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THE INVESTIGATION OF THE
FORM AND CONTENT OF THE
GERMAN HÖRSPIEL

by

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Submitted in partial fulfillment of the
requirements for the Senior Scholars Program

Colby College

1965

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THE INVESTIGATION OF THE FORM
AND CONTENT OF THE GERMAN HÖRSPIEL

The German Hörspiel¹ is an art-form which we in America may not recognize. Commercialism in our radio system doesn't allow this type of art to prosper, for as far as plays are concerned, the only type that sponsors are able to "sell" to the majority of the public is the "soap opera". The average American tends to be too restless or busy to sit down and concentrate on a play he can only hear, especially when he could see and hear one on television. Those who would welcome and support a higher level radio play are obviously not enough in number to warrant the production of many such plays.

In Germany, however, and in several other countries, the system is quite different. German radio is sponsored by the government, and therefore the public isn't catered to as it is here. It isn't that the Germans don't have soap operas to which to listen, for they certainly do. But because of the government sponsorship the rule of the majority doesn't apply; there is something for all tastes.

Television isn't as wide-spread there as it is here, and for this reason, too, the radio is listened to more. But the success of the Hörspiel doesn't depend completely upon whether or not people listen to the radio, but rather on the worth of the Hörspiel itself. Just what that worth is will be investigated in the following pages.

But first the facts about the Hörspiel must be considered. Let us begin with its history.

CHAPTER I. HISTORY OF THE HÖRSPIEL

1923 - 1933

The history of the Hörspiel began in London on January 15, 1924, with the broadcast of a play called A Comedy of Danger. This play, written and produced by Richard Hughes, is a story of panic caused among workers in a mine where all light is suddenly extinguished. Hughes let the play be performed in the dark, and in this way he used a characteristic of the Hörspiel as an actual part of the play. The listener is in darkness, for he cannot see what is happening, and this "blindness" has become a dominating factor in the existence of the Hörspiel. The effectiveness of a drama produced on stage is greater if the script is not easily adapted for the radio; conversely, a radio play is more effective if it is written exclusively for that medium. Darkness is one characteristic of the Hörspiel that aids this distinction. Ernst Schnabel, both a

writer and critic of Hörspiele, has the following to say about Finsternis (darkness).

Es herrscht Finsternis in diesen Hörspielen, wenn der "kurzschluss", der sie herbeiführt, nun auch von Anfang an vorausgesetzt und dem Publikum nicht mehr vorexerziert wird. Ausserhalb der Finsternis wäre keine dieser Geschichten möglich und nötig.²

Hughes had realized a concept that became a basis for the Hörspiel as an art-form: namely, there is an advantage in the very fact that the listener can only hear and not see the play.

It wasn't long before the Germans began to follow Hughes's example. The first German Hörspiel to be broadcast was sent over a Berlin station on July 21, 1925. It was entitled Spuk and written by Rolf Gunold. (Other Hörspiel texts have been found that were written before Spuk, but there is no evidence to prove that they were ever broadcast.³) The worth of this play would be difficult to determine, because the script remains neither in print nor on tape.⁴

In fact, there are not many Hörspiele remaining from these earlier years that are still obtainable. Although several have been recovered, many tapes and scripts were destroyed by bombings during the war,

Moreover, it is not likely that there would be an overwhelming number worth recovering, for not until 1929 did Hörspiele make a breakthrough into real literary value,⁵ and within five or six years all progress was squelched because of the infiltration of Nazi propaganda.

However, it would be profitable to consider those few which provided a basis for future endeavors.

In 1929 Walter Erich Schäfer's Malmgreen established one type of Hörspiel known as the feature. This is the designation given to a Hörspiel which is based upon an actual event. The event in this case was the unfortunate fate of an Italian airship that attempted a polar expedition.⁶ Schäfer's hero, Dr. Malmgreen, died in an attempt to save the rest of the stranded men. Although the story was partially based on fact, its value lies not in the theme of danger and suspense, but rather in the skillful portrayal of human heroism.

Instead of feeling bound to the limitations of the radio, Hermann Kasack realized, as Schäfer did, the value of the new field of exploration that the medium introduced. One of the Hörspiele

Kasack wrote is entitled Ballwechsel (1930). This play has an exceedingly clever approach that distinguishes it as a play that can only be effective on radio. The story is of a tennis match, and the contenders' thoughts by "a new invention" are made known to all observers. The sound of the ball being hit back and forth gives a rhythm to the lines that makes them similar to verse. This Hörspiel, in making use of "inner monologue"--the thoughts of a person in spoken form--, was one of the first to instigate an idea found in many modern Hörspiele.

Herman Kesser's Schwester Henriette (1929) is entirely in the inner monologue form. This form has appeal because it exposes appearance and reality simultaneously. That is, we as listeners, by knowing both what is happening and what the speaker is actually thinking, are not deluded by the former. Because this appearance versus reality theme can be developed in many different ways, it is never exhausted.

Die Lust des Darstellers und der Reiz seines Spiels liegen in dieser aufregenden Reibung zwischen Aussen und Innen, zwischen Interpretation und Realität, bei heutigen Stücken des Inneren Monologs . . . genauso wie bei den damaligen.'

Two other Hörspiele that should be mentioned are Ernst Johannsen's Brigadevermittlung (1929) and Eduard Reinacher's Der Narr mit der Hacke (1930). The former made a deep impression upon the rest of the world as well as upon the Germans.

Reinacher's Hörspiel is about a monk who spends his life chopping a passage through a mountain with a hatchet in order that the people of an isolated village may have access to other places. When he is about to break through the last piece of granite, the avenger of a murder that the monk had committed catches up to him. But the avenger waits for him to finish his task, and the monk is then ready to die. The constant sound of the hatchet symbolizes the monk's "inner Kampf"⁸--his struggle to resolve the conflict within him and thereby to overcome his bloody deed. This theme of inner conflict constitutes a great part of many modern Hörspiele and has especially ripened in the works of the most significant Hörspiel author, Günter Eich.

1933 - 1945

The progress that the Hörspiel was making came to an abrupt halt when Hitler came into power. Radio officials were arrested,⁹ and the Nazis took over the control of all broadcasting. Art was forced to bow to propaganda. Only a few Hörspiele of lasting value were recognized. One of them, Verwehte Spuren (1935) by Hans Rothe, is still published today, as is also Bertolt Brecht's Das Verhör des Lukullus (1940). The latter deals pointedly with the Day of Judgment for a war hero. (He was damned.) It was written during the time when Brecht was forced to live outside of Germany. Naturally his plays were stifled under the Nazi regime, but today they survive as remnants of a period that was otherwise almost dead to art.

1945 TO THE PRESENT

The end of the war and of the dictatorship meant freedom in the production of Hörspiele. However, that radio was no longer under the censorship of the Nazi regime was not the only reason for the rebirth of the Hörspiel. More important was the fact that

Germany was in a state of cultural Not. The desire for self-expression, the ideas, and the emotions of the German people had been suppressed by twelve years of terror. Therefore, the cultural hunger that resulted from these twelve years caused an explosive return to literature and the fine arts. The art of Hörspiel writing had an ideal situation in which to expand, and it took advantage of it.

Also advantageous for the Hörspiel was the fact that radio had not yet been overshadowed by television, and therefore it was very instrumental in this process of cultural restoration. The Hörspiel proved to be an excellent means for the expression of post-war literary themes. For the Hörspiel is a personal form of art. That is, the listener can not be totally objective to what he hears, because his imagination is by necessity the substitute for his eyes. His imagination actually plays a role in the Hörspiel. Therefore, he listens subjectively; he identifies with the characters and the situation of the play. Every German deeply felt the effects of the war, and the Hörspiele that expressed these effects were the most subjectively received.

In fact, the best illustration of this type of Hörspiel was the one that marked the rebirth of the literary Hörspiel. It is called Draussen vor der Tür and was written by Wolfgang Borchert. This Hörspiel is exceedingly effective in expressing how much was destroyed by the war. Standards of morality were very low; spiritual life was dead. The soldier who returned home, as Beckmann in Borchert's Hörspiel, found nothing that had been there in pre-war days. Homes had been destroyed, families were dead, and wives were unfaithful. There was nothing to give one help or strength, and the result was Verzweiflung--total despair. Borchert felt this himself and produced a work of art that has stirred the hearts of millions of people.

There have been many literary themes that reflect war experiences. One, of course, concerned the terror that had ruled the people. The inner conflict of a humanitarian who is forced to live according to war-time rules is skillfully depicted by Heinrich Böll in Klopffzeichen. Leopold Ahlsen's Philemon und Baukis is a portrayal of a heroic

elderly man and his wife who die together because they refuse to betray their principles for the sake of war.

Another common post-war theme is the persecution of the Jewish people. Ahasver by Walter Jens and Die Verschlussene Tür by Fred von Hoerschelmann are excellent examples.

Some authors were inspired to write about other wars or other places that were affected by World War II. Wolfgang Hildesheimer in his Das Opfer Helena recreates the Paris--Helen relationship which started the Trojan War. This Hörspiel is one of the few humorous Hörspiele written by German authors.

Far from humorous, however, are those Hörspiele which depict the horror and destruction caused by the atomic bomb. Hiroshima by Oskar Wessel is not an account of what happened August 6, 1945, but rather a symbolic portrayal of the results: all that was left was a "shadow". The second target of the atomic bomb, Nagasaki, is the basis for Wolfgang Weyrauch's Die Japanischen Fischer. The characters in this play are fishermen like many people in

Nagasaki. Suddenly the water, the fish, and they themselves are contaminated by radioactive fallout. They cannot live unless they can fish, and yet they can not fish. Hopelessness, bitterness, yet stubborn determination--these are the things Weyrauch artistically portrays in this Hörspiel.

There are many Hörspiel themes which were instigated by the war but are not about the war. A great number of Hörspiele are based on the psychology of post-war Germans. Others are satirical, such as those by Dürrenmatt. Still others analyze moral and spiritual values. The war quite naturally made people wonder "how it all began", and therefore the general concept of guilt is an important element in post-war literature. Two excellent examples are Zeit der Schuldlosen and Zeit der Schuldigen by Siegfried Lenz. These two Hörspiele, related yet each an artistic entity, show how vague the dividing line between guilt and innocence is. Dürrenmatt is also skillful in this respect.

