

## ANATOMICAL AND PHYSIOLOGICAL TERMINOLOGY IN THE AUSTRIAN EXPRESSIONIST LITERATURE

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### **Summary**

Anatomical and physiological vocabulary is used in Expressionism for a range of specific artistic purposes. The paper identifies the situations, in which such lexical units are used and analyzes the purpose of their application in the context of Austrian Expressionist literature. Along with references to the most important theoreticians and experimentalists of Austrian Expressionism, the present research is largely based on the prose by Gustav Meyrink (1868-1932). The research demonstrated that the vocabulary of human anatomy and physiology in Meyrink's prose effectively implements specific Expressionist intentions: (1) anti-aesthetic strategy and revolt against the classical canons of beauty; (2) erosion of the frontiers between the literary discourse and non-textual reality; (3) designing the atmosphere of horror and shocking the burghers; (4) synaesthetic word-formation for the purpose of lexical "condensation" of images; (5) the motif of conflict between the father and the son; (6) development of the grotesque image of the City through the techniques of synecdoche and hyperbole; (7) reconstruction of the divine component that would unify people. In addition to a range of classical Expressionist intentions, Meyrink's prose also employs the anatomical vocabulary for the manifestation of intellectual sensualism, which is typical of Viennese Expressionism. Thus, the analysis of Gustav Meyrink's prose demonstrated the author's deliberate choice of anatomical and physiological terminological units, which gives us ground to conclude that the vocabulary of human anatomy and physiology constitutes an integral part of Expressionism in general, and a significant feature of Austrian Expressionist literature in particular.

**Keywords:** Austrian Expressionist literature, Gustav Meyrink, anatomical and physiological terminology, anti-aesthetic strategy, synecdoche, hyperbole, grotesque.

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## 1. Introduction

The questions posed by Expressionism at the beginning of the 20th century do not lose their relevance today: they deal with the internal nature of Human beings and their place in the modern world. According to Gottfried Benn, understanding the deep essence of Expressionism is, perhaps, the key to comprehending the entire art of the twentieth century (*Anz, 2002*). The “New Man” of Expressionism appears to be divided into parts by paradoxical dichotomies: this art criticized the society, but nurtured the unity of the Spirit; glorified the death of the burger and foretold the onset of the era of the world brotherhood; undermined the authority of the Father and at the same time demonstrated its own masculinity. The path of Expressionists goes forward, they seek to bring into the world the New, and at the same time, the artists are drawn back – to nature, to history, to the innermost depths of the human being. In this regard, the Expressionist phenomenon is compared with Janus – the Roman god of contradictions. The two-faced Janus with his faces – the old and the young ones – addresses both the past and the future. The heterogeneity of the ideas of Expressionism, the plurality of contradictions in its focus of interest is determined primarily by the complexity of artists’ experiences (*Sokel, 1959*).

The aim of this paper is to identify the main situations, in which such lexical units are used and analyze the purpose of their application in the context of the Austrian Expressionist literature. The present research is largely based on the prose by Gustav Meyrink (1868-1932) who has been defined by Marianna Wünsch as “one of the most profound and ingenious authors not only of fantastic prose at the beginning of the 20th century in particular, but of German-speaking literature in general” (*Wünsch, 1975: 528*). Furthermore, the prose of Gustav Meyrink has been selected as the material for this research in view of the fact that his life and work were inextricably linked to the Expressionist centers of the Dual Monarchy – Vienna and Prague, – which renders him one of the most representative writers of that period. In addition, Meyrink’s prose will be analyzed in terms of its conformity to the artistic principles manifested by the most important theoreticians and experimentalists of Austrian Expressionism.

