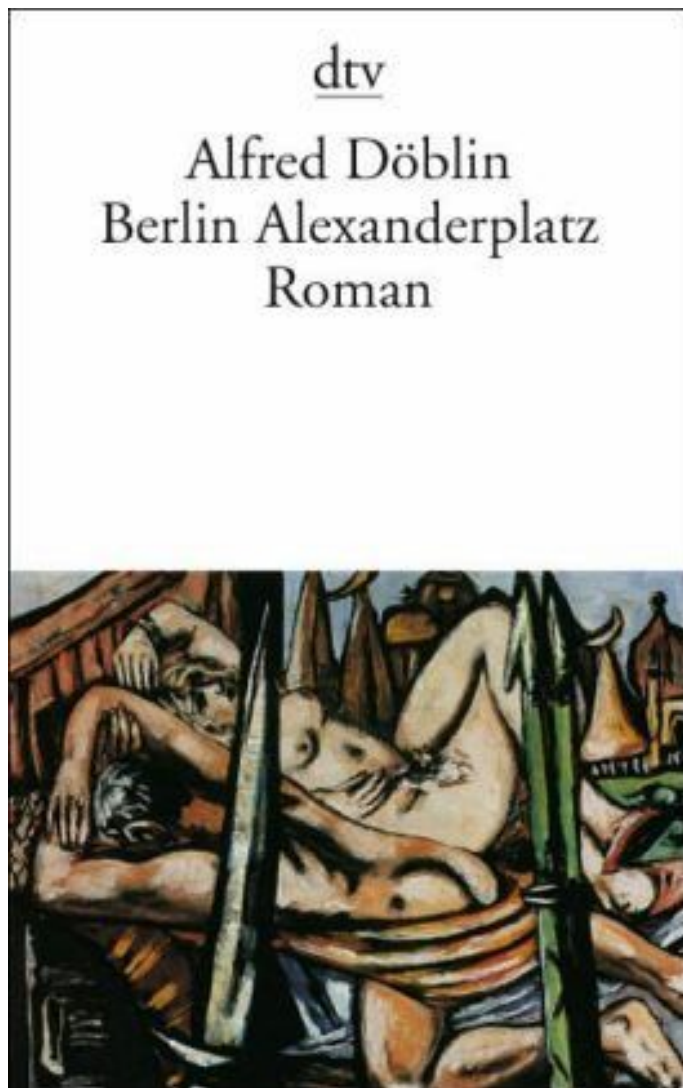


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**Alfred Döblin**

**Berlin Alexanderplatz**



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## Description

Biberkopf hat geschworen, er will anständig sein, und ihr habt gesehen, wie er wochenlang anständig ist, aber das war gewissermaßen nur eine Gnadenfrist. Das Leben findet das auf die Dauer zu fein und stellt ihm hinterlistig ein Bein. Die Geschichte des Transportarbeiters Franz Biberkopf, der, aus der Strafanstalt Berlin-Tegel entlassen, als ehrlicher Mann ins Leben zurückfinden möchte, ist der erste deutsche Großstadtroman von literarischem Rang. Das Berlin der Zwanziger Jahre ist der Schauplatz des Geschehens. Dabei wird die Großstadt selbst zum Gegenspieler des gutmütig-jähzornigen Franz Biberkopf, der dieser verlockenden, aber auch unerbittlichen Welt zu trotzen versucht. Mit Berlin Alexanderplatz vollzog Döblin die radikale Abkehr vom bürgerlich-psychologischen Roman. Hier wurde kein Einzelschicksal analysiert. Das kollektive Geschehen, das Allgemeine einer menschlichen Situation erfährt hier eine gültige dichterische Gestaltung. Der Roman zählt zu den großen Epen unserer Zeit.

## Insightful reviews

Roseb612: Tato kniha není určitě žádné lehké čtení - má to relativně málo stran, ale čte se to dost pomalu. V každém případě to ale určitě stojí za přečtení, tohle totiž není mrtvá klasika, tohle je živoucí text plný formálních hrátek, prolínání vyprávěcích linií, atd. Samotný děj je vlastně velmi jednoduchý a o něm zase až tak moc nejde, i když třeba závěrečné zápletky s Reinholdem byl opravdu stylový. Celý předorys příběhu Franze Biberkopfa se dozvíme hned na začátku - ještě před první kapitolou, takže odpadá jedna ze základních linií knihy - "Co se stane?", ale nahrazuje ji linie "Jak se to stane?" A pro tento typ knih mám v poslední době slabost. Poměrně záhy mě u této knížky naskočila asociace s Dos Passosovým USA, které jsem četla loni, ale tohle je lepší. Dos Passos zachovával ostře oddělené jednotlivé roviny příběhu (noviny, příběh, proud vědomí, životopisy), Döblin tohle vše zvládne prokombinovat dohromady a funguje to naprosto skvěle. Nemalý podíl na kvalitě knihy má dle mého názoru velmi zdařilý překlad Kamily Jiroudkové, popasovat se s jazykovou formou románu muselo být dost složité - bohužel moje němčina není na takové úrovni, abych tohle dala v originále.

