



Style And Society In German Literary Expressionism

Christian G. Meyer



Style And Society In German Literary Expressionism:

Style and society in german literary Expressionism Egbert Krispyn,1964 **Modern Drama in Theory and Practice: Volume 3, Expressionism and Epic Theatre** J. L. Styan,1983-06-09 Modern drama in theory and J L Styan v 3

German Expressionist Theatre David F. Kuhns,1997-08-28 German Expressionist Theatre The Actor and the Stage considers the powerfully stylized anti realistic styles of acting on the German Expressionist stage from 1916 to 1921 It relates this striking departure from the dominant European acting tradition of realism to the specific cultural crises that enveloped the German nation during the course of its involvement in World War I This book describes three distinct Expressionist acting styles all of which in their own ways attempted to show how symbolic stage performance could be a powerful rhetorical resource for a culture struggling to come to terms with the crises of historical change The examination of Expressionist script and actor memoirs allows for an unprecedented focus on description and analysis of acting itself

Literature and Society I. Glicksberg,2012-12-06 1 Prolegomena The purpose of this book is to examine anew and from a number of different perspectives the highly complex and controversial relation between literature and society This is not meant to be a study in sociology or political science the analysis of literature its structure content function and effect is our primary concern What we shall try to find out is how the imaginative work is rooted in and grows out of the parent social body to what extent it is influenced in subject matter as well as form and technique by the dominant climate of ideas in a given historical period and to what degree and in what manner literature influences the society to which it is addressed The stream of literary influence is of course difficult to trace to its putative source for here we are not dealing as in science with isolated physical phenomena which can be fitted precisely within some cause and effect pattern The relationship between literature and society is far more subtle and complex than social scientists or cultural critics commonly assume Literature and Society NA Glicksberg,2013-11-11 1 Prolegomena The purpose of this book is to examine anew and from a number of different perspectives the highly complex and controversial relation between literature and society This is not meant to be a study in sociology or political science the analysis of literature its structure content function and effect is our primary concern What we shall try to find out is how the imaginative work is rooted in and grows out of the parent social body to what extent it is influenced in subject matter as well as form and technique by the dominant climate of ideas in a given historical period and to what degree and in what manner literature influences the society to which it is addressed The stream of literary influence is of course difficult to trace to its putative source for here we are not dealing as in science with isolated physical phenomena which can be fitted precisely within some cause and effect pattern The relationship between literature and society is far more subtle and complex than social scientists or cultural critics commonly assume Ernst Toller and German Society Robert Ellis,2013-10-10 During the years of Weimar and the Third Reich Toller was one of the more active of the other Germany's left wing intellectuals A leader of the Bavarian Soviet of 1919 he had in addition won the Kleist prize

and was 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 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*.

[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

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

Theories of the Avant-Garde Theatre Bert Cardullo, 2013 In this collection of essays by avant garde theatre's most creative practitioners directors playwrights performers and designers these writings provide direct access to the thinking behind much of the most stimulating playwriting and performance of the late nineteenth and twentieth centuries

Aspects of Post-war German and Japanese Drama (1945-1970) Hiroko Harada, 2000 Against the background of post war literary developments in Germany and Japan this study compares several representative dramas These playwrights attempt to come to terms with military defeat betrayal by leaders wartime atrocities holocaust blindness passivity guilt collective and individual responsibility

Direct Speech in Beowulf and Other Old English Narrative Poems Élise Louvriot, 2016 A new examination of the little studied phenomena of Direct Speech in Old English poetry Some of the most celebrated passages of Old English poetry are speeches Beowulf and Unferth's verbal contest Hrothgar's words of advice Satan's laments Juliana's words of defiance etc Yet Direct Speech as a stylistic device has remained largely under examined and under theorized in studies of the corpus As a consequence many analyses are unduly influenced by anachronistic conceptions of Direct Speech leading to problematic interpretations not least

concerning irony and implicit characterisation This book uses linguistic theories to reassess the role of Direct Speech in Old English narrative poetry Beowulf is given a great deal of attention because it is a major poem and because it is the focus of much of the existing scholarship on this subject but it is examined in a broader poetic context the poem belongs to a wider tradition and thus needs to be understood in that context The texts examined include several major Old English narrative poems in particular the two Genesis Christ and Satan Andreas Elene Juliana and Guthlac A Elise Louviot is a Lecturer at the University of Reims Champagne Ardenne France and a specialist of Old English poetry Her research interests include orality tradition formulas and the linguistic expression of subjectivity

