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FIXED SENSORY IMAGES OF CHARACTERS AND SETTINGS IN FRIEDRICH DURRENMATT'S "HORSPIELE"

Rice University

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FIXED SENSORY IMAGES OF CHARACTERS AND SETTINGS IN FRIEDRICH DÜRRENMASS'S HÖRSPIELE

by

GEORGE S. CAMP

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE

DOCTOR OF PHILOSOPHY

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HOUSTON, TEXAS

MAY 1982
ABSTRACT

FIXED SENSORY IMAGES OF CHARACTERS AND SETTINGS
IN FRIEDRICH DÜRRENMATT'S HÖRSPIELE

by
George S. Camp

For at least two decades following the close of World
War II, German radio drama, the Hörspiel, flourished and
blossomed. Among the truly first-rate writers of Germany,
Austria, and Switzerland who engaged in the writing of Hör-
spiele during this, its classical period, few have been
more prolific and none have received greater recognition for
excellence than the Swiss dramatist and novelist, Friedrich
Dürrenmatt.

Until the present study, examinations of Dürrenmatt's
eight Hörspiele have been rather superficial and limited to
occasional mention by students of the genre of the Hörspiel
or to brief consideration by students of Dürrenmatt. Nowhere
has there been available any systematic and thorough study
of structures and/or contents either of the individual Hör-
spiele or of the collected Hörspiele.

The present study proceeds on a Hörspiel-by-Hörspiel
basis in the chronological order of the years in which the
Hörspiele were written and is concerned with the occurrences,
constructions, and functions of the fixed sensory images by
which Dürrenmatt projects the characters and settings of
each of his eight Hörspiele. Fixed sensory images (referred to in this study as "FSIs") are those more-or-less permanent images of sight, sound, touch, smell, temperature, taste, etc. by which characters and settings are given physical dimension during the course of a Hörspiel. Each of Dürrenmatt's eight Hörspiele is treated in a chapter by itself. Each chapter examines in detail the occurrences of FSIs, the construction of FSIs through language and sound effects, and the importance of FSIs for communicating the ideas of the Hörspiel under consideration.

The collected examinations of the occurrences and constructions of FSIs reveal that both the characters and the settings of the Hörspiele are projected very sparingly with very few but usually highly evocative FSIs which impinge with vivid sensory concreteness on the Hörspiel listener's consciousness. Excluding whatever images are suggested by voices, FSIs of characters are conveyed entirely by descriptive words, and, although they are usually visual in nature, they sometimes appeal to other of the human senses. FSIs of settings, on the other hand, are projected usually by words but sometimes with the assistance of sound effects and occasionally entirely by sound effects. FSIs of settings are almost always either entirely or partially visual in nature but very frequently appeal to other of the human senses—especially the senses of hearing, smell, temperature, and taste.
More importantly, the collected examinations of the significance of FSI's for communicating ideas reveal that Dürrenmatt uses highly selected and vivid FSI's of characters and settings as symbols and as other carriers of information by which such important and often indispensable ideas of the Hörspiele are conveyed that no interpretative analysis of a Hörspiel can be complete without an understanding of the specific contributions made by the FSI's of characters and settings in this respect. Some of the FSI's of characters and settings function alone as agents of a Hörspiel's ideas. Others function in combination with other FSI's—most notably in some kind of conspicuous contrast or another. Among FSI's of characters, some are used to reveal the inner nature of characters, and some are used to reflect the functionary roles of characters. Others reflect relationships between and among characters or between characters and other forces in the stories. Still others assist in projecting the central theme of the stories. Among FSI's of settings, some help to establish the central themes and moods of the stories. Some reflect inner natures, states of mind, or mentalities of characters or societies. Others help to reveal the emptiness of human ideas or symbolically presage or parallel unpleasant events. Still others reflect the economic and physical conditions of characters or societies.
TO PRISCILLA
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INTRODUCTION

Due to wartime destruction and postwar political and economic disorganization, the output of German newspapers and publishing houses was severely retarded for a period after World War II. The German press was encumbered with political complexities associated with reorganization, financing, and publishing policies. Furthermore, publishing in general was seriously hindered by paper shortages and by a lack of transportation and money.

Postwar German radio fared much better than the printed word. Of course, radio did require serious political and financial reorganization in order to depoliticize it after its abuse by the National Socialists, but unlike the printed word, radio was, by comparison, an inexpensive and a highly efficient communicative mechanism. For production, it required few personnel, little energy, minimal quantities of paper for administration, and no mechanical means of transmission to the millions of radio receivers within its broadcast range. For reception, it required nothing more than ownership of or other access to a simple radio receiving set. As a result, after the end of World War II, radio quickly became the most important medium of mass communication in Germany, providing an indispensable source of information and entertainment for almost everyone.
After the war, many German-speaking authors who had been unable to express themselves freely during the National Socialist years found the radio an excellent, available medium through which to address the German world, and for the next two decades, the German Hörspiel to which they turned their literary talents flourished and blossomed. It was a period of much activity and development for the Hörspiel, and some of the ablest writers of Germany, Switzerland, and Austria engaged in writing them.

Among the first-rate German-speaking writers who turned to the Hörspiel as a means of expression (and income) was the Swiss dramatist and novelist, Friedrich Dürrenmatt (born 1921).

From 1946 through 1956, Dürrenmatt composed eight Hörspiele:

1. Der Doppelgänger (1946)
2. Der Prozeß um des Esels Schatten (nach Wieland--aber nicht sehr) (1951)
3. Nächliches Gespräch mit einem verachteten Menschen (ein Kurs für Zeitgenossen) (1952)
4. Stranitzky und der Nationalheld (1952)
5. Herkules und der Stall des Augias (1954)
6. Das Unternehmen der Wega (1954)
7. Die Panne (1956)
8. Abendstunde im Spätherbst (1956)
Few authors of Hörspiele have been more productive than Friedrich Dürrenmatt. By the late sixties when the so-called "classical age" of the Hörspiel came to a close, Dürrenmatt ranked in Hörspiel output only behind Günter Eich (nineteen), Wolfgang Hildesheimer (eleven), Heinrich Böll (nine), Wolfgang Weyrauch (nine), and Peter Hirche (nine).  

Furthermore, no author of Hörspiele has earned higher recognition for his work than has Dürrenmatt: Of all the outstanding writers of Hörspiele, only Dürrenmatt has won both the Hörspielpreis der Kriegsblinden (the highest German award for an outstanding Hörspiel) and the coveted Prix Italia (the highest international award for an outstanding Hörspiel). Dürrenmatt won the Hörspielpreis der Kriegsblinden in 1956 for Die Panne. He won the Prix Italia in 1958 for Abendstunde im Spätherbst.  

State of the Research

To date, critical consideration of Dürrenmatt's Hörspiele is to be found primarily within the boundaries of two broad areas of study. One of these areas of study consists of works concerned with the genre of the Hörspiel. Specifically with regard to Dürrenmatt's Hörspiele, we refer the reader to Heinz Schwitzke's Das Hörspiel: Dramaturgie und Geschichte; to Eugen Kurt Fischer's Das Hörspiel: Form und Funktion; to Friedrich Knilli's Das Hörspiel: Mittel und Möglichkei-
ten eines totalen Schallspiels; and to Armin P. Frank's Das Hörspiel: Vergleichende Beschreibung und Analyse einer neuen Kunstform durchgeführt an amerikanischen, deutschen, englischen, und französischen Texten. Lesser in scope and in length is Burghard Dedner's "Das Hörspiel der fünfziger Jahre und die Entwicklung des Sprechspiels seit 1945," a chapter in a collection of studies entitled Die deutschen Literatur der Gegenwart—Aspekte und Tendenzen, edited by Manfred Durzak. And finally, on the outside periphery of this area of study, we mention Werner Klose's Das Hörspiel im Unterricht.

Because of the broad scope of the above-mentioned works, critical references in them to Dürrenmatt's Hörspiele are usually highly selective, infrequent, and brief. In these works, only individual of Dürrenmatt's Hörspiele are mentioned, and then only here and there, usually in the company of Hörspiele by other authors and usually for the purpose of presenting some aspect or better illuminating some already-presented aspect of the genre's structural or thematic development. In general in these works on the genre, individual mention of Dürrenmatt's Hörspiele is usually limited to no more than one or two sentences projecting some specific structural or thematic aspect of one of Dürrenmatt's Hörspiele. Eugen Kurt Fischer, for example, in his work, Das Hörspiel: Form und Funktion, in his chapter, "Musik im Hörspiel und Hörspielmusik," observes:
Dann und wann wird Radiomusik im Spiel hörbar, zum Beispiel in Friedrich Dürrenmatt's Spiel "Stranitzky und der Nationalheld" (1952). Der Ansager, der durch das ganze Spiel führt, bald berichtend, bald kommentierend, kündigt an: "Das Radio im vierten Stock spielt den 'Tod und das Mädchen' von Schubert." 10

In a similar instance in his chapter, "Das Geräusch," Fischer writes:

Krachender Donner, den sich zuletzt unermüdliche Windstöße und Regenrauschen gesellen, skandiert die phrasenfähige Ansprache des Mr. Wood nach der Landung auf der Venus in Friedrich Dürrenmatt's Spiel "Das Unternehmen der Wega" (1955). 11

Sometimes, in general works on the genre of the Hörspiel, a reference to one of Dürrenmatt's Hörspiele may even be so brief as to consist only of the inclusion of the title of the representative Hörspiel in a list of several other Hörspiele by other authors which share a similar structural or thematic characteristic. In a discussion of the use of sound filtering in his book, Das Hörspiel: Mittel und Möglichkeiten eines totalen Schallspiels, Friedrich Knilli observes:

Under a section entitled "Das zeitgeschichtliche Hörspiel," in his book, *Das Hörspiel im Unterricht*, Werner Klose writes:

Um so zahlreicher sind die Spiele, in denen sich die Autoren mit der jüngsten Geschichte auseinandersetzen, mit einer Zeit also, die insofern noch Gegenwart ist, als ihre Sorgen noch immer die Nöte unseres Tages sind. . . .

d) Der Teilung Deutschlands und dem Wahnsinn neuer Kriegsdrohung (Raketen--und Atomkrieg) sind andere Spiele gewidmet:
C. Hubalek: Der öst-westliche Diwan
D. Meichsner: Besuch aus der Zone
E. Huber: Früher Schnee am Fluß (Korea)
F. Dürrenmatt: Das Unternehmen der Wega (satirische Utopie).  

The above-mentioned works on the genre of the Hörspiel provide occasionally penetrating but always highly limited insight to Dürrenmatt's Hörspiele. The broad nature of their subject matter precludes any opportunity to delve deeply into themes and structures of Dürrenmatt's or any other author's Hörspiele.

The other broad area of study in which critical consideration of Dürrenmatt's Hörspiele is to be found consists of single-author works concerned with presenting an overview of Dürrenmatt's literary output in general. Specifically in this regard, we refer the reader to Armin Arnold's *Friedrich Dürrenmatt*;  
14 to Elisabeth Brock-Sulzer's *Friedrich Dürrenmatt: Stationen seines Werkes*;  
15 to Murray B. Peppards's *Friedrich Dürrenmatt*;  
16 to Timo Tiusanen's *Friedrich Dürrenmatt: A Study in Plays, Prose, Theory*;  
17 and to Hans Bünziger's
Frisch und Dürrenmatt. 18

Most of the above-mentioned general works consider all eight of Dürrenmatt's Hörspiele. The works by Armin Arnold and Elisabeth Brock-Sulzer do not, however. Both Arnold and Brock-Sulzer prefer to treat Herkules und der Stall des Augias only in its revised form as a prose narrative. In all but one of the above-mentioned works, the studies of the Hörspiele are contained within the boundaries of a single chapter. Brock-Sulzer presents the only exception to this rule by reserving a special place near the end of her work for Nächliches Gespräch mit einem verachteten Menschen—a work which Brock-Sulzer considers to be "eine Summe Dürrenmatt'schen Denkens," 19 "ein Schlußstein im Gewölbe seines Denkens." 20

In all of the above-mentioned works, the chapters on Dürrenmatt's Hörspiele are quite brief. Each of the chapters opens with a brief consideration of the genre of the Hörspiel and of Dürrenmatt's motives, general style, and rank as a Hörspiel author. Afterwards there follow brief discussions on a Hörspiel by Hörspiel basis, of the various works being considered. The length of individual treatments of individual Hörspiele varies from Brock-Sulzer's average of just over three and a half pages per work to Hans Bänziger's average of just over one half page per work.

