36.
5. Piscator, p. 65 [pp. 93-94].
6. *Ibid.*, p. 131f. [p. 187].
7. *Ibid.*, p. 133 [p. 188].

8. *Ibid.*, p. 65 [p. 94].
9. *Ibid.*, p. 150f. [p. 211 f.].
10. *Ibid.*, p. 174 [p. 239], and illustration after p. 176 [p. 200].
11. *Ibid.*, illustration after p. 128 [p. 164].

## 12. *Epic Theater: Brecht*

1. Brecht, "Kleines Organon für das Theater," in *Sinn und Form, Sonderheft Bert Brecht* (Potsdam, 1949), p. 17 [in *Brecht on Theater*, trans. John Willet (New York, 1964), p. 184].
2. Brecht, "Anmerkungen zur Oper Aufstieg und Fall der Stadt Mahagonny" in *Gesammelte Werke I* (London, 1938), p. 17 [My translation. For a slightly different version, see Willet, *Brecht on Theater*, p. 37].
3. Hegel, *Vorlesungen über die Ästhetik*, p. 153f. [*Aesthetics*, p. 1158].
4. Brecht, *Die Mutter*, in *Versuche 7* (Berlin, 1933), p. 4 [*The Mother*, trans. Lee Baxendale (New York, 1965), p. 38].
5. Brecht, "Kleines Organon," p. 28 [Willet, p. 193].
6. Brecht, ["Anmerkungen,"] *Gesammelte Werke I*, p. 153.
7. "Anmerkungen zu *Die Mutter*," *Die Mutter*, p. 65 [*The Mother*, p. 133].
8. Brecht, "Kleines Organon," p. 36 [Willet, p. 201].
9. *Ibid.*, p. 38 [*Ibid.*, p. 202].

## 13. *Montage: Bruckner*

1. See p. 30f.
2. [Ferdinand] Bruckner [pseud. for Theodor Tagger], *Die Verbrecher* (Berlin, 1929).
3. *Ibid.*, p. 77.
4. *Ibid.*, p. 82.
5. *Ibid.*, p. 85.
6. *Ibid.*, p. 99.
7. *Ibid.*, p. 99.
8. *Ibid.*, p. 100.
9. *Ibid.*, pp. 102, 103, 104.
10. See pp. 46-47.
11. See [Theodor] W. Adorno, "Standort des Erzählers im zeitgenössischen Roman," in *Notizen zur Literatur, Gesammelte Schriften 2* (Frankfurt, 1974), p. 411].

## 14. *Enacting the Impossibility of the Drama: Pirandello*

1. Pirandello, *Sei personaggi in cerca d'autore*, 3d ed. (Firenze, 11924), p. 16 [my italics] [*Six Characters in Search of an Author*, trans. E. Sorerer, in *Naked Masks, Five Plays by Luigi Pirandello*, ed. Eric Bentley (New York, 1952), p. 218].
2. *Ibid.*, p. 34 [p. 226].
3. See pp. 17-18.
4. [*Six Characters*, p. 220].
5. *Ibid.*, p. 239.]
6. *Ibid.*, p. 233.]
7. *Ibid.*, p. 275.]
8. *Ibid.*, p. 263.]
9. *Ibid.*, pp. 257-58. See also pp. 242, 256.]
10. *Ibid.*, p. 258f.]
11. *Ibid.*, p. 224.]
12. *Ibid.*, pp. 231-32.]

13. See pp. 30-31 and 35f.
14. Cf. p. 8f.

## 15. *Monologue Intérieur: O'Neill*

1. See p. 20f.
2. [Phedra], Act II, scene 5.
3. [Mary Stuart], Act III, scene 4.
4. Act II, scene 5.
5. See p. 59.
6. Heibel, *Sämtliche Werke 2*, p. 200f. [*Harold and Miss Trueme*, trans. Paul Curtis (Chapel Hill, 1950), p. 11].
7. *Sämtliche Werke*, p. 218f. [p. 21].

## 16. *The Epic I as Stage Manager: Wilder*

1. See pp. 37-38.
2. See p. 8f.
3. Wilder, *Our Town* (New York, 1938) [p. 64]. [The citations in this translation are from the Avon edition (New York, 1975).]
4. *Ibid.*, p. 97.
5. See "Ibsen," p. 16f.
6. See "Hauptmann," p. 35f.
7. See p. 30f.
8. See p. 36f.
9. See pp. 83-84.
10. See p. 62.
11. *Our Town*, p. 123.
12. *Ibid.*, p. 126.
13. Wilder, "Correspondence with Sol Lesser," in *Theatre Arts Anthology*, ed. R. Gilder (New York, 1950) [pp. 372-73].