Plays Georg Kaiser, 2018-01-01 In From Morning to Midnight the cashier downtrodden victim of the capitalist system turns bank robber in order to test the power freedom and happiness that money can bring His grand gesture of setting himself and others free turns into an odyssey of disillusion and ends in his violent death The unique stage technique employed by Kaiser is as challenging today as it was when the play was first performed The Burghers of Calais has always been considered Kaiser's greatest play and the classic of Expressionist drama In it Kaiser exploits the non naturalistic technique of Expressionism The play embraces vast expansiveness and total concentration stylized gesture and lengthy monologues

Hitler's Dancers Lilian Karina, Marion Kant, Jonathan Steinberg, 2004-02-01 The Nazis burned books and banned much modern art However few people know the fascinating story of German modern dance which was the great exception Modern expressive dance found favor with the regime and especially with the infamous Dr Joseph Goebbels the Minister of Propaganda How modern artists collaborated with Nazism reveals an important aspect of modernism uncovers the bizarre bureaucracy which controlled culture and tells the histories of great figures who became enthusiastic Nazis and lied about it later The book offers three perspectives the dancer Lilian Karina writes her very vivid personal story of dancing in interwar Germany the dance historian Marion Kant gives a systematic account of the interaction of modern dance and the totalitarian state and a documentary appendix provides a glimpse into the twisted reality created by Nazi racism pedantic bureaucrats and artistic ambition

Writing Between the Lines Eric Robertson, 2023-12-11 This book is the first major study in English of Ren Schickele's work Hailed by his contemporaries as one of the foremost German language novelists of the inter war period and celebrated for his Expressionist poetry and his controversial First World War drama Hans im Schnakenloch Schickele also produced socio critical essays and pioneering editorial work for the pacifist journal Die Wei ße Bl ätter From his literary debuts in fin de siècle Strasbourg to the French and German prose fiction of his anti Nazi exile Schickele's work reflects his bilingual bicultural upbringing his vision of Alsace as a symbolic broker of Franco German peace finds its clearest expression in the trilogy of novels Das Erbe am Rhein Schickele remains a paradoxical figure in his own words a citoyen français und deutscher Dichter French citizen and German poet Through readings of all the major texts Eric Robertson's study situates Schickele's work within its socio political and historical context Particular attention is paid to the personal and political implications of his adoption of German as literary

idiom and his reversion to the French mother tongue during the 1930s Schickeles copious diaries and his correspondence with fellow writers including Thomas Mann Heinrich Mann and Stefan Zweig are shown to be especially revealing Schickelesuvre holds a unique and hitherto underrated place in the European writing of his era *German Expressionist Poetry* Roy F. Allen, 1979 German Literature of the Twentieth Century Ingo Roland Stoehr, 2001 Traces literary developments in the German speaking countries from 1900 to the present This study of German literature in the past hundred years sets its subject clearly in the artistic and political context of developments in Western Europe during the century It begins with the turn of the century aestheticism and visions of decay led by Schnitzler Hofmannsthal and other Austrian writers and the quite different explosion of new artistic energy in the Expressionist and Dada movements These movements are succeeded by the rise of Modernism culminating in the inter war years the poetry of Rilke Brechts epic theatre and novels by Thomas Mann Kafka Hesse Musil Doblin and Broch the influence of Nazism on literary production is considered The study of developments after 1945 reflects the struggle to establish a post Holocaust literature and to deal with the questions posed by the political division of Germany Finally the convergence of East and West German literature after unification is addressed Ingo R Stoehr teaches literature at Kilgore College Texas and is editor of the bilingual journal of German literature in English translation Dimension2 Bertolt Brecht's Berlin Wolf Von Eckardt, Sander L. Gilman, 1993-01-01 In 1936 at the age of eighteen Wolf Von Eckardt and his mother and sister fled Berlin and came to New York With Sander L Gilman he as brought into focus through words and pictures an uneasy era that divided two great catastrophes **Twentieth-century German Dramatists, 1919-1992** Wolfgang Iffe, James N. Hardin, 1992 Contains alphabetically arranged entries that provide career biographies of fifty German Austrian and Swiss German writers most of whom had their first significant work published or performed after World War I each with a list of principal works and a bibliography Includes a cumulative index

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