

---

## Index

---

- abstraction, 3, 14, 17, 19, 91, 95,  
 135–36, 154, 160–3, 171,  
 177–78, 183, 193, 221, 274,  
 279–80  
*see also under* expressionism;  
 Sokel, Walter
- Adorno, Theodor W., 42, 191,  
 289
- aesthetic autonomy, 10, 27, 29–34,  
 36, 40–41, 47, 69, 78, 249, 252,  
 254, 256, 259, 267, 285, 299  
*see also under* Bürger, Peter;  
 modernism
- aestheticized politics, 28, 33, 268,  
 285
- aestheticism, 1, 6–7, 9, 30, 33, 36,  
 65–66, 116, 254
- affirmative culture, 9–11, 16, 28,  
 30–35, 37, 40, 45, 48, 78, 99,  
 108, 156, 232, 256, 280, 282,  
 284, 286–88, 296  
*see also* Marcuse, Herbert
- alienation, 17, 54, 113, 130, 132,  
 134n.108, 165, 250  
*see also under* avant-garde;  
*Ichdissoziation*
- alienation device (“V-effect”), 19,  
 138  
*see also under* Brecht, Bertolt
- Althusser, Louis, 98, 133, 134n.106  
 ideology, 293, 297
- anomie, 152, 178–9, 203, 210  
 and “aesthetic anomie,” 274  
*see also* Merton, Robert K.
- Anz, Thomas, 100n.45, 118n.79,  
 130n.99, 151nn.17, 19
- atrophy of experience  
 (*Erfahrungverlust*), 17, 252,  
 260  
*see also* Benjamin, Walter  
*Aufdecken/Zudecken* (opening  
 up/covering over)  
*see under* Lukács, Georg
- aura, 21, 32, 40, 203, 240  
*see also under* Benjamin, Walter
- author as producer  
*see under* Benjamin, Walter
- autonomy of art  
*see* aesthetic autonomy
- avant-garde  
 as aesthetics of  
 meaninglessness, 23–24,  
 24n.43, 25–26, 26n, 94, 102,  
 141, 196, 277–78
- alienation as device, 79, 91,  
 100–1, 250  
*see also* *Ichdissoziation*; Brecht,  
 Bertolt

Cambridge University Press

0521632919 - Theorizing the Avant-Garde: Modernism, Expressionism, and the Problem of Postmodernity

Richard Murphy

Index

[More information](#)*Index*

- as counter-discourse, 47–48, 54, 57, 78, 83, 106n.56, 108–9, 115–16, 127, 130, 136–37, 182, 185, 195, 200, 202, 245, 261, 263, 270, 272–73, 290–91, 294, 296–98  
*see also under*  
 counter-discourse  
 cynical sublation of art and life, 34, 39, 60–61, 67, 106, 259  
 as de-aestheticized art, 32–33, 66, 259  
 desublimation and  
 de-aestheticization in, 34, 37, 39–40, 59–60, 67, 159–60, 210, 252, 286–88, 296  
 epic structure, 20–23, 81, 84, 175  
 history of the term, 35  
 manifestos, 260  
 vs. modernism, 3, 5, 11, 29–30, 32, 47–48, 105–6, 256–58, 281n;  
*see also* modernism: relation to avant-garde  
 montage, 13, 15–16, 18, 20, 22, 24, 58n.26, 64, 80–82, 97, 140–41, 154, 175, 247, 256n.16, 295  
 vs. organic structure, 14, 19, 23, 25–26, 58, 70, 79–80, 83, 137, 196  
 relation to postmodernism, 264–67, 269, 276, 281–84, 287, 296, 299  
 ready-made, 23, 79  
 recoding, 62, 93–94, 97, 105, 250;  
*see also* expressionism:  
 re-writing  
 reintegration of art and life; *see*  
 sublation of art and life  
 romanticism, 35, 38, 58, 61, 153, 156, 179, 259, 274  
 self-criticism, 8–9, 47–48, 267, 280  
 self-reflexivity, 263, 267–68, 271, 284n, 285, 294–97  
 undermining of dominant cultural codes, 71, 256  
 undermining of institution of art, 10–11, 15, 26n, 139
- Bakhtin, Mikhail, 122n.89, 193, 200  
 carnival, 100n.47, 214, 228n  
 “character zone,” 124  
 “heteroglossia,” 136–37  
 “hybrid” or “double-voiced” discourse, 123–25, 136, 194, 272  
 definition of, 126, 129  
 monological vs. dialogical, 89, 186–87, 194, 200, 272  
 verbal-ideological systems, 200
- Ball, Hugo, 52–54, 68n.50  
 “Kandinsky,” 151
- Barthes, Roland, 195  
 “the readerly” (“*lisible*”), 232
- Bateson, Gregory, 102n.49
- Baudrillard, Jean, 269, 271  
 simulacrum, 268, 270
- Becker, Julius M., 18, 90n.35, 172, 174
- Beckett, Samuel, 113n.68
- Belsey, Catherine, 83n.16, 134n.106, 293n.100, 297
- Benhabib, Seyla, 262n.28, 265n.38
- Benjamin, Walter, 13, 45n, 252n.4, 270  
 “aura,” 247, 252, 269  
 “The Author as Producer,” 12, 32, 39–40, 108  
 “tendency” vs. “technique” (*Tendenz* vs. *Technik*), 12–13, 15–16, 32–33, 42, 70, 203, 295n.103  
 “atrophy of experience” (*Erfahrungsverlust*), 17, 252, 260
- Benn, Gottfried, 17n.29, 41, 43, 45–46, 46nn.92–93, 55, 57n.22, 75–76, 89–90, 96, 102n.50, 127, 130, 136, 141, 227n.33, 261