## 17. *The Play of Time: Wilder*

1. See p. 13f.
2. See p. 9.
3. See Schiller's letter to Goethe of June 18, 1799.
4. See Lukács, *Theorie des Romans*, pp. 12-13 [*Theory of the Novel*, pp. 120-31].
5. *Ibid.*, p. 12 [p. 122].
6. Wilder, *The Long Christmas Dinner* (New York, 1931) [p. 8]. [All citations in this translation are from the Harper-edition, *The Long Christmas Dinner and Other Plays in One Act* (New York, 1963).]
7. *Ibid.*, p. 13.
8. *Ibid.*, p. 14.
9. *Ibid.*, p. 18.
10. *Ibid.*, pp. 19-20.
11. *Ibid.*, p. 21.
12. *Ibid.*, p. 23.
13. *Ibid.*, p. 24.
14. *Ibid.*, p. 25.
15. *Ibid.*, p. 17.
16. *Ibid.*, pp. 3, 7, 10, 21.

17. *Ibid.*, pp. 5-6, 7, 13.
18. *Ibid.*, p. 1.

18. *Memory: Miller*

1. See p. 16.
2. See pp. 47-48.
3. Act II, scene 2.
4. Miller, *Death of a Salesman* (London, 1952) [pp. 44-45]. [All citations in this translation are from the Viking edition (New York, 1958).]
5. *Ibid.*, p. 46.
6. See p. 21f.
7. See p. 17.
8. *Death of a Salesman*, p. 139. [Closing lines not cited.]

## Textual Variants

There are three editions of *Theorie des modernen Dramas*. The first (*E1*) was published in 1956, the second (*E2*) in 1963, both by Suhrkamp Verlag. The second edition includes revisions made by Szondi. The third edition (*E3*), edited by Jean Bollack and others and found in Peter Szondi, *Schriften I* (Frankfurt am Main, 1978), was published after Szondi's death and is almost identical to the second edition. Therefore, unless otherwise noted, the variants listed are those found in the first edition when compared to the second revised edition upon which this translation is based.

P. 5.xxv. " . . . existential demands in the Kierkegaardian sense."

P. 11.iv. " . . . the modern play arose must begin by tracing back from the works . . . "

P. 11.vi. " . . . the establishment of such relations" rather than "this kind of back reference."

P. 11.xii. " . . . at first—or occasionally still are . . . "

P. 12.xxiv. "Were . . . one aware . . . "

P. 14.xxv. " . . . in detention . . . "

P. 17.xiv. " . . . namely Captain Alving's . . . "

P. 17.xvi. " . . . that is, Mrs. Alving's . . . "

P. 17.xxxvi. *E1* has no note here. The reference to Szondi's *Versuch über das Tragische* was added, as indicated in note 2, in "Ibsen."

P. 19.xxxvii. " . . . temporal and psychic absence . . . "

P. 19.xl. "so" does not appear before "the formal."



- P. 20. xl. ". . . the loneliness. . . ."
- P. 27. xvi. "collapse" rather than "cease to be valid."
- P. 31. xxviii. "What is simply unbelievable. . . . is that. . . ."
- P. 36. vi, xii. New paragraphs begin with "The dubiousness" and "An action."
- P. 36. xxxii. "But, the transformation. . . ."
- P. 38. xvi. A new paragraph begins with "*Before Sunrise*."
- P. 47. xxxi. A new paragraph begins with "In addition."
- P. 48. xl. This paragraph begins with "The presentation of another example."
- P. 49. vii. "movements" rather than "trends."
- P. 49. xl. *E1* adds the following lines: "An adequate discussion of Hofmanns-thal, who (in *Death and the Fool*, *Yesterday*, and *Zobeida's Wedding*) in large part shares the same thematic as Ibsen, Strindberg, and Chekhov, would require an expansion of this investigation into the field of stylistic criticism. For the same reason, in the pages that follow there will be no examination of the work of T. S. Eliot, whose *Family Reunion* extends Ibsen's analytical technique into the realm of the lyrical. Nor will there be an examination of other authors, such as Giraudoux." The notes that accompany these lines refer the reader to R. Peacock, *The Poet in the Theatre* (London, 1946), concerning Eliot, and to Szondi's "Zu Jean Giraudoux' Amphitryon 380," which was forthcoming at the time in *Neophilologus* 41 (1957), 180-84.
- P. 58. xxvi. This comment on the play's actual title is not found in *E1*.
- P. 59. xxv. A new paragraph begins with "The dramatist's."
- P. 59. xxxi. ". . . the Drama of social convention (Lorca)."
- P. 64. xxxiv. In *E1* this comment on German expressionism continues as follows: ". . . group), while the subjective lyric it produced, in which an attempt was made to overcome the feeling of one's own emptiness through a scream, was justifiably forgotten. (And the great exception really is not one, since in Trakel's poems pictures became words.)"
- P. 65. xxiv. A new paragraph begins with "The inevitable."
- P. 67. xvi. A new paragraph begins with "For Piscator."
- P. 71. i. "These changes have the replacement of. . . in common."
- P. 73. xxxii. *E3* has no paragraph break at this point.
- P. 74. xl. Instead of "proposed," *E1* has "expressed."
- P. 85. x. A new paragraph begins with "The representative."
- P. 86. xxv. "authorize" rather than "justify."
- P. 89. xxx. ". . . to be sure, 'long. . . .'"
- P. 92. v. Both *E1* and *E2* give Tommy as the son's name; *E3* alone has the correct name, "Larry."
- P. 92. xl. A new paragraph begins with "Willy Loman."
- P. 93. viii. "Finally, so that his family. . . , Loman commits suicide."
- P. 102. note 6. The bibliographical information on Staiger appears only in *E3*, not in the editions published during Szondi's lifetime. *E1* gives p. 8 as the