Across the board, in every treatment of an individual Hörspiel, discussion concentrates primarily on matters of
plot, motive, subject, theme, and tone—pointing out here and there common denominators which are shared by other of Dürenmatt's Hörspiele or which are shared by other of his literary works. Each individual treatment of a Hörspiel attempts to define that Hörspiel's place within the philosophical and psychological framework of Dürenmatt's overall literary output. At the same time, it assists the rest of the general work in presenting a clear, general picture of Dürenmatt's literary achievement.

Like the general works on the genre of the Hörspiel, the general works on Dürenmatt provide occasionally penetrating but always highly limited insight to Dürenmatt's Hörspiele. And also like the general works on the genre, the broadness of the general works on Dürenmatt precludes any opportunity to delve deeply into any aspect of his Hörspiele or even into any aspect of his other work, for that matter. Strict limitation in the presentation of detail is simply a necessary characteristic of any broad, survey-like study whether it be of a prolific author's literary output or of an entire literary genre.

In addition to the references to Dürenmatt's Hörspiele which can be found in works on the genre and in addition to the brief studies of the Hörspiele which can be found in general works on Dürenmatt, there exist here and there a few miscellaneously occurring studies dealing with one or more of the Hörspiele.
In the introduction to a three-work anthology containing Fred von Hoerschelmann's *Das Schiff Esperanza*, Günter Eich's *Sabeth*, and Dürrenmatt's *Das Unternehmen der Wega*, L. McGlashan devotes six pages to the subject, plot, theme, and dramatic structure of *Das Unternehmen der Wega*.\(^1\)\(^2\) In spite of its physical limitations, McGlashan's discussion of Wega represents one of the most enlightening treatments of any of Dürrenmatt's *Hörspiele* to date.

Hans Meyer devotes a chapter in his *Zur deutschen Literatur der Zeit* to an interpretation of the subject and message of Dürrenmatt's *Die Panne*.\(^2\)\(^2\) Meyer does not distinguish sharply between the story in its forms as a *Hörspiel* and as a prose narrative, however. He argues convincingly that in spite of their sharply different endings (the *Hörspiel* ends with the main character's life unchanged; the prose version ends with his suicide), both forms of the story deliver the same message: that modern man stumbles through an existence determined by accidents and other forces which he cannot control as an individual.

Ursel Boyd devotes a chapter to the study of Dürrenmatt's *Hörspiele* in her dissertation, "Die Funktion des Grotesken als Symbol der Gnade in Dürrenmatts dramatischem Werk."\(^2\)\(^3\) After a brief introduction in which she discusses some of the main characteristics of the genre of the *Hörspiel* and some of Dürrenmatt's main stylistic characteristics as a *Hörspiel* author, Boyd proceeds on a *Hörspiel* by *Hörspiel*
basis with brief treatments of the subjects, themes, tones, and manifestations of the grotesque in seven of Dürrenmatt's eight Hörspiele. She excludes entirely from her study any mention of Die Panne presumably on the grounds that it is more widely known as a prose narrative.

Finally in our mention of current studies of Dürrenmatt's Hörspiele, we cite Renate Usmani's "Masterpieces in Disguise: The Radio Plays of Friedrich Dürrenmatt," an article which appears in Seminar (March, 1971) and which later appears in a translated and very slightly modified form as "Die Hörspiele Friedrich Dürrenmatts: unerkannte Meisterwerke" in a collection of studies by different scholars entitled Friedrich Dürrenmatt: Studien zu seinem Werk, edited by Gerhard P. Knapp.

Usmani deals briefly on a Hörspiel by Hörspiel basis with all eight of Dürrenmatt's Hörspiele. The purpose of her study is to demonstrate Dürrenmatt's Hörspiele as concentrated works of art which reflect microcosmically Dürrenmatt's general literary development from standpoints both of theme and technique. Her studies of the individual Hörspiele consist primarily of explications of subject, plot, theme, and tone and concentrate from time to time on Dürrenmatt's philosophical attitudes and on certain common denominators shared by the Hörspiel under consideration and other of Dürrenmatt's works.

Usmani's general treatment of Dürrenmatt's Hörspiele
is marred only by her simplistic evaluations of Dürrenmatt's Hörspiel techniques. She expresses amazement at Dürrenmatt's ability to disguise genuine works of art as brilliant Hörspiele which violate all of the accepted techniques of Hörspiel writing. In her opening paragraph, Usmiani observes that Dürrenmatt "happily ignores all the technical rules of radio script writing with regard to story line, opening devices, length of individual scenes and speeches, language requirements, etc." Later she adds:

Handbooks of broadcasting set definite rules for successful radio plays. The most basic of these rules concerns the choice of subject matter. Serious plays should fall into the category of thriller or suspense story, light plays into that of simple comedy with a happy ending.

Finally, after presenting a summary of the rules of the handbooks to which she refers (all incidentally handbooks for writing radio plays for the American radio), Usmiani concludes her article with the observation that although Dürrenmatt has been quite successful as an author of Hörspiele, he has "broken every rule in the book." Obviously, Usmiani has approached her technical consideration of Dürrenmatt's Hörspiele oblivious to the freedom of content and structure afforded writers of Hörspiele by the non-political, non-commercial, public financing of German radio. She bases her evaluations of Dürrenmatt's Hörspiel technique on handbooks of radio drama for the commercial system of American radio broadcasting—a system
which, unlike the German system, depends for its profits and, indeed, for its survival on appealing to the lowest common denominators of entertainment interests among its massive audiences. To this point, Heinz Schwitzke observes, for example:

Das kommerzielle Rundfunksystem der Vereinigten Staaten hat (ähnlich wie die totalitären Systeme, freilich längst nicht so radikal) die Entstehung des Hörspiels als eigene Form—wenn nicht verhindert, so doch stark behindert. Eine Hörspieltradition in unserem Sinn gibt es dort so gut wie gar nicht. Das liegt zweifellos nicht an irgendeiner Ungleichheit des amerikanischen Menschen ... Der wirkliche Grund: die kommerziellen Sender der USA haben bei allen Versuchen mit dem Hörspiel stets die (laufend demokratisch überwachte) Breitenwirksamkeit zum obersten Prinzip erheben müssen, sie konnte nicht einmal zeitweise, um des Experiments willen, davon absehen und unpopuläre literarische Formen senden, immer waren sie genötigt, auf dem direkten Wege den Effekt anzusteuern.29

The German Rundfunk, on the other hand (on which Dürrenmatt's Hörspiele have always found their main audiences), has, except for the years of political domination by the National Socialists, always been a haven for innovative writers of Hörspiele seeking audiences for serious works of art of the highest quality, even if such works do not always have appeal for mass audiences. This has certainly been true since the re-emergence of the German Hörspiel after 1945. In a discussion of Günter Eich's postwar Hörspiel, Träume (1951), Schwitzke points out that the vast majority of Eich's listening audience strongly rejected the Hörspiel. Nevertheless, Träume was well received by a minority of its
audience, and its transmission marks what Schwitzke calls the "Geburtsstunde" of the post-war German Hörspiel, an event which called "die Hörspielmuskart der Nachkriegszeit ins Leben."30

Statement of Purpose

The preceding review of the currently available studies relating to Dürrenmatt's Hörspiele reveals that while there are many works which together provide many different and often penetrating views of those Hörspiele, there are no currently available studies of any specific aspect of Hörspiel structure as it relates to any of Dürrenmatt's eight Hörspiele. In this regard, the present study will hopefully be received as a useful and a welcome breaking of new ground in the study of Dürrenmatt's Hörspiele.

Specifically, the present study will examine the occurrences and constructions through language and sound effects of the fixed sensory images by which Dürrenmatt projects the characters and settings of his Hörspiele.31 More importantly, this study will show that there are close relationships between those images and the meanings of the Hörspiele—relationships so close that the communication of the fundamental ideas of each story actually depends to one degree or another upon the presence of such images. Ultimately, this study will consider the common denominators of occurrence, of construction, and of significance for meaning
which exist among the collected fixed sensory images of the characters and settings of the collected Hörspiele.32

Fixed sensory images (henceforth referred to in this study by the abbreviation, "FSIs"--and in the singular by "FSI") of characters and settings in a Hörspiel are first of all "sensory" images. They are images of sight, sound, touch, smell, temperature, taste, etc. which a listener would normally be able to perceive in the real world by means of his various sensory mechanisms. FSIs (fixed sensory images) are also "fixed" images. They are normally static physical characteristics (excluding those of time and weather) which one would not normally expect to change after having once been established--at least not during the course of a scene and frequently not even during the course of an entire Hörspiel. In the specific context of this study, then, FSIs of characters may include among other characteristics, for example, the color of a character's eyes or hair, the shape or smell of a character's body, or the condition of a character's clothes. Similarly, FSIs of settings may include some of the furnishings of a room, the presence of a machine or an animal, the presence of night or day, or the presence of certain weather or the season of the year.
Some Preliminary Considerations

Simplicity in the Hörspiel

The complexities of a Hörspiel's structures and content are limited by the quickly moving, uninterruptable procession of sounds by which Hörspiele are transmitted to their listeners. A Hörspiel listener cannot see the visual components of a story (as in a stage play); he cannot pause to absorb complex information or page back to review information (as in a book). In order, therefore, not to overtax a listener's attention span or his capacity to process and store the information being transmitted to him, a Hörspiel must be relatively brief (the average broadcast time of Hörspiele being just under one hour) and basically simple. A Hörspiel affords no opportunities to develop subplots or other complexities; it can permit nothing superfluous to the direct flow of the fiction toward its conclusion.

Like everything else which constitutes a Hörspiel, the FSIs of a Hörspiel's characters and settings must be simple and must contribute directly to the flow of the Hörspiel's fiction. The FSIs of characters and settings must be easy to establish and to re-establish if necessary. They must be essential elements which assist whenever possible in projecting a Hörspiel's abstract ideas and relationships; they must be essential elements which, consequently, should and
are often able to provide valuable clues to a Hörspiel's meaning.

**Projection by language of FSIs of characters and settings in Hörspiele**

In Hörspiele, language projects FSIs of characters and settings in essentially the same ways that it projects them in prose fictions intended for the printed page. Narrators, when they are present (either apart from or as part of a story), and speaking characters name and describe characters and settings. Also, as in printed fiction, the choice of any particular FSI to be projected is limited only by the specific requirements of the Hörspiel in which it occurs and by the linguistically desirable inventory of experience shared by the language community to which the Hörspiel is addressed. The language of Hörspiele can project day or night, mountains or desert, flowers or trees, paintings or furniture. It can project the heat of a blazing sun, the blue of a clear sky, the crowing of a rooster, the aroma of fresh coffee, the weight of a bag of gold, the roughness of a grave digger's hands, and so on virtually ad infinitum.

The FSI-projecting language of Hörspiele does differ from the FSI-projecting language of printed fiction in two ways, however. To begin with, unlike the medium of print, the invisible medium of the Hörspiel fairly demands the incorporation of projections of FSIs of characters and settings
into the speeches of the characters of the story. This is true of Hörspiele with narrators and, of course, especially of Hörspiele without narrators. In Hörspiele with narrators, the projection of FSI of characters and settings by speaking characters of stories is necessary to provide projections of FSI of characters and settings within performed scenes and, therefore, not to isolate all such images between performed scenes where speeches of Hörspiel narrators usually occur. In Hörspiele without narrators, the projection of FSI of characters and settings through the speeches of performing characters obviously provides the only means by which language can project such images.

Max Frisch's Herr Biedermann und die Brandstifter (1953) is an example of a Hörspiel with a narrator. The first performed scene of the Hörspiel deals with the unexpected arrival one evening at Gottlieb Biedermann's home of Schmitz, an as-yet undiscovered Brandstifter and a man unknown to Biedermann.

In his introduction to the scene, the narrator says nothing about Schmitz or his arrival. It is left entirely to Anna, Biedermann's housekeeper, to project the FSI of Schmitz as well as the nature of his arrival. In the course of Anna's opening dialog with Biedermann, she also projects the presence of a bottle of wine in the setting. Biedermann, for his part, re-projects the temporal image of evening and the image of a newspaper which are included in the narra-
tor's introduction to the scene:

Verfasser ... Herr Biedermann sitzt vor seinem Kamin und liest die Zeitung, die von neuen Brandstiftereien meldet; er raucht seine feierabendliche Zigarre, Bajanov, und Anna, das Dienstmädchen, tritt ein, um zu stören.

Szene I

Anna Herr Biedermann?

Biedermann Was denn schon wieder?

Anna Da ist jemand, der Sie sprechen möchte.

Biedermann Um diese Zeit?

.................. .................. ..................

Biedermann Sie sehen doch, Anna, daß ich das Abendblatt lese--

Anna Es sei dringend, sagt er.

.................. .................. ..................

Biedermann Ich bin nicht zu Hause.


.................. .................. ..................