Cambridge University Press

0521632919 - Theorizing the Avant-Garde: Modernism, Expressionism, and the Problem of Postmodernity

Richard Murphy

Index

[More information](#)

## Index

- Benn, Gottfried (*cont.*)  
*Brains (Gehirne)*, 18n, 101–2,  
 104–5, 107–13  
 “Morgue poetry,” the, 61, 109
- Bennett, Tony, 249n.62
- Benveniste, Emile, 134n.106,  
 231n.39  
*histoire vs. discours*, 139, 185, 231,  
 232–34, 234n, 235–36, 238,  
 240–42, 273, 263, 293; *see also*  
 Metz, Christian
- Berger, Peter, 152
- Bildung* (identity-formation), 17;  
*see also* Schiller, Friedrich
- Bloch, Ernst, 14–16, 51n.9, 59,  
 116n.75, 203  
 interruption, 14, 137, 184, 260,  
 293
- Brecht, Bertolt, 56, 171, 250n, 292,  
 295n.104  
 alienation device (“V-effect”),  
 19, 138  
 epic theater, 13, 21, 42n.84,  
 79–81, 135n.108, 140, 154 *see*  
*also* Tableau  
 interruption, 173  
 montage, 293
- Brooks, Peter, 144, 146, 149–50,  
 152–3, 155n.26, 158–59, 173  
 “desacralization,” 145, 147–48,  
 151, 178  
*The Melodramatic Imagination*,  
 146n.7, 161n.38, 162n.40,  
 179
- Budd, Mike, 245n.56, 246, 249
- Bürger, Peter, 1–8, 10, 12, 16, 18,  
 25–27, 32, 34, 36n.69, 37, 41,  
 50nn.6–7, 64, 70, 78, 97, 106,  
 141, 254, 258, 260, 261n.27,  
 269, 276, 280, 284n.85, 289–90,  
 299  
 aesthetic autonomy, 6, 11, 27–29,  
 33  
 organic, 15, 57, 94, 233
- Burgher, the (*der Bürger*) *see*  
 expressionism: critique of the  
 burgher
- Cabinet of Dr. Caligari, The*, 95,  
 204–30, 234–35, 237, 238n.47,  
 239–49, 261–62, 272
- Calinescu, Matei, 5, 35n.64
- Callinicos, Alex, 254
- carnival, 100n.47, 215, 229; *see also*  
*under* Bakhtin, Mikhail
- Carroll, Noel, 204n, 220, 220n
- cinema-style (*Kinostil*) *see under*  
 Döblin, Alfred
- Cixous, Hélène, 157
- classic realism *see* classic realist  
 text
- classic realist text, 65, 82–83, 93,  
 105, 107, 116, 119, 126–8, 139,  
 152, 207, 234, 242, 247–48, 260,  
 294–95  
 definition of, 80–81, 81n.10, 232  
 and counter-discourse, 85,  
 99–100, 248 *see also under*  
 expressionism  
 and dominant discourse, 83–84,  
 104, 115, 117, 121, 127–9, 137,  
 231, 232, 233, 235–41, 243, 245,  
 249, 256, 262, 270–72, 284–85,  
 287, 291  
 as meta-language, 122, 230–33,  
 236, 265  
 vs. the “subversive” or  
 avant-garde text, 15, 64,  
 91–92, 126, 138, 156, 233
- Clément, Catherine, 226
- Cohn, Dorrit *see* narration:  
 psycho-narration
- correlative *see* objective correlative
- counter-discourse  
 definition of, 99, 103, 293  
 and expressionism, 99–100, 176,  
 272, 295  
 and the avant-garde, 47–48, 54,  
 57, 78, 83, 106n.56, 108–9,  
 115–16, 127, 130, 136–37, 182,