- reference, *E2* gives p. 11, *E3* gives p. 12 f. Page 9 seems to be the most likely choice, however.
- P. 103. *Ibsen*, note 2. The reference to Szondi's *Versuch über das Tragische* was inserted after that volume was published in 1961. It appears in all but the first edition.
- P. 106. *Bruckner*, note 11. In *E1* the reference is to "Form und Gehalt des zeitgenössischen Romans," *Akzente* 1, 1954, p. 410 ff. In *E2* the 1958 edition of *Noten zur Literatur* is cited, but no page reference is given. This translation has therefore used the note appearing in *E3*.

Editor's Notes and Commentary

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P. 3. iv. These lines, which in the German are rendered in a juridical language that would sound strange to the American ear ("Wer aber heute die Entwicklung der neueren Dramatik darzustellen versucht, kann sich zu solchem Richteramt nicht mehr berufen fühlen"), announce two of Szondi's primary concerns: (1) the prior and, for Szondi, erroneous assumption that the function of the critic and criticism is to establish normative judgments about genres and texts, and (2) the failure of critics in the recent past to take responsibility for their method and the results of that method. The historical and ideological as well as critical significance of this insistence on self-conscious criticism is discussed in my foreword to Peter Szondi, *On Textual Understanding*, trans. Harvey Mendelson (Minneapolis, 1986).

P. 3. xx. Szondi introduces the term prehistorical (*vorhistorisch*) to point out the difference between theories of the drama that are not conscious of their own historicity and those, like his own, that (drawing on Hegel) examine the historical as well as the aesthetic moments that give rise to new literary or dramatic modes. Nonhistorical theories present their objects as "transhistorical" (*überhistorisch*) entities – ideal theatrical forms that are proposed and examined in terms of "universal" values or norms rather than in terms of their emergence as the formal manifestations of specific socio-historical discourses.

P. 4. v. By citing Hegel in this manner – as a "culminating moment" – Szondi not only introduces one of the "influences" on his own theoretical work (Hegel's notion of a historically based dialectic between form and content) but also points to Hegel's predecessors among the post-Kantian philosophers and writers of the German romantic period. Schelling, Schlegel, Schleiermacher, and Hölderlin are particularly important. See "The Notion of the Tragic in Schelling, Hölderlin, and Hegel," "Friedrich Schlegel's Theory of Poetical Genres," and "Schleiermacher's Hermeneutics Today," in *On Textual Understanding*.

P. 4. xix-xxviii. See Croce, *La poesia* (Bari, 1936), chap. 5. The notion of the three ecstasies of time (*die Ekstasen [sic] der Zeit*) can be found in Staiger's *Grundbegriffe der Poetik*, p. 223. Staiger equates the lyric, epic, and dramatic with the syllable, word, and sentence as embodiments of past, present, and future times. He bases this set of relationships (pp. 203-25) on Heidegger, who discusses past, present, and future as the three ecstasies of temporality (*Ekstasen der Zeitlichkeit*). See *Being and Time*, trans. J. Macquarrie and E. Robinson (New York, 1962), p. 337n2.

P. 4. xxxvi. Adorno applied this chemical metaphor (*niedergeschlagen*) to musical form to clarify the interactive relation between form and content and to propose this relation as the historical basis for the development of all new musical forms. The English translation (*The Philosophy of Modern Music*) loses much of the metaphorical value of the term by translating it as "realization."