Kontext: Sehnala jsem si toho Fassbindera - tak jsem opravdu zvědavá, jak se tohle dá zfilmovat a to navíc do třinácti částí :-). Navíc vážně uvažuji o tom, že si knížku pořídím, protože k tomuto textu se také jednou budu chtít vrátit. Jinak opět další z knih 1001, která překvapila a zaujala.

První věta: "Stál před branou tegelské věznice a byl volný."

Poslední věta: "A srovnat krok a pravá, levá, pravá, levá, *do války táhne infanterie, sto muzikantů jí do kroku hraje, pískají a bubnujou, ratatat, ratatat, v pokojný den i do mizérie, jeden zůstal živ, a druhý pad, jeden bůží dál a druhý vychlad, ratatat, ratatat* ."

PS2015RC: A book based on or turned into a TV show

Cooper Renner: Magnificent story of Franz Biberkopf and his misadventures and misfortunes after release from prison, set in Berlin in the late 1920s. Often quite funny, sometimes brutal,

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always insightful and involving work of people living outside the law and trying to stay under the radar, even as poor Biberkopf the ex-con wants to stay "decent."

K.D. Absolutely: This book is said to be one of the required readings for high school students in Germany. When it was published in 1929, it became a monstrous hit and the book's popularity has been sustained all these years.

Reason: this is the first German book that used the stream-of-consciousness style of James Joyce. This was also one of the reasons why I tried hard to first read *Ulysses* (serialized from 1918 to 1920) prior to cracking this one up. I found this easier to read despite the fact that I used a guide book while reading *Ulysses*. I think the reason was that the English translation of Eugene Jolas is just more readable. Although, just like *Ulysses*, also not always understandable. Honestly, I think I only understood 3/4 of what the author, Alfred Döblin (1878-1957) was trying to tell. But, still like *Ulysses*, I guess it does not really matter. The reason is that this modernist work, does not want to be fully understood since it is multi-layered with its internal (rather than external as in most contemporary books) conflicts. Thus, the book can be interpreted into so many ways that you don't know if what you think of it is right or wrong. Just like in some hypothetical questions, there are just no right and wrong answers.

However, the gist is something like this (and please do correct me if I got anything incorrect because as I said, I only understood 3/4 of it): **Frank Biberkopf** an ex-convict (case: manslaughter). When he steps out from prison, Nazism is on the rise in Germany. Frank wants to have a decent life as he sees his release as his second life. He tries on several jobs only to experience the harsh realities because Berlin at the time is unforgiving for ex-convicts like him. He loses his arm from a foiled robbery, he becomes a pimp, he is framed for murder by his friend-turned-foe **Reinhold** but because he is not bad-looking he also falls in love at one time. It's just that the woman was untrue to him so in the end, Frank feels that his life inside the prison is better than what he feels outside. I felt that claustrophobic atmosphere while reading the book. The irony of that feeling when you seem to be inside a prison when in fact you are living free in an outside world is very evident.

I think this book deserves a 5-star rating. The only problem is that it is hard to understand. Maybe it is easy to understand if it is read by a German in German language. However, my advice to those who want to read this in English is to just keep on reading. Döblin just goes on and on and sometimes you don't know who, among the present characters in the scene, is talking since the spoken parts, enclosed in quotes, are without references to their owners. However, there are many beautifully arresting passages that will keep you interested. At some point, extremely interested. Reading this is like listening to conversations where the participants are pouring their thoughts out no-holds barred. It reminded me of the time when I was still living in our hometown located in a Pacific island. I used to hear the conversations of my father and his buddies while they drank beer until they did not know what they were doing. They sang, they debated, they laughed in total abandon. They discussed a lot of different interesting topics and since they had too much to drink, they had the tendency to say their innermost thoughts - some of them very interesting, some were mundane, some were really nonsense. There were times that they even had our local priest (Catholic) with them and the priest could be as rowdy as my father and his friends. As they say, sometimes you will know the real person, once he or

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she gets real drunk. The fish is caught by its mouth.