## Index

- 185, 195, 200, 202, 245, 261,  
 263, 270, 272–73, 290–91, 294,  
 296–98  
 and the classic realist text, 85,  
 99–100, 248  
 and the dialogical, 194, 196–7,  
 211  
 and the fantastic, 186–87, 193,  
 199  
 and melodrama, 144, 146, 149,  
 152, 155, 166–68, 171, 175,  
 177–79  
 critique of rationality, 101, 245  
 covering over (*Zudecken*); *see under*  
 Lukács, Georg  
 critique of civilization  
 (*Zivilisationskritik*); *see under*  
 expressionism  
 Crowther, Paul, 273n.59, 275  
 culture industry, 22, 28  
 cultural lag, 70, 151
- dada, 1, 3, 51n.8, 52, 78, 250,  
 257n.17, 261, 267, 269  
 and artistic self-criticism, 7  
 and happenings, 24, 50n.6  
 as reaction against  
 expressionism, 7n.12  
*see also* avant-garde: as  
 aesthetics of meaninglessness;  
 Duchamp, Marcel
- de-aestheticization; *see under*  
 avant-garde
- debate on cinema (*Kinodebatte*), 246
- deconstruction, 291–92
- defamiliarization, 85, 90–91, 100,  
 211–12, 293–94, 296
- Derrida, Jacques, 53, 68
- Deleuze, Gilles, 291
- desacralization; *see under* Brooks,  
 Peter
- desire, 192–3, 209, 212–17, 224,  
 226–7, 245, 277
- desublimation *see under*  
 avant-garde
- dialogical, the, 195, 199, 278  
 as counter-discourse, 194,  
 196–7, 211  
*see also under* Bakhtin, Mikhail
- discourse (*discours*) vs. story  
 (*histoire*) *see under* Benveniste,  
 Emile.
- Doane, Ann Mary, 227n.34, 229n
- Döblin, Alfred, 17n.29, 41, 43, 46,  
 55, 74–78, 81, 83–86, 89, 94, 96,  
 114n.71, 116, 118n.79,  
 140nn.114–5, 118, 227n.33,  
 272
- and cinema style (*Kinostil*),  
 43n.86, 118–21, 137–9  
 “epic,” 21, 79–80, 81n.12,  
 135n.108, 140nn.113, 116, 154  
 “logical naturalism”  
 (*konsequenter Naturalismus*),  
 92, 115, 121, 138  
 “The Murder of a Buttercup”  
 (“Die Ermordung einer  
 Butterblume”), 45, 114–34,  
 137–8, 141, 161, 271  
 relation to naturalism, 76–77,  
 120, 139
- dominant, the (cultural)  
 within modernism, 294  
 within postmodernism, 2, 2n.5
- dominant discourse *see under*  
 classic realist text
- dominant social discourse, 9, 11,  
 24, 30, 40n.79, 41, 44–45, 48,  
 51, 88, 98–99, 112, 114–5, 123,  
 128–9, 132–3, 135, 137, 144–6,  
 149, 154, 185–6, 203, 222, 250,  
 259–60, 272, 289, 295, 297; *see*  
*also under* realism
- double, the, 121, 206–7, 217, 222,  
 224n.26, 226, 227n.33; *see also*  
 subjectivity: doubling;  
 Bakhtin: “double-voiced”  
 discourse
- double bind, 111, 113, 114, 130,  
 133, 135

Cambridge University Press

0521632919 - Theorizing the Avant-Garde: Modernism, Expressionism, and the Problem of Postmodernity

Richard Murphy

Index

[More information](#)

## Index

- double bind (*cont.*)  
 defined, 102  
*see also* Bateson, Gregory  
 “double-voiced” (or “hybrid”)  
 discourse, 123–25, 136, 194,  
 272; *see also* Bakhtin
- drama of the self (*Ich-Drama*), 18,  
 20n.35, 57n.23, 80, 90n.35
- Dr. Mabuse*, 212
- Duchamp, Marcel  
*objet trouvé* (“ready-made”), 23,  
 25, 25n.45, 94, 97, 269  
 meaninglessness in, 24  
*see also* dada
- duplicity *see under* narration
- Eagleton, Terry, 23, 70n.55
- Edschmid, Kasimir, 177–8, 223
- Egbert, D.D., 35n.64, 36nn.67–69
- Einstein, Carl, 18, 58n.26, 96, 143n,  
 260n.25
- Eliot, T.S., 102n.50, 158n.34, 255,  
 256n.16
- Elsaesser, Thomas, 155n.25, 158–9,  
 204n, 205, 213n, 214, 224n.27,  
 226n.32, 227n.34, 240, 244,  
 244n.53, 246–9
- Enlightenment, 92–93, 95–97, 147,  
 191, 288–90, 297
- Entgrenzung* (transgression),  
 192–3, 199
- epic, 21, 79–80, 81n.12, 135n.108,  
 140nn.113, 116, 154; *see also*  
*under* avant-garde; Döblin,  
 Alfred; Brecht, Bertolt
- epic theater, 13, 21, 42n.84, 79–81,  
 135n.108, 140, 154; *see also*  
 Brecht, Bertolt
- epistemology, 194, 197  
 crisis of, 26n, 44, 47n.94, 53, 92,  
 151, 203, 207, 210–11, 222, 248  
 -critique (*Erkenntniskritik*), 47,  
 55, 62, 199  
 and ideology-critique, 53, 64, 71  
*Erfahrungsverlust* (atrophy of  
 experience), 17, 252, 260; *see*  
*also* Benjamin, Walter
- Erkenntniskritik*  
 (epistemology-critique) *see*  
*under* epistemology
- excess *see* expressionism: excess;  
 semiotic excess
- expressionism  
 abstraction, 3, 14, 17, 19, 91, 95,  
 135–36, 154, 160–3, 171,  
 177–78, 183, 193, 221, 274,  
 279–80; *see also under* Sokel,  
 Walter
- activists (*Aktivisten*), 38–39, 276,  
 292
- as avant-garde, 1–5, 14, 38,  
 39–42, 45, 50, 69, 73n.62, 75,  
 79, 94, 106, 108, 116, 120,  
 140–1, 203, 210, 211, 222,  
 271–72, 278, 286, 293
- critique of the burgher, 46,  
 96–97, 99, 123, 128, 131,  
 134–35, 161, 165
- critique of civilization  
 (*Zivilisationskritik*), 133–35
- debates, 14–15, 51n.9, 82,  
 116n.75, 184, 292; *see also*  
 Bloch, Ernst; Lukács, Georg
- excess, 41, 86, 111–12, 136, 149,  
 154, 156, 160, 172, 175–76, 179,  
 218, 241, 295
- Geist* (spirit), 39, 54, 69n.52,  
 73n.62, 168, 177, 263
- Ich-Drama* (drama of the self),  
 18, 20n.35, 57n.23, 80, 90n.35
- ideology-critique, 51n.9  
 and Kafka, 73n.60
- manifestoes, 49–50, 151, 167; *see*  
*also under* avant-garde
- mimesis, 39, 139, 160, 170n.56,  
 171, 174
- relation to modernism, 3, 86,  
 86n.27
- as a movement, 49, 51, 74–75,  
 135, 157, 165, 166n.47, 271