P. 4. xli. The thematic (*die Thematik*) is not simply "what the play is about." It is also the conscious or unconscious frame of reference within which the author unfolds the text and the manner in which this set of notions is inscribed in the work. Therefore, as the thematic is materialized in the text, it can cast doubt on formal procedures that, having been elaborated in relation to a different or earlier set of historico-aesthetic expectations, are no longer sufficient to implement this expression. By way of comparison, one can turn to architectural history and note the contradiction between form and thematic that arose when medieval builders tried to construct "gothic" cathedrals with romantic arches. Szondi's use of "thematic" can be compared to that of the Russian formalists. See, for example, the essay "Thematics," by Boris Tomashevsky, in L. Lemon and M. Rice, eds., *Russian Formalist Criticism* (Lincoln, Neb., 1965).

P. 5. vii-x. Here Szondi meets head-on the objections of critics who, following Lukács, Hauser, and others, would interpret a text according to a prior and external set of notions about the historical conditions that define the production and meaning of a given work of art. Although from a different point of view, Szondi, like today's "poststructuralist" critics, wants to explore the linguistico-historical context embedded in the text itself rather than to define it through any a priori assumption about social or economic structures.

P. 5. xxxii. This is an echo of Hegel's assertion that "Minerva's owl first takes flight at dusk" — that knowledge of formational processes (for Szondi the interaction between form and content) is possible only when that process is complete. Thus, philosophy and criticism can come into play only at this point as a means of understanding — not of producing — the historical objects from which they abstract their notions. See G. W. F. Hegel, *The Philosophy of Right*, trans. T. Knox (London, 1967), p. 13.

P. 6. ii. *Die Dramatik*, the term that Szondi uses here for theatrical works, has no equivalent in English. It means any work written for the stage and also the corpus of plays written at a given time or in a given place. It has been translated as "theatrical works," "dramaturgy," or, simply, "plays," depending on the context.

P. 7. ix. This notion of the "place" at which one acquires being through interaction with others is very similar to that of Heidegger in his discussion of the spatiality of Being (*Da-sein*) and its "location" — that is, its grounding in "being-in-the-world," as "being-with," the state of which disclosedness is the constitutive aspect. See *Being and Time*, pp. 149-68.

P. 7. x. In these lines Szondi plays on the possible meanings of *sich entschliessen*, which means "to decide" but also indicates the act of opening up or disclosing one's self: "Der Ort an dem er zu dramatischer Verwirklichung gelangte, war der Akt des Sich-Entschliessens. Indem er sich zur Mitwelt entschloss. . . ."

P. 7. xxii. The plays referred to here are Cornelle's *The Cid*, Kleist's *The Broken Jug*, and Hebel's *Agnes Bernauer*.

P. 8. xiv. Because plays are now to be understood in terms of the dialectical unfolding of particular cultural and aesthetic discourses, all aspects of the Drama and the traditional theories that explain it must be restated within this perspective if they are to be useful in discussing the theatrical event. Thus, Szondi begins a systematic redefinition of the relationship between play and public, of the playing space, and of the normative rules embodied in the three "unities." An entire socio-semiotics of the theater is implicit in this analysis, but it has been only recently that much concrete work has been done in this area. See, for example, the essays in *La relation théâtrale*, ed. Régis Durand (Lille, 1980), and those on the sociology of the theater in *Theater* 15 (Winter, 1983), pp. 5-30.

P. 12. xxiv. Instead of "analytical technique," the term most frequently used in English is "retrospective technique," which renders only part of what Szondi has in mind because it does not convey a sense of the careful exposition and analysis of past events or of the subjective hold these events have on the characters.

P. 12. xxxvi. This exchange of letters can be found in J. W. G. Goethe, *Goethe-Schiller Briefe, Gedenkensgabe der Werke, Briefe und Gespräche* (Zurich, 1949), pp. 334-37, 433-36.

P. 17. xxxix. Szondi keeps the original French in his text: "Nous mourrons tous inconnus."

P. 17. xlii. The "life-lie" is a notion proposed by Dr. Relling, one of the characters in Ibsen's *The Wild Duck*.

P. 18. xlii. Memory and utopia are themes that Szondi examines again in relation to Walter Benjamin. See "Hope in the Past: On Walter Benjamin" in *On Textual Understanding*. In it the terms acquire the added dimension of Benjamin's and Szondi's experience of the effects of the Nazi era on artistic and intellectual life.

