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CONTEMPORARY ISSUES
IN PHILOLOGICAL SCIENCES:
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**EFFECTIVE FUNCTION OF THE AUTHOR'S REMARKS
IN THE GERMAN-LANGUAGE DRAMATURGY
OF THE XX CENTURY**

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Being in constant search the modern drama breaks traditional and established stereotypes and experiments with forms far from the essence of art as the knowledge of the world.

The versatility of the German-language experimental drama is the central problem in research works of H. I. Greif, H. Dahlke, N. Gabriel, M. Durzak, M. Esslin, J. H. Kokott, D. Schnetz, H. Vogelsang, N. Honsza, V. Suchy, Ch. Trilse.

Theoretical scientists are united in the fact that the German-language dramaturgy of the twentieth century is the search for new forms, genres, methods, etc.

The starting point in the search for new forms can be a universal criterion, covering the entire diversity of modern drama. We believe that such a criterion is the unity of the dialogue and its function, which can determine not only the differences between the kinds of literature, but also to show the originality of genres within the drama.

The dominant feature of the development of German-language dramaturgy at the present stage is the process of the author's penetration into the text of a work of art while the dialogue loses its traditional effective function. This tendency makes it more epic, leads to an expansion of the scope of drama and the emergence of new genres within the drama as a kind of literature.

One of the first experimental experiences in the German-language drama of the XX century belongs to Lion Feuchtwanger (1884-1958). In 1920 there was published the first edition of his drama "Thomas Wendt" in which the author combined epic and dramatic ways of narration and gave an unusual genre definition – "dramatic novel", which was an experiment in itself [1].

The continuer of the search for new opportunities can be considered the Austrian playwright Franz Werfel (1890-1945). In the drama “The Way to the Promised Land” (1936) a dramatization of the Old Testament is presented so the text is overloaded with biblical quotations and numerous author’s remarks which for two-thirds displace the dialogue. So it loses its effectiveness characteristic of the classical dialogue.

Gradually there appear changes in the modern play, and remarks begin to affect the dialogue itself, their role being greatly enhanced. Remarks are gaining an epic scale, at the same time cues of characters lose their dramaturgy. This particular character of the dialogue is most vividly demonstrated by the play “Accompany” (1973) by the outstanding Swiss playwright, writer and theatrical figure F. Dürrenmatt (1921-1990). Traditionally, the function of the dialogue was to advance the action, to reflect what is happening and to characterize the characters. But in the modern play we read:

Sam und Jim schlagen

Doc zusammen.

Doc sinkt nieder.

Sam: Du lieferst mir monatlich zweitausend ab, verstanden?

Holt den Lift herunter.

Doc kriecht am Boden,

Jim bearbeitet ihn mit Fußtritten.

Jim: Mir zweiundfünfhundert.

Doc liegt am Boden zusammengekauert [2].

The above example allows us to make some generalizing conclusions that reveal the function and role of remarks in the text:

1. Remarks quantitatively dominate over cues.
2. Remarks are not traditional i.e. bracketed, short in form and concise in content. They are expressed by complete sentences, which indicate the actions of the characters at the moment of speech.
3. Remarks are characterized by self-sufficiency and independence from cues.
4. Remarks have more dramaturgy than cues of characters. They become an independent artistic expressive means.

In the German-language drama of the XX century there is the tendency that the remark takes the dominant position, turns into a kind of opposition to the speech of the characters and generates a new type of dialogue (author-character).

Let’s consider as an example the comedy of the Austrian playwright T. Bernhard “The Power of Habit” (1974). The innovation of this play is manifested in the fact that the characters only occasionally have the opportunity to insert a cue

since the flow of words and movements of the protagonist Caribaldi and the author's remarks dominate:

(zum Dompteur)

Caribaldi Hinaus/ hinaus/(noch heftiger)

Das Tier muss hinaus/ hinaus das Tier/(Jongleur steht auf)

Fort/ fort/ den Mensch fort/ das Tier weg/ weg das Tier

*(Dompteur lässt seinen Kopf auf die Klaviertasten fallen,
die Arme fallen, Caribaldi schreit)*

*Weg/ weg/ weg/(will aufspringen, kann aber nicht,
setzt sich nieder, Enkelin zupft an der Viola)*

Das Tier weg/ weg das Tier

Jongleur (einen Schritt zurücktretend)/ Natürlich/Herr Caribaldi

(zum Dompteur, den er bei den Haaren packt; dreht sich

nach dem Spaßmacher um; Spaßmacher lässt sich

die Haube fallen und setzt sie sich gleich wieder auf, springt auf

und zum Dompteur hin. Jongleur und Spaßmacher

heben den Dompteur, der volltrunken ist, auf) [3].

It becomes clear from the passage that the dialogue which in fact does not exist is radically different from the traditional one. Cues of Caribaldi give a minimum of information about what is happening. If you exclude comments and repetitions from the dialogue, you get the following:

Caribaldi Hinaus/ fort/ den Mensch fort/ das Tier weg

Jongleur Natürlich/Herr Caribaldi

If there were no remarks the basic information would remain "behind the scene" (according to the laws of traditional dramatic action): 1) how Caribaldi behaves ("schreit", "will aufspringen, kann aber nicht"); 2) what is there in the trailer and other characters (Juggler, Tamer, Clown, Granddaughter); 3) what each of them is doing ("Jongleur steht auf", "Enkelin zupft an der Viola", "Dompteur volltrunken ist"). All this information already belongs to the remark and therefore an effective function as well. According to the researcher of the Austrian drama Ch. Trilse Bernhard's plays are big monologues that are "processed in the form of a dialogue" and are interrupted from time to time by cues of other characters [4, c. 600-601].

In fact, the author becomes the main character and his remarks convey the effective function of dramatic dialogue.

The expansion of the scope of the author's presence in the drama becomes the reason that the whole text of the modern play undergoes significant changes that affect both the dialogue and remarks. This process begins with the fact that author's remarks start gaining an epic force because there appear such instructions in the text of the playwright which are directed immediately to the characters of the scene.

Since the author's remark gradually builds up the epic force taking on an effective function the cues lose their traditional dramaturgy. The author's remarks can replace the whole content of the dialogical text of the drama because it is just from them and not from the dialogue that the reader receives all the necessary information: on the one hand they characterize and embody the events, describe the characters, and on the other hand promote the action of the drama as the classical dialogue.

Gradually author's remarks turn into a kind of opposition to the speech of the characters creating a new type of dialogue (the author is a character). Cues in turn become only an addition to the play which allows talking about the complementary function of the dialogue and consequently the experimental type of dialogue in modern German-language drama.

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