Cambridge University Press

0521632919 - Theorizing the Avant-Garde: Modernism, Expressionism, and the Problem of Postmodernity

Richard Murphy

Index

[More information](#)*Index*

- naive vs. sophisticated, 42–43, 72n.58, 86–87, 89, 153, 155, 160, 178, 266, 276, 279–80
- relation to naturalism, 77, 91
- New Man, theme of (*der neue Mensch*), 63, 73n.62, 157–59, 177
- oedipal struggle, theme of, 148, 161, 165–66, 169–70, 224–26, 235n.44, 247–48
- as oppositional, 51, 202–4, 222, 225, 244n.53, 247–8, 271
- politics, 49, 51, 62, 69nn.51–52
- relation to postmodernism, 4, 271
- proclamation play (*Verkündigungsdrama*), 161, 164
- and realism, 15, 43, 45, 77, 91–92, 94–96, 121, 135, 167–68, 176–78, 203, 228, 270, 272
- Reihungsstil* in (one-line style), 79–80
- re-writing, 40, 57–58, 60–61, 65–66, 71, 261–63, 267–70
- as revolutionary, 50–51, 57, 59–60, 63–64, 69–71, 73, 154, 164–66
- satire on the philistine (*Spießersatire*), 134–35
- simultaneous poetry (*Simultangedicht*), 14
- “stations-of-the-cross” drama (*Stationendrama*), 20n.35, 57n.23, 80, 161, 164, 172
- synecdoche, 90, 105, 118, 246n.57
- telegram-style (*Telegrammstil*), 58n.26
- Eyesteinsson, Astradur, 252n.3, 255, 260, 281n, 293n.99, 294n.102, 295n.103, 296n.106
- on the “aesthetics of interruption,” 260n.24
- fantastic, the, 180–82, 185, 229, 239, 241–42, 245, 248, 272
- as counter discourse, 186–87, 193, 199
- definition of, 185, 187
- vs. rationalism, 214–15, 243–4
- relation to realism, 95, 145, 170, 187–91, 193–94, 197–98, 200, 218n.16, 238
- fascism; *see* aestheticized politics
- Fokkema, Douwe, 44n
- Foucault, Michel, 291n.97
- Frank, Joseph, 255
- Frank, Leonhard, 7n.12, 87–88, 100
- Frankfurt School, 22
- Freud, Sigmund, 53, 170n.56, 208n.7
- conversion hysteria, 150, 156
- parapraxis, 126, 238–9
- uncanny, the (*das Unheimliche*), 188
- functional transformation (*Funktionswandel*), 54, 70
- Funktionswandel*; *see* functional transformation
- futurism, 77–78
- Gaggi, Silvio, 263, 265n.41, 295
- gaze, the, 216–17, 219, 225, 227–28, 239, 248, 285
- Gledhill, Christine, 144, 148–9
- Goering, Reinhard, 161
- Golem, The*, 212
- Goll, Iwan, 143n
- gothic, the, 145
- Gross, Otto, 133
- grotesque, the, 210–13, 215, 243, 245, 248, 272
- Habermas, Jürgen, 6, 33n.58, 251, 259, 267–68, 270, 286, 288–90, 291n.97, 294, 297
- communicative rationality, 298
- project of modernity, 288, 297–99
- Weber’s concept of rationalization in, 258, 288

Cambridge University Press

0521632919 - Theorizing the Avant-Garde: Modernism, Expressionism, and the Problem of Postmodernity