The idea of Weltverantwortlichkeit--the feeling of responsibility for what happens in the world--also became prevalent in many Hörspiele. Günter Eich's

Träume advises the reader to stand firm against the ways of the world, not to be caught up in its every whim.

Nein, schlaft nicht, während die Ordner der
Welt geschäftigt sind!
Seid misstrauisch gegen ihre Macht, die sie
vorgeben für euch erwerben zu müssen!
Wacht darüber, dass eure Herzen nicht leer
sind, wenn mit der Leere eure Herzen
gerechnet wird!
Tut das Unnütze, singt die Lieder, die man
aus eurem Mund nicht erwartet!
Seid unbequem, seid Sand, nicht das Öl im
Getriebe der Welt! ¹⁰

Hörspiel authors haven't confined themselves to topics about war or to those that resulted from it; they have probed into various other areas. Many different styles of writing and types of Hörspiele have been developed. There are several literary prizes offered for outstanding Hörspiele each year, a recognition which speaks for itself. In the schools professors are teaching courses on the Hörspiel. This progress has all been made in less than twenty years. Now television and the film industry are strong competitors, but the Hörspiel won't disappear for the necessary techniques of the

Hörspiel and the possibilities of these techniques combine to form plays which can only be produced effectively on the radio. We shall see these plays categorized in a later chapter.

CHAPTER II. MEANS OF EXPRESSION

THE WORD

The word is the most dominant element in the Hörspiel. The Hörspiel and printed matter are similar in this respect, but the Hörspiel has the advantage of sound. A word that is only seen is lifeless compared to one that is heard. A large part of its meaning is derived from the tone with which it is said.

There are four functions of the word: as the embodiment of sound, as denotation, in the creation of images, and as an accessory for effect.¹¹ A Hörspiel is heard according to how much emphasis is put on each of these aspects.

We have already mentioned the necessity of being concise in Hörspiel writing. Because of this, an author has to choose each word carefully. Also, a Hörspiel, to be successful, can never be "stuffed" with explanatory material. Of course, sometimes such material is necessary and, in many cases,

highly suitable. But words that are voiced solely for the sake of information lack artistic quality.¹² They should carry overtones which are interpretive or which stimulate the listener's imagination. This is the artistic element in the Hörspiel.

Since Günter Eich is noted for his skillful use of words, a selection from one of his Hörspiele should be a good example of this artistic element.

The following passage is the beginning of his

Die Mädchen aus Viterbo:

GABRIELE: Wach auf! Wach auf!

GOLDSCHMIDT (erwachend): Ja? Gabriele?

GABRIELE (flüsternd): Schritte auf der Treppe!

GOLDSCHMIDT: Schritte?

(Sie horchen)

GOLDSCHMIDT: Nichts. Es gehen viele Leute
hinauf und hinunter. Nicht für uns.

GABRIELE: Ich dachte es mir.

GOLDSCHMIDT: Und hast mich trotzdem geweckt.

GABRIELE: Es ist besser, wenn man wach ist.
Deine Worte, Grossvater.

GOLDSCHMIDT: Ja, es ist besser.¹³

This dialogue is much more effective and artistic than it would be if the young girl and her grandfather had simply made factual statements about their situation. The listener can feel the tension that exists in the lives of these two characters; obviously their discovery would be dangerous.

Moreover, through these few words the listener has insight into the two personalities: the imagination and fear of a child opposed to the resignation and maturity of a tired man.

Sometimes information is given by a narrator. He may be outside the story or a character within the play. However, narration can also spoil the artistic quality of a Hörspiel if it is strictly information. Like any other component of a Hörspiel, it must blend with the other parts to form an artistic entity. Again, Günter Eich shows his mastery of words in this respect. The beginning of his Der Tiger Jussuf is a narrative speech by the tiger. It immediately arouses the listener's curiosity and establishes the strange atmosphere in which the dramatic action takes place.

JUSSUF: Ich möchte mich vorstellen, Hörer, aber wer bin ich? Ich könnte nicht einmal sagen, dass die Stimme, die du vernimmst, mit Sicherheit die meine sei. Einiges spricht dafür, dass ich ein Tiger bin, genauer gesagt, der Zirkustiger Jussuf. Aber nicht nur dir, auch mir kommt es merkwürdig vor, dass ein Tiger in menschlicher Sprache soll reden können. Nein, es ist ohne Zweifel so, dass auch viele andere Stimmen,

die du hören wirst, die meinen sind; und
 daraus schliesse ich, dass es nicht mit
 Sicherheit feststeht, wer ich bin¹⁴

Because the tiger is a leading character in the play as well as the narrator, his words have an emotive quality that puts him in a personal relationship with the listener. Contrary to someone who is reading the words, a listener is more subjectively involved with the characters because he is being spoken to. It is this personal aspect which constitutes the magic of speech in the Hörspiel.

VOICES

A person's character is often interpreted--sometimes unjustly--through the sound of his voice. There are certain unavoidable associations between personality and voice, and a producer is confronted with these associations when he selects the performers of the play. The voice of a very skillful actor may not be suitable for a Hörspiel role.

One criterion for the selection of actors with respect to their voices is contrast. If a dialogue is composed of two entirely different

voices, not only will the scene be clearer for the listener, but also the contrast may be parallel to conflicts within the play--in the plot or between characters. Furthermore, a deep, strong voice may overrule a timid, thin voice and in this way represent the dominant figure of the play.

Similarity of voices also may serve a purpose. One voice may "echo" another and thereby reinforce what the other says. In Weyrauch's Hörspiele, Die Japanischen Fischer, for example, a similarity between the voices helps to give the singularity of effect for which each Hörspiel is written. (See below.)

Many Hörspiel critics set a flat maximum for the number of voices that can be distinguished at one time. Although there is a limit to how many voices can be singled out, perhaps four to six, this doesn't limit the number of voices that can be heard in a Hörspiel. For instance, if the Hörspiel is a narrative type, there is almost no limit to the number of voices that can add information to the story. The focus here is not on the individual. However, in a conversation that

reveals the personality of the characters, too many voices would be confusing. In other words, the number of voices depends upon the function of each one. A voice can be part of the dramatic action or serve as a commentator. It may be a background support for a particular situation.

Although the fact that voices can only be heard may seem like a limitation, it is not. In fact, there are many opportunities made possible for a Hörspiel author. One which we mentioned earlier is the "inner monologue". A person's thoughts can not be portrayed on stage without a great deal of difficulty. Also, many things in a Hörspiel can be given voice that can't be in a drama for the stage. Animals, elements of nature, and inanimate objects can all be made to talk. There can be symbolical voices and allegorical voices, voices from another world, and inner voices such as those of conscience, fear, or despair.

Telephone conversations have been components of many Hörspiel plots. The first Hörspiel to incorporate this idea was Ernst Johannsen's Brigadevermittlung. The action of this play is

centered on the information that passes through a switchboard at army headquarters during the war.

One of the best examples that shows the potentialities of voices in Hörspiele is Peter Hirche's Die Seltsamste Liebesgeschichte der Welt. There are only two characters in this play: "der Mann" and "die Frau". These two people carry on a conversation, but they are not together. They are in different places and different times; their thoughts speak to each other. It is a play of the fourth dimension, and it can only be produced on the radio.

Another aspect of the voice that is enhanced by radio production is rhythm. An excellent example of rhythm that is not only artistic in itself but also aids the author's purpose is Wolfgang Weyrauch's Die Japanischen Fischer. The characters are not emphasized as individuals; they speak briefly and in rapid succession; and in this way their voices blend to form a monologue that varies in timbre. The result of this rhythmic monologue is a creation of one effect, which in

this case is a complaint against the power which ruined the lives of these fishermen. This Hörspiel is but one example, for all of Weyrauch's Hörspiele have this rhythmic driving force which drums a particular effect into the mind of the listener. Martin Walser, in an afterword to a text of Weyrauch's Hörspiele, calls each one "ein Balladen-Monolog, der von einer grossen Handlung erzählt und gleichzeitig diese Handlung selbst ist."¹⁵ He continues with the following:

Alle Figuren seiner Hörspiele sind Stimmen, in die sich Weyrauchs Monolog vervielfältigt, sind letzten Endes Instrumente, durch die er seinen Monolog vortragen lässt, als Gleichnis und Warnung oder als Klage.¹⁶

MUSIC

The third ingredient in the presentation of the Hörspiel is music. We are familiar with the use of background music in the movies and in television programs. We also recognize music as being an integral part of many stage plays. But in the Hörspiel, the musical element can be considered in a different sense; the two forms of art, music and

the Hörspiel, are related, for they are both only heard and not seen.

There are several functions of music in the Hörspiel. It may be at the very beginning and set the atmosphere for the opening scene. At the end it serves as a cadence to the dramatic action and as a bridge "back to reality" for the listener. Within the play it is often used for blends between scenes or as a leitmotif. Music is very important to the rhythm of a Hörspiel, for it helps to accent some parts and sustain others. Sometimes the music is even a "voice" in the play. Armin P. Frank points out an interesting example of this use of music with an excerpt from Norman Corwin's The Odyssey of Runyon Jones.¹⁷ Runyon, who has lost his little dog, asks questions of a harp concerning the dog's whereabouts. The harp answers in various tones that sound affirmative, negative, or indecisive. Another example may be seen in Archibald MacLeish's The Fall of the City in which trumpets and flutes are "voices".

Because the words and the music in a Hörspiel are only heard, the author and the producer must be

mindful of the music they select. The most important thing to remember is to avoid music which distracts from the words. Max Wylie points out what he says are three common errors that today are often found in motion pictures but not in good radio plays: the use of symphony orchestras, melodies, and familiar themes.¹⁸ The musical instruments have to be few in number; otherwise the voices will lose their significance. If a melody or a familiar theme is played, the listener will find himself following the logic of the music instead of that of the speech. The music must be subordinate (unless, of course, it is a voice itself).