P. 24. xl. These lines do not appear in the Swedish original. They were added by Strindberg when he prepared the French version of the play in summer 1887. Szondi was apparently unaware that the German translation he used drew on the French version included here, because he makes no mention of the fact. For further details on the changes Strindberg introduced into this version of his play, see *August Strindbergs Dramor* 3, ed. C. R. Smednork (Stockholm, 1964), pp. 490-92.

P. 33. xxxiii-xxxix. Szondi cites the French here: "Voilà des années et des années que nous sommes ensemble, et nous ne nous sommes jamais aperçus. On dirait que nous sommes toujours seuls! . . . Il faut voir pour aimer."

P. 36. v. "Alienated conditionality" (*entfremdete Zuständlichkeit*), the term Szondi uses here, appears frequently in this volume. It serves to define both the individual isolation and the lack of freedom that distinguishes the characters in the modern drama from their predecessors. Their lives are conditioned by external forces over which they seem to have no control and which deprive them of the will to action that was axiomatic for the characters in earlier drama.

P. 49. xxvii. Szondi cites p. 66 as his reference, but this is obviously an error. The lines can be found on p. 61 of *Grundbegriffe*.

P. 50-51, xxii-i. "Objective spirit" (*objektiver Geist*), a term borrowed from Hegel, is used here as an ironic bit of shorthand. Since, according to Hegel, history is the process of the spirit objectifying itself in the world, those bourgeois dramatists who attempt to "turn back the hands on the clock of the objective spirit" are simply evading the reality of history and the objective cultural developments inherent in it. These dramatists cannot produce what Hegel would call "true" drama, because such drama is always a union of objectivity and subjectivity, of form and content, that is itself a manifestation of the movement of history. See, for example, *Phenomenology of Spirit*, trans. A. Miller (Oxford, 1977), pp. 294-312, and *Aesthetics 2*, trans. T. Knox (Oxford, 1974), pp. 710-13, 1158.

P. 54, viii. *The Difficult Man* was written during and after World War I. Szondi gives the date of its completion, not the date usually provided (1921), which is the date of its first performance.

P. 54, xxiii. Szondi cites the French here: "Miserè de l'homme sans Dieu."

P. 54, xxxix. This reference to Staiger is drawn from *Grundbegriffe*, pp. 172-73. Staiger in turn borrowed the notion from Heidegger. The self is in tension—is "ahead of itself"—when it senses its condition of being thrown into existence, of not being complete and closed on itself. See Heidegger, *Being and Time*, pp. 174, 284-85, 321.

P. 56, xl. "Pro-ject" (*Vor-wurf*) is also a term drawn from Staiger. Unfortunately, the double meaning found in the German cannot be duplicated in English. This "pro-ject" is both a casting forward (into life) and the reproach or blame that accompanies the throw as its very condition of being. It is the source of tension in the one-act insofar as it embodies both the causal condition and the trajectory that must be followed so that the play can close on itself and produce meaning or being. See *Grundbegriffe*, pp. 168-75. Cf. Heidegger, *Being and Time*, pp. 174, 219-24.

P. 58, xv. The manner in which Szondi plays with closure, disclosure, and decision here cannot be reproduced in English: "Aber Geschlossenheit und Unfähigkeit zu aller (zwischenmenschlichen) 'Dialektik' zerstört die Möglichkeit des Dramas, das aus den entzweigten zueinander entschlossener Individuen lebe. . . ."

P. 61, xv. The notion of the *existentia* appears in *Being and Time*, pp. 70, 79-84. The existential "throw" into existence is discussed in the same work. See my comments regarding the use of "Vor-wurf," by Staiger and Heidegger.

P. 61, xxxviii, xl. In French in Szondi's text: "salon style second empire" and "l'enfer, c'est les autres."

P. 62, xvi, xxii. Szondi uses the French title, *Huis Clos*.

P. 67, xv. The paragraphing in Szondi's text is not the same as that in Piscator's. It is the latter that appears in this translation.

P. 76, xl. Although Szondi does not develop this idea, it marks an important point in his overall argument: in the modern era, even if it is possible to give form to the alienation of the past from the present, the subject from the object, the "logocentric" desire to overcome or dissimulate this difference remains strong. Here Szondi links this desire to mass culture. On this subject see Max Horkheimer and T. W. Adorno, *Dialectics of Enlightenment*, trans. J. Cumming (New York, 1972); Thomas Crow, "Modernism and Mass Culture," in *Modernism and Modernity*, ed. S. Guitbaat and

D. Salkins (Hanfax and New York, 1983); Fredric Jameson, "Ritification and Utopia in Mass Culture," in *Social Text* 1, (Winter 1979); and Walter Benjamin, "The Work of Art in the Age of Mechanical Reproducibility," in *Illuminations* (New York, 1969).