Richard Murphy

Index

[More information](#)

## Index

- Hardt, Manfred, 43n.61, 258–59
- Hasenclever, Walter, 19, 143n, 165, 169
- Hausmann, Raoul, 7n.12
- Hermand, Jost, 50n.5, 62n.38, 71, 175–6
- Heym, George, 59, 100n.48, 166n.47
- Hiller, Kurt, 38, 69n.52
- Hirst, Paul Q., 293n.100
- histoire* vs. *discours* (story vs. discourse), 139, 185, 231, 232–34, 234n, 235–36, 238, 240–42, 273, 263, 293; *see also* *under* Benveniste, Emile; Metz, Christian
- Hoffmann, E. T. A., 95, 205, 207, 224n.28
- Hofmannsthal, Hugo von, 40n.77
- Hohendahl, Peter Uwe, 33, 40, 46nn.90, 93, 103n.52, 104
- Honneth, Axel, 262n.28, 264n.36
- Horkheimer, Max, 289
- Huelsenbeck, Richard, 7n.12, 63
- Hutcheon, Linda, 253n.6, 254, 263–64, 271
- Huyssen, Andreas, 2n.4, 3n.6
- hybrid discourse *see under* Bakhtin, Mikhail
- hysteria, 143–45, 149–50, 154–55, 155n.26, 157, 159, 165, 167–69, 176, 179, 245; *see also under* Freud, Sigmund; melodrama
- Ichdissoziation* (dissociation of the self), 113, 130, 132–3; *see also under* subjectivity; expressionism
- Ich-Drama* (drama of the self), 18, 20n.35, 57n.23, 80, 90n.35
- ideology-critique (*Ideologiekritik*), 8–9, 31–32, 47n.93, 48, 53, 135
- critique of fictions (*Fiktionskritik*), 53, 53n.12
- and Marx's analysis of religion, 8; *see also* Bürger, Peter
- illusionism, 187, 275, 293
- imaginary signifier *see under* Metz, Christian
- indecidability, 206–10, 212–13, 216, 222–25, 227n.33, 228–29, 250, 272; *see also* uncanny, the
- institution of art, 9–12, 16, 23–24, 24n.43, 25, 30, 41–42, 47, 47n.94, 48, 51, 59, 71, 76, 78, 94, 106, 109, 141, 253, 260, 284; *see also* Bürger, Peter
- interiority (*Innerlichkeit*), 62; *see also under* subjectivity
- interruption, technique of, 14, 137, 184, 260, 293; *see also under* Bloch, Ernst
- irony, 129, 257
- Iser, Wolfgang, 17n.30, 197, 200n.44, 201n, 294, 294n.102, 295–97
- Jackson, Rosemary, 185–87, 197, 198n.42
- Jameson, Fredric, 22n.39, 100, 105
- on modernism, 92–97, 103, 107, 147, 243, 253, 254–56, 269n.47, 277–78, 284
- Janouch, Gustav, 142, 180
- Janowitz, Hans, 205, 205n.2
- Jay, Martin, 252
- Joyce, James, 91, 92n.40, 106, 106n.56
- Kaes, Anton, 246n.58; *see also* debate on cinema
- Kafka, Franz, 18, 41, 43, 58, 72, 75, 89, 90n.35, 91, 96, 98, 114, 131, 136, 142–3, 146, 180, 182–86, 195n.35, 200–1, 211, 235n.44, 276–79
- The Metamorphosis* (*Die Verwandlung*), 26n, 90, 95, 130, 181, 187, 189–99