## 2. General features of German Expressionism

Before addressing directly the examination of Expressionism in Austria, it seems necessary to briefly outline the main tendencies within the German Expressionism, since this will make it possible to specify the Austrian specificity in the literature of the period under consideration. Expressionism in Germany was born in the wake of socio-political shocks at the turn of the 19th-20th centuries, in the context of rejecting the ideology of the Wilhelminian institutions, as a reaction to the disasters of the First World War, which literally redrawn the map of Europe. In the process of the formation of German Expressionism, the exclusive role belongs to the Berlin magazines “Der Sturm” (1910-1932) and “Die Aktion” (1911-1932). The literary Expressionism received its official terminological status on the pages of “Der Sturm” in 1911, when Kurt Hiller stated: “We are expressionists. We turn the poetry to content, impulse, spirituality” (*Sokel, 1959: 19*). Already in the early 1910s, the German Expressionists united under the sharp rejection of conformism, any norms and standards: Expressionism considered itself as an uprising against reality in general. The decisive break of the Expressionists with the traditional outlook of the burger world is particularly pronounced in the development of the irreconcilable conflict of generations, first of all in addressing the theme of fatherhood.

The rapid development of industrialization after the Franco-Prussian War caused an intensive growth of cities. In Germany, there were genuine urban landscapes without any structure and integration. Berlin was the center of Expressionism in Germany at the beginning of the 20th century that rapidly transformed into one of the largest metropolis in Europe. Industrialization of Berlin, the intensive pace and convulsive rhythms of the metropolis largely determined the nature of German Expressionism. Poetics, developed by Expressionists, revealed a wide range of artistic solutions. It is extremely difficult to bring them together to a common denominator, since the intensity of the image, which the artists sought was achieved through the rhetorical stimulation of pathos, the technique of assembling, suggestive expressiveness, bold metaphors, and at the expense of the grotesque, alogism, aphoristic shortness. The Expressionists rejected the conformity to any norms and standards, aspired to disrupt the paradigms in all spheres of human life. They criticized the burghers' world with its traditional outlook, condemned the modern society, in which a person suffered from alienation, and revolted against the conventional structures of language. The tendencies of de-aestheticization and shocking the reader, the assault against everything traditional largely defined the form, style, tone, as well as the content and choice of vocabulary in Expressionist writings. In this context, the anatomical and physiological vocabulary occupies an important place in implementing the Expressionist intentions (*Sokel, 1959*).

### 3. The singularity of Austrian Expressionism

Meanwhile, at the turn of the 19th-20th centuries, Austria went to its own Last Judgment: the collapse of the Dual monarchy, the horrors of the Great War mobilized the intellectual resources of time, freed the spiritual potential of the Expressionists, diagnosed the decline of the old world, the departure from the established norms, and hence the need to master the new historical reality. Ethnic diversity in the Austrian monarchy has become a powerful catalyst for the sense of alienation of a man, who desperately tried to restore the lost order, confidence in the surrounding reality and in the inner world. In this regard, the central position belongs to the problems of existential homelessness. The Austrian Expressionism, like Expressionist literature in Germany, was born in the context of critique of the absurd realities of the society. At the beginning of the 20th century, the Habsburg monarchy formed the crossroads of contradictions, an "arboretum" of social vices. Thus, the Austrian literature of the period under consideration is of particular interest for researchers due to a large number of dramatic events in the history of the Dual Monarchy. In addition to the horrors of Great War, rapid development of industry and metropolises, as in case with its German counterpart, the worldview of Austrian Expressionist literature was exacerbated by the collapse of Habsburg Empire, and subsequent change of Austria's status. Karl Kraus defined the fin de siècle Vienna as "the research station for the end of the world" (*Fischer and Haefs, 1988: 14*), and the apocalyptic scenes witnessed by Austrian writers were vividly depicted through the Expressionist lens. The change in the status of Austria from a multinational empire to a modest European state has become the subject of painful reflections for artists, largely defining the content, form, style, intonation, and even the choice of the vocabulary of their texts. Therefore, the Austrian literature of this period quite often demonstrates the maximum possible development of Expressionist philosophy and aesthetics, wherein the use of anatomical and physiological terminology plays one of the leading roles.

