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Nota di contenuto	Calendar of Important Adaptations and Re-Writings 1920-2004 -- Uwe BÖKER, Ines DETMERS and Anna-Christina GIOVANOPOULOS: From Gay to Brecht and Beyond: Imitation and Re-Writing of The Beggar's Opera - 1728 to 2004 -- Uwe BÖKER: John Gays The Beggar's Opera und die sozialhistorischen Kontexte: Satire, Kriminalität, Ballade, Oper, Kommerzialisierung -- Ian GALLAGHER: The Beggar's Opera and its Criminal Law Context -- Horst HÖHNE: Die Fortsetzung der Beggar's Opera: Polly (1728) -- Anna-Christina GIOVANOPOULOS: Robert Walpole und Jonathan Wild: Die satirischen Bezugspersonen von John Gays The Beggar's Opera -- Frank ENGELMANN: A Late Eighteenth-Century Ballad Opera and John Wilkes: The Bow-Street Opera (1773) -- Klaus SCHUHMACHER: Ekstasen der Sachlichkeit: Zur Dreigroschenoper (1928) von Bertolt Brecht und Kurt Weill -- Uwe BÖKER: John Gays The Beggar's Opera und Václav Havels Zebrácká opera (1975) -- Wumi RAJI: Opera Wonyosi (1977): Strategies of a Postcolonial Response to a Western Operatic Drama -- Kathrin SARTINGEN: Rewriting als produktive Differenz: Chico Buarque de Hollandas Ópera do Malandro (1978) als brasilianische Wiederkehr von John Gays The Beggar's Opera -- Christoph Oliver MAYER: Italiens Spaßmacher schlägt wieder zu:

Dario Fos L'opera dello sghignazzo (1981) als provokatives Rewriting der Bettleroper -- Anja MÜLLER: Alan Ayckbourn's Beggar's Opera as A Chorus of Disapproval (1984) -- Contributors.

Sommario/riassunto

When Richard Steele remarked that the greatest Evils in human Society are such as no Law can come at, he was not able to foresee the spectacular success of John Gay's satire of society, the administration of law and crime, politics, the Italian opera and other topics. Gay's The Beggar's Opera , with its mixture of witty dialogue and popular songs, was imitated by 18th century writers, criticized by those on the seats of power, but remained a favourite of the English theatre public ever since. With N. Playfair's 1920 revival and B. Brecht's and K. Weill's 1928 Dreigroschenoper , Gay's play has been a starting-point for dramatists such as V. Havel (Zebrácká opera , 1975), W. Soyinka (Opera Wonyosi , 1977), Ch. Buarque (Ópera do Malandro , 1978), D. Fo (L'opera dello sghignazzo , 1981), A. Ayckbourn (A Chorus of Disapproval , 1984), as well as others such as Latouche, Hacks, Fassbinder, Dear, Wasserman, and Lepage. Apart from contributions by international scholars analysing the above-named plays, the editors' introduction covers other dramatists that have payed homage to Gay. This interdisciplinary collection of essays is of particular interest for scholars working in the field of drama/theatre studies, the eighteenth century, contemporary drama, postcolonial studies, and politics and the stage.