## Index

- “The Judgement” (“*Das Urteil*”) 266, 270n.48, 273–76, 279–82, 283n.83, 285–88, 291, 291n.97, 296
- Kaiser, Georg, 165
- Kandinsky, Wassily, 143n
- Kant, Immanuel, 6, 194, 275–76  
 “aesthetic idea,” 221–23, 273, 279  
 on fanaticism, 275–76  
 sublime, the, 274–76, 277n.72, 279, 283, 286–87  
 definition of, 273, 273nn.56, 58
- Kayser, Wolfgang, 210–11; *see also* grotesque, the
- Kellner, Douglas, 289n.91
- Kemper, Hans-Georg, 53n.12, 55n.18, 79n, 113n.69, 119n.84, 130n.99, 134n.107, 151n.18, 270n.52
- Kinodebatte* *see* debate on cinema
- Kinostil* *see under* Döblin, Alfred
- Kokoschka, Oskar, 162–4
- Kornfeld, Paul, 133, 171
- Kracauer, Siegfried, 204–5, 205n.2, 207, 230, 239, 242, 242n
- Lacan, Jacques, 133, 134n.106
- Laplanche, Jean, 156n.28
- Lentricchia, Frank, 291
- Lichtenstein, Alfred, 58, 60, 66, 68, 79
- Lodge, David, 86n.28, 115, 115n
- Lohner, Edgar, 34nn.60–61, 50n.7
- Luckmann, Thomas, 152
- Lukács, Georg, 14, 51n.9, 59, 182n.5, 191n.28, 186, 193, 197, 278n.74, 292
- “*Aufdecken/Zudecken*” (‘opening up/covering over’), 14–15, 82, 99, 183, 187, 196, 203, 249, 292–93, 297  
 and realism, 14–15, 83, 116n.75, 182–87, 194–96, 200, 293  
 and totality, 183–5
- Lyotard, Jean-François, 260n.23, 264, 264n.36, 265, 265n.41,
- MacCabe, Colin, 80–82, 92n.40, 93, 106n.56, 116, 126–7, 231, 231nn.39–40, 233, 236, 238, 240, 242, 245, 248, 260, 295–96  
 concept of dominant discourse, 81–82, 84, 104, 230, 234; *see also* classic realist text
- Mann, Heinrich, 38, 39n.76
- Mann, Paul, 268
- Mann, Thomas, 195–96, 257
- Marc, Franz, 54, 67, 286
- Marcuse, Herbert, 1n.8, 33n.58, 34, 35n.63, 37, 40–41, 78, 155n.27, 282, 284, 286, 288; *see also* affirmative culture
- Marx, Karl *see under* ideology-critique
- McHale, Brian, 2n.5, 44n, 115n, 124n.91
- melodrama, 143n, 153n.24, 156, 159, 165, 170n.57, 172, 272  
 and characterization, 160–61, 166, 176  
 as counter-discourse, 144, 146, 149, 152, 155, 166–68, 171, 175, 177–79  
 closure, 153–55, 171, 175, 179  
 hysteria, 143–45, 149–50, 154–55, 155n.26, 157, 159, 165, 167–69, 176, 179, 245  
 manichaeism, 143, 148, 161–4, 166  
 relation to realism, 144–45, 155, 160, 164, 166–68, 170, 173, 176  
 as response to crisis of modernity, 144, 147–48, 150, 152, 157  
 vs. tragedy, 146n.9, 147–48, 155
- Merton, Robert K., 152n.20
- meta-language, 122, 230–33, 236, 265; *see also* classic realist text



Cambridge University Press

0521632919 - Theorizing the Avant-Garde: Modernism, Expressionism, and the Problem of Postmodernity

Richard Murphy

Index

[More information](#)

## Index

- Metropolis*, 212
- Metz, Christian, 139n.111, 185, 217n, 293
- histoire* vs. *discours* see under Benveniste, Emile
- imaginary signifier, 217
- mimesis, 64, 181
- and realism, 105
- vs. diegesis, 115–6; see also under expressionism; narration
- Minden, Michael, 114n.71, 205n.2, 208n.6, 216n, 244nn.52, 54;
- modernism, 48, 107, 115, 258, 279, 282, 295n.103,
- and aesthetic autonomy, 4
- as cultural “dominant,” 294
- relation to avant-garde, 2, 23–24, 30–31, 31n, 105–6, 108, 254, 284, 291–92; see also under avant-garde
- vs. expressionism, 44, 97, 99, 271
- and mass culture (“culture industry”), 21–22, 30–31, 31n, 253, 269, 277–78
- and modernity, 254, 257
- “the new,” 251, 252–54, 269, 281
- and realism, 44, 45n.89, 91–94, 107, 255–56, 268
- and stream-of-consciousness, 45n.89, 47, 91–92, 105, 107, 121
- modernity, 45, 45n, 46–47, 137, 178, 212, 252, 269, 270, 277, 284–85, 289–90, 294
- cognitive overload in, 119
- crisis of, 52, 132; see also epistemology, crisis of; Habermas, Jürgen: project of modernity
- monological, the see under Bakhtin, Mikhail
- montage, 13, 15–16, 18, 20, 22, 24, 58n.26, 64, 80–82, 97, 140–41, 154, 175, 247, 256n.16, 295
- vs. organic structure, 14, 19, 23, 25–26, 58, 70, 79–80, 83, 137, 196; see also under avant-garde; Brecht, Bertolt Moretti, Franco, 257
- naive (vs. sophisticated)
- expressionism, 42–43, 72n.58, 86–87, 89, 153, 155, 160, 178, 266, 276, 279–80; see also under expressionism
- narration
- duplicity, 8, 111, 119, 121, 125–26, 135, 154, 165, 199, 204–8, 208n.8, 211, 215, 217, 226–9, 234, 239, 239n.48, 242n, 243–5
- frame-structure (*Rahmenerzählung*), 204–5, 205n.2, 214, 229–31, 234–38, 240–4, 249
- free indirect discourse, 121, 125, 129; see also McHale, Brian
- mimesis vs. diegesis, 117, 122–24, 126–27, 129–30, 138, 272; see also under mimesis
- psycho-narration (Cohn), 121–22, 125
- signposts in, 46, 103–4, 126, 130, 220
- stream-of-consciousness, 45n.89, 47, 91–92, 105, 107, 121
- subject-object relation, 77–78, 101, 107, 117, 119–20, 228
- telling vs. showing, 85
- see also Bakhtin, Mikhail
- naturalism, 64, 70–71, 77, 167, 171, 182, 203
- and *Sekundenstil* (detailed recording of minutiae), 45n.89
- see also under Döblin, Alfred
- Neumann, Gerhard, 114n.70
- New Man, the (*der neue Mensch*) see under expressionism
- Newman, Michael, 268
- Nietzsche, Friedrich, 52–54,