#### 4. The Expressionist strategies in Gustav Meyrink's prose

It is necessary to point out that Gustav Meyrink's prose uncompromisingly reconsiders the traditional aesthetic ideals of the human body. In the short story *Der Untergang* (*The Downfall*, 1904), the narrator suggests an alternative view of the classical canons of beauty: "Ein nackter lebender Mensch ist und bleibt mir das Grauenhafteste, das sich denken läßt. Fehlen ihm Federn oder Schuppen? ... Die klassische Schönheit ist eine Schulsuggestion, die sich vererbt wie eine ansteckende Krankheit" ("The naked human body is for me the ugliest sight. Perhaps it lacks feathers or scales? ... The classic beauty – the concept we obtained at school and pass from generation to generation as infectious disease") (Meyrink, 1987: 377). The author encourages the reader to look at the human hand and perceive it in a quite different way: "Ein widerlicher Fleischklumpen mit fünf verschieden langen scheußlichen Stummeln!" ("An ugly piece of meat with five disgusting stumps of different lengths!") (Meyrink, 1987: 377). Hence, Meyrink's intention is to undermine the classical admiration for the human body.

In the context of Expressionist de-aestheticization tendency, Gustav Meyrink's prose displays a number of frankly scandalous titles with quite unexpected lexical units: *Die Keimdrüse des Herrn Kommerzienrates* (*Sex Glands of Mr. Commercial Advisor*, 1926); *Die Frau ohne Mund* (*The Woman Without a Mouth*, 1930); *Das verdunstete Gehirn* (*The Evaporated Brain*, 1906) and others. In our opinion, anatomical and physiological terminology in Meyrink's prose titles efficiently triggers one of the principal ideas of Expressionist literature, which was widely propagated by the Viennese theoretician Paul Hatvani. This transgressive strategy advocated the aspiration of the Expressionist's ego to "flood" the external world by means of undermining the conventional idea of a title as the reader's "entrance point" to a literary writing (Sokel, 1959: 59). By introducing the startlingly unaesthetic terms into the titles, the author aims to dissolve the boundaries between the literary discourse and non-textual reality.

Meyrink deliberately designs the abhorrent situations by means of medical lexis, as in the short story *Die Pflanzen des Dr. Cinderella* (*Dr. Cinderella's Plants*, 1904): "Mit einem Rankennetz blutroter Adern, aus dem wie Beeren Hunderte von glotzenden Augen hervorquollen, war die Mauer bis zur Decke überzogen ... Augen aller Größe und Farben" ("The entire wall up to the ceiling was entangled with dense network of blood-red veins, planted like berries, with hundreds of bulging eyes (...) Eyes of all sizes and colors") (Meyrink, 1987: 270). Richard Murphy defines this trend of Expressionist literature as a kind of "iconoclastic gesture" by means of which the writers achieved the maximum anti-aesthetic effect in order to "shock the burghers" (Murphy, 1999: 176). Narrator's hypersensitive perception often generates "remote metaphors" (Korwin-Piotrowska, 2001: 142) which are implemented through unexpected revival techniques: "Orchideen sind keine Blumen, – sind satanische Geschöpfe! ... Eine riesige Orchidee, – das Gesicht eines Dämons, – ohne Kinn, nur schillernde Augen und ein klaffender, bläulicher Gaumen" ("Orchids are no flowers, – they are satanic creatures! ... A huge orchid – the face of a demon – without chin, only iridescent eyes and a gaping, bluish palate") (Meyrink, 1987: 141).

The anatomico-physiological vocabulary effectively triggers the paradoxical combinations that are aimed to shock the reader. For example, atmospheric precipitations suddenly acquire a vivid physiological expression: "Seit Stunden warte ich durch den Himmelskot, der aus Höhe klebrig niederfällt. Verdauung des Himmels, widerlich, widerlich!..." ("For hours I was dabbling in these heavenly excrements, falling from on high in sticky masses. Celestial peristalsis – disgusting, disgusting!...") (Meyrink, 2003: 89). Meyrink deliberately depicts abstract notions by means of physiological vocabulary and even suggests his own, neological terms for "the

brain” and “thoughts”: “Die *Ausscheidungen* der menschlichen *Denkdrüse* sanken täglich tiefer im Kurs” (“The *secretions* of the human *thinking gland* are of no value any more”) (Meyrink, 1917a: 22).