P. 77, ii. Szondi uses the Italian title of Pirandello's play throughout this essay: *Si personaggi in cerca d'autore*.

P. 77, xx. Szondi cites these lines in the original Italian: "L'autore che ci creò, vivi, non volle poi, o non poté materialmente metterci al mondo dell'arte."

P. 77, xli. Quoted in Italian by Szondi: "Ho sempre avuto di questa maledetta aspirazione a una certa solida sanità morale."

P. 81, xli. To avoid frequent repetition of the German equivalent of "aside," Szondi chose to use *à part*, a term derived from the French. This translation has retained his usage to give a clearer sense of Szondi's prose as well as to avoid the same repetition problem.

P. 84, xv. Szondi discusses the deconstructive tendencies in romantic literature in some detail in "Friedrich Schlegel and Romantic Irony." See *On Textual Understanding*, chap. 4.

P. 88, xviii. A comparison of the notions of desire and memory as they appear in Proust and Benjamin can be found in the previously cited essay "Hope in the Past."

P. 90, ii. Müller discusses "narrative time/narrated time" in *Gestaltung-Ungestaltung in Wilhelm Meisters Lehrjahre* (Halle, 1948), p. 33.

P. 93, xxxi. Szondi's citation from *Hamlet* is in English.



## Index

- A la recherche du temps perdu*, 88  
Adorno, Theodor W., viii, 4, 63-64, 96  
Aeschylus, 13  
Aesop, 61  
*Aesthetics*, 46  
Aesthetics, 3. *See also* Lukács, Georg  
*All My Sons*, 92, 93  
*Amphitryon*, 51  
Anagnorisis. *See* *Oedipus Rex*  
Anders, Günther, 61  
Aristotle, 3, 16
- monologue, 76; and utopia, 45; and Wilder, 83, 87  
Cinema, 88; and the drama, 67-69  
*City Portraits*, xiv  
Commedia dell'arte, 53  
*Coming of Peace, The*, 50  
*Creditors*, 57  
*Crinoids, The*, 73, 74  
Croce, Benedetto, 4  
Csokor, Franz, 64
- Dance of the Dead*, 58  
*Damon's Death*, 12  
Däubler, Theodor, 62  
De Man, Paul, viii, xiii, xiv  
*Death and the Fool*, 62  
*Death of a Salesman*, 91, 93-95  
*Der Rote Hahn*, 52  
Dialogue, 10, 20-22, 52-54; and drama, 7, 8, 40; in Miller, 94; in Wilder, 86  
*Difficult Man, The*, 54  
*Dirty Hands*, 61  
*Doll's House*, 4, 14  
Drama: absolute, x, xi, xii, 8-10, 40, 41, 53, 66, 71, 84; analytic, 12-18, 35, 62, 87, 92; crisis of, 37-38, 45-49, 55, 58, 59, 96; and epic, 49, 60; in expressionism,
- Baláz, Bela, 68  
Balzac, Honoré de, 17, 95  
Beckett, Samuel, 54  
*Before Sunrise*, 12, 35, 36-38, 66, 69, 80  
*Beggar, The*, 64  
Benjamin, Walter, viii, 4, 119  
*Blind, The*, 56  
Brecht, Bertolt, 61, 64, 65, 69-73, 90, 91; semiotics of, xv  
Bruckner, Ferdinand, 73-76  
Buchner, Georg, 40, 51  
Cézanne, Paul, 48  
Chekhov, Anton, 11, 18-22, 35, 55; and lyric drama, 49; and Miller, 91, 94; and

