

# CHAPTER THIRTEEN

Characters are rudimentary  
abstractions in expressionist  
plays.

Expressionism began as a movement and as a direct result of social influences. It began to fade after the 1920s.

Writers of expressionist plays  
are almost always  
revolutionary, and their  
characters are not meant to  
be lifelike.

The character through whose eyes the audience sees the play's world is called the window character, and the world through these eyes are, therefore, subjective, and an outer manifestation of his/her's inner perceptions.

Some characteristics of an expressionistic plot include:

- the play is usually shorter than a realistic play might be
- the play's overall pattern is often that of a journey or quest

- the play typically consists of a series of short scenes
- the play's overall structure is episodic rather than extensive

Carl Jung theorized that there exists for all people a similar set of memories and experiences that we all share in some form or another, called a collective memory.

Expressionist characters are  
abstractions and distorted,  
where the central character is  
almost always a victim of  
some sort.

All expressionist plays have the same location – inside the central character's head, and they all share a common environment – located in a cruel and repressive world.

An expressionist play's setting is dominated by the concept of the repressive element.

Dialogue in expressionist plays is sometimes stalled by long and extravagantly lyrical passages that are often so subjective the audience has trouble following the character's train of thought because that train of thought leads to madness.