The Expressionists undermined the authority of the Father, and the irreconcilable conflict of generations was vividly articulated in the motif of patricide. The vocabulary of human anatomy and physiology provides an extensive ground for the development of this motif in Meyrink’s prose. In the novel *Der Engel vom westlichen Fenster* (*The Angel of the West Window*, 1927), the terrible scene of patricide is based on the detailed representations of the human body: “Ich spaltete ihm den *Schädel* bis zum *Kiefer*, wobei ihm ein *Auge* herausfiel auf die Steinfliesen und mich anstarrte von unten auf” (“I split his *skull* with an axe up to the *jawbone* with his right *eye* rolling on stone slab and staring at me from below”) (Meyrink, 2003: 62). Likewise, in the short story *Meister Leonhard* (*Master Leonhard*, 1916), the moment of father’s death is depicted by means of restrained elliptical structures with the entire focus on physiology and anatomy: “Und das Röcheln wird schwächer und schwächer. Stockt. Fängt wieder an. Bricht ab. Verstummt. Der *Mund* klappt auf. Bleibt offen stehen...” (“And the rales are weaker and weaker. Stop. Start again. Break down. Subside. The *mouth* opens up. And remains open...”) (Meyrink, 2000: 13).

The Expressionist poetics widely applied the technique of synaesthesia (“die Synästhesie”, i.e., simultaneous feeling via multiple sensory receptors) (Sokel, 1959: 81). This technique is based on the unusual combination of heterogeneous morphemes and concepts, and thereby a newly formed word acquires the most possible abstract meaning. In Meyrink’s prose, synaesthesia is often based on the anatomico-physiological terminology: “die *Gehirnschublade*” (“the *brain drawer*”) (Meyrink, 1917b: 50), “das *Herzpendel*” (“the *heart pendulum*”) (Meyrink, 1987: 243), “*Traummund*” (“the *mouth of a dream*”) (Meyrink, 1973b: 90) and others. As a result, a kind of etymological regeneration of a word takes place: lexical units expand or even change their meanings, and new words with multiple intersecting layers of associations are formed. By virtue of this linguistic contamination, the author undermines the conventional word-formation model and achieves the maximized condensation of the image with minimal linguistic tools.

Human anatomy and physiology are widely depicted within the framework of the Expressionist image of the City. At the turn of the 20th century, the European cities were rapidly turning into large metropolises engulfed by frantic pace of industrialization, which largely determined the Expressionist outlook. Hence, the existential alienation and dissociation of a man’s identity in technogenic space are the leading motives of Expressionism (Fiala-Fürst, 1994: 280). The atmosphere of the city in Expressionism postulated the depiction of a modern man as a lifeless object, which was achieved by means of hyperbole and synecdoche (Krull, 1984: 22). And yet, the most important place in designing the Expressionist image of the City belongs to grotesque. According to K. Otten, Expressionism “reopened grotesque as an element of style” (Otten, 1962: 7). Indeed, the Expressionist grotesque reached its fullest extent in radical methods of “demonization” and “dynamization” of the City. The urban poetics of Expressionism is based on the stylistic devices of “revitalization of the inanimate world” (“Personifizierung der Dinge”) and “materialization of the man” (“Verdinglichung des “Ich”) (Otten, 1962: 11).

The representatives of the Prague school largely depicted anatomical and physiological deformations with the aim of expressing the ambivalence and grotesque visions of the City. For instance, the anatomico-physiological terminology provides the morbid romance and the phantasmagoric cult of the dead in Paul Leppin’s novels *Severins Gang in die Finsternis* (*Severin’s Journey into the Dark*, 1914) and *Daniel Jesus* (1905) (Fiala-Fürst, 1997: 19-20).