But in its subordinate role the music is often indispensable for maximum effect. The author and the producer have at their disposal the remarkable accomplishments of skillful instrumentalists. There is practically no effect that can't be created musically. Our "electronic" music of today, for instance, is perfect for creating weird atmospheres, especially in areas of psychology and science fiction. Max Wylie gives us an example of the potential of modern instrumentation: a script that

came into his office asked for "music which sounds like an iceberg". The author got his wish.¹⁹

Ingeborg Bachmann's Die Zikaden illustrates the symbolic use of music. The music represents the singing of the cicadas which symbolize men who are no longer men, for their distorted values induced them to attempt escapes from the responsibility of life, and they reached the point of no return. The music is described by the narrator:

ERZÄHLER: Es erklingt eine Musik, die wir schon einmal gehört haben. Aber das ist lange her. Ich weiss nicht, wann und wo es war. Eine Musik ohne Melodie
Denk dir erhitzte, rasende Töne, zu kurz gestrichen auf den gespannten Saiten der Luft, oder Laute, aus ausgetrockneten Kehlen gestossen--ja auch an einen nicht mehr menschlichen, wilden, frenetischen Gesang müsste man denken²⁰

In Peter Hirche's Die Seltsamste Liebesgeschichte der Welt we find another artistic use of music. The two characters (er and sie) are in different places at different times. The man and woman "tune each other in", so to speak, by means of music. The music serves as the unifying element between the two worlds.

Music, then, is a very significant ingredient in the make-up of the Hörspiel. It is easily overused and can be damaging to the dramatic action if not controlled skillfully. However, if it is integrated with the words so as to give them greater artistic quality, then it is one of the greatest assets in the production of Hörspiele.

SOUND EFFECTS

Many people are under the impression that sound effects are the core of good radio production. In the early days of radio, the perfection of sound effects was an end in itself; now they are considered, as they should be, to be a means for clarification of the dramatic action in a play. Yet even today there are radio programs which present a deluge of sound effects. Not only does the person hearing these programs become confused, but also the significance of whatever else remains after the sound effects are subtracted is lost. Sound effects are similar to music in the sense that too much quantity reduces quality. Max Wylie gives us a basic rule for the use of sound: "If Sound does not

clarify a piece of stage business; if Sound does not emphasize or fix a spoken line; if Sound does not intensify atmosphere, it does not belong in the script."²¹

Sound effects in a stage play don't require the special attention given to those in a radio play, for an onlooker can usually grasp what is meant by the sound simply by watching the character's reactions. But in radio production a sound has to be nearly perfect, or the listener will miss its significance.

When a sound is perfected and is confined within the limits of the basic rule mentioned above, it is very valuable indeed--and often necessary. The most obvious use of sound is for the clarification of movement in a play: the slamming of doors, telephone rings, crashes, and thumps--all of these explain what is happening. A less obvious use but a very significant one is the symbolic use of sound. For instance, in Eduard Reinacher's Der Narr mit der Hacke the sound of the hatchet throughout the play symbolizes the monk's inner Kampf--his struggle to overcome his guilt.

In Heinrich Böll's Klopzeichen the sound of knocking, as the title implies, is the framework for the play. Sometimes the knocking is real, sometimes imaginative. The opening speech of the play shows the significance of the knocking:

MANN: Manchmal erwache ich mitten in der Nacht und warte auf die Klopzeichen.
 (Klopfen gegen die Wand: dreimal--sechsmal--viermal--einmal) Wenn die Zeichen nicht kommen, denke ich an die Nacht, in der sie zum ersten mal ausblieben. Es war die Nacht, in der sie Julius durch den Flur führten, um ihn im Hof zu erschiessen. Ich hörte seinen Schrei, das dumpfe Trommeln gegen die Zellentüren, unseren letzten Gruss an ihn. (Schrei; dumpfes Getrommel gegen Metalltüren, erst leise, dann zu einem Dröhnen anschwellend) Julius starb ohne Priester, ohne Sakramente und er hatte es so heftig nach den Sakramenten verlangt.²²

In the first dream of Günter Eich's Träume the rumbling of a slowly moving train underscores the entire action. At first this sound creates the setting for the play, but at the end the rumbling becomes expressively symbolic. It accelerates and becomes increasingly louder and in so doing builds the dramatic tension almost to the breaking point:

FRAU (flüsternd, voll Entsetzen): Wir fahren schneller.

URALTE: Ja, wir fahren schneller.

(Pause)

(Das Rollen der Räder beschleunigt sich etwas.)

URALTER: Was kann das bedeuten?

FRAU: Ich weiss nicht was, aber bestimmt nichts Gutes.

URALTE: Horcht!

(Pause)

(Das Rollen der Räder beschleunigt sich weiter.)

URALTER (flüsternd): Es wird immer schneller.

FRAU: Ja, es wird immer schneller.

(Das Rollen der Räder beschleunigt sich und wird lauter.)

URALTER: Ich glaube, es geschieht ein Unglück. Hilft uns denn niemand?

ENKEL: Wer?

(Das Zuggeräusch schwillt zu höchster Lautstärke an, entfernt sich dann in grosser Geschwindigkeit und verklingt immer ferner.)²³

Sound can also give rhythm to a Hörspiel. A good example is Hermann Kasack's Ballwechsel which was mentioned in the previous chapter. A short excerpt from this play is sufficient for illustration. The slashes in the following indicate the intervals in which the ball is hit:

GREEN: Ruhe, ruhig sein/Ganz ruhig
den Ball nehmen/Mich nicht hinreissen lassen/
Du darfst dich nicht hinreissen lassen hat
mir Lotte vorhin gesagt/Gut/Wie gut mich Lotte
kennt/Denn drei Jahre Ehe sind drei Jahre/
Batsch/Ehe²⁴

The above passages are only a few of those which could illustrate the possibilities of sound effects. There is another aspect of sound effects which consists of the change of sound through mechanical means. Because of modern techniques in this field, the range of Hörspiel possibilities is made wider.

One of the most common devices is the alteration of a person's voice by sending it through a frequency filter.²⁵ This effect is used for voices heard on the telephone. When the script calls for an unearthly voice of some sort--one that is supposed to represent the voice of a spirit, for instance--the frequency filter makes it possible.

Another common effect is the echo. What would a tale of horror be if there were no voice in it which echoes through a mysterious darkness? The use of the echo is one of the ways in which to represent a place in which a person is speaking. Through changes in acoustics several other places may be represented, such as a street or a closed room. Also, different levels of voices may be achieved by having the speakers stand at varying distances from the microphone. In Die Japanischen Fischer by Weyrauch this technique is used.

Susushi, the narrator as well as the leading character, speaks in the first "Raum" when he is narrating, in the second "Raum" when he and the other characters are acting out that which he narrates. Voices in the third "Raum" are of the dead.²⁶

By speeding up the sound of a voice or slowing it down, another important effect may be achieved. Anyone who has heard Donald Duck speak knows one of the possibilities of this device. But in modern Hörspiele it is not necessarily used for purposes of comedy. The distortion of sounds and voices can provide the setting for a distorted reality, and often an author describes the unreal to attack or satirize the ~~unreal~~. But we shall leave that for a later section.

THE PAUSE

In the early days of radio it was generally assumed that "dead air"--that is, a silent pause--during a broadcast was fatal, that the listener would inevitably turn the dial. Although too long a pause may be considered in this respect even now, a few seconds of silence can be very artistic. In fact,

if every second of a broadcast is crammed with voices or another sound merely to prevent any "dead air", the quality of the production is likely to suffer.

Many Hörspiel authors use the pause to their advantage. There are two different kinds found in their plays. One is a pause in which no voices are heard, but some other sound may be. For instance, the sound of waves on a shore or a mild wind rustling through leaves are sounds that are more enjoyable when heard in silence. Also, an author may want to direct attention to specific noises that give the setting for a situation.

The other kind of pause is complete silence. This is especially effective in creating dramatic tension. Consider, for example, Friedrich Dürrenmatt's Abendstunde im Spätherbst. In this Hörspiel, an author who is famous for his intriguing murder mysteries receives an unusual guest one evening in his hotel room. This guest is a man who has spent his life trying to unveil the secret of the author's success and has come to an interesting conclusion: the author committed all the murders himself and therefore wrote from personal experience. After a discussion

of these findings, the author gets an idea for a new Hörspiel: he will murder his visitor. The would-be victim tries to convince him that such an idea would't be too profitable. But the author persists, for "he needs money" and, as he says, ". . . Nun müssen Sie sterben, denn ich schreibe nur, was ich erlebe, weil ich überhaupt keine Phantasie besitze."²⁷ The listener can not help but be attentive. The tension is near the breaking point, and when something finally does happen, Dürrenmatt puts in another dead silence that leaves the listener breathless:

DER BESUCHER: Verehrter Herr Korbes, Gnade!
 Ich flehe Sie an.
 DER AUTOR: Für die Beschäftigung mit
 Literatur gibt es keine Gnade.
 (Der Besucher weicht auf den Balkon
 zurück.)
 DER BESUCHER: Hilfe!
 DER AUTOR (mit mächtiger Stimme): Sie sind
 der dreiundzwanzigste Fall!
 DER BESUCHER: Der zweiund . . .
 (Gepolter. Dann ein langgezogener
 verhallender Schrei.)
 DER BESUCHER: Hilfe!
 (Stille.)²⁸

The pause can also be used to give a natural tone to the dialogue, natural, for a person ordinarily speaks between pauses. In Wolfgang

Hildesheimer's Herrn Walsers Raben there is skillfully written dialogue in which the pauses not only make the dialogue more natural but also reveal the characters' attempts to retain their composure. For if they don't, they face the prospect of being turned into ravens.²⁹

There is still another use of the pause: to indicate time elapse between scenes. This can not be used unless there is a sufficient connecting link between the two scenes to make certain that the listener is aware of the time elapse. A good example can be found in Weyrauch's Totentanz. Death is an actual character in this Hörspiel. To each person that he meets he says a specific date of the future. A pause follows, and the same person is heard again in a different situation, and as he speaks, he gives reference to the date. This date is the one spoken before by Death, and, as it turns out, it is the date of death for the person involved. This is the general pattern of scene change throughout the Hörspiel, although Weyrauch varies it enough to prevent monotony.