Anna Er kenne Sie, sagt er.

Biedermann entkorkt die Flasche.

Es tut mir wirklich leid, Herr Biedermann, aber ich kann doch diesen Menschen nicht einfach vor die Tür stellen.
Biedermann: Wieso nicht?

Anna: Er ist sehr groß, Herr Biedermann, und sehr kräftig. Sie werden schon sehen—

In Fred von Hoerschelmann's *Die verschlossene Tür* (1952)—a *Hörspiel* without a narrator—two Estonians, Baron Kedell and his wife, as part of a Nazi relocation program, arrive in Poland to take possession of the property of a Polish Jew. Upon finally reaching the property, it becomes their task to project the FSIs of the setting (not all of which can be included here):


Kedell: Mir auch. Ich weiß nur nicht, ob es ein guter Traum ist, oder ein Alpdruck.


*Geräusch eines Streichholzes.*


Kedell: Ja, es scheint alles da zu sein. Draußen ist ein Park, verschneite Bäume; die werden nach einiger Zeit grün werden. Ich habe im vorbeifahren auch die Ställe gesehen; eine Remise war da; es gibt also Wagen und vielleicht auch Pferde. Wahrscheinlich auch einen Verwalter; wahrscheinlich alles, was man braucht.
Baronin: Hier scheint das Speisezimmer zu sein.

Baronin: Das Buffet hier ist recht geräumig.

Kedell: Teller mit Goldrand. Wir hatten ein englisches Service. Hier ist ein Fleck auf dem polierten Holz. 33

Limitations of FSI-projecting Language

The second way in which the FSI-projecting language of Hörspiele differs from the FSI-projecting language of printed fiction is a result of the earlier mentioned general demand by the purely acoustic medium of radio for brevity and simplicity in Hörspiel performances. The language which projects the FSIs of a Hörspiel's characters and settings must be as economical as possible and as effective as possible. The FSIs of characters and settings which the language of a Hörspiel projects must, therefore, be few in number and very carefully selected for effect (somewhat after the manner of the visual images of pen and ink caricatures and comic strip characters and settings). Addressing himself to this point, Peter Leonard Steiner, in an article on Günter Eich's Hörspiele, observes:

While the novelist can force fairly exact and clear pictures on his reader, while the playwright and stage director create a photographic setting, for the radio play listener, settings remain impressionistic and hazy, composed of vague, incomplete, often changing shapes, moods and sometimes a touch of color. 36
In a footnote to this point in which he summarizes some of Friedrich Knilli's observations on the matter, Steiner adds:

That which is visible is often vague or incomplete. Buildings are visualized as bare outlines or a door and a window needed in the course of the action; there is little or no furniture. Landscapes are somewhat more detailed. People and animals float in space. People, especially main characters, are often faceless (Knilli, p. 124).\textsuperscript{37}

Two good examples of the kind of linguistically projected FSIs of characters which are typical in Hörspiele are to be found in Günter Eich's Die Andere und ich (1952) and Wolfgang Hildesheimer's Begegnung im Balkanexpress (1953).

In the beginning of Die Andere und ich, the consciousness of Ellen Harland, an American tourist in Italy, is transferred unexpectedly and for almost the entire remainder of the story into the body of a young, Italian peasant woman, Camilla. Ellen discovers what has happened to her only after she encounters Camilla's mother who recognizes her as Camilla. Finally, Ellen/Camilla sees herself in a mirror. Ellen, who is the narrator of the story, reports:

\textit{Ein junges Mädchen sah mir daraus entgegen, schwarzhaarig, das Gesicht von der Sonne gebräunt, mit einem billigen Korallenschmuck um den Hals.}\textsuperscript{38}

Except for two later references to Ellen's/Camilla's wearing of a red dress, there are no other projections of Ellen/Camilla.
In the beginning of *Begegnung im Balkanexpress*, Robert Guiscard, an art forger and the narrator and central character of the Hörspiel, reports his encounter on the train with Liane, a beautiful spy who figures importantly throughout the remainder of the story. In the only description of Liane in the entire Hörspiel, Guiscard explains:

Schon eine Stunde nach der Abfahrt lernte ich beim Diner im Speisewagen eine außerordentlich hübsche junge Dame kennen. Sie trug eine dunkle Brille und rauchte russische Zigaretten aus einer langen Elfenbeinspitze. 39

Two good examples of the kind of linguistically projected FSIs of settings which are typical in Hörspiele are to be found in Günter Eich's *Geh nicht nach El Kuwehd* (1950) and in Heinz Huber's *Früher Schnee am Fluß* (1952).

In *Geh nicht nach El Kuwehd*, not long after having been mysteriously warned by a beggar not to go to El Kuwehd, Mohallab, a merchant; and Welid, Mohallab's servant, nevertheless are found standing on a street in the desert town:

Man hört immer näher das Hämmern einer Schmiede.


MOHALLAB Die Schmiede, Welid!

WELID Ich dächte, solche hätten wir in Damaskus genug.

im Staub, der Basar und sein Geschwätz, das Rot
eines Teppichs, der aus dem Fenster hängt, und
die Schmiede--

WELID  Warum die Schmiede?40

In Früher Schnee am Fluß, Stein, a Western radio cor-
respondent during the Korean War, is reporting firsthand
a very painful story of a military execution of twenty-seven
"enemies" of the South Korean state. His story features one
of the condemned, a beautiful twenty-two year old prostitute
with an eight month old baby—a woman whose only crime was
that she had slept with a police chief. Stein is describing
the setting where he is writing his story when he reports:

Ich sitze im Windschutz einer Mauer am Ufer ir-
gendeines verdammten Flusses in irgendeinem ver-
dammten Land. Ich habe die Schreibmaschine auf
den Knien und mache meinen Bericht für die Agen-
tur. Währenddessen fängt es an zu schneien. Die
Schneeflocken versinken lautlos im gelben Wasser
des Flusses.41

He is describing the day on which the executions took place
when he reports:

Gestern fiel noch kein Schnee. Es war kalt und
klar bis zum Gebirge im Norden. Die Sonne schien.
Aber wie ich aus dem Verwaltungsgebäude auf den
Gefängnshof trat, roch die Luft nach Schnee. Da
standen die Verurteilten mit geschorenen Köpfen.
Sie hielten den Blick gesenkt oder starrten mit
ihren schmalen Augen zu den verschneiten Bergen
hinüber, die sich klar und scharf über der Ebene
erhoben.42
Projection by sound effects of FSIs of characters and settings in Hörspiele

Sound effects are sounds produced by actions other than the action of speaking. They project FSIs of a Hörspiel's characters or settings when they evoke in the mind of the listener physical images of things involved in the sound-projecting actions. A telephone, for example, is projected in the home of Gottlieb Biedermann in Max Frisch's Herr Biedermann und die Brandstifter (1953) by the sound of a ringing telephone and by the sounds of the hanging-up of a telephone.

FSI-projecting sound effects frequently, if not usually, project at least two images per occurrence. This is often the result of the way in which sound is produced in general. Sound is produced only when one energized material is set in opposition with some other separate material. A swinging mattock, for example, makes no sound until it strikes something whereupon the vibrations of both the mattock and the material which it strikes produce a sound. Such is the case in Eduard Reinacher's Narr mit der Hacke (1930) in which the ever-present sound of a penitent monk's Hackenschläge not only projects the monk's mattock but also the granite cliff through which he is singlehandedly driving a tunnel for the people of a cliffside village who must otherwise use a very narrow and dangerous path down the
side of the cliff to come and go from their village. Similarly, in Wolfgang Weyrauch's *Das grüne Zelt*, the sound of the clattering tin cans which the mortally stranded polar explorer, Robert Falcon Scott, has tied as a signaling device to his tent, projects not only the cans themselves but the death-dealing polar wind which moves them. Still one more example of the multiple FSI-projecting effect of a single sound is the triple image which is projected by the gurgling sound of Gottlieb Biedermann's pouring of wine into glasses during the last scene of the *Hörspiel*. The sound projects not only the wine and the glasses but also the wine bottle itself.

Multiple FSIs are also derived from the occurrences of individual sound effects as the result of the associative powers of the human mind. In *Draußen vor der Tür* (1947), Wolfgang Borchert employs the teck-tock sound of crutches to project not only crutches but also, by association, the crippled condition of the one-legged husband of a young woman who has befriended ex-*Unteroffizier* Beckmann, the central character of the *Hörspiel* who, physically and spiritually devastated by the war, has just returned to Germany after three terrible years in Russia. Fred von Hoerschelmann uses sound effects in a similar way in *Das Schiff Esperanza* (1953). In the opening scene of the *Hörspiel* are heard the ticking of a typewriter and the intermittent sounding in the nearby distance of the tooting of
tugboat horns. The ticking typewriter and the tooting of the horns not only project a typewriter and tugboats, they also project, by association, an office on the waterfront of a harbor.46

Music functions as an FSI-projecting sound effect whenever it emanates from a recognizable source actually present in a scene—a musical instrument or instruments, a radio, or even a whistling character. In Günter Eich's *Die Andere und ich*, music is heard playing on the car radio as Ellen Harland and her family are driving through a part of Italy. In Max Frisch's *Herr Biedermann und die Brandstifter* (1953), Herr Biedermann is often heard whistling strains from Strauss's *Der Rosenkavalier*.

Sometimes, in very special circumstances, music and possibly other sounds can function abstractly to project actions not normally associated with sound and, by association, the things involved in those actions. Armin P. Frank, for example, reports a scene in an English *Hörspiel* (... And also Much Cattle) by D. S. Savage in which saxophone music projects the growth of a pumpkin stem, bassoon music projects the swelling of the growing pumpkin, and the clicking of a xylophone projects a bug chomping away at the plant's stem.47

Sometimes, a certain sound effect may occur frequently in a *Hörspiel* to project some particular image over and over. When a sound effect is used in this way, it may very well
take on special thematic importance as a kind of leitmotif. In Borchert’s *Draußen vor der Tür*, for example, the frequent sound of slamming doors comes to represent the rejection by society and the consequent spiritual isolation of the returned war veteran, Beckmann. In Eich’s *Die Andere und ich*, the cries of the seagulls of the little Italian fishing village of Comacchio come to be associated with the strange and the unhappy events which occur in Ellen’s/Camilla’s life. The sounds of the seagulls forbode the shift of Ellen’s consciousness into Camilla’s body and later the death of Camilla and the shift of Ellen’s consciousness back into Ellen’s body. They also forbode the death of Camilla’s first husband, Giovanni, and the losses of her two sons, Antonio and Umberto. In Frisch’s *Herr Biedermann und die Brandstifter*, Gottlieb Biedermann’s frequent whistling of strains from *Der Rosenkavalier* serves to suggest both a certain bourgeois pretentiousness and a stubborn and foolish naivety on the part of Biedermann who stupidly trusts the *Brandstifter* for whom he provides refuge even after discovering that the men are storing many cans of gasoline in his attic.

**Limitations of FSI-projecting sound effects**

There are several limitations on the use of sound effects to project FSIs of characters and settings in *Hörspiele*. To begin with, FSI-projecting sound effects are
almost exclusively the sounds of actions which, by extension, project things directly involved in the actions. Most of the FSIs of characters and settings in Hörspiele (sights, smells, tactile sensations, etc.), however, are not directly associated with sound-producing actions and, in fact, depend on language for their projections.

It also should be pointed out that most FSI-projecting sound effects do not and, indeed, cannot usually stand alone in projecting FSIs of characters and settings. FSI-projecting sound effects usually add supplemental or complementary concreteness to accompanying language which either projects the same actions and FSIs as the sound effects do or otherwise establishes contexts in which accurate interpretations of sound effects are certain. Armin P. Frank addresses himself to this point when he states:

Das bloße akustische Bild eines Wasserfalls, eines Beifallssturms, eines Gewitters, eines Brausebads und gewissen Maschinenlärms kann tatsächlich nicht identifiziert werden. Das Geräusch bedarf also des Wortes als Stütze und ist daher als bloße Illustration an sich unbrauchbar. . . . 48

Indeed, none of the above-cited instances of FSI-projecting sound effects exists without a linguistic context which makes it clear. Consider, for example, the opening sounds and lines of Weyrauch's Das grüne Zelt:

Geräusch von scheppernden Blechbüchsen.

SCOTT: Ich rufe alle. (Ruft.) Ich rufe alle. Wer ruft alle? Ich. Ich, Kapitän Scott, der den Süd-

(Geräusch der scheppernden Blechbüchsen.)

Als Signal für eine Rettungsmannschaft.49

It is, of course, also true that once a frequently repeated FSI-projecting sound effect (like the scheppernden Blechbüchsen of Das grüne Zelt) has been clearly established in a Hörspiel, it is not really necessary to provide again any explanation of it in any of its later uses (at least not for the sake of interpreting the actual physical images which the sound effect projects).