## Index

- 264–65, 291  
 Norris, Christopher, 275, 275n.68, 276n  
*Nosferatu*, 212  
 Nowell-Smith, Geoffrey, 145, 155–56, 245n.55; *see also* melodrama
- objective correlative, 226, 245; *see also* Sokel, Walter  
*objet trouvé* (“ready-made”), 23, 25, 25n.45, 94, 97, 269; *see also* Duchamp, Marcel  
 Ogburn, William F., 70, 151  
 organic work, 13, 23, 25, 35, 139, 202, 222, 247, 260; *see also* *under* avant-garde; Bürger, Peter
- parapraxis, 126, 238–9; *see also* Freud, Sigmund  
 parody, 73, 256, 268, 272; *see also* *under* postmodernism  
 Petro, Patrice, 146n.9, 171n.59, 173, 218n.15, 219  
 Pinthus, Kurt, 19–20, 38, 54n.15, 56–57, 59, 65, 69n.52, 142, 166–8  
 Pirandello, Luigi, 175  
 Pontalis, J.-B., 156n.28  
 postmodernism, 12, 264, 273, 280, 282, 286, 291  
   as cultural “dominant,” 2  
   relation to expressionism, 251, 262–63  
   relation to modernism, 2–3, 30n.53, 262, 266, 281, 288  
   relation to avant-garde, 264–67, 269, 276, 281–84, 287, 296, 299  
   and parody, 262–63, 267–72  
   and post-humanism, 265, 288  
   and self-reflexivity, 263, 295n.104  
   and sublation of art and life, 267, 270–71, 285
- see also* Lyotard, Jean-François  
 proclamation plays (*Verkiindigungsdramen*), 161, 164; *see also* expressionism
- Rank, Otto, 170n.56, 206, 226  
 rationalism, 127, 135, 205, 211–13, 222, 249–50; *see also* *under* fantastic, the  
 reader, 18, 22, 39, 45–46, 59, 72, 79, 82–83, 85–86, 193, 199, 201, 277  
 decentered, 17n.29, 73, 140–41, 200, 202, 210  
 of classic realist text, 104, 115, 141, 231–33, 280  
 of expressionist text, 94, 96–99, 101, 103–4, 109, 111, 121–22, 126–27, 130, 137, 295  
 of the grotesque, 210–11  
 of modernist text, 93, 105, 116  
 of the real, 186–88, 191, 194  
 reader-text relation, 78, 80–81, 197, 295  
 subjectivity of, 88  
 readerly, the (*lisible*), 232; *see also* Barthes, Roland  
 Readings, Bill, 262, 264, 291  
 ready-made, 24n.43; *see also* avant-garde: as aesthetics of meaninglessness; Duchamp, Marcel
- realism, 46, 48, 121, 129, 144, 154, 180, 189, 191, 194, 196, 198–200, 272, 276  
 as code, 10, 15, 47, 245  
 and nineteenth-century fiction, 44, 45n, 47n.94, 81, 95–96, 104, 106, 231, 233  
 and dominant social discourse, 43, 47, 93, 295  
 and ideology, 47; *see also* *under* classic realist text, expressionism; fantastic, the; Lukács, Georg; melodrama; mimesis; modernism

Cambridge University Press

0521632919 - Theorizing the Avant-Garde: Modernism, Expressionism, and the Problem of Postmodernity

Richard Murphy

Index

[More information](#)