The word, voices, music, sound effects, and the pause: these are the five main ingredients in a

Hörspiel. Now let us consider the form in which these ingredients are employed.

CHAPTER III. DRAMATURGY OF THE HÖRSPIEL

There are several problems that a Hörspiel author must face, for his play is only heard. This is the most important factor that distinguishes the Hörspiel from other forms. In some ways this difference allows the author more freedom, whereas in other ways he is limited. But like any other form of composition the Hörspiel demands that certain rules be followed.

BEGINNING, ENDING, AND THE IMPORTANCE OF PACING

A good beginning is of the utmost importance. The attention of the listener must be attracted immediately. There is not enough time to allow a long exposition. Therefore, the setting, the main characters, and the dramatic conflict must be revealed as quickly and concisely as possible. Consider the following beginning of one of Günter Eich's Träume:

(Auf der Strasse)

FRAU: Nummer 576. Hier ist das Haus.

MANN: Du hättest Tschange-du besser kämmen sollen. Er sieht nicht appetitlich aus. Putz ihm die Nase! (Schnutzen)

KIND: Müssen wir in dieses Haus, Mutter?³⁰

By means of a few sound effects the setting can be easily established; three people, a man, wife, and child, are on a street and have arrived at their destination--house 576. Although the three have spoken only briefly, a great deal has been said. The child has evidently been taken to this strange house against his will. Our curiosity is immediately aroused when the husband says that the child doesn't look appetizing. What are they going to do with him?! This is a good beginning.

The ending must also be effective. A film or a drama produced on stage can end "visually". That is, the very last "picture", along with the idea the author has tried to convey, may be retained in the mind of the onlooker. A Hörspiel, however, must be remembered by the last words alone. Any visual image that the listener retains is from his imagination and is induced by the words.

The ending may be a question or a direct statement that makes the author's point. It may refer back to the beginning or to an unsaid event of the future. It may solve a problem or present one. But what ever it does, it must be concise. An

effective, concise ending may be found in practically every Hörspiel written by Günter Eich.

The rest of the Hörspiel must likewise be concentrated and economical in the use of words. Tension, suspense, and elements of surprise are necessities. All of these things can only be achieved through superb pacing. Max Wylie gives pacing the following definition: ". . . the method by which the dramatist advances his argument and moves the immediate focus of story development either from one character to another or from one idea to another."³¹ If the pacing is not carefully executed in a play, the result will be wasted time, ineffectiveness, and dullness. The words, the situations, the characters, and time must be woven together into a closely-knit pattern. Let us examine various guide-lines in Hörspiel writing which contribute to good pacing.

SCENES

We have already mentioned the beginning and ending. Now let us consider the scenes that make up the rest of the play.

A Hörspiel is not divided into acts but consists of an uninterrupted succession of scenes. Too many scenes will confuse the listener. Müller suggests that twenty scenes be the maximum and that each last no longer than three or four minutes.³²

Each scene must also lead smoothly into the next. There are several methods used for this purpose. In a direct connection between scenes a word or phrase at the end of the first may be repeated as part of the second. In this case a change in amplification would make the difference between the scenes clearer. For example, a voice heard out in the open air is different from one heard in a closed room. This is one kind of "blend", the technical term used for transition between scenes. Other blends can be made with music or by a narrator. The latter can only be used in certain types of Hörspiele, for a narrator is outside the dramatic action and distracts from it. At times this distraction serves a purpose, but we shall learn more about that later.

Music and sound effects are common transitional methods. They are coupled with a change in the volume

of voice or other sounds. For example, a voice may gradually fade out while the music builds up; the music then fades as a new voice is heard and a new situation established. Thus the transition is made.

Instead of sound effects or music, a scene transition will sometimes be a pause--"dead air". This device is used sparingly, for even more than a narrator, it distracts the listener from the dramatic action. But a pause can be very effective if used well.

Another common transition is the "cut". This is simply stopping one scene abruptly and continuing right on into the next. The same device is used in movies.

Scene transitions are often a combination of two or three of the various devices mentioned above. But whatever method an author chooses must be clear, smoothly executed, and convincing. If a listener does not fully comprehend the change, he is likely to miss much of the material that is necessary for understanding the entire play. A reader can re-read a passage he has misunderstood, but a listener can only hear everything once.

TIME

The listener also can not listen at whatever speed he chooses. Time is a very important factor in good pacing. In the first place, a Hörspiel obviously can not be too long, for the listener's ability to concentrate lasts for a shorter time than that of someone watching a play. The maximum time limit is generally set at one hour. This limit is a definite restriction upon the author, for within the space of an hour he must establish the dramatic conflict, develop his ideas, and give his conclusion, plus giving life to his characters and interest to the play itself. Obviously he must avoid the complexities such as those found in a novel. The action must be swift and concentrated. The key word is economy--economy of words, characters, scenes, and incidents. The various parts must be carefully balanced in order that the most important things may be emphasized.

There is another aspect of time, however, that is an advantage rather than a limitation for the author. This doesn't concern the duration of the actual production of the play but rather the passage

of time within the play. The Hörspiel is one-dimensional for a person can only hear it. One sentence can convince a listener that several years have passed or fallen away since the last scene. A skillful blend can carry the listener to anywhere in time. This advantage gives the author an extensive freedom. It helps him to emphasize important things and to discard the time-consuming intermediary material. For example, think of how useful this freedom of time is in the psychological Hörspiel. If the author is writing about a person's inner conflict--as many Hörspiel authors do--he can isolate the factors that influenced that person during his life to acquire the conflict, and he can put them together in a convincing well co-ordinated pattern. Indeed, the freedom of time is one characteristic which has helped to establish the Hörspiel as an art-form in its own right.

UNITY

The Hörspiel, like any other form of composition, must have unity.

If it is a dramatic Hörspiel the unifying elements are generally the same as in theatrical plays: unity of time and place, unity of action, and unity of impression.³³ However, these three unities do not always apply to other Hörspiele. Many consist of a succession of short, decisive scenes with different settings. In a strict sense this may weaken the unity of place, but these Hörspiele have unity in other ways. For instance, a narrator is often the unifying factor; when there is a narrator, several different places and times may be easily woven together. We shall see an example of this in the next chapter.

There are several other devices which may be used for unification in a Hörspiel. Characteristic music and a repeated sound are both unifying elements. Die Zikaden by Ingeborg Bachmann and Klopfzeichen by Heinrich Böll are cases in point. Sometimes, instead of a narrator who appears throughout a Hörspiel, someone addresses the listener at the beginning, provides the lead into the actual play, and then returns at the end with a closing comment. The effect is the impression of having someone tell a

story. The beginning and ending, both spoken by the same person and in the same time and place, consolidate the parts of the Hörspiel.

Now that we have considered the dramaturgical aspects of the Hörspiel, let us ~~now~~ investigate the various forms in which they are employed.

CHAPTER IV. TYPES OF HÖRSPIELE

There are several different ways to characterize Hörspiele. They may be divided according to form (epic, monologue, dialogue, and others). Sometimes the tone is the deciding factor. The goal of the play and the standpoint of the author are still others. However, the category in which a Hörspiel may be placed does not exclude the possibility of the same Hörspiel being typical of another category. Therefore, the following types should not be considered mutually exclusive but rather as different ways in which the characterization may be approached.

THE DRAMATIC HÖRSPIEL

Hörspiele which have the closest affiliation with the structure and dramaturgical rules of dramas produced on the stage fall into this category. No Hörspiel could be the very same as a theatrical play for the simple reason that a Hörspiel can not be seen. However, there are many Hörspiele which contain a sufficient number of the

characteristics of stage plays to warrant the designation, "dramatic".

First of all, such Hörspiele are based upon a situation which involves a conflict and a certain amount of strangeness. The existence of a conflict and the process by which it is resolved form the moving force of a drama; the element of the unusual in the basic situation gives the play interest. In Zeit der Schuldlosen by Siegfried Lenz, an example of the dramatic Hörspiel, the conflict and the unusual element are clearly seen. Several innocent citizens of a town are forced to leave their daily work, are taken to the prison, and held under guard without permission to let anyone know of their whereabouts. They are told that they will only be allowed to leave when they have extracted the names of the accomplices to an attempted assassination upon the Governor from a man who has admitted the shooting but won't reveal any further information. The strangeness of the situation is evident. A conflict arises, for the men desperately want to get out and feel it is their right as innocent citizens, but the guard and the prisoner under interrogation are both immovable.

The second characteristic that a dramatic Hörspiel has in common with a stage drama is the conventional unity of place. A diversity of scenes in different locations tends to weaken the force of the effect that the drama tries to produce. An onlooker or a listener may find it difficult to follow many scene changes as well as concentrate on the dramatic development. The Hörspiel by Lenz demonstrates complete unity of place; the entire play is situated in the prison cell.

The themes of dramatic Hörspiele are generally similar to those of theatrical plays.³⁴ The difference lies in the presentation of the thematic material. If, for example, the theme is the persecution of the Jews, as in Hoerschelmann's Die Verschlossene Tür, the emphasis is not upon horrid scenes that show what the Jews experienced but rather upon the voices of those that experienced the oppression.

When a historical subject is used in a dramatic Hörspiel, the speech should be modern.³⁵ An everyday speech lessens the possibility of confusion.

Most dramatic Hörspiele, instead of adhering rigidly to the rules of dramatic form, consist of

a rapid succession of short, concise excerpts from decisive situations.³⁶ This form eliminates material that weakens the force of effect, saves time, and helps to stimulate interest. It also shows a tendency toward the epic form discussed in the next section.

The purely dramatic Hörspiel, however, is quite similar to the theatrical play. The Hörspiel is usually shorter and simpler in structure, and the presentation is different, but, on the whole, the basics are the same.

THE EPIC HÖRSPIEL

The main problem confronting dramatic Hörspiele is that they are only heard. Therefore, there is a strong tendency in these Hörspiele to assume epic qualities. There is not necessarily a narrator, but passages are likely to be found which are descriptive or explanatory. Since this tendency is so strong, many Hörspiele have evolved which are genuinely epic. These belong to the second category to be discussed here.

Hörspiele of this type are not in epic form just because the author found it too difficult to use dramatic form; on the contrary, the epic Hörspiel has become a flexible form which is very suitable for many subjects that would ordinarily find only inferior expression in another form.