And finally, as with the use of language to project FSIs of characters and settings in Hörspiele, strong limitations are imposed on the use of FSI-projecting sound effects in Hörspiele by the general demand for simplicity which governs all aspects of Hörspiele. Too many sound effects detract from the flow of actions and ideas in Hörspiele and can confuse the listener; consequently, a Hörspiel writer must be highly selective in his choice of sound effects. He must not just use a sound effect anywhere the po-
tential for one exists. Armin P. Frank points this out very well in a passage which he cites from Donald McWhinnie's book, *The Art of Radio*:

> It [the radio play] has to aim at the utmost stylization in its handling of reality. A match strikes, breath is exhaled; but we do not hear—and could not keep mental track of—the creak of the chair, the sound of the matchbox being replaced, the match dropping into the ashtray, the scrape of the foot across the carpet. Sound Radio cannot aim at realism but only at the persuasive illusion of reality. Since every sound that comes out of the loudspeaker is significant, the radio producer needs to look always for the most typical and evocative detail in order to build his sound picture; otherwise the ear is distracted and the image blurred.50

**Organization of Following Study**

The following study will proceed on a Hörspiel by Hörspiel basis in the chronological order of the years in which the Hörspiele were written. The treatment of each Hörspiel will constitute one chapter in the study.

The study of each Hörspiel will begin with some general orientation to some fundamental aspects of the Hörspiel's mechanism of story advancement followed by a summary of the story itself. After that will follow separate demonstrations of the constructions by language and sound effects of the Hörspiel's FSIs of characters and settings (both general and close-up settings). The study of each Hörspiel will conclude with a consideration of the significance which the FSIs of
characters and settings have for the ideas ("meaning") expressed by that Hörspiel.

The conclusions of this study will treat those patterns of construction and significance for meaning which can be demonstrated to exist among the collected FSIs of characters and settings of the eight Hörspiele.
CHAPTER I

DER DOPPELGÄNGER

Composed in 1946, Der Doppelgänger is Dürrenmatt's first Hörspiel and one of his earliest works in general. Interestingly, it was first broadcast only in 1960 (Norddeutscher Rundfunk, Hamburg/Bayrischer Rundfunk, München), three years after the first broadcast of Dürrenmatt's eighth and last Hörspiel, Abendstunde im Spätherbst (1957). The Hörspiel is forty-five minutes in length. Its printed text appears on pages 7-37 in Dürrenmatt's Gesammelte Hörspiele (usually indicated henceforth in this study by the abbreviation, "GH").

Means of Plot Advancement

Of the various means which Dürrenmatt employs to advance the plots of his eight Hörspiele, surely the device he uses to advance the plot of Der Doppelgänger is the most unusual. Functionally, the device which Dürrenmatt uses here is similar to that of an "outside narrator," a plot-developing device common to many Hörspiele (Dürrenmatt's own Stranitzky und der Nationalheld [1952], for example, or Leopold Ahlsen's Philemon und Baukis [1955]). An "outside
narrator," as the term suggests, stands outside of the story he is presenting. He narrates action and describes characters and settings. He may provide commentary on selected aspects of the story, and he leads the story into and out of many, if not all, of its performed scenes.

In spite of the functional similarities between them, however, the structure of the plot developing device of Der Doppelgänger differs greatly from that of a traditional outside narrator. Instead of a monologic presentation by a single person, it is a dialogic exchange between two men which organizes and advances the story of Der Doppelgänger—a conversation between a fictional Hörspielschriftsteller and a fictional Hörspielregisseur who have met to discuss a fictional Hörspiel which the Schriftsteller has promised to provide the Regisseur for broadcast by his production crew.

The dialog between the Schriftsteller and the Regisseur both opens and closes Der Doppelgänger, and everything that transpires between the beginning and the end of the Hörspiel is directly or indirectly suspended within that dialog. Within the frame of the dialog between those two men, the Schriftsteller’s story is generated by means of the Schriftsteller’s own narrations and descriptions and by means of the Regisseur’s ability to provide instant performances of scenes from the Schriftsteller’s story. Right away, the first two speeches of Der Doppelgänger identify the Schriftsteller, the Regisseur, and their respective responsibilities in this
regard:

SCHRIFTSTELLER: Ich habe Ihnen versprochen, eine Geschichte zu erzählen, Herr Hörfpielregisseur. (GH, p. 11)

Due to an unusual fictional circumstance concerning the Schriftsteller's story, the course of the Hörfpiel alternates frequently between the Schriftsteller's and Regisseur's dialog and the actual performances of the Schriftsteller's story. The Schriftsteller, to the Regisseur's dismay, makes it quite clear at the outset of the Hörfpiel that the story which he is there to present to the Regisseur is not yet clear even in his own mind. Referring to his story, the Schriftsteller tells the Regisseur, "daß ich nicht viel mehr von ihr weiß als das Motiv" (GH, p. 11). And a few minutes later in answer to the Regisseur's question, "Und wie denken Sie sich die Handlung weiter?", the Schriftsteller replies: "Ich muß gestehen, daß sie mir erst in großen Zügen deutlich wird" (GH, p. 17).

Throughout the Hörfpiel, the fiction is maintained that the story is only "just now" in the process of its development. The Schriftsteller's vagueness concerning the details of his story occasions frequent interruptions by the Regisseur of both the narrated and the performed parts of the story. Often the Regisseur interrupts in surprise or con-
fusion to comment on or to ask for some explanation about some aspect of the story. Sometimes he interrupts to express dissatisfaction with and to demand some change in some aspect of the story. The Schriftsteller, for his part, occasionally interrupts performances of scenes from his story in order to effect some change in a character’s voice or in order to continue the story with his own narrative. Often, such an interruption results in a repetition (with some change) of a narrated or performed segment of the Schriftsteller’s story.

The Story

Written during the earliest period of Dürenmatt’s literary productivity, Der Doppelgänger belongs to those works by Dürenmatt which reflect an unmistakable influence by Kafka on his style.52

According to both the Schriftsteller and the Regisseur, Der Doppelgänger is "eine ärgerliche Geschichte" (GH, p. 33). According to the Schriftsteller, it is also "eine dunkle Geschichte, die . . . auf dem Herzen liegt, und eine seltsame . . ." (GH, p. 11). But even further, Der Doppelgänger is a bizarre, a confusing, and certainly in the Aristotelian sense, a plotless story dealing vaguely with the subject of man’s narrow perspectives of innocence, guilt, justice, and death.

The fictional reality of Der Doppelgänger is projected as being like the illogical reality of dreams. Indeed, a
frequently repeated observation by the Regisseur concerning the Schriftsteller’s story (an observation which is always echoed by the Schriftsteller himself, in fact) is that things always seem to be "Wie im Traum" (GH, pp. 17, 21, 22, 31, and 32).

At the start of the Schriftsteller’s story, a Mann (later called Pedro) is asleep in his bed. He is awakened there in the middle of the night by his Doppelgänger (later called Diego) who has come to inform him that he (der Mann) has been condemned by some kind of hohes Gericht to die for a murder which, actually, the Doppelgänger himself has committed.

Soon after delivering this disturbing and confusing information to the Mann, the Doppelgänger disappears, and men come to lead the Mann away to prison amid his protests of innocence.

The Mann’s attempts to engage a Rechtsanwalt to defend him are fruitless. No one will believe his claim of innocence.

An unknown number of days later, "Die Nacht kommt die dem Morgen seines [the Mann's] Todes vorangeht" (GH, p. 18). During this night, the Doppelgänger mysteriously appears and frees the Mann from his imprisonment. From the prison, the Doppelgänger leads the Mann to his (the Doppelgänger's) home in a very old and strange area deep within the heart of the city. It is a part of the city completely unknown to the Mann.
In the Doppelgänger's home, the Mann (henceforth known as Pedro) meets the Doppelgänger's (henceforth known as Diego) wife, Inez, and at Diego's request, soon finds himself alone with Inez upstairs in her room. Inez uses her sexual powers to persuade Pedro to agree to poison the wine which Diego will drink during a meal which will soon take place downstairs in the main room of the house.

A few minutes later, at the table where the poisoning is to occur, Pedro, for no apparent reason and without a warning, pulls a hitherto unmentioned gun from an unmentioned drawer in the table and calmly murders Inez. Pedro and Diego remove Inez's body to another part of the room and then return to the table. Then, knowing full well that Pedro has poisoned the wine, Diego drinks the poison and dies.

After the murders of Inez and Diego (if Diego's willing death can really be called murder), Pedro, overcome by the guilt of his crimes, leaves Diego's house. The time is a little after daybreak, and Pedro, stricken with guilt, loudly proclaims his crimes as he hurries along in search of the hohes Gericht (mentioned earlier by Diego) where he expects to be judged.

At this point, the Hörspiel takes a surprising structural turn. All along the Regisseur has complained to the Schriftsteller about what he felt has been an illogical sequence of events and especially about the glaring discrepancies he feels he has perceived concerning matters of in-
nocence, guilt, and justice in the Schriftsteller's story. Finally overcome by irritation, the Regisseur insists upon entering the Schriftsteller's story in order to talk some sense into Pedro who, he feels, is really innocent and therefore behaving foolishly in his efforts to reach the hohes Gericht. As per the Regisseur's insistence, the Schriftsteller takes the Regisseur to a street corner in the story where he can intercept Pedro on his way to the hohes Gericht.

The Regisseur succeeds in stopping Pedro and in speaking to him briefly, but Pedro is totally convinced of his guilt and is so consumed with his goal of reaching the hohes Gericht that he quickly hurries away without at all heeding the Regisseur's argument that he (Pedro) is really innocent "Vom Menschen aus gesehen" (GH, p. 35).

Still dissatisfied, the Regisseur demands an opportunity to complain to the hohes Gericht itself. Instantly the Regisseur and the Schriftsteller are transported to the location of the hohes Gericht, an aging Rokokoschlösschen into which they see Pedro and a shabby, limping policeman disappearing. Upon entering the building themselves, the Schriftsteller and the Regisseur find it completely deserted. The Schriftsteller's story has come to its end. The Regisseur expresses his disappointment at such an ending to which the Schriftsteller replies that they have no choice but to be satisfied with it. On that note, the entire Hörspiel comes to an end.
FSIs of Characters

There are nine character units (characters and character groups) involved in the action of Der Doppelgänger. Four of these nine units are major ones, one is minor, and four are peripheral:

Major Characters
1. Schriftsteller
2. Regisseur
3. Mann (Pedro)
4. Doppelgänger (Diego)

Minor Character
1. Inez

Peripheral Character
1. Polizist who guides Pedro to the hohes Gericht

Peripheral Character Groups
1. Männer who lead Pedro to prison
2. Rechtsanwälte who do not believe Pedro's claim of innocence
3. hohe Richter

Of the Hörspiel's nine character units (excluding those projected only by virtue of gender [eight are male; one is female] or only by virtue of the sounds of their voices), only three are actually projected by means of one or more
FSIs. Two are major characters, one is a minor character, and one is a peripheral character:

Major Characters
1. Mann (Pedro)
2. Doppelgänger (Diego)

Minor Character
1. Inez

Peripheral Character
1. Polizist who guides Pedro to the hohes Gericht

Mann (Pedro)

Pedro is projected as a man with virtually no distinguishing characteristics. In the words of the Schriftsteller, Pedro is simply "ein Mensch wie jeder von uns" (GH, p. 11). And in Pedro's own words, he is "ein Mensch wie jeder von Euch" (GH, p. 18), "ein Mensch, wie es viele Menschen gibt: Nicht mehr und nicht weniger" (GH, p. 23).

Occasionally, the Schriftsteller, Pedro, or one of the other characters focuses momentary visual attention on some part of Pedro's body but never with any intention of defining his appearance (GH, pp. 15, 22, 24, 25, 27, 28, 30, 34). In a typical example of these, at best, marginal projections of Pedro, the Schriftsteller reports near the end of his story how Pedro "eilt durch die Straßen der Stadt,
die Hände zum Himmel gereckt und die Augen weit geöffnet"
(GH, p. 34).

In all, the Schriftsteller projects only one specific
FSI of Pedro. It is an essentially acoustic image even though
it is projected verbally. The Schriftsteller explains to the
Regisseur that Pedro possesses "eine ruhige Männerstimme"
(GH, p. 12).

