G.W. Pabst and the New Objectivity:
Social Criticism and the Loss of Idealism in the Weimar Republic

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A thesis submitted to the faculty of Virginia Polytechnic Institute and State University in partial fulfillment of the requirements for the degree of

Master of Arts
in
English (Communication Studies option)

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February 7, 2002
Blacksburg, VA

Keywords: G.W. Pabst, New Objectivity, Weimar Republic, Film, Neue Sachlichkeit

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(Abstract)

Between the years of 1919 and 1933, the Weimar Republic was a world leader in art and entertainment. However, it was also torn apart by severe economic depressions and political violence. This intense atmosphere provided a powerful context for the art and films of the period. As the political and economic tides shifted, the style of painting and filmmaking changed, as well. The idealistic Expressionist art of the years immediately following the optimistic revolution subsided as a sober realism emerged. This New Objectivity was both evident in the paintings of artists such as Otto Dix and George Grosz, as well as in the films of G.W. Pabst. However, within the changing artistic and social climate of Weimar Germany, Pabst has received little attention by scholars. This thesis contextualizes G.W. Pabst, one of Weimar's leading film directors, within the artistic transitions and social climate of the era, specifically analyzing issues of class and gender within his silent features.
For Erika
Acknowledgements

Many have contributed to the success of this thesis. I would like to especially thank my advisor Dr. Stephen Prince for constantly offering his expertise in an area with which I had little prior experience. I would also like to thank Drs. Matthew McAllister and J.D. Stahl for serving on my committee and offering their help along the way, and I would like to thank the Communication Studies Department in general for their hard work in creating a graduate program. I have enjoyed being a part of it. I must also thank the Interlibrary Loan staff, not only for their endless help in attaining German films from the 1920s, but also for offering a pleasant atmosphere to work when I was under stress. Lastly, I would like to thank my parents for their unwavering support throughout many years of education and my wife Erika, without whom I could never have made it.
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