An epic Hörspiel, as defined by Fischer, is an account of something that happened which is re-acted within a narrative framework.³⁷ The narrator may be inside or outside the story. Flashbacks fill in the narrative framework.

Let us look at an example: Philemon und Baukis by Leopold Ahlsen. The play begins with a speech by Alexandros who reflects upon the story of an elderly couple:

ALEXANDROS: Ich muss an die Geschichte von Philemon und Baukis denken. Jedesmal wenn ich die kleine windschiefe Hütte sehe, die nun leersteht und in der einmal Nikos und Marulja hausten, muss ich an diese Geschichte denken; an die Sage von dem alten gastfreundlichen Paar, dem die Götter verliehen haben, gemeinsam zu sterben . . . und das doch nicht starb; weil es in zwei Bäume verwandelt wurde, in eine Eiche und eine Linde; und der Äste der Bäume verschränkten sich . . . Auch vor der Hütte des alten Nikos stehen zwei Bäume; Eich und Linde auch hier . . .

By comparison with the mythical story Alexandros reveals what the Hörspiel will be about. Also, and perhaps more important, a tragic note is introduced.

Alexandros' reflection blends into the first flashback:

ALEXANDROS: . . . Marulja, die Frau, war ein Kolos aus Fleisch und Üppigkeit; mit Bartstoppeln über dem Mund. Ich stelle mir vor, wie sie dahinlebten, im Einerlei ihrer alten Tage. Oft denke ich daran. Ich liege im Schatten, neben der Hütte, und lausche auf das Raunen der Blätter; und zuweilen, ganz allmählich, --höre ich sie . . .

(Einblenden)

MARULJA: Die Ziege geht ein, Nikos.

NIKOLAOS: Ich weiss es.

MARULJA: Gen ins Dorf hinunter.

NIKOLAOS: Wozu.³⁸

The play continues to unravel in this pattern. We become acquainted with the two elderly people and the type of life they lead: Marulja scolds and Nikolaos endures it patiently (with the aid of a little alcohol now and then). We learn how Alexandros is personally connected with the story, and we feel the tragedy that is forthcoming.

Assume that this play were not in this form but began immediately with a dialogue between Nikolaos

and Marulja and continued without interruption by a narrator. The plot would still be revealed easily, as well as the personalities of the characters. But lacking would be the fond and wistful remembrance of the two heroic people. Also, the death of the two at the end of the play is much more tragic and beautiful as it is described than it would be if it were merely acted out. It is Alexandros' artistic description which creates pathos. Consider the closing lines:

ALEXANDROS: Nichts davon kann ich vergessen.
Auch nicht, wie man sie verscharrt hat;
unter den Bäumen, an denen man sie
aufgehängt hatte. Sie unter der Linde und
ihn unter dem Eichbaum. Ich gehe noch
manchmal zu ihrer Hütte hinauf. Die Äste
der Linde und der Eiche verschränken sich,
wenn der Wind sie zaust; und im Herbst,
wenn das Laub raschelt, klingt es wie ein
leises Schimpfen. Und wie ein Weinen und
Lachen zugleich.

(Schlussmusik: Flöte)³⁹

Of a similar nature is Walter Jens's Hörspiel Ahasver.⁴⁰ This is the story of a Jew who had to flee for his life and start anew each time he felt that he was finally reaching his goal in life. The narrator is close to the main character, just

as Alexandros was in Philemon und Baukis. Also, the same sad remembrance of a tragic past is the tone invoked by the narrator.

In each of the two epic Hörspiele mentioned it will be noticed that the narrator is somewhat separated from the action of the play. He is partially involved, but only enough so that he has insight into the action and still remains distant enough to interpret it objectively. His standpoint is actually that of the author. According to Fischer, this is the genuine epic form.⁴¹ Hörspiele of this type do not consist of great dramatic tension or a rapid change of situations. Instead, they consist of a " . . . ruhiger, gleichmässige Ablauf eines breit ausgespannenen Geschehens, das der Autor von einem entfernten Standpunkt aus überlickt. Durch den so gewonnenen Abstand erhalten Ereignisse und Gestalten feste Umriss, die das Ergebnis ruhiger Besinnung und Besinnlichkeit sind."⁴²

Contrary to the dramatic Hörspiel, the epic does not have to be based on a conflict.⁴³ This does not mean that certain conflicts would not be found in them, for there are many between individuals or

groups, within individuals, and between ideas. But the action itself is not necessarily instigated by a conflict.

There is another type of epic Hörspiel which is subjective rather than objective. In these Hörspiele the narrator not only serves an explanatory and interpretive purpose but also is the main character of the play. The narrative is in the first person singular. This type of Hörspiel tends toward the inner monologue form. The difference lies in the fact that the inner monologue is completely a projection of the mind of the narrator, whereas the subjective epic combines this element with factual reality.⁴⁴

A good example of the subjective epic Hörspiel is Weyrauch's Japanische Fischer. From the beginning one can see the difference between this form and the objective epic:

SUSUSHI (im ersten Raum): Hören Sie das? Sie hören es nicht. Sie können es nicht hören. Ich grabe mein Grab. Aber ich habe keine Schaufel, mit der ich es ausheben könnte. Ich grabe es mit den Händen.

(Flüstern viele Stimmen)

SUSUSHI (im ersten Raum): Ja, das haben Sie gehört. Sie haben die Stimmen der Einwohner meines Dorfes gehört. Die Männer, Frauen, und Kinder haben geflüstert. Was haben sie geflüstert?⁴⁵

The play continues in a pattern of alternation between Susushi and the other inhabitants of the village. Sometimes he speaks "im ersten Raum"-- ~~is~~, as narrator--, and other times he is part of the action itself.

Other examples of the subjective epic Hörspiel are Draussen vor der Tür by Wolfgang Borchert, Der Tiger Jussuf and Das Jahr Lazertis by Günter Eich.

THE REPORTAGE

Between the dramatic and epic Hörspiele is the Reportage (lit: report). It differs from the epic because the action is not narrated in the past tense, but rather "reported" as it develops. Although the Reportage doesn't follow the rules of dramatical composition, it is similar to the dramatic Hörspiel in the respect that tension and conflict are an integral part of it.

Frank defines the Reportage as " . . . die funkeigene Form des Berichts über ein beliebiges Ereignis und als solche eine der Hörern geläufige Art der Sendung." The reporter describes the action

and gives his impressions. Some sound effects are usually used in order to show the listener that something is happening while the reporter talks.

One of the best examples of the Reportage is Hermann Kasack's Ballwechsel:

SPRECHER (im Tonfall eines Reporters)
 Und nun, meine Damen und Herren, ist unser
 Sender wieder auf den Turnierplatz des
 Tennisclubs geschaltet. Der letzte
 Satz des Spiels zwischen den Herren Red
 und Green beginnt soeben; und es gibt
 jetzt wohl keinen Freund des weissen
 Sports, der sich nicht darüber klar ist,
 was von diesem Spiel abhängt.
 Die ungeheure Spannung und die leise
 Unruhe unter den Zuschauern des erregenden
 Kampfes sind begreiflich⁴⁶

It is interesting that this type of Hörspiel is popular in America. Frank names Archibald MacLeish's The Fall of the City as a good example.⁴⁷

Some Hörspiele incorporate reportorial material within them. But every Hörspiel that has a reporter in it is not a Reportage; only when the entire structure is reportorial can a Hörspiel be so designated.

THE INNER MONOLOGUE

The form of Hörspiel which is called an inner monologue is a play which presents a reality indirectly, through the psyche of a person. This "stream of consciousness" style of writing has found a great significance in modern literature; the works of James Joyce are the highpoint.⁴⁸

A play of this type is particularly suited to the radio because of its intimate aspect. A person's thoughts heard by the listener give the effect of "whispering into the ear"--a confidential revelation of the soul. The listener's imagination is stimulated, and the suggestive power is such as to make him feel that he is listening to his own stream of consciousness.

However, an inner monologue will only be successful if the text is genuinely convincing and skillfully composed, and if the speaker can present the monologue with the precise intonation. Unlike the stage actor, the speaker doesn't have the advantage of gesture and other visual aids. Therefore, he must compensate for this lack with the skillful use of his voice.

This isn't to say, however, that an inner monologue is more suitable for the stage. On the contrary, it doesn't have a "play character" in the dramatic sense; for this reason not many are produced on stage.⁴⁹

Another individual characteristic of the inner monologue Hörspiel is the lack of dimension. The play is acted within a psychic realm of an imaginative mind; it is not restricted by scenery or time. The speaker does not have to be located in a particular place, nor does he have to describe any action. His thoughts, whether from memory, the subconscious, or the conscious, form the "stage".

What distinguishes the inner monologue from the dramatic Hörspiel and the epic forms? The subjective epic Hörspiel is similar because of its first person singular style, but it differs, because the external world--that is, that which is outside the speaker's mind--is portrayed in actuality. In the inner monologue form, the outside reality may be portrayed, but only as it is filtered through the psyche of the speaker and thereby transformed by the individual's opinions and personal traits. The objective epic is, obviously, totally external. In

the dramatic Hörspiel the innermost feelings are of a secondary nature; the primary concern is the relationships among people portrayed in a representative fashion.⁵⁰ This is outside reality produced outside, whereas in the inner monologue inside and outside reality are both produced from within. As Fischer says, this type of Hörspiel is basically a meditation.⁵¹

Because an inner monologue is based upon the psyche of one individual does not mean that there can only be one character in the play. This individual may call to mind several people who influenced that upon which he is meditating. But it must be remembered that everything these people say is a recording of one individual's thoughts, not an objective portrayal of reality.

Schwester Henriette by Hermann Kesser is an example of an inner monologue Hörspiel which has only one character. Whereas one voice throughout the entire duration of a play may lead to monotony for the listener, this Hörspiel avoids this danger because of the suspense and dramatic tension that it holds. All of the action, even that which

involves other people, is presented convincingly and artistically through Henriette's words. At one place in the story she faints and wakes up later in another room. Surprisingly, this transition is easily made. Before she faints, her fevered mind begins to have hallucinations as she imagines that she is a bird flying away from the oppressive atmosphere of the courtroom. Short, breathless phrases, a pause, and then words of realization create the transition.