## Index

- reintegration of art and life *see*  
 sublation of art and life
- representational instability, 19,  
 207, 218, 220, 226–7, 241, 295
- revolution *see under* expressionism
- re-writing, 40, 57–58, 60–61, 65–66,  
 71, 261–63, 267–70; *see also*  
 expressionism
- romanticism, 35n.66, 36, 62, 106,  
 164, 268, 280n.79  
 and the sublime, 274–75, 279  
*see also under* avant-garde
- Rorty, Richard, 290, 291n.97
- Russell, Charles, 106
- Russian formalism, 85  
 story vs. plot, 249  
*see also* defamiliarization;  
 Shklovsky, Victor
- Schiller, Friedrich, 6, 20  
 concept of *Bildung*, 17
- Schulte-Sasse, Jochen, 4, 48n, 254,  
 257–58, 260n.25, 261n.27,  
 266n, 267, 270, 271n.54,  
 279nn.76–77, 284
- scopophilia, 227
- self-reflexivity  
*see under* avant-garde
- semantic vacuum, 169, 181, 194,  
 198–200, 216–17, 276
- semiotic excess, 173, 175, 195,  
 198n.42
- Shelley, Percy B., 36n.66
- Shklovsky, Victor  
 “Art as Technique,” 85n.23, 223
- Silberman, Marc, 204n
- Simmel, Georg, 270n.52
- Simultangedicht* (simultaneous  
 poem), 14; *see also*  
 expressionism
- social imaginary, 14, 128, 294,  
 297–98
- socialization, 17, 98, 113, 135, 137,  
 294; *see also under* Althusser,  
 Louis
- Sokel, Walter, 3n.7, 21n.36, 42n.83,  
 49n.2, 70n.53, 73n.62, 75n.3,  
 86, 86n.27, 89, 91, 95, 116n.74,  
 119, 193, 201n, 222, 276  
 “abstraction,” 90, 160  
 “objective correlative,” 90, 221,  
 224
- Sorge, Johannes, *The Beggar (Der Bettler)*, 90n.35, 157–58, 161,  
 170n.57
- Stadler, Ernst, 55
- Stark, Michael, 151n.17
- Stationendrama* (stations-of-the-  
 cross drama), 20n.35, 57n.23,  
 80, 161, 164, 172; *see also under*  
 expressionism
- Sternheim, Carl, 42n.84, 161,  
 161n.39
- Stilwandel*; *see* stylistic  
 transformations
- Stramm, August, 68n.50, 143n
- stream-of-consciousness, 45n.89,  
 47, 91–92, 105, 107, 121; *see also*  
*under* modernism; narration
- Strindberg, August, 20
- stylistic transformations  
 (*Stilwandel*), 70
- subjectivity, 172, 199  
 and bourgeois identity, 135, 226  
 construction of, 16, 17; *see also*  
*Bildung*  
 crisis of, 225–26; *see also*  
*Ichdissoziation*  
 decentering of, 17, 18, 133, 206,  
 221, 224, 227  
 destabilized, 20, 132, 220, 224,  
 227n.33, 229  
 and displacement of identity,  
 216  
 doubling and supplementarity  
 of self, 131, 206, 209, 213,  
 221–22, 224, 226, 229  
 dramatization of, 90n.35,  
 148–49, 170, 174, 192, 199–200,  
 224

Cambridge University Press

0521632919 - Theorizing the Avant-Garde: Modernism, Expressionism, and the Problem of Postmodernity

Richard Murphy

Index

[More information](#)*Index*

- and interiority (*Innerlichkeit*), 62
- of the reader, 88; *see also under* reader
- sublation (*Aufhebung*) of art and life, 11, 22–24, 26–29, 33n.58, 34, 106, 284n, 258–59, 267, 290, 299
- sublimation, 143, 179, 203, 248, 286–87
- sublime, the, 210, 273–74, 278, 280, 282–83, 287–88, 290; *see also under* Kant, Immanuel; romanticism
- surrealism, 1, 3, 13, 32, 78, 257n.17, 267, 298; *see also* avant-garde: as aesthetics of meaninglessness; Duchamp, Marcel
- synecdoche, 90, 105, 118, 246n.57; *see also under* expressionism
- tableau, 153, 157, 169, 172, 175  
functions of, 150, 173–4
- Technik* (technique), 13, 15–16, 32–33, 42, 70, 203, 295n.103; *see also under* Benjamin, Walter
- telegram-style (*Telegrammstil*), 58n.26; *see also* expressionism
- telling vs. showing, 85; *see also* narration
- Tendenz* (tendency) 13, 15–16, 32–33, 42, 70, 203, 295n.103; *see also under* Benjamin, Walter
- Thébaud, Jean-Loup, 264n.32
- Todorov, Tzvetan, 182, 187, 188n.21, 189, 191; *see also* fantastic, the
- Toller, Ernst, 51n.8, 161, 165
- totality, 183–5; *see also* Lukács, Georg
- Trakl, Georg, 67, 90
- transgression (*Entgrenzung*), 192–3, 199
- uncanny, the (*das Unheimliche*), 205–9, 213, 227n.34, 228, 238, 243, 245, 276; *see also under* Freud, Sigmund
- unconscious, the, 245, 261
- unrepresentable, the, 68, 140, 152, 199, 222, 273–74, 276, 278–79, 281–83, 284n, 285–86, 296
- Van Gogh, Vincent, 67
- Van Hoddiss, Jakob, 59–60, 79, 161
- Vietta, Silvio, 53n.12, 55n.18, 61n.37, 79n, 90n.37, 113n.69, 119n.84, 130n.99, 134n.107, 151nn.17–18, 246n.57, 270n.52
- Walser, Robert, 166n.47
- Warhol, Andy, 24n.43
- Waxworks*, 212
- Weber, Max, 288  
rationalization in, 10, 258
- Weber, Samuel, 205–7, 208n.8, 218, 227nn.33–34
- Weimar silent cinema, 205, 212–13, 225, 227n.34, 240, 246–8
- Wellmer, Albrecht, 288n, 290, 298–99
- Wiene, Robert, 204; *see also* *Cabinet of Dr. Caligari*, *The*
- Williams, Raymond, 70n.55, 88n.32, 98
- Wolin, Richard, 27, 32–34, 40
- Zmegac, Viktor, 21n.36, 140n.113