

Art tenor the "New Objectivity" as a cultural phenomenon of Germany at the time of the Weimar Republic

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Abstract. The article deals with the characteristics of the tenor the "New Objectivity". The characteristic features of its aesthetics include objectivity, relevant social issues, critical description and the prerogative of contents over the form. The authors aimed to give an objective understanding of reality and its critical assessment. The language of the tenor is viewed in lexical (historicisms, archaisms, dialecticisms, national variants, proper names, words of foreign origin, poetical lexis) and stylistic (metaphor, metonymy, epithet, reply, comparison, rhetorical question, anaphora) artistic means.

Key words: *aesthetics, artistic means, lexis, the "New Objectivity", syntax.*

Introduction. Art tenor the "New Objectivity" ("Neue Sachlichkeit") originated in the early twentieth century in Germany at the time of the Weimar Republic (1918-1933) as a realistic stylistic tenor next to the late expressionism, Dadaism and magical realism. It has spread out over the cultural sphere of the country. From the outset it was opposite to the late romanticism and expressionism, which were distinguished by the tendency to factuality and the way of the use of literature, as well as the lack of related groups and the unified program [10, p. 7; 12, p. 149]. Later, the "New Objectivity" has become the antithesis of expressionism, and replaced it completely, in language, motives, intentions and purposes [11].

There are different points of view on the precise temporal definition of this tenor, but the most common is the idea that the "New Objectivity" is the time period from 1924 till 1933 [8, p. 2] or between 1924 and 1932 [11]. The most well-known representatives of this direction in painting and graphics are C. Barth, Ch. Schad, J. Mammen, R. Schlichter [9]; in architecture – A. Loos, W. Gropius, A. Meyer, B. Taut, P. Behrens, M. Stam [7, p. 118-120]; music – P. Hindemith, L. Gruenberg, E. Krenek, K. Weill [5, p. 177-178; 6, p. 317]; in photography – A. Sander, K. Blossfeldt, A. Renger-Patzsch, B. and H. Becher [3]; in literature – A. Döblin, E. Kästner, H. Kesten, C. Zuckmayer, K. Tucholsky, J. Ringelnatz, M. Kaleko, B. Brecht [2, p. 126; 4].

The "New Objectivity" has a special place in the culture of Germany, so I consider studying it both from the linguistic and from the literary standpoint. The aesthetics of any literary tenor is reflected in language, so language and aesthetic parameters are always interrelated. Vivid and exact speech of the poetry of the "New Objectivity" attracts the attention of the linguists.

Overview of publications. Art and literary tenor "New Objectivity" is interesting for any scholar, literary critic and linguist. Unfortunately, in native science, in Ukraine, it remained out of sight of scholars (only a mention in the work of O. P. Guzhva [2, p. 18]), though it deserves separate consideration. In contrast, a considerable number of studies can be found in the works, which are dedicated to its literary, as well as to the artistic expression [3; 4; 5; 6; 7; 8; 9; 10; 11; 12; 13].

Aim. Therefore, the aim of the proposed article is to identify the leading specific features of the aesthetics and language of tenor the "New Objectivity" by analyzing the works of literary critics, art critics and historians, as well as analyzing poetry.

Materials and methods. The research for writing this article is based on the poetry of M. Kaleko, E. Kästner and J. Ringelnatz. Basic research methods are general scientific methods (induction and deduction, analysis and synthesis, form and content, structure and system) and methods of linguistic analysis (linguopoetic, hermeneutical, functional methods).

Results and their discussion. The term "New Objectivity", according to Ch. Polverini, is related to a complex cultural tenor at the time of the Weimar Republic – the time of the "Golden twenties", the phase of relative stability of the Republic between the inflation and the economic crisis, the period of acceptance and development of democratic and consumer trends [12, p. 148]. However, modern literary critics define the "New Objectivity" as a style tenor of modernism and the avant-garde in painting, whose members considered themselves to the followers of classicism. Artists prejudiced the metaphysical justification of life, destroyed by the daily life, where no reality can be found and that can make possible to find sacred values [2, p. 126].

There are numerous and conflicting definitions regarding the "New Objectivity" because of the various phenomena and the absence of one clearly defined program or manifesto [9, p. 20; 12, p. 148], however, it is so various and contradictory that we can't talk about only one age in the narrow sense [10, p. 8].