An example of the inner monologue form which has more than one character is Klopfzeichen by Heinrich Böll. A man served a prison term during the war because he gave a Pole a piece of bread and a few cigarettes. In the prison his cell was between that of a priest and that of a young man, Julius, who desperately needed comfort and was searching for answers in religion. The priest and Julius communicated by signals composed of a series of knocks. Julius was executed before he received the Sacrament, and "er hatte so heftig nach den Sakramenten verlangt."⁵² The horror which the man between Julius and the priest experienced

and the sound of knocking combined to make an indelible impression upon him, and his continual recall of his experience forms the basis for the Hörspiel. The present and the past become confused in his agitated mind; therefore, the other characters that speak are of both times. This portrayal of a confused, burdened mind could only be made through this form: the inner monologue. It is little wonder, therefore, since a great deal of modern literature concerns psychology, that this form has become very significant.

THE HÖRSPIEL OF OBJECTIFIED INNERLICHKEIT⁵³

This type of Hörspiel is similar to the inner monologue form except for one important difference: the inner voices, which in the inner monologue are subjectively produced, are in this case set apart from and opposite the main character; they are objectified. The person from whose consciousness they are derived can then communicate with them as if they were entirely separated from him..

This form is particularly suited to the radio, for only that medium can present these objectified inner voices convincingly.

The best way in which to understand this type of Hörspiel is by means of example. Consider for instance, Die Andere und ich by Günter Eich. This Hörspiel is basically concerned with the brotherhood between all men and specifically with the individual identity which exists between two widely separated people. An American woman, Ellen Harland, and her family are on a vacation trip through Italy. In passing through an impoverished village she notices an elderly woman who looks at her as though she almost recognized her. When the family stops later to go swimming, Ellen returns to this village and searches for the woman. She enters a house that somehow seems familiar and sees a woman there who looks like the one she is seeking, although she is much younger.

ELLEN: . . . Es verwirrte mich, dass ich nun doch in das falsche Haus geraten war. Was sollte ich dieser Fremden sagen? Wie sollte ich ihr erklären, was ich wollte? Ja, was wollte ich überhaupt? Und ich sagte mit einer Stimme, die mir selber fremd vorkam:
(Im Haus)

CAMILLA: Ich suche jemanden.

MUTTER: Ja?

CAMILLA: Eine alte Frau.

MUTTER: Eine alte Frau? Es gibt eine Menge alter Frauen in Comacchio.

CAMILLA: Ich weiss ihren Namen nicht.
 MUTTER: Gibt es hier jemanden, den du
 nicht kennst?
 CAMILLA: Ich kenne niemanden hier.
 MUTTER: Was soll das heissen?⁵⁴

Ellen has been "transformed" into a young girl named Camilla, but she feels that she is still Ellen. But gradually she is convinced by the bewilderment of the mother and by the reality of the situation, and she begins to accept the role of Camilla's life.

ELLEN . . . Hiess ich nicht wirklich
 Camilla? War ich nicht wirklich
 ihre Tochter? Ellen Harland? Wer
 war Ellen Harland? Das hatte ich
 vielleicht nur geträumt.

Although she continues to feel that the Camilla-life is a deception and only temporary, she lives the role and experiences the many hardships of a humble Italian woman. She remembers her "other life" and feels that it ought to be given back to her, but as her life as Camilla progresses, this remembrance fades. Finally, now a tired, deserted grandmother, worn by countless griefs, she sees a car pass by.

ELLEN: (raumlos) . . . Eines Sonntags stand ich hier, als ein grosses offenes Auto von Ferrara herkam. Es näherte sich rasch mit seiner Radiomusik, und ein Gefühl von

Bangigkeit erfüllte mich, als ich es sah und hörte. (Man hört das Auto mit seiner Musik sich nähern.) Als es bei mir vorbeikam, nur durch das Wasser von mir getrennt, blickte mich eine Frau an, die darin sass, und ich erkannte sie. (Geräusche ausgeblendet. Das Folgende wieder raumlos) Ellen Harland fuhr dort vorüber,--ich hatte sie vergessen. In diesem Augenblick aber kam alles wieder. Ich selber war es ja, und mein Leben war es, das vorüberfuhr⁵⁵

Ellen--the former life--passes by. One wonders if perhaps the Camilla-life was Ellen's imagination; she could have been so affected by the heat as to have hallucinations. Yet, which life was the more real? It is not a matter of whether or not life is a dream; the idea is rather that life is only completely real on a very deep, all-encompassing plane.⁵⁶ For, at the end of the play, as Ellen returns to the village, she recognizes everything but is not recognized herself. And she sees Camilla:

ELLEN: Ich öffnete die Kammertür. Im Luftzug flackerten zwei Kerzen, die zu Füßen von Camilla brannten. Ich ging hinein, und machte die Tür hinter mir zu. Wir waren allein.⁵⁷

From these last words one can only assume that both lives were real and stemmed from a mutual mystic source.

Another example of objectified Innerlichkeit is Die Mädchen aus Viterbo, also by Günter Eich. Here again two different realities run parallel to each other, yet one is directly caused by the other. That is, the one is separated from the subjective sphere of the other and is objectified.

THE HÖRSPIEL OF POETIC REALITY

Hörspiele that involve poetic reality achieve this status by means of the concept of Verfremdung.⁵⁸ (This is not the poetic reality of the nineteenth century.) Verfremdung is that process which presents a common situation, incident, or object in a new and different light. For example, a tree is a tree and always regarded as such; but through Verfremdung this same tree becomes something different. It doesn't change physically, but rather holds new meaning for the observer; he sees the tree as he has never seen it before. This same transformation can be achieved poetically. An author may present a very common situation, and by introducing an unusual element to serve as a catalyst, he can transform this situation into a new reality.

The possibilities of Verfremdung are numerous. The reason for this is as follows: we are trained to regard and interpret things as we have been taught by our instinct and experience. Unless we are subjected to very unusual circumstances, these things will always contain approximately the same meaning; we are no longer able to be completely objective. But, if the very things which we take for granted suddenly appear in a new light, we can be objective, for that which we are seeing is different; that is, it is not what we were trained to see. For an author there is a great advantage to be gained by this. He can make his audience aware of something that before the Verfremdung only he could see.

Günter Eich uses Verfremdung in his Träume. He presents five dreams, each of which involves a plausible situation that suddenly turns into disaster. The theme that underlies each dream is that "Alles, was geschieht, geht dich an."⁵⁹ That is, by presenting these disastrous circumstances Eich is trying to show his audience that everyone should feel a responsibility for what happens in the world and try to do what he can to prevent disasters from happening. Eich

cautions each listener to be aware of things
around him:

Sieh, was es gibt: Gefängnis und Folterung,
Blindheit und Lähmung, Tod in vieler Gestalt,
den körperlosen Schmerz und die Angst, die
das Leben meint.
Die Seufzer aus vielen Mündern sammelt die
Erde,
Und in den Augen der Menschen, die du liebst,
wohnt die Bestürzung.⁶⁰

Sometimes an author may effect Verfremdung
in a superficial, obvious way. In his Die Panne⁶¹
Friedrich Dürrenmatt employs the effect of alcohol
to allow a "friendly game" to become a grotesque
study of psychological guilt.

The use of Verfremdung does not necessarily
have to be the basis for an entire Hörspiel; it may
be used as a device in any given situation. But,
however it is used, Verfremdung is an important
concept in modern literature.

THE FEATURE

The type of Hörspiel known as the feature is a
combination of elements of the drama and of the
Reportage. That is, the feature is basically the

dramatization of an event. The event may be an actual one, but not necessarily, for the aim of the feature is not to make news items interesting. A feature is a blend of art and exciting events, whether they are real or contrived. For instance, war stories which portray humans in the face of danger are features, (although one must be careful not to include in the realm of art those stories that show how "the good guys always win"). It is no wonder that the feature became popular immediately following World War II. In fact, the feature began the renewal of Hörspiele after the war, although many were not successful artistically.⁶²

A feature usually consists of a rapid succession of scenes with relevant sounds and voices which stimulate excitement. A narrator is often found in features, who, by binding the whole together, prevents the confusion that could result from the variety of "scenery" and characters that are presented. But a feature involves very complicated production, for many different sounds and voices are incorporated within it. Of course, with the invention of magnetic tape the task of production was made easier.

Examples of the feature are Stunde der Giraffe by Alfred Andersch and Malmgreen by Erich Schäfer. The latter was discussed in an earlier chapter.

THE RELIGIOUS HÖRSPIEL

The religious Hörspiel does not lie in a large category. Outside of broadcasts sponsored by churches there are not many Hörspiele which are strictly religious that have been of any significance artistically.⁶³

There are, however, religious elements within many Hörspiele. Two examples are Festianus, Märtyrer and Allah hat hundert Namen, both by Günter Eich. Several Hörspiele by Marie Luise Kaschnitz stem from religious concepts. Her Der Zöllner Matthäus and Tobias oder das Ende der Angst are examples of Hörspiele which are based on biblical material. According to Schwitzke, these two are not particularly successful in an artistic sense, but, as he says, because these attempts by this authoress are the most significant to date, " . . . besteht gerade bei Marie Luise Kaschnitz die Hoffnung, dass sie eines Tages unser Armut an Hörspielen christlicher Provenienz etwas aufhilft."⁶⁴

THE SATIRICAL HÖRSPIEL

Another type of Hörspiel which should be mentioned is the satire. There are two main authors in this category: Wolfgang Hildesheimer and Friedrich Dürrenmatt. Yet these two authors are quite different from each other. This difference is based upon the approaches to satire which the authors assume. For Hildesheimer the satire is an end in itself, whereas for Dürrenmatt the satire is the means to an end.⁶⁵

Dürrenmatt's Der Prozess um des Esels Schatten is a case in point. The plot is set into motion because of a ridiculous dispute between two men. One has rented a donkey from the other, and, since it is a blistering hot day, he has stopped riding and is resting in the relative coolness of the animal's shadow. The owner sees him and accuses him of fraud, for he only rented the donkey, not its shadow! The other man of course refuses to pay more rent, and their dispute leads to a major catastrophe. The entire populace of the city becomes involved in the argument, and the "war" reaches such high proportions that the whole city is finally set on fire.