Doppelgänger (Diego)

Seldom are projections of Diego substantially different
from those of Pedro. As with Pedro, most projections of
Diego focus momentary visual attention on parts of Diego's
body but never with any intention of defining his appearance.
Such projections of Diego are, of course, to be expected
since, by definition, Diego is Pedro's Doppelgänger. Pedro,
for example, remarks upon seeing Diego for the first time:

Ich sehe mich. Ich sehe mein Gesicht und meinen
Leib. . . . So habe ich die Augen im Antlitz, so
bewegt sich mein Mund, und so bewegen sich meine
Hände über meine Stirne. (GH, p. 15)

Toward the end of the story, the Schriftsteller does
project some detail in Diego's face. He refers to Diego's
"Augen, zwei kalte Steine im mächtigen Gesicht" (GH, p. 30).
And a moment later, he speaks of Diego's "Antlitz . . . wie
immer . . . mit klaren steinernen Augen" (GH, p. 30).

Also, the Schriftsteller projects one acoustic FSI of
Diego when he indicates to the Regisseur the difference between Diego's and Pedro's voices—an important difference for a blind Hörspiel audience. The Schriftsteller states: "Der Doppelgänger sollte eine tiefere Stimme haben, bestimmt und groß" (GH, p. 13).

Inez

Although FSIs of Inez are hardly more detailed than those of Pedro and Diego, they are visually much more vivid. Inez is projected as an extremely beautiful woman with powerful sex appeal. Inez's first appearance in the Hörspiel is marked by the following dialog between Pedro and Diego:

DER DOPPELGÄNGER: Ist sie nicht schön?
DER MANN: Sie ist schön.
DER DOPPELGÄNGER: Haben Sie je ein schöneres Weib gesehen?
DER MANN: Nie sah ich ein schöneres Weib. (GH, p. 22)


Pedro adds a touch of visual detail to Inez when he remarks to her: "Ich sehe Ihr Gesicht und Ihre Haare . . . und Ihren Hals und das lange Kleid, das niederfällt in wei-
ten Falten" (GH, p. 24).

The last visual detail of Inez is projected of her in death. The Schriftsteller describes her as "das stille, weiße, tote Weib" (GH, p. 32) who is lying strechted out "mit weisserem Gesicht und weissen Händen . . ." (GH, p. 29).

One acoustic image of Inez is projected in the Hörspiel when the Schriftsteller describes her voice to the Regisseur as not sounding "zu mädchenhaft" (GH, p. 23).

Polizist

The Polizist, who guides Pedro to the hohes Gericht, is no more significant a figure than the Männer who lead Pedro to prison or the Rechtsanwälte who refuse to defend Pedro in his claim of innocence. Nevertheless, the Polizist is projected with some specific FSIs. He is not only a Polizist, an image in itself; he is, according to the Regisseur, "Ein schübiger Polizist" (GH, p. 35), and later "der schäbige, hinkende Polizist" (GH, p. 37).

Summary

There are a total of nine character units in Der Doppelgänger. Excluding inherent qualities of gender, only four of Der Doppelgänger's nine character units (approximately forty-four percent) exhibit one or more FSIs.

There are very few FSIs of the four projected charac-
ters in Der Doppelgänger. The FSIs which do exist are all projected entirely by language—chiefly through the speeches of the Schriftsteller, but also through the speeches of the Regisseur and the three speaking characters of the Schriftsteller's story. Except for the Schriftsteller's description of the voices of Pedro, Diego, and Inez, the FSIs are entirely visual in nature. In spite of the visual nature of the FSIs, however, the characters are virtually faceless and totally colorless (the white of the dead Inez's face and hands being considered a non-color like black, gray, silver, etc.).

Of the characters, only Inez is projected vividly. Inez's image is vivid because she is projected not once or twice but eight times in speeches by the Schriftsteller, Pedro, Diego, and herself and because special emphasis is placed on her womanly beauty and sexuality.

FSIs of Settings

General Setting

The general setting of Der Doppelgänger is projected formally by the Schriftsteller in eerie visual terms in one long sentence near the beginning of the story when he accedes to the Regisseur's insistence that he tell where the Mann, Pedro, lives. The Schriftsteller's panoramic description is simple and brief and highly impressionistic:
Later, some of these images of the general setting are revived (along with some also revived images from earlier projected close-up settings) near the end of the Hörspiel by a confused Regisseur still laboring under the idea that the strange story of Der Doppelgänger is one of Pedro’s unpleasant dreams:

REGISSEUR: Und Pedro erwacht.
SCHRIFTSTELLER verwundert: Wie meinen Sie das?
REGISSEUR: Alles war nur ein Traum.
SCHRIFTSTELLER bestürzt: Wieso?
SCHRIFTSTELLER: Wie im Traum, gewiß, so kam alles dem Manne vor. . . . (GH, pp. 31-32)

Generally, night and darkness constitute the temporal and visual frames for most of the story. Also, the eeriness stamped on the first scene by the Mond and the jagenden Wolken is maintained throughout the course of the story.
Close-up Settings

Altogether in Der Doppelgänger, eleven scenes are distributed over nine close-up settings. These nine close-up settings are listed below in the chronological order of their first occurrences and in the order in which they will be treated in this examination of their FSIs:

1. Zimmer in which Pedro is awakened by his Doppelgänger
2. Zelle in which Pedro stays after being taken to prison
3. route from Pedro's Zelle to the outside of the prison
4. route from the outside of the prison into the neighborhood of the Doppelgänger's Haus
5. front of the Doppelgänger's Haus
6. Halle of the Doppelgänger's Haus
7. Inez's Zimmer
8. Straßen between the Doppelgänger's Haus and the hohes Gericht
9. hohes Gericht

Zimmer in which Pedro is awakened by his Doppelgänger

Pedro's Zimmer is introduced quite simply by the Schriftsteller as "ein Zimmer in welchem der Mann schläft" (GH, p. 12). There are no extended or detailed descriptions of the location. Projections of FSIs are limited to a few
visual impressions included in speeches by the Schriftsteller, Pedro, and Diego and then only in as much as such FSIs have direct bearing on the encounter between Pedro and Diego. Recurring, dominant images of the setting are the darkness, a dim lamp, and Pedro's bed.

A moment after introducing the Zimmer, the Schriftsteller speaks of "Die Nacht um ihn [the sleeping Mann]" (GH, p. 12). Still a few moments later, he adds:

Vor ihm, dem Schlafenden, zwischen dem Licht und dem Bett sitzt sein Doppelgänger, der ihn betrachtet, als dunkler Schatten vor der schwach brennenden Lampe. (GH, p. 12)

Due to a repetition of part of one of the performed scenes, Pedro twice remarks to his unexpected visitor: "Sie kommen in der Nacht zu mir und sitzen an mein Bett" (GH, pp. 13, 14). Later in the conversation between the two men, Diego remarks to Pedro:

Noch haben Sie mein Gesicht nicht gesehen, daß Sie so sprechen, denn es ist zwischen Ihnen und der Lampe. Ich ergreife das Licht und stelle es auf diesen Tisch. Nun fällt der Schein voll auf mein Antlitz. (GH, p. 15)

Finally, after Pedro has had a good look at his Doppelgänger, he tells him: "Nehmen Sie das Licht fort, nehmen Sie es fort... Nehmen Sie das Licht fort" (GH, p. 15).
Zelle in which Pedro stays after being taken to Prison

Like the FSIs of Pedro's Zimmer, the FSIs of Pedro's Zelle are few and simple and visually impressionistic. Furthermore, except for the use of one sound effect (Dürrenmatt's first use of nonverbal sound in his Hörspiele) to assist in the projection of one image, the FSIs of the setting are projected verbally in speeches by the Schriftsteller, Pedro, and Diego.

The imaging of Pedro's Zelle is initiated by the Schriftsteller who tells the Regisseur: "Immer wieder schreit der Mann in die Nacht seiner Zelle, daß er unschuldig sei" (GH, p. 18). Soon thereafter, Pedro, in a monologic protest of his innocence, speaks of "Die Wände meines Kerkers" and of being "zwischen diesen kahlen Wänden aus Stein" (GH, p. 18). Then narrating again, the Schriftsteller adds:


After Diego's arrival, a momentary clanking of metal is heard. The printed text reads: "Der Doppelgänger löst seine [Pedro's] Fesseln" (GH, p. 19). This sound is interpreted visually a moment later for the Hörspiel listener by Pedro who says to Diego: "Sie lösen meine Fesseln? ..
... Warum haben Sie die Macht, meine Fesseln zu lösen?" (GH, p. 19).

Later in the Hörspiel, the image of Pedro's Zelle is revived nominally in dialog between Pedro and Diego when the dying Diego remarks: "Ich kam in dieser Nacht in Ihre Zelle, um für Sie zu sterben" (GH, p. 31).

**Route from Pedro's Zelle to the outside of the Prison**

The very few FSIs of this brief and changing setting are visual impressions. Nearly all of these FSIs are projected in conversation between Pedro and Diego as they move along, but sounds of their footsteps interspersed between their speeches do serve marginally to project impressions of the surfaces (unknown though they are) upon which the two men walk.

Immediately after departing the Zelle, Diego remarks to Pedro: "Schon durchhen wir den langen Gang und gehen die Treppe hinab" (GH, p. 20). A moment later, Pedro observes: "Wir gehen die Treppe hinab ..." (GH, p. 20). And finally, another moment later, Pedro observes: "Wir gehen über den Hof, und das große Tor öffnet sich von selbst" (GH, p. 20). The sounds of Schritte are heard four times between these and other words spoken by Pedro and Diego (GH, p. 20).
Route from the outside of the prison into the neighborhood of the Doppelgänger's Haus

The changing setting of the second part of Pedro's and Diego's journey from Pedro's Zelle to Diego's Haus is, overall, much more detailed than the close-up settings which precede it. The FSIs of this setting are visual impressions projected in speeches by the Schriftsteller and Diego and by the sounds of Pedro's and Diego's footsteps interspersed between elements of Pedro's dialog as they walk along. Images indicating the absence on the streets of any other living presence run throughout the projection of this setting and, as such, more or less dominate the FSIs of this setting. Dominant in terms of detail, however, are the FSIs projected by the Schriftsteller of the buildings in Diego's neighborhood.

The few images projected by Diego focus on the part of the setting immediately outside the prison: "Wir betreten die Einsamkeit der Straßen und Plätze . . ." (GH, p. 20). Then there follows perhaps a minute of dialog between Diego and Pedro which is interspersed with thirteen projections of the sounds of their Schritte (GH, pp. 20-21). After that, the Schriftsteller takes over the presentation of the scene and provides an extended and detailed projection of the remainder of the setting of the journey into the neighborhood of Diego's Haus:
Der Mann folgt seinem Doppelgänger, der ihn durch einsame Gassen führt, mitten durch die große Stadt, durch verlassene Parkanlagen und später durch Stadtteile, die der Mann noch nie gesehen und von denen er noch nie gehört hat, in denen die Häuser altertümlich sind, mit merkwürdigen Giebeln, die sich mit scharfen Zacken vom Himmel abheben und gotischen Spitzbogen, die Fronten mit seltsamen Zeichen bemalt. Doch sind die Gassen leer und still, und nur der Widerhall ihrer Schritte ist um die beiden. Dann betreten sie ein Haus in einer kleinen gewundenen Gasse. Die Häuser sind grau und verwittert, und der Mann sieht an ihnen Spuren einer Zeit, von der wir kaum Kunde besitzen. Die Fenster sind leer oder mit Fellen verhängt. (GH, p. 21)

Some elements of the Schriftsteller's description are revived near the end of the story in a speech in which the Regisseur reminds the Schriftsteller of the "verlorene Großstadt mit altertümlichen Häusern und merkwürdigen Giebeln, die sich von einem nächtlichen Himmel abheben ..." (GH, p. 32).

Front of the Doppelgänger's Haus

After describing the other houses in the immediate vicinity (see previous discussion), the Schriftsteller, with special focus on the door, projects a formal and rather detailed visual description of the front of Diego's Haus:

Das Haus aber, das sie [Diego and Pedro] betreten, besitzt gegen die Gasse keine Fenster, obgleich es die grösste Fassade hat, die ohne Schmuck sich als eine dumpfe, vermoderte Fläche über die Gasse neigt, nur unterbrochen von einer Türe, die nieder ist und breit, gleich einem Joch, da die Schwelle sich unter der Höhe der Gasse befindet. (GH, p. 21)
Additional imaging is provided for the door by the sound of the door's opening as Diego and Pedro enter the Haus: "Mann hörte eine Türe sich öffnen" (GH, p. 22). Transition from the outside of the Haus to the inside is completed a moment later by again focusing attention on the door when Diego reports: "Ich schließe die Türe wieder" (GH, p. 22).