The "New Objectivity" has become a cultural dominant among the many tenors and tendencies of the Weimar Republic. The rethinking of the categories of reality and existence are central points for the formation of a new concept and of understanding the reality of the "New Objectivity". This is connected with

the concept of texture: it should be presented and decorated in a documentary, like a photographic, method, that allows leaving a lot of free space for internal processes such as feelings. The texture is not a complete opposite to the hidden inner world, but is only and obvious like the look of the canvas on which events occur and beyond which is an empty space. Psychologism is understood negatively in the context of the "New Objectivity" [10, p. 7].

This art tenor had significant development, not only within art but also in literature. One of the determinative factors of its formation were the changes of the literary market. Literature was seen as wares and had to conform to the requirements of sale, she had to be effective in public information and mass. The "New Objectivity" applies to all spheres of literature: historical novels, radio pieces, reports, travel notes, documentary or useful lyrics [8, p. 3]; reportage novel, reportage drama, radio report, topical play, useful, acceptable for use by the reader, lyrics are new literary genres, originated due to the combination of functional and documental writing [13].

The authors of the "New Objectivity" depart from man's inner world, characteristic of expressionism, and discover advanced world of technology, work, culture and media of the twentieth of XX century. Many texts, for example, by K. Tucholsky (1890-1935), F. Hollaender (1896-1976), W. Mehring (1896-1981), were written for a popular cabaret and followed the English lyrics or a French chanson. E. Kästner (1899-1974) and M. Kaleko (1907-1975) represent the scenes from everyday life and the big city life of their time in the ordinary stanzas [4, p. 108].

The major themes and issues of literature of the "New Objectivity" were war and technology (media, transport, industry), daily life and attitudes of citizens (a large city, work, free time), directed at the submission to the everyday and verified opinion from the perspective of the protocol observer [8, p. 4; 11]. As the other literary genres in this tenor, the lyrics of the "New Objectivity" deals with the big city (W. Mehring), politics (E. Weinert, K. Tucholsky, E. Kästner), city and nature (O. Loerke) [8, p. 4-5].

Lyrics of the "New Objectivity" is especially known as "usual lyrics", "useful lyrics" or "everyday poetry" (Gebrauchslyrik). As in art, a reflection of reality bases on feelings but provides no basis for literary creation. Lyrics should be considered by its value, usefulness and functionality, should be acceptable for usage by the reader [11].

The defining features of aesthetics of the "New Objectivity" include the following [8, p. 4; 10, p. 8-9; 11]:

- development in the tradition of the Age of Enlightenment (critical rationality, a focus on efficiency, pragmatism, simplicity, secularity);
- critical description that allows the reader to assess the given facts;
- appeal not to the heart but to the mind;
- guidance of the subjective method of content presentation and the objectivity of the material and the empirical perception of reality;
- behavior aim, lack of introspection;
- leading position of information – an objective fact finding and accurate, aesthetic, genuine reproduction, resulting the disregard of exterior form;
- rejection of metaphors and symbols, because the content is more important than the form;
- detailed style as a combination of functional (story) and nonfunctional (documentary way of writing, reportage style) elements;
- spoken usage of figures of speech, traditional metrics and strophes;
- soberness, objectivity, lack of sentimentality and identity;
- simplification, clearness, orientation on customer value;
- realism, actuality, precision, multimedia;
- the entertainment function;
- the absence of a narrator who comments subjective and knows everything;
- focus of the works is on mass reality; appeal to a mass audience;
- attempt to appeal to the people from various social strata;
- representation of the economic and social problems, the condition of all generation; appeal to relevant historical themes;
- focus on the business characters of the protagonists, the rejection of psychological development and psychology in general, special individualities, characters, expressing their feelings.

One of the characteristics of the "New Objectivity" are lexical, syntactic and artistic features. As for the lexical features, the authors of the "New Objectivity" use **historicisms** and **archaisms**: *Wenn Siegfried seine Lanze zog, / Don Carlos seinen Degen...* (Kaleko); *Ach, kein Mensch kauft handgemalte / Ansichtskarten, denn ich hab kein Glück. / Einen Groschen, Stück für Stück!* (Kästner); *Ein schmuckes Laken macht einen*

Knicks / Und gratuliert mir zum Baden. Zwei schwarze Schuhe in blankem Wachs / Betiteln mich "Euer Gnaden". (Ringelnatz); *Ich werde Gedanken tragen / Als Knecht.* (Ringelnatz).