Dürrenmatt's attack on the pettiness of which men are capable and the disastrous state of affairs to which it leads is tersely summed up in the last sentence of the play. It is spoken by the donkey: "War ich in dieser Geschichte der Esel?"⁶⁶

This Hörspiel is humorous to a certain extent, but there is a point where it ceases to be funny and becomes almost frightening. Hildesheimer's Hörspiele, on the other hand, are humorous throughout. As was mentioned in an earlier chapter with respect to his Herrn Walsers Raben, his Hörspiele are distinctive from most German Hörspiele by the very fact that his plays are humorous. One must not assume however that his Hörspiele are too light in substance to be considered significant. Herrn Walsers Raben as well as Unter der Erde and An den Ufern der Plotinitza are excellent portrayals of human nature.

There are many different types of Hörspiele, and several have been included here. But to mention them all would be difficult, for Hörspiele can be placed into categories in any number of different ways. It must therefore be remembered, as was observed at the

beginning of this chapter, that the various types discussed here are not necessarily mutually exclusive.

CHAPTER V. THE MÄRCHEN ELEMENT

It is necessary to consider the Märchen element for two reasons: it is concerned with an integral part of the German way of thinking, and it is seen in many Hörspiele.

To begin this discussion a definition of terms is in order. Märchen literally means "fairy-tale". Here, however, the concept of Märchen is broader than that of a mere fairy-tale. The Märchen element in literature is the credible presentation of something which is usually considered to be unreal or impossible. The tiger in Der Tiger Jussuf by Günter Eich not only narrates the play; he also appears in the forms of various other characters in the play. Sabeth, in the Hörspiel of the same name, also by Eich, is a man-size raven who comes from another dimension. These are just two examples of the many that appear in German Hörspiele.

What is the function of the Märchen element? It serves a three-fold purpose.

To begin with, it breaks down the barriers of reality and enables one to transcend into an outside realm which can be, may be, or is reality. If the limitations which our experience and training impose upon us are transcended, the reality which we "left" can be seen in an objective light. Also, once we are on the outside, our former conception of reality may be broadened.

A second function of the Märchen element is that it conditions the mind for possible things to come. Several years ago the idea of a trip to the moon would have been considered impossible and very unrealistic. Yet today that very idea is quite feasible. Who is to say, then, what is impossible?

The third function of the Märchen element is that it may present a convincing possibility which serves a didactic purpose. This is not always present, but in some cases it can be seen. The convincing realness of a seemingly impossible situation teaches us to be aware of the world around us. As was mentioned in the previous chapter, Eich in his Träume, in which the Märchen element is very apparent, teaches the necessity of world responsibility.

These three functions of the Märchen element are especially suited to the German mind. For the German mind is romantic. That is, it refuses to be content with man-made systems; it transcends to realms of the imagination and supernatural subjects. This is not to say that there are not elements of this romantic spirit in other countries, for there are romantic minds everywhere. But the Germans are particularly oriented to this way of thinking.

We have already mentioned an example of the third function of the Märchen element. Let us now consider illustrations of the other two functions.

The first function was to instigate a transcendence of the boundaries of so-called reality in order to obtain an objective view of it. This idea may be seen in Sabeth by Günter Eich. A little girl, Elizabeth, reveals a secret to her teacher: her family has seen man-sized ravens near their country home and has even communicated with one of them. The teacher, in her concern for the child's mental state, decides to visit her home. While she is there, she meets, to her surprise, Sabeth, the talking, giant raven. Needless to say, she is overwhelmed by her

experience and is compelled by curiosity to investigate the reason for the raven's existence. After interviewing Sabeth she realizes that her attempts are almost futile. For Sabeth has either been deserted by the other ravens or has deserted them, and he cannot remember his former existence; he is trapped in man's world. He feels as though he is a human in the guise of a raven. But is he really there? Photographing him proves to be impossible, for he is missing in every picture taken of him.

This Hörspiel is presented in a very convincing manner, and for this reason is effective. Sabeth is trapped in man's world--man's reality. Because of this he becomes blind to the reality from which he came. This proposes important questions: is man also blind to what may be another reality? If so, which is the actual reality? Is there another dimension beyond our present understanding? Because this Hörspiel causes one to take a second, objective look around him, it exemplifies the first function of the Märchen element.

Sabeth also conditions us to an extent for possible things to come. But let us also look at

another example of this second function of the Märchen element: Peter Hirche's Die Seltsamste Liebesgeschichte der Welt. A man and a woman, Er and Sie, are the sole characters in the play. Each of them lives in a world which is physically isolated from the other. Yet the two communicate by mental thought. They can "hear" each other, but they never have met nor ever do meet. Impossible as this may seem, perhaps it is not. Today studies of ESP are progressing rapidly, and solutions to its many mysteries do not seem as distant as they did a few years ago. Hirche's Hörspiel helps to prepare the way towards an acceptance of this phenomenon and thereby fulfills this purpose of the Märchen element.

In this discussion we have seen the significance and the functions of the Märchen element, the product of a romantic mind. Not only is this concept found in many German Hörspiele, but also it is particularly suited to the Hörspiel form. For the invisible stage grants the freedom to convincingly present the imaginative situations of the Märchen.

CONCLUSION

We have seen that the German Hörspiel has reason to be called a valid art-form; that is, it has its own distinguishing characteristics, its own conventions and laws. The primary factor in its originality is the fact that the Hörspiel is only heard and not seen. From this basis stem those indentifying traits which belong solely to the Hörspiel.

But unless an art-form has an audience, it is useless for practical purposes. Therefore, the question that lies before us is, "How important is the Hörspiel in the cultural life of Germany?"

First of all, consider the position of the radio in Germany. Although television is becoming increasingly wide-spread, the radio is still very important as a medium of communication. This is especially true in East Germany where radio and television are the only means by which the inhabitants have any true idea of what is happening in the free part of Germany.⁶⁷

But the position of radio as a culture medium is not as significant. The large part of broadcasting consists of music and Unterhaltung (light entertainment). Only 15 to 30 per cent of the program hours are devoted to cultural themes or actual cultural programs.⁶⁸ Moreover, the percentage of leisure hours spent listening to the radio is small. According to one representative poll, only 9 per cent of leisure hours are devoted to radio and television together, whereas 30 per cent are spent reading.⁶⁹

From these statistics one may conclude that the Hörspiel is far from an integral part of an average German's life. Also, the fact that a large percentage of leisure hours is devoted to reading proposes another question: are Hörspiele read more than they are heard? There is indeed a great deal of publication of Hörspiele in the form of anthologies and single texts. These published Hörspiele have been broadcast at one time or another, but according to the above information it would seem likely that a greater part of the public, both in Germany and abroad, is reached via the book form rather than the radio.

In fact, some Hörspiel texts are modified for the reader's convenience. For example, Zinngeschrei, by Günter Eich, in his anthology entitled Stimmen, is divided into chapters.⁷⁰ This is not only unnecessary, but it also steers the reader away from the thought that he must always keep in mind: the Hörspiel is written to be heard, not read.

Although the average German may not be overly concerned with the existence of the Hörspiel, its significance as an art-form is not denied. The value of any form of art is not necessarily realized and understood by the average person. But to those people who have a genuine appreciation of art, the Hörspiel has much to offer. For the Hörspiel is an expression and a reflection of modern trends in the fine arts.

For instance, Expressionism has been and is a leading twentieth century trend, especially in the theater. The plays of this movement are characterized by their detachment from the visual and the objective and by the emphasis on inner reactions. Symbolism is all-important, and the plays are inclined to be grotesque, often morbid. Staging expressionistic plays is a complicated task and a very important

one for the effectiveness of the presentation of the author's views.

Because of these characteristics of Expressionism, the Hörspiel is a highly suitable form for their execution. The emphasis in Hörspiele is by necessity removed from the visual and placed upon the inner world of man. Also the difficulty in staging is eliminated, and freedom is granted to the power of the word. Of course, this is not to say that the Hörspiel is a better form for Expressionism than the stage play, for a great deal is expressed visually on stage. But where visual presentation hampers the expression of certain ideas, the Hörspiel finds its place. The inner monologue type of Hörspiel is a good case in point.

Another trend in contemporary German literature is called realistic abstraction.⁷¹ The plays of this movement are abstract to the extent that they transcend the specific scene or situation portrayed on the stage, assume "model" significance, and are placeless; they are realistic because the characters have a definite life of their own.⁷² Ziolkowski has the following to say about this concept:

[The authors of this movement] see the world as a nascent realm in which every concept, every word must be defined anew, and in which man's position must be discovered in each new situation. This view of reality calls for a free form in which man can be portrayed in "model" situations that are unencumbered by the exigencies of traditional reality. The appropriate form for a literary generation concerned with existential problems in a model world is the realistic abstraction. It will probably survive until the present generation is satisfied that a new reality has been shaped from the chaos of the past.⁷³

The "free form" for which this view of reality calls can be found in the Hörspiel. For one thing, Hörspiele are ideal for "placeless" situations. In fact, this placelessness is the essence of the art of the Hörspiel. The "stage" is in the mind of the listener.

Also, the Hörspiel, a form in which every word is significant, aids the purpose of renovation of the "nascent realm" of which Ziolkowski speaks. Words which have lost their meaning through overuse or misuse are given new life.

This re-shaping of reality is Hiesel's purpose in his Auf einem Maulwurfshügel. By making the disorder of reality look ridiculous, he attempts to create order, or at least prepare for a new one.

Because the Hörspiel successfully incorporates the concepts of contemporary thinking, its position in the realm of art is reasonably secure. The only possible hindrance foreseeable in the future of the Hörspiel is the problem of audience. This problem is not as large as it would be if the German radio were not government sponsored. In this country, for instance, where the sponsor always buys the largest possible audience, radio plays of any intellectual value are seldom broadcast. There is little "opportunity" for authors to show their talents. The increasing importance of FM radio may change this situation somewhat, but unless it does, the artistic play has little chance of survival. On the other hand, one couldn't expect government sponsored radio to be the answer in America. Not only would promoters of the idea have difficulty in convincing the people to support another government owned organization, but also, if government sponsored radio were obtained, there would not necessarily be a sudden increase in the number of radio plays. But the sociological structure of Germany and of a few other European

countries is different from that of the United States. There the Hörspiel finds a more comfortable existence. Therefore, as long as present conditions remain basically unchanged, the problem of audience for the German Hörspiel should not be too difficult. In fact, since the Hörspiel is becoming increasingly significant as a valid art-form, the audience should grow as well.