This book is like that. The characters are mouthing their innermost thoughts and since it was Berlin at the time of Hitler's rise, some of what they were saying could cause their lives or reveal what they really think about their religion as told in the Bible. So, some of them contained those in their minds but Doblin let you hear them. This for me, made this book very interesting. Also, if you want to know how was it to live in Alexanderplatz (downtown Berlin) in the 1920s, this book is for you. The place is pictured here as dark and discriminatory and yet we all love European cities no matter in which century they were. Europe was the old world and the center of art, music and yes, classic literature. Since I am interested on that, I kept on reading.

I am happy I did.

Teo: Pročitati Berlin Aleksanderplac je samo po sebi jedno veliko iskustvo. Osim što je roman zaista upečatljiv na toliko nivoa, čitanje Deblinovog klasika iziskuje vežbanje strpljenja i koncentracije, jer kada pažnja pri čitanju opadne, čitalac se nađe izgubljen u pasusu. Najveća frustracija je što se ovakvi pretenciozni romani vrlo teško i sporo čitaju ako vam je kao i meni omiljeno vreme za čitanje veče, a mesto krevet. Kada sam nakon prvih pedesetak stranica shvatio da mi i ne ide baš najbolje sa večernjim čitanjem Deblina, odlučio sam da malo promenim navike te sam ovaj roman krenuo da čitam uz prvu jutarnju kafu, et voilà Deblin mi se otvorio. Od tada je veče išlo mnogo lakše. Berlin Aleksanderplac je izašao 1929. i predstavlja jedan od umetničkih plodova Vajmarske republike, kratkotrajne države između dva svetska rata u kojoj su cvetale slobodarske ideje i negovala se vrhunaska umetnost koju je krasila dekadentnost u najistijem značenju. Iako smo taj period, kao i većinu zanimljivih istorijskih perioda, vrlo skloni da romantizujemo i svedemo na rečenicu lifestyles is cabaret koju izgovara Sally Bowles u Bob Fosovom filmu Cabaret, ipak ne treba da zaboravimo da je to interval izuzetnog ekonomskog siromaštva i interval koji je omogućio pojavu Hitlera koji će ukinuti veselu Vajmarsku republiku 1933. Fabula Berlina Aleksanderplaca je vrlo prosta. Franc Biberkopf, svodnik i lopov izlazi iz zatvora, gde je odležao četiri godine zbog ubistva svoje devojke i prostitutke Ide. Nakon izlaska on želi da živi jednostavnim životom i da za život zarađuje poštenim radom. Međutim, sudbina je za Franca pripremila nešto drugačiji placed i ubrzo ga vraća na stare kriminalne staze uz večiti okvir metafizičke borbe dobra i zla i iskupljenja na kraju. Ono što Berlin Aleksanderplac čini zaista posebnim nije sama priča već pripovedačke tehnike kojima je ta priča predstavljena čitaocu. Deblin centralni narativ o Francu Biberkopfu i njegovom iskupljenju smešta u u najrazličitije diskurse i intertekstualne aluzije. Od visina klasičnog patosa (reference iz Biblije, Šilera, Geteovog Vertera ili romana Dostojevskog) do banalnosti svakodnevice u vidu vremenske prognoze, popularnih pesama sa radija, oglasa, statističkih podataka itd. Upravo ovom montažom svega i svega Deblin uspeva da stvori utisak istovremenog višeglasja najrazličitijih glasova, utisaka, stilova koji su se mogli doživeti u jednoj metropoli u jednom vremenu, kakav je bio Berlin u trećoj deceniji dvadesetog veka. Ako prihvatimo konstataciju Harolda Bluma da su najlepše pesme dvadesetog veka napisane u prozi, onda je Berlin Aleksandreplac jedna uzbudljiva pesma o Berlinu. Ta poema o centru jedne zemlje ispričana je sa stanovišta njene margine pošto se u romanu kao junaci pojavljuje isključivo polusvet oličen u makroima, prostitutkama, lopovima, radnicima, alkoholičarima, homoseksualcima, ubicama itd. Osim čitavih stanica koje su posvećene opisivanjem različitih Berlinskih objekata (uključujući vrlo ekspresivan opis gradske klanice), pripovedačke se

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povremeno zaustavlja da u jednoj rečenici ili ritavom pasusu opiše život najobičnijeg prolaznika na ulici ili život stanara u stanovima zgrade u kojoj Franc Biberkopf živi. Ovi neotekivani ekskursi funkcionišu kao minijturni potencijalni romani koji nemaju ništa zajedničko sa glavnom pričom osim toga što se odigravaju u istom loncu nemačke metropole. Na ovaj način Deblin uspeva ono što je Džojls uradio sa Dablinom ili što je Lorens Darel uraditi sa Aleksandrijom, a to je ispisivanje pisanog spomenika jednom gradu.