Gustav Meyrink lived in Prague for twenty years (1883-1903), and this period of residence greatly influenced his outlook and style (*Cersowsky, 1983: 60*). The novel *Das grüne Gesicht* (*The Green Face, 1917*) contains vivid examples of the Expressionist grotesque through “the triumph of objects over the subject” (*Anz, 2002: 92*) by means of anatomico-physiological vocabulary, for instance: “Die Dinge im Zimmer hatten von ihren eigenen *Organen* nichts wesentlich Verschiedenes mehr für sie – waren beides Gebrauchsgegenstände für den Willen” (“Things in the room seemed not to be essentially different from the *organs* of her body – both now serve someone’s will”) (*Meyrink, 1917a: 91*). The Expressionist grotesque of Gustav Meyrink is largely based on the unnatural proportions and hyperbolic distortions of human anatomy: “Mein *Nase* würde sich fraglos um eine Spanne ins Rüsselartige ... die *Ohren* würden sich zu Tellergröße auswachsen, meine *Hände* hätten sicherlich das Ausmaß eines mittleren Palmenblattes erreicht...” (“My nose undoubtedly would have stretched to the length of a trunk ... ears would be the size of a plate, hands probably would have reached the average value of palm leaves”) (*Meyrink, 2000: 68*). Hyperbole is implemented not only visually, but also acoustically: “Das Schwirren der tausend und abertausend Flügel gab einen hohen, singenden Ton, der mir durch *Mark und Bein* ging” (“Crackling of thousands of trembling wings merged into one high itching sound that pierced me to the marrow of my bones”) (*Meyrink, 2000: 55*). The Expressionist city of Gustav Meyrink is filled with alien, unnatural sounds and smells, disparate images are strung together, thus creating a disturbing effect: “Wie das Pochen eines großen *Herzens* tönte das Schlapfen der Motore herüber” (“The noise of motors over resembled the pounding of a large heart”) (*Meyrink, 1917a: 119*).

The atmosphere of traumatic intervention of the City in the human consciousness is designed by virtue of depicting the anthropomorphic architecture, which is widely represented in Meyrink’s prose: “schiefwinkliges Haus mit zurückspringender *Stirn*” (“a crooked house with a receding *forehead*”) (*Meyrink, 2008: 55*), “Eine krumme Reihe engbrüstiger Gebäude” (“a curve string of *narrow-chested* houses”) (*Meyrink, 1917a: 17*), “Das *schädelhafte* Haus in der Jodenbreetstraat stand grinsend dabei und kniff zwinkernd bald das eine, bald das andere *Auge* zu” (“The *skull-like* house on Jodenbreetstraat stood grinning and winked with one, then another *eye*”) (*Meyrink, 1917a: 49*), “Die Wasserschauer fegten über die Dächer hin und liefen an den *Gesichtern* der Häuser herunter wie ein Tränenstrom” (“Showers of water swept across the roof-tops, streaming down the *faces* of the houses like floods of tears”) (*Meyrink, 2008: 71*). In the novel *Der weiße Dominikaner* (*The White Dominican, 1921*) houses seem to be watching the people passing by: “Die glühenden *Augen* der Häuser leuchten aus der Finsternis” (“The glowing *eyes* of the houses shone out of darkness”) (*Meyrink, 2002: 53*), and in the story *Die Stadt mit dem heimlichen Herzschlag* (*The City with the Mysterious Heartbeat, 1928*) one of the lanes resembles “ein im *Ellenbogen* angerissener *Arm*” (“an *arm* twisted in the *elbow*”) (*Meyrink, 1973b: 115*). In the description of man’s death, Meyrink compares the hero’s body with a house: “der Wurm der Zerstörung zernagt zuerst die weniger wichtigen *Organe*: das ist das Altern; trifft sein *Zahn* die Lebenspfeiler, so stürzt das Haus zusammen. Das ist der normale Verlauf” (“the worm of destruction initially affects less important *organs*; but when its *tooth* touches the vital pillars, the entire building is destroyed. It is the natural order of things”) (*Meyrink, 2002: 89*).

The depiction of the Tower of Hunger in Prague includes vivid naturalistic details of digestion: “ein granitenes Ungeheuer mit schauerlichen *Eingeweiden*, die *Fleisch* und *Blut* *verdauen* konnten gleich denen eines reißenden nächtlichen Tieres ... ein rundes Loch mitten hindurch, vom *Schlund* bis hinab in den *Magen*. Im obersten hatte in alter Zeit Kerkerjahr um Kerkerjahr in lichtloser schrecklicher Finsternis die Verurteilten langsam *zerkaut*” (“a granite



monster with an insatiable *womb* that can *digest flesh* and *blood*, like a stray nocturnal predator ... a pitshaft, like the *esophagus*, permeated the entire tower – from the *throat* to the *stomach*. In the old days the condemned were slowly *masticated* year after year in the terrible twilight at the top floor”) (*Meyrink, 1917b: 66*).