- 65; form and content of, vii, x, 3-7, 22, 54, 73; in naturalism, 23, 50; in the Renaissance, 7-10; representation in, 36, 71-72; social, 65, 66, 69; station, 25-28, 46, 57, 63; subjective, 26, 30; transformation of, 31, 32, 51; unities of, 24, 93-94. *See also* Chekhov, Anton; Hauptmann, Gerhart; Ibsen, Henrik; Maeterlinck, Maurice; Strindberg, August
- Drama about Women in the Villages of Spain*, A, 58
- Drayman Henschel*, 50
- Dream Play*, A, 23, 28-32, 46
- Dramas at Night*, 64, 65
- Dujardin, Edouard, 48
- Electra, fable of, 61
- Eleven One-Act Plays*, 55
- Entwicklungsroman*, 27
- Epic, ix, x, 37, 48, 49, 56-60 *passim*, 80, 89; and Chekhov, 22, 26, 27; and Hauptmann, 40-41; and Ibsen, 16; and Maeterlinck, 34-35; in the Middle Ages, 38; narration, 9-10, 51-52, 66, 74, 75-76, 83-87; and social drama, 36; and Strindberg, 29-30, 31-32; theater, xv, 3-6, 69-73, 84, 86. *See also All My Sons*; Montage; Sophocles
- Existentialia*. *See* Heidegger, Martin
- Existentialism, 27, 62, 63-65, 93; German, 63, 64; theoretical foundation of, 65
- Father, The*, 22-24, 26, 55, 57
- Flaubert, Gustav, 88
- Files, The*, 61
- Freylag, Gustav, 11, 27
- Friedensfest*, Das, 35
- "Friedrich Schlegel and Romanticism," x
- From Morn to Midnight*, 64, 65
- Grillparzer, Franz, 87
- Grundbegriffe der Poetik*, 4, 5, 96
- Gryphius, Andreas, 40
- Hacks, Peter, xv
- Hamlet*, 20, 93
- Hartl, R., 4, 36
- Hasenclever, Walter, 64, 65
- Hauptmann, Gerhart, 11, 12, 35-41, 91; and Chekhov, 55; conservatism of, 50-51; and social dramaturgy, 45-47, 65, 69; and subjectivity, 80, 85
- Hebbel, Friedrich, 7, 58, 59, 81
- Hegel, Georg Wilhelm Friedrich, viii-xvi, 4, 46, 52, 96, 118; on drama, 71
- Heidegger, Martin, 61, 118
- Henry IV*, 77
- Henry V, 10
- Hinkemann*, 65
- Hofmannsthal, Hugo, 49, 54, 62
- Home*, 56
- Hoppla, Sucht Is Lüge!*, 68
- House of Bernarda Alba, The*, 58
- Huis clos*. *See* No Exit
- Ibsen, Henrik, 11, 12-18, 25, 30, 32, 45, 46, 47, 55, 57, 62; and Miller, 91-93; and Pirandello 77, 78; and Wilder, 87, 88; and Strindberg, 28
- Iliad, The*, 3
- In the Face of Death*, 56
- Incommodatras*, 62
- Individualism, 55; and monologue, 58; in naturalism, 60
- Intrigue*, 32, 33, 34, 35, 47
- Interior Monologue, 48, 76; in Miller's work, 94
- John Gabriel Borkman*, 14-16, 92
- Johns, Hans, 64
- Joyce, James, 83
- Kafka, Franz, 61
- Kaiser, Georg, 64, 65, 73
- Kant, Immanuel, x
- Kassner, Rudolf, 49, 59, 81, 83
- Kleist, Ewald Christian von, 36
- Kollwitz, Kathe, 39
- Lady from the Sea, The*, 14
- Lange, Helmuth, xv
- L'Éducation sentimentale*, 88
- Le rouge et le noir*, 48
- Lehrstücktheorie*, xv
- Les aveugles*, 32-34, 35
- Letters on Don Carlos*, xi
- L'intruse*, 32, 33
- Lonely People*, 50
- Long Christmas Dinner, The*, 88, 90
- Lorca, Federico García, 58, 59
- Lower Depths, The*, 65, 66
- Lukács, Georg, vii-xvi *passim*, 4, 16, 81, 96; and dramatic monologue, 20
- Luther the Reformer*, 9
- Maeterlinck, Maurice, 11, 32-35; and dramatic form, 12, 45-47, 54-56
- Mann, Thomas, 90
- Maria Magdalena, 58
- Mary Stuart*, 87-88
- Masterbuilder, The*, 14
- Mémoire involontaire*. *See* All My Sons
- Michael Kramer, 50
- Miller, Arthur, 91-95
- Mimesis, xii, xiii, xiv
- Minima Moralia*, 63-64
- Mise en scène*, 71. *See also* Piscator, Erwin
- Miss Julie*, 25
- Molère, 51, 81
- Monologue Interieur*, 48, 81-83. *See also* Interior Monologue
- Montage, 76, 83; and Wilder, 88, 91
- Monteur, 9. *See also* Strange Interlude
- Morts sans sépultures*, 61
- Mother, The*, 72
- Müller, Günther, 89
- Müller, Heiner, xv
- Napoleon. *See* Büchner, Georg; Grillparzer, Franz
- Naturalism, 35, 50-52; in Brecht and Piscator, 69; conservatism of, 23; and reflection, 60
- Neoclassicism; drama of, 24, 31, 32, 53; French, 10, 51. *See also* Existentialism
- New Standpoint, The*, 62
- No Exit*, 61, 62
- Novais, xiii
- Novel, x, 16, 17, 88; and Lukács, ix; and naturalistic drama, 60; psychological, 22, 48
- Oedipus Rex*, 12-13, 16
- On Native and Sentimental Literature*, x
- "One-Act Play, The," 55
- O'Neill, Eugene, 54, 83
- Opera, 48-49
- Origins of the German Tragic Drama*, viii, 4
- Our Town*, 83, 84-87
- Parish, 57
- Perpetua. *See* Oedipus Rex
- Phenomenology, 76
- Philosophy of Modern Music, *The*, viii, 4, 96
- Pillars of Society*, 14
- Pirandello, Luigi, 29, 77-81, 91
- Piscator, Erwin, xv, 65-69, 72
- Playing with Fire*, 57
- Poetics, 3
- Poetics, 4, 5, genre-based, 3; normative, 11
- Political Theater, The*, 65-67
- Power of Darkness, The*, 35
- Proust, Marcel, 88, 92
- Psychoanalysis, 27
- Racine, Jean, 40, 81
- Raisonneur*, 37
- Rasputin*, 69
- Rats, The*, 50
- Red Street*, 64
- Reformation, 9
- Renaissance, 7, 8, 19, 71
- Rilke, Rainer Maria, 17, 25
- Rise and Fall of the City of Mahagonny*, 70
- Romanticism, xi, xiii; irony in, xiii-xiv, 49; theme of, 18
- Rosmersholm*, 17-18
- Russian, 35; lyric quality of, 20-21
- Salkovitz, Armand, 62
- Sartre, Jean-Paul, 61-62
- Schelling, Friedrich Wilhelm Joseph von, 56
- Schicksalstragödie*, 32
- Schiller, Johann Christoph Friedrich, x, 3, 39, 81, 87-88; and modernity, xi; on Sophocles, 12-13.
- Schlegel, Friedrich, xiii
- Schnitzler, Arthur, 54
- Schönberg, Arnold, 48
- Science of Logic, The*, 4
- Semiotics, xiv, xv, 36
- Sganarelle: ou, Le cocu imaginaire*, 81