The Hörspiel exists and thrives, because it embodies the Zeitgeist of our modern world.

Heinz Schwitzke tells us why in the following passage:

Aber es ist heute eine Simplifizierung, sich einzubilden, der Mensch lebe da, wo sich sein Fleischliches befindet. Die meisten Menschen leben gerade da nicht mehr; Sie sind "unstet und flüchtig" wie nie zuvor und existieren immer zugleich an vielen Orten. Eben deshalb ist das Hörspiel eine so moderne Kunstform

Es wird wohl in früheren Zeiten anders gewesen sein; die Menschen werden genauer gewusst haben, wo sie sich befinden.⁷⁴

And as long as man wishes to be heard, this art-form will continue to exist. For the Hörspiel is the voice of modern man.

FOOTNOTES

¹ This word, although German, i.e., foreign, will not be underlined throughout this text.

² Ernst Schabel, Hrsg., Hörspiele (Hamburg, 1962), p. 199.

³ Friedrich Knilli, Das Hörspiel (Stuttgart, 1961), p. 11.

⁴ Knilli, p. 11.

⁵ Heinz Schwitzke, Frühe Hörspiele: Sprich, damit ich dich sehe, Band II (München, 1962), p. 11.

⁶ Schwitzke, p. 14.

⁷ Schwitzke, p. 15.

⁸ Schwitzke, p. 17.

⁹ Knilli, p. 16.

¹⁰ Günter Eich, Träume (Frankfurt am Main, 1962), p. 190.

¹¹ Armin P. Frank, Das Hörspiel (Frankfurter Arbeiten aus dem Gebiete der Anglistik und der Amerika-Studien, Heft 8.) (Heidelberg, 1963), p. 96.

¹² Frank, p. 99.

¹³ Günter Eich, Stimmen (Frankfurt am Main, 1962), p. 167.

¹⁴ Eich, Träume, p. 59.

¹⁵ Martin Walser, Nachwort in Dialog mit dem Unsichtbaren (Olten und Freiburg, 1962), p. 247.

¹⁶ Walser, p. 248.

¹⁷ Frank, p. 104.

¹⁸ Max Wylie, Radio Writing (New York, 1939), p. 357.

¹⁹ Wylie, p. 356.

²⁰ Schnabel, Hörspiele, p. 80.

²¹ Wylie, p. 39.

²² Schnabel, p. 156.

- 23 Eich, Träume, p. 153.
- 24 Heinz Schwitzke, Sprich, damit ich dich sehe (München, 1961), p. 61.
- 25 Frank, p. 108.
- 26 See Weyrauch, pp. 59 - 90.
- 27 Friedrich Dürrenmatt, Gesammelte Hörspiele (Zürich, 1963), p. 316.
- 28 Dürrenmatt, p. 317.
- 29 See Wolfgang Hildesheimer, Herrn Walsers Raben (Hamburg, 1960), pp. 36 - 7 for examples.
- 30 Eich, Träume, p. 156.
- 31 Wylie, Radio Writing, p. 33.
- 32 Gottfried Müller, Dramaturgie des Theaters, des Hörspiels, und des Films (Würzburg, 1962), pp. 99 - 100.
- 33 Allardyce Nicoll, The Theory of Drama (New York, n.d.), p. 39.
- 34 Eugen Kurt Fischer, Das Hörspiel (Stuttgart, 1964), p. 69.

- 35 Fischer, p. 69.
- 36 Frank, Das Hörspiel, p. 142.
- 37 Fischer, pp. 71 - 2.
- 38 Leopold Ahlsen, Philemon und Baukis (Hamburg, 1963), pp. 7 - 8.
- 39 Ahlsen, p. 34.
- 40 Hansjörg Schmitthenner, Hrsg., Sechzehn deutsche Hörspiele (München, 1962), pp. 7 - 40.
- 41 Fischer, p. 72.
- 42 Fischer, p. 72.
- 43 Fischer, p. 72.
- 44 Frank, Das Hörspiel, p. 155.
- 45 Weyrauch, Dialog, p. 62.
- 46 Schwitzke, Frühe Hörspiele, p. 61.
- 47 Frank, p. 152.
- 48 Frank, p. 157.
- 49 Fischer, p. 115.

- 50 Frank, p. 158.
- 51 Fischer, p. 114.
- 52 Schnabel, Hörspiele, p. 156.
- 53 Frank, p. 161.
- 54 Eich, Stimmen, pp. 15 - 16.
- 55 Eich, Stimmen, pp. 52 - 53.
- 56 Frank, p. 165.
- 57 Eich, Stimmen, p. 55.
- 58 Frank, p. 182.
- 59 Eich, Träume, p. 145.
- 60 Eich, Träume, p. 145.
- 61 Dürrenmatt, pp. 245 - 287.
- 62 Schwitzke, Das Hörspiel, p. 270.
- 63 Schwitzke, p. 356.
- 64 Schwitzke, p. 357.
- 65 Schwitzke, p. 65.

- 66 Dürrenmatt, p. 87.
- 67 Prof. Dr. Helmut Arntz, Vf., Tatsachen Über Deutschland, 6. Auflage (Wiesbaden, 1963), p. 347.
- 68 Arntz, p. 345.
- 69 Arntz, p. 320.
- 70 See pp. 221 - 276.
- 71 Theodore Ziolkowski, "Contemporary German Drama", Books Abroad (Summer, 1964), p. 239.
- 72 Ziolkowski, p. 240.
- 73 Ziolkowski, p. 247.
- 74 Heinz Schwitzke, Nachwort zu Grenzgänger, Jan Rys (Hamburg, 1960), p. 34.

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ABSTRACT

THE INVESTIGATION OF THE FORM AND
CONTENT OF THE GERMAN HÖRSPIEL

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This thesis is the investigation of the form and content of the German Hörspiel. The Hörspiel is a type of art not recognized in America, because the commercial radio system discounts the probability of there being sufficient audience to warrant the production of many such plays. However, in countries such as Germany, where the radio is government sponsored, ample opportunity for the growth of the Hörspiel has existed. The result of this growth is a valid art-form which is worthy of discussion.

A review of the history of the Hörspiel is first made. 1923 to 1933 was the developmental period of the Hörspiel. Around 1929 it started to make progress in the literary field. But this progress came to an abrupt halt in 1933, for the Nazi regime allowed only propaganda to be broadcast. However, after 1945, the cultural hunger, which the Germans felt so deeply, provided an excellent opportunity for the Hörspiel to flourish again. A great deal of the thematic material was based upon the war and its aftermath.

An analysis of the expressive means in a Hörspiel concerns the significance and uses of the following ingredients: the word, voices, music, sound effects,

and the pause. The dramaturgy of the Hörspiel is also considered. This includes the beginning, ending, pacing, scenes, time, and unity. In both analyses the basic idea is that the Hörspiel is heard and not seen. This fact discloses many advantages as well as obvious disadvantages.

From this point the discussion proceeds to an investigation of various types of Hörspiele. These types are not mutually exclusive, for characterization may be approached in any number of different ways. Here the categorization is largely based on structure and content. The dramatic Hörspiel is distinguished from others because of its close affiliation with the structure and dramaturgical rules of dramas produced on stage. The Hörspiel drama is generally shorter and less complex than the stage drama, and the thematic material is presented differently; but, on the whole, the basics are the same.

The fact that Hörspiele are not seen causes a tendency toward epic qualities. Consequently, several Hörspiele have evolved which are enacted within a narrative framework. There are both subjective and

objective epic Hörspiele, the difference depending upon the standpoint of the narrator.

One of the most important types of Hörspiele is the inner monologue. This is a play which presents a reality indirectly, through the psyche of ~~one~~ person. *All the words are thoughts of one person,* although they may be spoken by several people. The inner monologue form is particularly suited to the radio medium and has therefore been a significant factor in the establishment of the Hörspiel as an art-form in its own right.

The Hörspiel which uses the concept of Verfremdung is another type which has secured an important role in modern literature. Verfremdung is that process which presents a common situation, incident, or object in a new and different light. The possibilities of this concept are numerous.

Other types of Hörspiele discussed in the thesis are the Reportage, the Hörspiel of objectified Innerlichkeit, the feature, the religious Hörspiel, and the satirical Hörspiel.

Several modern Hörspiele, as well as other art-forms, use the Märchen element. This is the credible presentation

of something which is usually considered to be unreal or impossible. There are three functions of the Märchen element: it breaks down the barriers of reality and enables one to transcend into an outside realm which can be, may be, or is reality; it conditions the mind for possible things to come; and it may present a convincing possibility which serves a didactic purpose. The Märchen element is particularly suited to the German way of thinking, and the Hörspiel is an excellent form for its presentation. For the invisible stage grants the freedom to convincingly present the imaginative situations of the Märchen.

The conclusion of the thesis is concerned with the position of the Hörspiel in German cultural life. Television is becoming increasingly widespread and therefore has somewhat weakened the effect of the Hörspiel. Also, radio listening is low on the scale of the relative importance of hobbies in Germany. Reading is high on this scale, and it seems likely that the Hörspiel reaches more people via the book form rather than by radio.

However, this is not to deny the fact that there are many people who do listen to Hörspiele, and the

significance of the Hörspiel as an art-form should not be underestimated. For the Hörspiel is an expression and a reflection of modern trends in literature.

For example, the characteristics of Expressionism can be skillfully executed in the Hörspiel form. This is also true of the trend known as realistic abstraction.

Because the Hörspiel successfully incorporates the concepts of contemporary thinking, its position in the realm of art is reasonably secure. Moreover, because of the "placelessness" of the Hörspiel, it embodies the Zeitgeist of our modern world. In short, the Hörspiel is the voice of modern man.