A less usage of archaisms compared to historicisms by M. Kaleko, E. Kästner and J. Ringelnatz is caused by the orientation of the works on mass reality, on the perception of actualized and truthful representation of the economic and social condition of the contemporary society.

M. Kaleko also uses the words that were characteristic of contemporary society of the Weimar Republic, but are historicisms from the point of view of modern scholars, for example: *Hat man genug von Weekendfahrt und Küssen, / Läßt mans einander durch die Reichspost wissen / Per Stenographenschrift ein Wörtchen: "aus"!*; (Kaleko); *Spielt ihr manchmal noch die Schubertplatten / Auf dem altersschwachen Grammophon?* (Kaleko); *Doch leider steht nichts in den Sternen drin, / Naht Mars sich in Gestalt des Schupos eilig* (Kaleko).

The usage of **dialecticisms** and **national variants** of the German language is caused by the desire of the authors to give the speech a kind of semantic color, special color: *Die Zimmermädchen der Hotels, / Die meine Betten schlagen und dann glätten, / Ach wenn sie doch ein wenig Ahnung hätten / Vom Unterschiede zwischen Polster und Fels.* (Swiss and Austrian variant) (Ringelnatz); *Der Weihnachtsmann ging heim in seinen Wald. / Doch riecht es noch nach Kröpfen auf der Stiege.* (Kästner). The usage of the national variants of German language and dialects is not typical for M. Kaleko and E. Kästner. However, it can be found in the works of J. Ringelnatz and indicate the exact representation of the reality and clearness of thoughts of the author to each reader.

Among the lexical properties, I devote **terminological vocabulary** and **professionalisms**, though in the poetic works of M. Kaleko, J. Ringelnatz and E. Kästner only terminological vocabulary is used: *Verspätet spielt ein Klavier. / – Dem ist auch recht bange ums Herze. / Adagio in Moll – so wie mir.* (Kaleko); *Wir hatten uns das viel schöner gedacht. / Wir waren nur Konfirmanden.* (Kästner); *Am selben Tag, da ich erfuhr, / man habe mich entmündigt.* (Ringelnatz).

To my opinion, the usage of terminology is connected with the desire of the authors to appeal to the people from various social strata, to represent the condition and the problems of the society as exact and clearly as possible. The presence of terminology in a work gives the author an opportunity to draw the reader's attention to certain separate meanings and concepts, because the content of thoughts is more important to the tenor the "New Objectivity" than the form.

The **office words** are almost not used, because there is a possibility that they will not always be understandable to every reader or can break the rhythm, metric, draw attention on themselves, not on the thought, in which they are used: *Nichtsdestotrotz geschieht auch heutzutage / noch manches, was der Steinzeit ähnlich sieht.* (Kästner).

Book vocabulary is not used in the works of M. Kaleko and E. Kästner. Only a few examples can be found in the poetry of J. Ringelnatz: *Sie nannte den alten Fritz generös.* (Ringelnatz).

Quite rare is the usage of a **figurative meanings of the words**, reflecting the specifics of the poetry of the "New Objectivity" – poetry must be clear and represent the actual reality: *All meinen Schmerz ertränke ich in Küssen. / All mein Geheimnis wie ich trag ein Kind* (Kaleko); *Weil im Bezirk der Helden und der Sagen / die Überlebenden nicht wichtig sind.* (Kästner); *Ich hab's abgerupft. Unser Herz hat gehupft.* (Ringelnatz).

The usage of **proper names** is another mean of exact giving of information, of focusing on individual genius or an important element of the author's thought: *Ein Horaz, Aristophanes, Werther, / Aus Simsons Stamme, von Davids Geschlecht, / Worob ihn die Philister höhnten; / Denn er spießte den speißigen Goliath / Auf haarfein geschliffene Pointen.* (Kaleko); *Da trübte Wehmut seinen Turnerblick. / Er dachte an die Loreley von Heine.* (Kästner); *Es war eine Schnupftabakdose, / Die hatte Friedrich der Große / Sich selbst geschnitzelt aus Nussbaumholz.* (Ringelnatz).

