

Table of contents

I. Introducing WWI dramatic literature	11
II. WWI propaganda and the genesis of Germany's official narratives	22
III. The discourse of legitimisation	34
1. National stereotypes in the German cultural consciousness and their presence in 1914.....	35
2. Properties of the text corpus between 1914 and 1918 and its division into two phases	44
2.1 Theatre repertoires during the war	46
2.2 The homogeneity of the text corpus	48
2.3 The two phases of the discourse of legitimisation	53
3. The first phase – fighting (for) a defensive war	57
3.1 The rapacity of the Cossack hordes – Russia's alleged invasion	59
3.2 Rivalry and revenge – the portrayal of France's motives	65
3.3 The puppet master – England's role in early war plays	71
3.4 Arguing with the enemy – the use of enemy characters in early war plays	76
3.5 The victory imperative	81
4. Phase two – legitimising sacrifices and victims	86
4.1 The new role of <i>Heimat</i>	90
4.2 Arguing with the inner enemy – the use of German antagonists.....	98
4.3 Reactivating the <i>Verteidigungskrieg</i> narrative as a means of motivation	109
4.4 Endurance at home as an obligation to the fallen: the creation of a context of meaning for the victims	121

Table of contents

5. The instrumentalisation of the discourse of legitimisation.....	130
5.1 The literary maintenance of a context of meaning despite the defeat: the last plays of the discourse	131
5.2 Legitimising political ideologies with propaganda narratives: the instrumentalisation of the discourse.....	137
6. Synopsis: propaganda narratives and WWI dramatic literature	144
IV. The discourse of de-legitimisation	148
1. “Ein heiliger Verteilungskrieg” – Karl Kraus’ satirical accusation <i>Die letzten Tage der Menschheit</i>	155
1.1 Kraus’ satire, its affective implications and the role of the NÖRGLER in the de-legitimisation of propaganda narrative	161
1.2 “Ein ausgehöhltes Menschentum” as the prerequisite for the propaganda narratives	166
1.3 The fight against the <i>Verteidigungskrieg</i>	174
1.4 “Das Volk der Richter und Henker” – Kraus on the state of culture	180
1.5 “Es handelt sich in diesem Krieg” – Kraus’ representation of the motives behind the German war effort	185
1.6 “Nie war bei größerer Entfaltung weniger Gemeinschaft als jetzt”. The de-legitimisation of the <i>Verteidigungsgemeinschaft</i>	190
2. Continuity as means of de-legitimisation in <i>Heimkehrer</i> plays.....	198
2.1 The role of the protagonist in the continuity motif	207
2.1.1 How the inner conflict of the <i>Heimkehrer</i> exposes continuities: <i>Trommeln in der Nacht</i> und <i>Der deutsche Hinkemann</i>	207
2.1.2 The <i>Heimkehrer</i> as a representation of continuity: <i>Don Juan kommt aus dem Krieg</i>	220
2.2 Then representation of the mindset that caused the war through the post-war perspective of the <i>Heimkehrer</i>	225
2.2.1 “Soldaten! Soldaten! Hurra! Hurra!” – the persistence of Wilhelmine militarism	226
2.2.2 “Mein Gatte war Universitätsprofessor” – the continued admiration for prestige and status	231
2.2.3 “Der Sau Ende ist der Wurst Anfang!” – opportunism and exploitation	234

Table of contents

2.2.4 “Frontsoldaten, verwilderte, verlotterte, der Arbeit entwöhnte Abenteurer” – the <i>Heimkehrer</i> as a threat	241
2.2.5 “Sie ein zartes Frauchen, er ein Kerl wie aus Stahl...” – society’s admiration of strength and power	245
2.2.6 “In der Natur wird gemordet, das ändert sich nicht” – the violence behind the narrative of peacefulness	250
V. WWI dramatic literature: synopsis and outlook	258
List of works cited	268