As Kurt Pinthus observes, Expressionism was primarily the “art of masses” which sought to break any mental and social barriers between people (*Sokel, 1959: 23*), and to regain their original Godlike nature. That is to say, Expressionism aspired to universal generalization and archetypization. According to Albert Paris von Guetersloh, “the poet’s ultimate objective is to uncover the divine component in a human being” (*Sokel, 2005: 78*). Thomas Anz emphasizes the Expressionists’ desire to revive the mysterious Godlike prototype of the true life in each person (*Anz, 2002: 76*). The Expressionist breakthrough to the divine principle is implemented in Gustav Meyrink’s novel *Der weiße Dominikaner* (*The White Dominican, 1921*) by means of addressing the Cabbalistic concept of Sefirot, according to which the human body is created in the image and likeness of God. Thus, each part of the human body corresponds to a certain Sefirot: *Keter* (“crown” – skull); *Hokhmah* (“wisdom” – right brain); *Binah* (“understanding” – left brain); *Hesed* (“mercy” – right arm); *Gevurah* (“judgement” – left arm); *Tieferet* (“beauty” – torso); *Netzah* (“triumph” – right leg); *Hod* (“glory” – left leg); *Malkhut* (“kingship” – mouth) (*Green, 2003: 155*). Likewise, in Meyrink’s novel every part of the body corresponds to a particular epiphany.

The writer offers the theomorphic model of existence, in which a perfect human form merges with its divine prototype: “Der Leib des Menschen ist das Haus, in dem seine toten Ahnen wohnen ... *Lenden, Schenkel* und *Knie* bis zu den *Fußsohlen* ... Als er auf sie seine *Hände* legt, sagt er: “und hier wohne ich! Denn die *Füße* sind das Fundament, auf dem das Haus ruht; sie sind die Wurzel und verbinden den Leib deines Menschen mit der Mutter Erde” (“The human body is the house where his dead ancestors live ... *loins, thighs* and *knees* to the *soles of the feet* ... When he put his *hands* on them, he said, “and here I live! Because the *feet* are the foundation on which the house rests; they are the roots that connect the man’s body with the mother earth”) (*Meyrink, 2002: 38*). For Meyrink, a man is the medium of spiritual vitality, the unconscious matrix, which is transmitted from generation to generation. In the novel *Das grüne Gesicht* (*The Green Face, 1917*), the archetypal phenomena accompany the immortal human soul, which is also depicted by means of medical lexis: “Ist mein *Körper* etwas anderes als ein wimmelndes Heer lebendiger *Zellen* ... Die sich nach vererbter Gewohnheit von Jahrmillionen um einen verborgenen Kernpunkt drehen?” (“Is not my *body* a pulsating accumulation of many living *cells* ... which are swarming around a hidden core due to the habit, which is inherited over millions of years?”) (*Meyrink, 1917a: 63*).

Furthermore, it is necessary to point out that numerous texts of Austrian Expressionist literature contain the motive of madness as a new transrational form of consciousness in reaction to intolerable pressure of standards and conventions. Indeed, the image of “zerebrale Leidenschaft”, that is, “the brain passion” as defined by Karl Kraus (*Fischer and Haefs, 1988: 13*), reflects the intellectual sensualism as a vivid feature of the Viennese Expressionism. This image embodies the Expressionist’s hyperreflexia as a special borderline state, experienced by Viennese writers. In fact, the image of “inflamed brain” intensifies to the extent of pathological shifts in *Die tanzende Törin* (*The Dancing Fool, 1911*) by Albert Paris Gütersloh and *Tubutsch* (1911) by Albert Ehrenstein (*Fischer and Haefs, 1988: 17*). Gustav Meyrink was born in Vienna and lived there in 1903-1905 (*Smit, 1988: 29*), just at the dawn of his literary career. The echoes of Viennese influence can be found in the aphoristic image of the human head as a prison, which actually permeates Meyrink’s prose: “Soweit ich zurückdenken kann, immer ist mir,