Martin Malík: "ažké ítie. Národná kniha na pozornosť. Ale stálo to za to. Pitoreskný obraz jedného mesta. Cesta z dna späť na dno. Príbeh malého ľloveka, ktorý chce vo svojej v detskej naivite oklamať život sám. Kniha o pýche a o páde, kniha o tom, že v posledných chvíľach ľlovek chce zmeniť rozhodnutia, ktoré urobil počas neho. Záverečná pasáž knihy bola úchvátaná a neudujem sa, že Doblinov román stihol osud v nemeckých plameňoch. Fascinujúca koláž, v ktorej si autor pomáha všetkým, čo veľkomesto ponúka. Krátke záblesky životov ľudí, ktorých každodenne stretávame, novinových titulok, dobových piesní a zvukov, pre ktoré nemôžeme v noci spávať. Buchot mesta, tlkot srdca, splašený beh života a príbeh, ku ktorému sa isto raz vrátim. Počas ítia som v knihe našiel ozveny Plechového bubienka, Wendersovho Neba nad Berlínom, ako aj na moje prekvapenie dozvuky, akéhosi zvláštneho steampunku z čias Weimarskej republiky. Veľmi silné 4.

Kimley: "There fairly is not a lot to inform approximately Franz Biberkopf, we all know the lad already. you could bet what a sow will do whilst she will get into her trough. just a sow is healthier off than a man, simply because she's only a lump of flesh and fat, and what can befall her later, does not topic much, if simply the swill lasts: at so much she may well clutter again, and on the finish of her lifestyles is the cleaver, yet that isn't relatively so horrid or intriguing after all: ahead of she's spotted anything--and what does an animal like that notice? -- she's gone, finished. yet a human being, he is received eyes, you bet, there is a lot to him, and everything's all topsy-turvy; he can imagine a hell of much and has to imagine (he's received that negative head of his) approximately what might occur to him."This book, a modernist rambling cacophony of words, sounds and imagery is a outstanding attempt on many degrees and that i will be vulnerable to provide it four, even perhaps 5 stars in accordance with that alone. however the cleverness and trickery of the consistently transferring narrators, overlapping inside dialogues, and paragraphs of spoken discussion from a number of characters occurring all of sudden made it in order that I constantly felt at a distance from the book. Couple that with the truth that our hero Franz Biberkopf quite appeared extra just like the above quoted sow than a considerate human being. he is a slightly amorphous blob of a personality and that i assemble he is intended to be symbolic of the Franz Six Pack of his day yet I simply by no means particularly felt any curiosity in him. i did not empathize with him. i did not love him. i did not hate him. there's a form of pleasing redemption for Franz on the finish yet I spent many of the booklet eager to kick him in his great fats sausage-stuffed derriere in order that he'd do anything interesting. That acknowledged there have been a few fantastic sections during this publication that blew me away. a quick bankruptcy close to the start whisks you thru a likely mundane description of each construction and its population on a Berlin urban block. it is particularly exhilaratingly done and is as with regards to portray a filmic scene as i will think in a book. The publication has a really powerful visible experience and Fritz Lang's city stored shooting up in my mind's eye. it appears Döblin used to be partial to the Futurist move and that i can see how he attempted to include that during his novel - fairly effectively i might say. We see either the

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nice and the undesirable of the consistent pounding of contemporary expertise at the urban streets. Dealing essentially with the dance among destiny and private responsibility, there is sincerely much being stated approximately what used to be happening in Döblin's Weimar Germany. For almost all of the book, Franz sounds like a pawn simply being continuously crapped on and not able to do whatever approximately it however the fact is he can do anything yet chooses to only waddle via existence with no reacting to a lot of anything. This ebook got here out in 1929 and Döblin in actual fact observed the place his kingdom used to be headed. I did wander off within the info of the politics, now not realizing adequate in regards to the trivialities of the period yet it isn't too tough to get the final drift. There's in order that a lot occurring during this e-book that I will not relatively write approximately it too in actual fact yet. I reserve the precise to edit this and alter my ranking at a later date upon extra reflection! This is often certainly a "difficult" booklet and that I did not locate it approximately as enticing as I was hoping yet I additionally see that there is a lot of meat right here to bite on. On condition that I am approximately to embark at the Fassbinder epic, I think I will be rethinking this e-book within the following few weeks.

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