



Style And Society In German Literary Expressionism

Daniela Niemeyer



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recognized as one of Germany's best playwrights. Indeed during the years of the Weimar Republic the popularity of his works was unquestioned. His first play *Die Wandlung* was soon sold out and required a second edition. His dramatic works and poems were translated into twenty-seven languages. During the 1920s it was said that he dominated the German and Russian theatre and that he was the most spectacular personality in modern German literature. It was common for contemporaries to classify him as one of the foremost German writers of the Weimar era. During the 1930s as an exile he popularized to foreign audiences the idea of the other Germany and became a leading spokesman against Hitler. However it is Toller the social critic rather than Toller the dramatist with which this book is concerned. His ideas, his visions for Germany and Europe as transmitted in his works of fiction and prose. The book reflects on the responsibility an intellectual critic has when writing about a democratic society the Weimar Republic that is unsuccessfully balancing between survival and annihilation. Toller was furthermore a Jewish intellectual. How did his religious traditions shape his views? He was also German and this raises a whole host of specifically Germanic patterns of looking at the world. He was also a left-wing intellectual and Toller is set in the broader context of left-wing intellectuals in Weimar and the Nazi era. A related reflection is to ask so what? What difference did it make? How much of an influence do intellectuals have in the development of society? What is the relationship between intellectuals and their readers in a troubled society? German Expressionist Prose Augustinus P.

Dierick, 1987-12-15. An extreme sensitivity to gathering social crisis, an accompanying angry enthusiasm for artistic experimentation and renewal: this compelling mix in German art, poetry and drama of the period 1910 to 1925 continues to draw both scholarly attention and intense popular interest. In this book Augustinus Dierick focuses on another significant but hitherto neglected medium of German Expressionist thought: short narrative prose in order to illuminate and evaluate the contribution of that genre to one of the twentieth century's most powerful artistic movements. Dierick's study includes a thorough analysis of the works of a broad range of Expressionist prose writers from those of such specialists in the genre as Edschmid, Heym, Benn, Loerke, Frank, Sternheim, Ehrenstein and Mynona to the shorter prose works of such major figures as Alfred Döblin, Heinrich Mann, Max Brod and Franz Werfel. Dierick isolates the thematic obsessions common among Expressionist writers: the pathos of the self in confrontation with nature and with God; the tension between self and the institutions of bourgeois society and the attractions and dangers of eroticism. Throughout Dierick stresses the interrelationship between themes and their formal expression. He examines many apparent excesses in style and tone, many aberrations in structure and generic characteristics and identifies them not as needless experimentation but as a necessary result of the attempt to find appropriate forms for extreme situations and complex ideas. Dierick's analysis makes clear that Expressionist prose has an intrinsic artistic value and because of certain nuances and different accents must be included in any estimation of the nature and importance of Expressionism as a whole. **German Expressionist Plays: Gottfried**

Benn, Georg Kaiser, Ernst Toller, and Others Ernst Schurer, 1997-07-01. This volume in *The German Library* includes the

following authors and plays which best represent the Expressionist movement of the early 20th century Georg Kaiser Gas I and Gas II Ernst Toller Masses and Man Gottfried Benn Ithaka Oskar Kokoschka Murderer the Women's Hope Carl Sternheim The Bloomers Walter Hasenclever The Son **Jews and the Making of Modern German Theatre** Jeanette R. Malkin, Freddie Rokem, 2010-04-15 While it is common knowledge that Jews were prominent in literature music cinema and science in pre 1933 Germany the fascinating story of Jewish co creation of modern German theatre is less often discussed Yet for a brief time during the Second Reich and the Weimar Republic Jewish artists and intellectuals moved away from a segregated Jewish theatre to work within canonic German theatre and performance venues claiming the right to be part of the very fabric of German culture Their involvement especially in the theatre capital of Berlin was of a major magnitude both numerically and in terms of power and influence The essays in this stimulating collection etch onto the conventional view of modern German theatre the history and conflicts of its Jewish participants in the last third of the nineteenth and first third of the twentieth centuries and illuminate the influence of Jewish ethnicity in the creation of the modernist German theatre

Theater of the Avant-Garde, 1890-1950 Robert Knopf, 2015-01-01 An essential volume for theater artists and students alike this anthology includes the full texts of sixteen important examples of avant garde drama from the most daring and influential artistic movements of the first half of the twentieth century including Symbolism Futurism Expressionism Dada and Surrealism Each play is accompanied by a bio critical introduction by the editor and a critical essay frequently written by the playwright which elaborates on the play's dramatic and aesthetic concerns A new introduction by Robert Knopf and Julia Listengarten contextualizes the plays in light of recent critical developments in avant garde studies By examining the groundbreaking theatrical experiments of Jarry Maeterlinck Strindberg Artaud and others the book foregrounds the avant garde's enduring influence on the development of modern theater

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