The **dates** and **toponyms** are one of the means of exact representation of facts. They give the detailed, accurate, objective reflection of events, facts, of reality: *Das war zu Hamburg, im April / Und ich war achtzehn Jahr* (Kaleko); *Wir haben der Welt auf die Weste gespuckt, / soweit wir vor Ypern nicht fielen.* (Kästner); *Ob sie anders oder so sind, .../ Aus Madrid oder Berlin sind...* (Ringelnatz).

The engaging of some **words of foreign origin** is also a characteristic of the poetry of the "New Objectivity", but not equally for all the authors. Words or expressions, proper names of foreign origin, mainly from the English language, is a characteristic of the poetry of M. Kaleko. In the poetry of E. Kästner the foreign vocabulary is mainly from the French language and is a smaller part of all the lexical structures. Nevertheless, such words lack in the poetry of J. Ringelnatz almost completely, especially in relation to certain facts from his biography: *Es sprach zum Mister Goodwill / ein deutscher Emigrant: .../ sag ich für Heimat homeland / und poem für Gedicht. / Gewiss, ich bin sehr happy ...* (Kaleko); – *Es lebe "la petite différence"!* / *Satiriker, Lyriker und Patriot / Sans Eichenlaub und Schwerter, / Ein Rebell sans peur et*

reproche... (Kaleko); *Und doch, trotz Talmi und Lametta – / In "poetry" und auch in "rose" / Sing ich dein Lob, my dear Minetta ...* (Kaleko); *Ein Fenster schielt durch schräge Jalousien. / Und Welche Blumen blühen auf den Balkonen.* (Kästner); *Sie loben unermüdlich unsre Zeit, / als ganz erhoelten sie von ihr Tantiemen.* (Kästner).

Among the words of foreign origin **Latinism** holds a special place. Though such words are rare in the poetry of the "New Objectivity", they focus the reader's attention on the author's thoughts. They make the reader think about the idea of the author, perhaps even find in it the deeper meaning than it seemed to be at first glance: *Auf hohem Fuß leb ich, verbatim – / Vier Treppen hoch – mit Mann und Kind* (Kaleko); *PS. Eins wäre allerdings noch nachzutragen: / Der Turner hinterließ uns Frau und Kind.* (Kästner); *Wie ? – ich jemals auch in Büchern lese?? / Oh, sie unerhörter Ese – / Nein, pardon! – Doch positus, ich säße / Auf dem Lokus und Sie harrten / Draußen meiner Rückkehr...* (Ringelnatz).

The **poetical lexis** is also important because of its ability to influence the style of poetic thinking and the world's perception: *Bleibt doch zuletzt, dass man hienieden / All' seine Fehler selbst begehen muss* (Kaleko); *Es überblüht sich, er braucht nur zu winken./ Er winkt! Und rollt durch einen Farbenhain.* (Kästner).

A special place in the poetry of the "New Objectivity" takes the usage of the **high style of speech**, mostly with the involvement of foreign language vocabulary. To my mind, it is made for underlining the ironic or contemptuous attitude of the author to the depicted reality: *Und war nur ein Deutscher. Ein Deutscher, kein "Boche". / – Es lebe "la petite différence"!* (Kaleko); *Ach wie schön ist's im Frein / Und im Hellen zu sein!* (Ringelnatz). The high style of speech is a characteristic feature of the poetry of J. Ringelnatz, though the poetical lexis do not exist in it.

Special attention deserves the usage of elements of **conversational style** that make possible an objective, common representation of reality, the trying to appeal to the reader from the various strata to be able to assess the facts, circumstances, etc. independently, and to make certain conclusions: *Die Zahl ging auf. Wir waren beide quitt;* (Kaleko); *Flicke heiter den Zaun / Und auch die Glocke am Tor* (Kaleko); *"Wieviel Jahre noch willst du mich hassen?" / rief sie aus und lag unheimlich still.* (Kästner).