als trüge ich um den *Kopf* einen eisernen Reifen, der mein *Gehirn* einschnürt und dasjenige zu entfalten verhindert, was man gemeinhin Phantasie nennen mag” (“As far as I can remember, it always seemed to me that I was carrying around my *head* an iron hoop, which constricts my *brain* and prevents from it developing and what may be commonly called imagination”) (Meyrink, 2000: 111); “Als wäre sein *Kopf* ein Kerker, und er selbst säße darin und blickte durch seine Augen hindurch wie durch langsam erblindende Fenster in eine Welt der Freiheit hinein” (“As if his *head* was prison, and he was sitting in it, looking through his eyes as if through windows, which were slowly growing blind into a world of freedom”) (Meyrink, 1917a: 54); “Phantastische Durcheinander im Innern dieses *Schädels* aus Mauerwerk...” (“Great confusion in the interior of this *skull* of masonry...”) (Meyrink, 1917a: 72). The human skull is thus depicted as a symbolic restraint of intuition by the positivistic knowledge.

### 5. The list of anatomical and physiological terms in Gustav Meyrink’s works

Our study revealed that the anatomical and physiological terminology of the Austrian Expressionism, as exemplified by Gustav Meyrink’s works, are represented by 40 lexical units (Table 1).

Table 1

#### Anatomical and Physiological Terminology in Gustav Meyrink’s works

No.	German term	English equivalent
1.	die Ader	Vein
2.	der Arm	Arm
3.	das Auge	Eye
4.	die Ausscheidungen	Secretions
5.	das Blut	Blood
6.	die Brust	Chest
7.	die Drüse	Gland
8.	das Eingeweide	Viscera
9.	der Ellenbogen	elbow bone
10.	das Fleisch	Flesh
11.	der Fuß	Feet
12.	die Fußsohle	sole of the foot
13.	der Gaumen	Palate
14.	das Gehirn	Brain
15.	das Gesicht	Face
16.	die Hand	Hand
17.	das Herz	Heart
18.	der Herzschlag	Heartbeat
19.	der Kiefer	Jawbone
20.	das Kinn	Chin
21.	das Knie	Knee
22.	der Kopf	Head
23.	der Körper	Body



24.	der Kot	Excrements
25.	die Lenden	Loins
26.	der Magen	Stomach
27.	Mark und Bein	marrow of the bones
28.	der Mund	Mouth
29.	die Nase	Nose
30.	das Ohr	Ear
31.	das Organe	Organ
32.	der Schädel	Skull
33.	der Schenkel	Thigh
34.	der Schlund	Esophagus
35.	die Stirn	Forehead
36.	verdauen	to digest
37.	die Verdauung	Peristalsis
38.	der Zahn	Tooth
39.	die Zelle	Cell
40.	zerkauen	to masticate

## 6. Conclusions

Hence, the anatomical and physiological vocabulary permeates the prose by Gustav Meyrink and implements a specific Expressionist intention in each particular situation. The terms denoting the anatomy and physiology of the human body perform the following functions:

- (1) anti-aesthetic strategy and revolt against the classical canons of beauty;
- (2) erosion of the frontiers between the literary discourse and non-textual reality;
- (3) designing the atmosphere of horror and shocking the burghers;
- (4) synaesthetic word-formation for the purpose of lexical “condensation” of images;
- (5) the motif of conflict between the father and the son;
- (6) development of the grotesque image of the City through the techniques of synecdoche and hyperbole;
- (7) reconstruction of the divine component that would unify people.

In addition to a range of classical Expressionist intentions, Meyrink’s prose also employs the anatomical vocabulary for manifestation of intellectual sensualism, which is typical of Viennese Expressionism.

Thus, the analysis of Gustav Meyrink’s prose demonstrated the author’s deliberate choice of anatomical and physiological terminological units, which gives us ground to conclude that the vocabulary of human anatomy and physiology constitutes an integral part of Expressionism in general, and a significant feature of Austrian Expressionist literature in particular. In our opinion, further research will be productive in terms of analysis of anatomical and physiological terminology in the writings of other Austrian authors of this literary period.

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