

Abstract – english

The focal points of this thesis are the aesthetic principles and categories of the “new objectivity” and their development in the literary scientific discourse (1913-1932), as well as their establishment in the literary production as a reaction to the preceding period of expressionism. Using the four “new objective” novels, the goal is to demonstrate the artistic procedures, issues and typical characters of the “new objectivity” as a dominant literary movement of the '20's and the beginning of '30's. At the same time, a special attention is dedicated to the social climate, the impact of the Great Depression on the professional life and on unemployment as well as to the emancipation of women and picture of “new woman”, the polarization of the political spectrum, the political and ideological positions of the typical characters, as well as the role of the media such as film and press and other aspects of the contemporary reality, all of which is reflected in the selected literary works.

As a starting point of the stylistic and content analysis were selected “new objective” novels of the late period of the Weimar Republic, published after 1929. Since they all reflect the current events of the time, they can be classified as period novels (“Zeitromane”). The following novels were analysed: Lion Feuchtwanger’s *Erfolg. Drei Jahre Geschichte einer Provinz* (1930), Marieluise Fleißer’s *Eine Zierde für den Verein. Roman vom Rauchen, Sporteln, Lieben und Verkaufen* (1931), Erich Kästner’s *Fabian. Die Geschichte eines Moralisten* (1931) and Hans Fallada’s *Kleiner Mann – was nun?* (1932).

In the first part of the thesis, the critically assessed program papers of socially committed writers were used as a background for the stylistic and content analysis. In my point of view, the papers represent fundamental aesthetic contributions between 1913 and 1932, and as such, they significantly affected and generated the aesthetics of the “new objectivity”.

The overview of the scientific research contributions, which includes the monographs of 1920s and 1930s, and the selection of scientific works published since the renewed interest in the beginning of the 1970's, offers important insights into thematic complexes, stylistic features and language resources of the “new objectivity”. Based on the studies dealing with literary and cultural history, the “new objectivity” is imbedded in the artistic and socio-political context of the Weimar Republic.

The thesis aims to contribute to the existing theories and historical description of the “new objectivity”.

key words: “new objectivity”, Weimar Republic, novel, Great Depression