Halle of the Dop-pelgänger's Haus

The Halle of Diego's Haus is the setting for more action than any other of the Hörspiel's close-up settings. It is also, and perhaps consequently, the most complexly projected room in the entire Hörspiel. Even more significantly, the Halle of Diego's Haus ranks among the most detailed of all the rooms projected in all of Dürrenmatt's Hörspiele. 53

The FSIs of the Halle are projected here and there over eleven pages of the Hörspiel's printed text (GH, pp. 22-32) or approximately sixteen minutes of its forty-five minutes of broadcast time. Except for the uses of three sound effects, all of the FSIs of the setting are projected in speeches by Diego, Pedro, Inez, and the Schriftsteller—the speeches by the Schriftsteller sometimes containing detailed descriptions of various aspects of the Halle. And except for the images of the big table, which is the focal point of the Halle, all of the projected FSIs of the setting are entirely visual in nature.
The Doppelgänger, Diego, introduces the setting of the Halle immediately after he and Pedro enter the dark Haus:
"In der Halle ist Licht. Nur einige Schritte und Sie werden das Licht sehen" (GH, p. 22). A moment later, Diego tells Pedro: "Treten Sie in die große Halle ein" (GH, p. 22). Pedro immediately focuses attention on "Ein großer Tisch aus schwerem Holz mit glatter Fläche" (visual, muscular, and tactile images) and on "dunkle Bilder an den Wänden" (GH, p. 22). Finally, Diego and Pedro call attention to "die Treppe" which ends "in einer Empore, die sich im Dunkel verliert" (GH, p. 22).

Before Pedro leaves Diego's Haus, in one way or another, the Tisch is mentioned eight more times (GH, pp. 23, 25, 28, 30, 32); the Treppe is mentioned four more times (GH, pp. 22, 27); and the dunkle Bilder are mentioned three more times (GH, pp. 25, 28–29, 32). In the process of maintaining these images, new details are occasionally added to them. Sometimes in association with these already-established images and sometimes not, other new and independent FSIs are occasion-ally added to the overall projection of the Halle. Also, one of the component images of the Halle, the light, changes steadily over the course of the various projections of the Halle's FSIs.

In dialog with Pedro, Diego projects the only additional detail of the Treppe: "Ich sah Sie die Treppe herunterstei-gen, Pedro... Und Ihre Hand gespreizt über dem Geländer" (GH, p. 27).
To the Tisch is added the detail of a "halb offenen Tischschublade" (GH, p. 28). Associated with the Tischschublade is the Waffe which Pedro takes from the Schublade and uses to murder Inez (GH, p. 28). Interestingly, the Waffe and the use thereof are introduced unexpectedly into the story by the sound of a gunshot, a rather ambiguous sound when it is completely unexpected. The Regisseur immediately afterwards identifies the sound (though not yet the act of violence the sound effect represents) as "Ein Schuß ist gefallen!" (GH, p. 28), a statement which frees the visual imagery both of the sound effect itself and of the term, "Waffe," which the Schriftsteller then uses in his projection of Pedro's murder of Inez.

Perhaps even more interesting than Dürrenmatt's use of an unexpected and surprising gunshot to introduce the image of a gun into the action of the Hörspiel is Dürrenmatt's repetition of the gunshot when the Schriftsteller resumes his interrupted story. This time the gunshot is fully expected and the FSI which it projects of a pistol is clear:

Er [Pedro] richtet die Waffe auf die Frau, und wie der Schuß sich löst . . .
Es fällt noch einmal ein Schuß.
Sinkt das Weib in die Arme Diegos zurück. (GH, p. 28)

Also associated with the Tisch are "Zwei Gläser und Wein in einer Kanne und Brot auf einem Teller" (GH, p. 25). In one of the Gläser is poison, "Staub, der kaum den Boden
deckt" (GH, p. 25). Although FSIs of the Gläser, the Wein, the Kanne, and the Brot are all projected again in the Hörspiel (GH, p. 28), special emphasis is placed on FSIs of the Gläser and the Wein, particularly Diego's Glas and the poisoned Wein. The audience "sees" the Gläser and the Wein along with other FSIs associated with the Tisch and the rest of the Halle in the following passage spoken by the Schriftsteller and illustrated once by a sound effect:


Ein Glas zerspringt.


In a passage toward the end of the Hörspiel which deals with the removal of Inez's body from the scene of the Tisch, the Schriftsteller adds some specific detail to at least one of the dunklen Bilder in the Halle. The passage contains some other images of the Halle as well:

Der Doppelgänger und Pedro heben die Tote empor und tragen sie durch die Halle auf eine Bank, die sich in einer Nische unter einem Bild befindet,
das jedoch so dunkel ist, daß Pedro nicht zu er-
kennen vermag, was darauf dargestellt ist. . . . .
und irgendwo durch ein fernes Fenster fällt das
erste Grauen des Morgens. (GH, pp. 28-29)

In a concluding projection of FSIs of the Halle, the
Schriftsteller reports:

doch das stille, weiße, tote Weib blieb in der
Nische unter dem dunklen Bild und sein Doppel-
gänger zusammengesunken im Sessel am hölzernen
Tisch, die blieben auch in der unbarmherzigen
Fülle angeschwemmten Lichts. (GH, p. 32)

Inez's Zimmer

Most of the private encounter between Inez and Pedro
takes place in a brief scene in Inez's Zimmer. The Zimmer
would be a totally nominal image except that a burning
Kerze is mentioned four times in the scene between Pedro
and Inez (GH, pp. 24, 25).

Straßen between Doppelgänger's Haus and hohes Gericht

The FSIs of the Straßen between Diego's Haus and the
hohes Gericht are simple, few, and visually impressionistic.
The projections of the FSIs are achieved by two sound effects
depicting hurrying footsteps and by words spoken by the
Schriftsteller, the Regisseur, and Pedro. The dominant images
of the setting are those of the morning Licht and of the
Nebel which obscures any background in the setting.
The Schriftsteller introduces the setting soon after the Mann, Pedro, leaves Diego's Haus: "Der Mann ging hin an diesem Morgen, der mächtig und silbern über der Stadt hing . . ." (GH, p. 32). Just a moment later, it is the Regisseur who speaks of the "Morgen" which hangs "silbern" over the city and who adds the image of "etwas Nebel und Licht" (GH, p. 32). Pedro, for his part reports: "Ich eile durch die Gassen dahin und über die Plätze dahin, die vor mir liegen im Morgen" (GH, p. 33).

A few moments later, after the Schriftsteller and the Regisseur have entered the setting of the Schriftsteller's story, the Straßenecke where the Regisseur intercepts Pedro is added to a repetition of the image of Straßen and to a repetition of the image of "Schleiern von Licht und Nebel" (GH, p. 34). And in the conversation between the Regisseur and Pedro, both men are heard to say: "Es ist Morgen" (GH, p. 35).

"Eilende Schritte, die sich nähern" (GH, p. 34) mark the beginning of the encounter between the Regisseur and Pedro. "Schritte, die sich eilends entfernen" (GH, p. 36) mark its conclusion. These Schritte, like other projections of Schritte in Der Doppelgänger and elsewhere in Dürrenmatt's Hörspiele, project, among other things, vague images of the surface of the Straßen through which Pedro is hurrying.
Hohes Gericht

The setting of the hohes Gericht is projected once in the beginning of the Hörspiel and once at the end. It exhibits the greatest detail of all the settings of Dürenmatt's eight Hörspiele.

The first presentation of the setting of the hohes Gericht has no bearing on the action of the story at the particular point where it occurs. On the Hörspiel's fictional level, the excuse for its occurrence is the Regisseur's demand for proof that the hohes Gericht is real and not just a figment of the Doppelgänger's imagination. The Schriftsteller accedes to the Regisseur's demand with a single extended and multi-faceted description of the place where the Gericht is located. The Schriftsteller's description concentrates most attention on images of the outside of the Gericht building and on the Park in which it is located, including, in fact, acoustic images of a Specht and a Kuckuck:

Denken wir uns ein kleines Rokokoschlosschen mit vielen Stukkaturen und einem Gerichtssaal, in welchem es eine etwas kitschige Statue der Gerechtigkeit gibt, alles halb versunken in einem weiten Park mit hohen Bäumen, Zedern, Akazien, Fichten, zwischen denen die schwarzen Automobile der hohen Richter stehen, wenn das Gericht einmal tagt. Irgendwo das Hämmer eines Spechts, irgendwo das Rufen eines Kuckucks am Abend, irgendwo etwas Sonnenschein und das Silber eines Springbrunnens. (CH, p. 16)

The presentation of the setting of the hohes Gericht at the end of the Hörspiel occurs as the hohes Gericht becomes
the scene for the story's final action. Its FSIs—many of them repetitions of the FSIs projected by the *Schriftsteller* at the beginning of the story—are projected by descriptions contained in the dialog between the *Schriftsteller* and the *Regisseur* and by the occurrence of two sound effects which assist in the acoustic and visual imaging of the *Specht* and the *Kuckuck*: "Man hört das Hämmer eines Spechts" and "Man hört einen Kuckuck rufen" (*GH*, p. 37).

In addition to a repetition of the previously projected FSIs of the setting of the *hohes Gericht*, there are many new, sometimes surprising details projected about the building of the *hohes Gericht*. To begin with, the *Schriftsteller* describes the building, "das Rokokoschlösschen," as "verschnörkelt, überladen, die Fassaden voller Putten, Götter, Nymphen, reichlich kitschig" (*GH*, p. 37). He also points out the "hohen verrosteten Türflügel des Hauptportals" (*GH*, p. 37).

The remaining FSIs of the setting are projected in the last three speeches on the subject by the *Schriftsteller* and the *Regisseur*:

*SCHRIFTSTELLER:* Eine steinerne Treppe, ausgehöhlt von den unzähligen Tritten der Schuldigen, die über sie stiegen, weite Wände mit verblaßten, schnörkelhaften Fresken, leere Korridore, in denen sinnlos unsere Schritte verhallen, der Gerichtssaal endlich mit der verwitterten Statue der Gerichtsrichtigkeit.

*REGISSEUR:* Leer. Alles leer. Keine Richter, kein Angeklagter, nur ein Fenster, das auf und zu klappt im Wind, mit verstaubten Scheiben.

*SCHRIFTSTELLER:* Wo wir auch suchen, wohin wie auch gehen, in diesen Gängen und Sälen voll Gips, zerschlissenen Tapeten und morschen Böden, alles leer. (*GH*, p. 37)
Summary

In addition to a general setting, *Der Doppelgänger* contains nine close-up settings. Five of the close-up settings are essentially private settings; four—although they are never occupied except by the Schriftsteller, the Regisseur, Pedro, Diego, or the limping Polizist—are essentially public.

The vast majority of the FSIs of *Der Doppelgänger*’s settings are projected by means of language contained chiefly in descriptive narrations by the Schriftsteller and to a lesser extent in descriptive observations by the Regisseur, Pedro, Diego, and Inez. Excluding the marginal images of surfaces projected in association with the sounds of Schritte which occur nineteen times during the Hörspiel, seven of the component FSIs of the story’s settings are achieved by a combination of language and accompanying sound effects: Pedro’s Fesseln (once); the Tür to Diego’s Haus (once); the Waffe with which Pedro murders Inez (twice); Diego’s Glas of poisoned wine and the Boden against which the glass breaks (once); a Specht in the park of the hohes Gericht (once); and a Kuckuck in the park of the hohes Gericht (once).

All of the FSIs of setting in *Der Doppelgänger* are either entirely or partially visual in nature. Several of the FSIs (including those projected partially by sound effects) are both visual and acoustic in nature. The collected image of the Tisch in Diego’s Halle is visual, muscular, and tac-
tile in nature.

The general setting and five of the nine close-up settings of Der Doppelpärger are fairly typical of Hörspiele in as much as they are generally lacking in sensory detail. On the other hand, extended descriptions by the Schriftsteller of the neighborhood of Diego's Haus, of the front of Diego's Haus, and of the höhes Gericht are very detailed and, in fact, project some of the most complex settings not only of Dürenmatt's eight Hörspiele but also of Hörspiele in general. Indeed, the combined descriptions of the höhes Gericht (with over fifty component FSIs) project the single most detailed setting in all of Dürenmatt's Hörspiele.

Interestingly, among all of the FSIs of Der Doppelpärger's settings, there is a complete absence of true color (red, green, blue, etc.). There are, however, a few projections of such non-colors as schwarz, grau, milchig, and silbern.

Spatial organization is very vague at best in Der Doppelpärger. There is no north or south or east or west. There is no right or left. There is only inside and outside; upstairs and downstairs. Rooms have no projected ceilings and only very seldom projected walls. Distances are nonexistent and so too are sizes and shapes of things or places.

Temporal organization is almost as vague as spatial organization in the Hörspiel. Location in time is projected only by the presence of night, dawn, and morning. Passage of
time is projected only once by the event of dawn. There is, therefore, no way of calculating how many days pass between the beginning and the end of the story.

