

Abstract

The main topic of this diploma thesis resides in the comparison of the expressionist painting and the existential literature in connection with the motif of screaming. Despite the temporal and geographical distance of the two artistic movements (we are focused more profoundly in the German and Austrian expressionist painting, while the main literary work of this thesis, the existential novel *The Fall* comes from the great mind of a French writer, Albert Camus), the research aspires to prove the interconnection of the two movements and their common tendencies, based on the analyses of chosen themes, motifs, technics, and structure. We propose the motif of screaming as the main part of the comparison, as it constitutes an essential axis of the occidental art, as well as the crucial contact point between Expressionism and Existentialism. In spite of the bountifulness of the various interpretations this motif offers, we have chosen only selected ideas and concepts. As far as the formal structure is concerned, the work is divided into three chapters, where the first two are focused on the origins, a brief characterization of the main point of the two aesthetics. Furthermore, they describe their related counterparts of the visual arts and literature (the Expressionist literature and Existential painting and sculpture), since both of them have a significant position in the history of art. The work also reflects the mutual origins of Expressionism and Existentialism in the philosophy of Friedrich Nietzsche, Martin Heidegger, Edmund Husserl and later Jean-Paul Sartre and Maurice Merleau-Ponty, as well as Sigmund Freud's psychoanalysis and Albert Einstein's theory of relativism. The goal of the third chapter is to present their shared concepts. The analysis clarifies the fact that the two mentioned avant-gardist movements of the first decades of the 20th century both revolt against the classic art fossilization and strict academism. On that account they share the orientation on the ordinary man with his distinctive individuality, subjectivity, and liberty. The consequence of this focus is the motif of screaming, which presents the ultimate manifestation of strong emotions.