In spite of the intention to make the poetry more understandable, in the poetry of the "New Objectivity" one can find many stylistic and artistic means. The most used of them are the following:

– Metaphor: *Ich bin ein Blatt, zu früh vom Baum gerissen* (Kaleko); *Die Zeit steht still* (Kaleko); *So sieht die Welt in tausend Städten aus!* (Kästner); *Und ein schlichtes Glück streut auf die Schwelle / schöne Blumen der Vergangenheit.* (Ringelnatz);

– Metonymy: *Man feiert den Dichter der "Loreley".* (Kaleko); *So haben sie mit dem Kopf und dem Mund / Den Fortschritt der Menschheit geschaffen.* (Kästner);

– Epithet: *Ein aufgewärmter Traum / Und außerdem ein unbewohnter Raum / In unserm sogenannten Innenleben.* (Kaleko); *Ein Fenster schielt durch schräge Jalousien. / Und Welche Blumen blühen auf den Balkonen.* (Kästner); *Mit steilen Treppchen und feilen Hürchen, / Mit Schatten und schiefen Fensterluken.* (Ringelnatz);

– Reply: *Sagt ich: hundert? Ja, ich sagte hundert / Und meinte hundert.* (Kaleko); *Kein Wort. Kein Wort, Gefährte meiner Trauer!* (Kaleko); *Nun senkst du deine Lider ohne Worte . . . / Sag einen Ton, falls du noch Töne hast!* (Kästner); *Unter den Linden, vom Pariser Platz / An, unter und neben den kleinen Linden, / Kann jedes Mädchen einen Schatz / Ganz leicht finden.* (Ringelnatz);

– Comparison: *Das einstmals, als ich kleiner war und reiner* (Kaleko); *... scheint Haus und Feld und Herden, die da grasen, / wie ein Phantom an uns vorbeizurasen. / Da winkt uns wer und schwindet wie im Traum, / mit Haus und Feld, Laternenpfahl und Baum* (Kaleko); *Sie fangen an, als wären sie zu Ende.* (Kästner); *Wir würden uns vielleicht nach Jahren / Nicht mehr so gut wie heut verstehn.* (Ringelnatz);

– Rhetorical question: *Ob alle Liebenden so einsam sind?* (Kaleko); *Ist die Bosheit häufiger oder die Dummheit geläufiger?* (Kästner); *Wie ? – ich jemals auch in Büchern lese?? / Oh, sie unerhörter Ese – ...* (Ringelnatz);

– Anaphora: *All meinen Schmerz ertränke ich in Küssen. / All mein Geheimnis trag ich wie ein Kind* (Kaleko); *Wir hatten uns das viel schöner gedacht. / Wir waren nur Konfirmanden.* (Kästner); *Schöne Frau mit schönen Katzen, / Wem von ihnen man dann schmeichelt, / Wen von ihnen man gar streichelt, / Stets riskiert man, dass sie kratzen.* (Ringelnatz);

– Circular composition: *Die Zeit steht still. / Wir sind es, die vergehen. / <...> Die Zeit steht still. / Wir sind es, die enteilen* (Kaleko); *Einsam bist du sehr alleine. / Aus der Wanduhr tropft die Zeit. / Stehst am Fenster. Starrst auf Steine.* (Kästner).

Conclusions. So, the artistic and literary tenor the "New Objectivity" takes an important place in the history of world art and literature through the special features of the aesthetics and impact on their further

development. A decisive role play the desire of the authors not only to provide an objective understanding of reality, but also to give it critical appraisal that is a characteristic of all spheres of art in this tenor. The aesthetics of the "New Objectivity" is based on traditions of the Age of Enlightenment and provides for a critical description, the objectivity of the material, lack of introspection, relevant social themes, the prerogative of contents over the form, the rejection of psychological development. In such a way, it stimulates a detailed style – documentary, reportage, lack of symbolism and closeness to the spoken language. The article considers the lexical and stylistic features as an example of aesthetics and the main features of the art tenor the "New Objectivity".

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Художественное направление «Новая деловитость» как культурный феномен Германии времен Веймарской республики

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Аннотация. В статье дана характеристика направления «Новая деловитость». К характерным чертам ее эстетики относятся: объективность, актуальная социальная тематика, критическое описание, prerogativa содержания над формой. Авторы дают объективное понимание реальности и ее критическую оценку. Рассмотрен язык направления, в частности лексические (историзмы, архаизмы, диалектизмы, национальные варианты, имена собственные, слова иноязычного происхождения, поэтизмы) и стилистические (метафора, метонимия, эпитет, повтор, сравнение, риторический вопрос, анафора) художественные средства.

Ключевые слова: лексика, «Новая деловитость», синтаксис, художественные средства, эстетика.