- Shakespeare, 10, 11, 40  
 Shaw, George Bernard, 92  
 "Short Organum for the Theater," 69-70  
*Side by Side*, 73  
*Six Characters in Search of an Author*, 77-81  
*Sodomite et Gomorrhé*, 80  
*Son, The*, 64, 65  
*Son of a Servant, The*, 22  
 Sophocles, 12, 13, 16. *See also* Goethe, Johann Wolfgang von  
 Sorge, Reinhard Johannes, 64  
 Slaughter, Emil, 4, 5, 49, 54, 56, 96  
 Stendhal, 48, 51  
*Strange Interlude*, 83  
 Strindberg, August, 11, 12, 22-32, 45, 46, 47, 50, 54, 55, 56-57, 59, 73; and Miller, 91; and Pirandello, 78-80; and station drama, 63, 65; and Wilder, 85  
*Stronger, The*, 25, 30  
 Subjectivity, x, 28-29, 36, 37, 69, 73; in expressionism, 63-64; and Hegel, xiii; and Lukács, ix, xiii; and Miller, 93; and object, 28-29, 46-47, 75, 80, 84, 96; paradox of, 27  
*Theory of the Novel*. *See* Lukács, Georg  
*Three Sisters, The*, 18-22  
 Tieck, Ludwig, 49, 84  
 Time, 16, 45; as principle of drama, 9, 56, 87-91; in Wilder, 91  
*To Damascus*, 23, 25, 27, 28, 55, 63, 64  
 Toller, Ernst, 64, 65, 68  
 Tolstoy, Alexei, 69  
 Tolstoy, Lev Nikolayevich, 35  
 Tragedy: bourgeois, 8, 17, 58, 59; French, 51, 52; Greek, 32. *See also* *Oedipus Rex Transfiguration*, 64  
 Ulysses, 48  
 Utopia, 18, 45  
*Versuch einer psychologischen Grundlegung der Dichtungsgattungen*, 4  
*Visible Man, The*, 68  
 Wagner, Richard, 48  
*Waiting for Godot*, 54  
 Wallenstein, 39  
*Weavers, The*, 36, 38-41, 47, 51, 65, 66  
*Weavers' Uprising*, cycle of the, 39  
 Wedekind, Frank, 54  
 Weisaupt, Adam, xii  
*When We Dead Awaken*, 14  
*Wild Duck, The*, 14  
 Wilder, Thornton, 83, 89, 90-91  
 Woyzeck, 40  
 Yeats, William Butler, 54  
*Young Man, The*, 64  
 Zola, Émile, 54, 55, 69, 83  
 "Zur Soziologie des modernen Dramas," 96

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