

**AUTHORIAL PRESENCE IN THE PLAYS OF ROLAND
SCHIMMELPFENNIG: FEATURES OF EXPRESSION**

The works of the famous German playwright Roland Schimmelpfennig are traditionally evaluated as innovative, conditionally realistic, in which experimentation predominates and all structural elements are seriously transformed [4, p. 235]. In this regard, it seems interesting to us to explore the ways of expressing authorial presence in the plays of Roland Schimmelpfennig.

The work of this contemporary German playwright has been studied in many scholarly papers: in G. Brandstetter's monograph, the general features of the playwright's poetics are analyzed [2, p. 97 – 112]; E. Fischer-Lichte characterized his artistic method as «Kaleidoskopismus» [3, p. 81 – 89]; N. Frey paid attention to the world of speech in Schimmelpfennig's dramaturgy [4, p. 114 – 117]; N. Yuhan examined genre transformations in the work of the German author [8 – 9]; F. M. Mennemeier studied the early works of R. Schimmelpfennig in the literary context [5, p. 83 – 98].

In a work on German postmodernism, the style and language features of the play «Unter Druck 1 – 3» were analyzed [1, p. 16 – 19]; in articles by N. Yuhan, Schimmelpfennig's plays «Arabische Nacht», «Unter Druck 1 – 3», «Der goldene Drache» and «Die Frau von früher» are examined from the perspective of intertextuality and intermediality, as well as the experimental nature of the playwright's theatre [10 – 11]; J. Ryan's work is dedicated to the comedic aesthetics in the text «Die Frau von früher» [6, p. 23 – 31].

One of the features of the German playwright's work is the weaving of song excerpts into the fabric of the plays. These are excerpts from popular or classical works as well as the author's own compositions.

In the play «Die Frau von früher», the poetic insertion is the Beatles' song

«I Will», the text of which Romy Vogtländer perceives literally as a vow of eternal love and loyalty [7]. In «Alice im Wunderland», Schimmelpfennig, together with Justine del Corte and K. Schwarzwälder, reinterprets «Der Erlkönig», reducing the high pathos of the famous ballad by J. W. Goethe, known to everyone from school, to the level of literary play [7, p. 53]. This kind of play, of course, fits perfectly into Carroll's artistic world. In the play «Ambrosia», the heavily drunk main character, who collapses under the table at the end of the work, suddenly recalls the song of the drunkards' choir from the second part of Goethe's «Faust»: «Dicht, Brüder! Trinkt, trinkt! / Wisst, den Becher flink euch füllt! / Wer noch sitzt – der halte sich, / Wer gefallen – unterliegt!» [7, p. 43].

In the play «An der Greifswalder Straße», the playwright uses Spanish and Italian songs, which he then translates into German, and Portuguese songs, which remain untranslated [7, p. 37].

However, there are examples of the playwright's own poetic creativity in the plays. The early work «Vor langer Zeit im Mai» is built around a song of the same name, which sounds closer to the end of the performance. This song is indeed one of the best and most memorable poetic insertions in the playwright's entire work [7, p. 24]. Poetic insertions are not always dressed by the playwright in verse form. Sometimes they are simply highly poetic prose fragments (for example, in the play «Vorher und Nachher» [7, p. 31 – 32]).

In general, poeticism is characteristic of the absolute majority of Schimmelpfennig's plays, and even when there are no poetic insertions, they are distinguished by rhythm and melodiousness. According to the logic of poetry, the following primarily happens: the boundary between content and form of the drama is erased, consciousness and action become a unified whole. Therefore, the features of texts with poetic stage directions resemble the literature of «stream of consciousness».

Speaking about the playwrights who most strongly influenced his own work, Schimmelpfennig first of all names W. Shakespeare and wonders: «Could

it have been otherwise?» Therefore, it is not surprising that in his plays there is often a verbal jumble, in which the author expresses his attitude to what is happening or to a particular character.

Sometimes this is hidden wordplay, as in the case of American toponyms from «Trilogie der Tiere» (Pebble Beach and Lower Eastside), and sometimes explicit. For example, in the third part of the «Trilogie», in three consecutive fragments, the adjective «tief» is played with: ever deeper into the earth's center small particles penetrate, ever deeper into the ground a terminally ill girl in a wedding dress digs her own grave, and ever lower Frankie's plane falls [7, p. 25].

In the play «Für eine bessere Welt», there are simple examples of verbal play: for example, under the word «Werbung» both «advertising» and «recruitment» are meant simultaneously; and also less obvious ones: at first, an unnamed soldier, speaking about fears and ways to suppress them, says «fear drains strength», and a little later, soldier Oliver Olson, floating down the Styx, confesses: «I floated without any effort» [7, p. 37]. He, being in the borderline zone between life and death, loses all fear.

As with W. Shakespeare, wordplay in Schimmelpfennig often operates on several levels simultaneously and allows for multiple interpretations. For example, in «Für eine bessere Welt», wordplay is combined with color play: black and opaque (coffee drink, the «black» continent, the names of military units «Black Watch» and «Black Ten») are opposed to white and transparent (water, snow, white clothes during the celebration) – thus expressing the opposition between life and death.

A similar transition is embodied in the «Trilogie der Tiere», where the movement goes from a snowy plain at the beginning of the first part to impenetrable darkness at the end of the third. And the two decades that have passed between them are connected by a black-and-white photograph.

The image of a person descending the stairs and forever leaving their home, not knowing where to go, can be seen as a structural parallel to the image

of Psyche descending into Hades, or as a metaphor for a dying civilization («untergehende Zivilisation») – clearly playing with the title of Spengler's famous book «Untergang des Abendlandes», from which soldiers continue to arrive in conflict zones in Africa and Asia.

The very title «Für eine bessere Welt» can be interpreted in at least four different ways – the «better world» could mean: 1. A world without war; 2. The afterlife; 3. Africa (as opposed to dying Europe); 4. The world of alien civilizations suddenly appearing during the war [7, p. 40].

As a rule, the inexact stage directions refer to the actors' performance. For example, the opening stage direction of «Kalypso» says: «The father's spirit is more or less present on stage from his first appearance until the end of the performance; he drinks, smokes, listens or is forced to listen. He might get up a few times, go after something, examine something» [7, p. 15]. In the same text there is also this introductory remark: «I marked a few places where the characters can drink; for others I didn't – it's a suggestion, not a directive» [7, p. 14]. In some plays, inexact stage directions penetrate the fabric of the text and acquire a more poetic character. For example, in «Ende und Anfang» the appearance of a glowing mouse is described [7, p. 33].

And sometimes the inexactness turns into contradiction: in «Ambrosia», the characters gather in a place that is, on the one hand, presumably a restaurant with vaulted ceilings («vermutlich ein Restaurant in einem Gewölbe»), and on the other hand – definitely not a restaurant [7, p. 60]. This is explained by the fact that Schimmelpfennig and the Chilean playwright Justine del Corte, who co-wrote the play, envisioned the scene differently.

The typical ways of expressing authorial presence in Schimmelpfennig's work (song insertions, wordplay, stage directions, etc.) maintain the author's narrative style and enhance the conditionally fictitious space of the work.

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