Common to nearly all of the projections of settings in Der Doppelgänger are visual FSIs which obscure clear views of settings. For the most part, it is the presence of darkness which dominates settings and obscures the listener's "view." At the end of the story, it is Schleieren von Licht und Nebel.

FSIs and Ideas

Der Doppelgänger is a nightmarish portrayal of the futility of man's efforts to discover the justice which underlies the central problem of human existence—human mortality. According to Der Doppelgänger, there is no justice in the sentence of death which hangs over each and every one of us. Death cannot be comprehensible to man. It must simply be accepted.

In general, the faceless characters and the strange, visually obscured settings of the divergent reality which is presented in the Schriftsteller's story are physical counterparts to the story's obscure existentialistic theme and confusing action.

Pedro and Diego possess no characteristics to distinguish them from one another or from any other men. As such, they are representatives of all men. Inez, for her part, is
extremely beautiful and seductive. As such, much like Eve, Inez, physically as well as spiritually, epitomizes the irresistibly powerful and sometimes destructive force which female sexuality represents for men.

The poor visibility due to the darkness which characterizes all but the last scenes of the Hörspiel parallels and reflects Pedro's lack of vision in the spiritual darkness in which he finds himself. The light of morning which slowly becomes visible near the end of the story and which floods the story's last scenes parallels Pedro's spiritual enlightenment. It is on the street corner and in broad daylight that Pedro first explains to the Regisseur: "Ich habe es aufgegeben, vom Menschen aus zu sehen" (GH, p. 35). Then a few moments later, he proclaims: "Nur wer seine Ungerechtigkeit annimmt, findet seine Gerechtigkeit, und nur wer ihm erliegt, findet seine Gnade" (GH, p. 36).

Interestingly, the physical light which accompanies Pedro's spiritual enlightenment does not make the physical world any more visible for the Regisseur. The world beyond the Regisseur remains hidden behind "Schleiern von Licht und Nebel" (GH, p. 34). This limitation to the Regisseur's visual perception corresponds with and reflects his continually narrow spiritual perspective. The Regisseur has all along been astounded and indignant at the sentence of death which has been imposed on Pedro. It is "ungerecht" argues the Regisseur to Pedro, "Vom Menschen aus gesehen . . . un-
gerecht" (p. 35).

The spiritual nature of the conflict which underlies the superficial, fictional reality of the Schriftsteller's story is unmistakably revealed by the physical projection of Diego's (der Doppelgänger's) house which sits among houses resembling churches and which itself resembles a church with its "Empore" (p. 22) and its later image of a last supper of "Wein und Brot" (p. 25).

The elegant building of the hohes Gericht which on closer examination in the last scene of the Hörspiel turns out to be empty and decaying, provides a final commentary on the fruitlessness of any effort to seek from any kind of human perspective a justification for death.

The empty, decaying building with its "verwitterten Statue der Gerechtigkeit" (p. 37) also echoes an idea which in variation helps to characterize not only all of Dürrenmatt's Hörspiele, but, indeed, all of Dürrenmatt's writing—that absolutes are humanly unrealizable ideals and that expectations or actions predicated on beliefs in absolutes may lead to disappointment, to disillusionment, or even to disaster.
CHAPTER II

DER PROZESS UM DES ESELS SCHATTEN
(NACH WIELAND--ABER NICHT SEHR)

Der Prozeß um des Esels Schatten (nach Wieland--aber nicht sehr) is Dürrenmatt's second Hörspiel. It was written in 1951, the year following Dürrenmatt's drama, Die Ehe des Herrn Mississippi and his mystery novel, Der Richter und sein Henker, and the same year as Dürrenmatt's second mystery novel, Der Verdacht. Esels Schatten was first broadcast in 1951 from Studio Bern in Bern, Switzerland. Its broadcast length is seventy minutes. The printed text of the Hörspiel appears on pages 39-87 of Dürrenmatt's Gesammelte Hörspiele.

Dürrenmatt's Source

The story of Dürrenmatt's Esels Schatten is, as the full title of the Hörspiel indicates, a story based upon (but not very closely) an episode from Johann Christoph Martin Wieland's Abderiten (1774), a humorous book of lengthy, involved episodes depicting the stupidity, ignorance, and foolishness of the inhabitants of Abdera, a fictional, provincial, coastal town in ancient Thrace.

The settings and theme of Dürrenmatt's story closely resemble those of Wieland's. Both stories depict the ludi-
crous expansion of a trivial legal battle between an Eseltreiber and a Zahnarzt into a highly volatile, citywide argument involving everyone from the lowest classes all the way to the city's highest religious, political, and economic leaders. The legal battle concerns the rights of use to the shadow of a rented Esel.

The overall number of characters is significantly smaller in Dürrenmatt's story than in Wieland's although the difference in the number of main characters is not great between the two stories. Dürrenmatt does actually add one completely new main character to his version—Tiphys, a drunken and totally unscrupulous pirate sea Kapitän and outsider to Abdera who makes no pretense to any motivation for his unprincipled behavior other than pure greed and a desire for sensual pleasure (GH, p. 82).

The development of Dürrenmatt's story is simpler and faster than that of Wieland's. In Wieland's story, for example, the sacred Frösche of Abdera's Latonatempel constitute the basis for an entire chapter aimed at characterizing the foolishness of all the Abderiten. In Dürrenmatt's story, on the other hand, the Frösche are a frequently occurring but always momentary collective element of the background serving primarily to allude to their role in Wieland's story and to emphasize the ridiculousness only of those Abderiten who actually worship them. Wieland's story escalates steadily for four months of fictional time and re-
quires several hours of reading. Dürrenmatt's story spans a much briefer (though unspecific) time and requires only seventy minutes for its presentation as a Hörspiel.

The most surprising difference between Wieland's and Dürrenmatt's stories is between their endings. Wieland's intricately developed conflict finally leads to a climax in which the two sides involved in the city-wide argument meld into one angry, frustrated mob which vents its feelings on the poor Esel. The mob literally tears the Esel to pieces, some of the crazed people actually eating bloody pieces of the animal right on the spot. The slaying of the Esel marks the end of the conflict according to Wieland, however. Some weeks later, in fact, the town elects to erect a memorial to the Esel to show "wie leicht eine große und blühende Republik sogar um eines Eselschattens willen hätte zu Grunde gehen können." And Demokrit, a playwright not present in Dürrenmatt's story (except as the name of a street), writes a play to commemorate the whole affair. Dürrenmatt's swiftly moving Hörspiel, on the other hand, culminates with hired acts of arson against Abdera's two religious temples (the centers of the two arguing factions of the town) and with the consequent, speedy, and complete destruction of the entire town by the spreading fires. Only anticlimactically, after Abdera is destroyed, do the townspeople attack the Esel. Dürrenmatt's Hörspiel concludes with the mob in hot pursuit of the Esel.
Means of Plot Advancement

Dürrenmatt's Prozeß um des Esels Schatten opens at a point in time not long after Abdera's destruction and proceeds as a collection of flashbacks advanced from one dialogic event to another by means of several part-time narrators, each of whom is himself an important character in the part of the story he is telling. Each of these part-time narrators tells what he knows from his own personal perspective, often in a manner suggestive of testimony being presented to a jury which is ultimately supposed to judge who is to blame for Abdera's fiery end.

The Hörspiel opens with a speech by the Zahnarzt, Struthion, who introduces himself and begins to explain how the story of Abdera's reduction to ashes began with himself. Struthion recounts how one hot summer day he came to rent an Esel from the Eselfreiber, Anthrax. At this point, Anthrax takes over the narrative from his own perspective, repeating with humorous discrepancy part of what Struthion has just told. Struthion had admitted, for example, to having had "Noch ein Glas Roten" before going to Anthrax to rent the Esel (GH, p. 43). Anthrax, however, reports: "Auf dem Marktplatz angelangt, kam der Herr Zahnarzt zu mir... Nach Wein hat er gestunken, und nicht nur nach einem Glas Roten, sondern nach einer ganzen Flasche, das konnte ich ganz deutlich an seinem Atem feststellen" (GH, p. 44).
Struthion and Anthrax trade the narration of the story back and forth for a few minutes until the Stadtrichter, Philippides takes over. Soon afterwards, the Advokat, Physignatus, takes over the narration and is then followed by the Advokat, Polyphonus. And so the story proceeds, one character's narration introducing another character whose narration introduces another, and so on until the Hörspiel comes to a close. As one might expect, some of the characters narrate at different intervals throughout the story.

The Story

In Dürrenmatt's Prozeß um des Esels Schatten, the Zahnarzt, Struthion, hires Anthrax and his Esel to take him across a hot, treeless plain to a patient in a neighboring town. The trip comes to an unexpected end when Struthion stops to take a few minutes refuge from the blazing sun in the shadow cast by the Esel. Immediately an argument ensues between Struthion and Anthrax over whether the renting of the Esel also constitutes a renting of the Esel's shadow. The two men return to Abdera to lay their complaints before the Stadtrichter, Philippides. Philippides is unable to persuade Struthion and Anthrax to resolve their differences by themselves and must set a date for a meeting of Abdera's Zehnergericht to settle the issue. Polyphonus and Physignatus, two greedy Advokaten who overhear the argument before Philippides, are quick to offer their services to Anthrax.
and Struthion, respectively, thus hardening each man's resolve to continue his argument.

The wives of Anthrax and Struthion each set social machinery in motion to gain support of the high priests of their respective temples in the legal battle being waged by their husbands. As a result, the Priester use the influence they have with the ten judges who will have to settle the matter. Because the influence of the two Priester is divided evenly among the ten judges, final settlement of the issue by the Zehnergericht becomes a forgone impossi-

bility.

During the opening session of the trial before the Zehnergericht, the above-mentioned exercises in influence peddling which resulted in the five to five split among the ten judges are quickly exposed by Struthion's and Anthrax's lawyers. Everyone involved is scandalized. The session of the Zehnergericht explodes into a fist fight which results in injury to everyone and which ends with everyone's dragging himself back home to recuperate for the next round in court.

At this point, Anthrax, who has already had to sell his furniture and his daughter to meet his legal expenses, now has to sell his wife, Krobyle, in order to pay Polyphonus, his Advokat, who continues to fire Anthrax's greed with promises of the money Anthrax will collect in damages from Struthion when the lawsuit is over.
Struthion and Anthrax never make it back into court again, however. News of the lawsuit has already spread throughout Abdera, and the townspeople quickly begin to take sides in the dispute. Behind the scenes, various individuals of special interest groups who feel they have something either to lose or to gain from the outcome of the dispute between Struthion and Anthrax begin to incite strong feelings about the matter both in themselves and in others. The chairman of the animal protection society, the leader of the local guilds, and an agitator of the Macedonian worker's party side with the Eseltreiber. The chairman of the tourist trade association, the president of the local marble industry, and the president of the town senate side with the Zahnarzt.

Rapidly the whole town splits into two factions, a party of Esel (siding with the Eseltreiber, Anthrax) and a party of Schatten (siding with the Zahnarzt, Struthion). Taking advantage of the tense situation, Thykidides, the Direktor of a weapons manufacturing concern, begins selling weapons to both sides. Before armed conflict can break out, however, unknown to each other, an Abgesandter from each party pays the pirate Tiphys to set fire to the temple of the opposing party. Soon, both temples are ablaze and the fires threaten to engulf the whole city. The fire department is unable to help because the firemen are divided into Esel and Schatten, and no member of one party will help to save
the temple of the other. The fires spread rapidly, and soon the whole town is burned to the ground.

Finally, in the anticlimactic aftermath of the fire, the townspeople, standing in the ruins of Abdera, turn mob and direct their frustration at the poor Esel which has managed to escape the burning barn in which he had been kept. The Hörspiel ends with the mob in pursuit of the Esel.

FSIs of Characters

Dürrenmatt's Prozeß um des Esels Schatten depicts an episode in the collective life of the entire city of Abdera as much as it depicts an episode in the lives of just a few of its citizens. As a result, Esels Schatten projects a complex array of both characters and settings—indeed, a more complex array of characters and settings than any other of Dürrenmatt's Hörspiele.

Altogether, there are thirty-eight character units (characters and character groups) in Dürrenmatt's Esels Schatten. There are seven major characters, nineteen minor characters, three minor character groups, and eight peripheral characters:

Major Characters
1. Struthion
2. Anthrax
3. Physignatus
4. Polyphonus
5. Krobyle
6. Tiphys
7. Philippides

Minor Characters
1. Iris
2. Telesia
3. Abgesandter der Schattenpartei
4. Abgesandter der Eselpartei
5. Feuerwehrhauptmann Pyrops
6. Miltias
7. Mastax
8. Strobylus
9. Agathyrsus
10. Peleias
11. Vorsitzender des Fremdenverkehrsvereins
12. Vorsitzender des Tierschutzvereins
13. Direktor der Marmor AG
14. Senatuspräsident Hypsiboas
15. Zunftmeister Pfrieme
16. Thykidides, Direktor der Waffen AG
17. Agitator der Mazedonischen Arbeiterpartei
18. Feldweibel Perseus
19. Feldweibel Polyphem
Minor Character Groups

1. Tiphys's pirate crew
2. Richter
3. General populace

Peripheral Characters

1. son of Abgesandter der Eselpartei
2. Wächter
3. zweiter Wächter
4. Bettler
5. Ausrüfer
6. Leonidas
7. Verkäuferin
8. zweite Verkäuferin
9. wife of Feuerwehrhauptmann Pyrops

Of the above-listed thirty-eight character units in the Hörspiel (excluding those projected only by virtue of gender [thirty-two are male; six are female] or only by virtue of the sounds of their voices), only thirteen are projected by means of one or more FSIs. There are six major characters, five minor characters, one minor character group, and one peripheral character:

Major Characters

1. Struthion
2. Anthrax
3. Physignatus
4. Polyphonus
5. Krobyle
6. Tiphys

Minor Characters
1. Iris
2. Telesia
3. Abgesandter der Schattenpartei
4. Abgesandter der Eselpartei
5. Feuerwehrhauptmann Pyrops

Minor Character Group
1. Tiphys's pirate crew

Peripheral Character
1. son of Abgesandter der Eselpartei

Struthion

FSIs of Struthion are simple and few in number. There are three visual FSIs and one olfactory FSI, all of which are projected as derogatory observations in two early speeches by Struthion's adversary, the Eseltreiber, Anthrax. In his first speech of the Hörspiel, Anthrax describes Struthion as resembling a "Faß," as having "Plattfüße," and as having a breath which reeked "Nach Wein" (GH, p. 44). A few minutes later, Anthrax refers to Struthion as "dieser schmierige Zahnarzt" (GH, p. 53).
Anthrax

The FSIs of Anthrax are also simple and few. They are both visual and olfactory in nature and are presented as derogatory observations by three of the Hörspiel's other characters. Struthion refers to Anthrax as "der Eseltreiber, stinkend von Knoblauch" (GH, p. 45) and describes him as being "Einen Meter neunzig und zweimal breiter als sein Esel" (GH, p. 46). Still later, Struthion speaks of him as "diesem verlausten Eseltreiber" (GH, p. 48). Much later, during the court proceedings, Struthion's Advokat, Physignatus, revives the image of Anthrax's odor when he traces the connection between Telesia (the Tänzerin) and "dem nach Knoblauch stinkenden Eseltreiber Anthrax" (GH, p. 73). Finally, a few minutes later, in a general reference to the "Knoblauchodem seiner [Abdera's] Eseltreiber" (GH, p. 79), Senatuspräsident Hypsiboaas again revives the image of Anthrax's odor.

Physignatus and Polyphonus

The FSIs of Physignatus and Polyphonus, the two Advokaten, are projected at the moment of their introduction in the Hörspiel by a descriptive observation by the Stadtrich-ter, Philippides: "da kamen leider die Advokaten Physignatus und Polyphonus vorbei, zwei Geiern nicht unähnlich, in ihren gelben Mänteln und mit ihren langen Hälsen" (GH, p. 50).
Krobyle

The FSI of Krobyle, Anthrax's wife, is the simplest FSI of a character in the entire Hörspiel. We see Krobyle only through the eyes of Anthrax who addresses her directly three times as "Alte" (GH, pp. 54 and 76) and who refers to her once as "die Alte" (GH, p. 76).

Tiphys

The accumulated FSI of Tiphys is that of a permanently drunken man with dirty, tattered clothes. Tiphys's drunken state is first projected by his brother, Mastax, who describes him as "sternhagelbesoffen" (GH, p. 59). Thereafter, Tiphys's continually drunken condition is projected in Tiphys's voice every time he is heard to speak or to sing. Tiphys himself speaks of his consumption of "Grog" and "Schnaps" (GH, pp. 61, 81, and 83) and of his "Trunkenheit" (GH, pp. 82 and 85). Tiphys also speaks of his inability to walk straight (GH, p. 61) and once of standing on the bridge of his ship "mit meinem Schnaps im Leib" (GH, p. 81) and once of his "Schnapsodem" (GH, p. 82). Iris (Tiphys's Braut) describes Tiphys standing on the bridge of his ship as he "wankt hin und her" (GH, p. 64). Tiphys is so inseparable from Schnaps, in fact, that in the second scene in which Tiphys appears, he actually addresses his Schnaps directly five times as if it were some kind of living friend (GH,
pp. 81 and 82). The image of Tiphys in dirty, tattered clothes is projected directly by Tiphys when he describes himself standing on his bridge "mit dem Mond auf den Schultern und Tang und öl an meinen Lumpen . . ." (GH, p. 81).

Iris

The FSI of Iris, Tiphys's Braut is that of a woman who is blond and dick. This FSI is thoroughly established. These two adjectives are used by three different characters (Krobyle, Mastax, and Tiphys) to describe Iris seven times in a stretch of approximately twelve and a half minutes of the Hörspiel. Krobyle refers to Iris once as "die dicke Blonde" (GH, p. 56). Mastax (the Helmschmied and Tiphys's brother) refers to her once as "die blonde Dicke" and again a moment later as being "Blond und dick" (GH, p. 60). Tiphys refers to Iris twice as being "Blond und dick" (GH, pp. 60 and 62) and once as "Ein Frauenzimmer, blond, dick" (GH, p. 62); and once he addresses her directly as "liebe Dicke" (GH, p. 63).

Telesia

The accumulated FSI of Telesia, the Tänzerin, is strongly sexual. Not only is Telesia depicted as the "Liebkind des Strobylus," the Oberpriester of the Latona Temple (GH, p. 41) whom she frequently visits at night "um ihm vor-
zutanzen" (GH, p. 56), but most physical projections of her focus directly or indirectly either on her naked body or on cosmetic enhancements of her womanly image. In introducing Telesia, Iris (who is on her way to Telesia's place), explains that Telesia "heute zum Oberpriester geht und vorher ein Bad nimmt . . ." (GH, p. 64). Immediately after Iris's speech, the scene with Telesia opens with "Das Plätzchern einer Badewanne" (GH, p. 64) which, although it assists in establishing the setting, also focuses attention immediately upon the naked Telesia splashing around sensually in her tub. A moment later, Telesia emphasizes her state of undress with the sensually colored remark: "ich liege schon im Bade . . ." (GH, p. 65). Just a few moments later, Telesia clearly focuses erotic attention on her nakedness by remarking to Iris: "Ich steige nun aus dem Bade, Iris. Reich mir das Handtuch. Gib mir . . . das durchsichtige Kleid aus Kos . . ." (GH, p. 65). At the same time, Telesia calls for her "ägyptischen Haarschmuck," her "kretischen Spangen," her "Schminke" of "zerstoßenen Krokodilsmist, gemischt mit Bleiweiß," and finally "das Parfüm" (GH, p. 65). Shortly thereafter, in Strobylus's quarters, Telesia herself (in her durchsichtiges Kleid) reports how she "bald das eine Bein in die Höhe hebe und bald das andere" (GH, p. 66). And then a moment later, himself drawing erotic attention to Telesia's body, Strobylus directs Telesia in a particular pose he wishes her to strike:
Die linke Hand auf die rechte Brust, das linke Bein leicht nach hinten geschwungen ... Ausgezeichnet! Das rechte Knie noch etwas straffer und versuche auf der Fußspitze zu stehen .... (GH, p. 66)

Abgesandter der Schattenpartei

The FSI of the Abgesandter der Schattenpartei is projected in the words of Tiphys who addresses the man as "mein gutgekleideter Freund" (GH, p. 81) and who a few seconds later speaks of cutting a leather "Beutel" full of pearls from the man's "Gürtel" (GH, p. 82).

Abgesandter der Eselpartei and his Son

Likewise, the FSIs of the Abgesandter der Eselpartei and of his son are also established by the words of Tiphys. As the two approach Tiphys's ship, Tiphys observes: "Aber da kommen wieder zwei von Abdera. Prächtig gekleidet, nobel, saubere Hände. Ein alter und ein junger" (GH, pp. 82-83). And perhaps a minute later, Tiphys describes the son as "noch blutjung" (GH, p. 83).

Feuerwehrhauptmann Pyrops

Feuerwehrhauptmann Pyrops projects a minimal FSI by virtue of the equipment which he dons during the scene in which he is alerted to the burning of the town. Pyrops com-
mands his wife: "Aus dem Bett, Frau! Reich mir den Helm, den Waffenrock und die Beinschienen!" (GH, p. 84).

Tiphys's pirate Crew

The collective FSI of Tiphys's pirate crew whom Iris once calls "Matrosen" (GH, p. 64), is that of a pack of vicious animals. When Tiphys throws among them the bag of loose pearls stolen from the Abgesandter der Schattenpartei, they are heard struggling for them "Lärm balgender Männer" (GH, p. 82) and Tiphys calls them animals: "So ist's schön, meine Tiere, balgt euch, Ihr Hunde, beißt euch tot, ihr Schakale!" (GH, p. 82). Later, when he sends these violent men off to burn Abderas's temples, Tiphys refers to them as "nackt und eingefettet, meine Haifischchen" (GH, p. 84). And finally, when they are returning to the ship, he calls: "An Bord, an Bord, meine Wölfe, meine Lüchse, meine Katzen, meine Füchse! An Bord!" (GH, p. 85).

Summary

Altogether, Esels Schatten possesses thirty-eight character units (more than are to be found in any of Dürrenmatt's other Hörspiele). Excluding inherent qualities of gender, only thirteen of Esels Schatten's thirty-eight character units (approximately thirty-four percent) exhibit one or more FSIs.
In Esels Schatten, the FSIs of character units are projected entirely by means of descriptive language contained in various speeches by various characters of the story. Sometimes a projected character provides some or even most of his own description (Telesia, for example); usually, however, a character's description is contained, for the most part, in speeches by one or more fellow characters. Some of the speeches projecting FSIs of character units are parts of dialogs between or among characters during the story's performed scenes; most such speeches, however, are elements of narrative addresses made by individual characters to the audience--addresses which advance the story's action from one performed scene to another.

In general in Esels Schatten, FSIs of character units are few in number. Most of the projected character units possess from two to four fixed sensory details. Telesia, the Tänzerin, is the most complexly projected character unit with six individualizing sensory details.

For the most part, FSIs of character units are visual in nature. Four characters, however (Struthion, Anthrax, Tiphys, and Telesia), each possess one significant FSI of an olfactory nature. Most FSIs of a visual nature involve clothing. Most of the remaining FSIs of a visual nature involve general shapes or sizes of bodies, specific parts of bodies (excluding faces), and ages of characters. The projections of four character units (Anthrax, Physignatus, Po-
lyphonus, and Tiphys's pirate crew) are assisted by comparing them in one way or another to various animals.

Only three of the thirteen projected character units of Esels Schatten are projected with the aid of color. Interestingly, the color associated with all three character units is the same—gelb. The Mäntel worn by the two Advokaten, Physignatus and Polyphonus, are gelb; Tiphys's girlfriend, Iris, is described as blond.

Of the various projections of Esels Schatten's character units, humor-provoking, undesirable FSIs are associated with four of the five major male characters (Struthion, Anthrax, Physignatus, Polyphonus, and Tiphys). Except for Telesia's facial make-up which consists largely of Krokodilmist, there are no humor-provoking FSIs associated with the projected female characters.

The only physically attractive character projected in Esels Schatten is Telesia whose FSIs are strongly sexual in their impact.

The most intensely projected character of Esels Schatten is Tiphys by virtue of the repeated emphasis placed on his continual state of drunkenness.
FSIs of Settings

General Setting and Close-Up Public Settings

The various FSIs of Esels Schatten's general setting are projected at irregular intervals throughout the Hörspiel both by descriptions of the general setting and by descriptions and sounds of close-up public settings.

Right away at the beginning of the Hörspiel, a general image of Abdera is achieved when Struthion describes Abdera as a "lausige ... Nest" of a town with "Schmutzige Gassen," "Zehntausend Einwohner," and a "Tausend schlechtgebaut Lehmhäuser—jetzt sind ja die meisten abgebrannt" (GH, p. 43). Two of these images occur a second time in the Hörspiel. The image of "die schmutzigen Gassen" is repeated perhaps two minutes after its first occurrence (GH, p. 44). And at the end of the Hörspiel, after the fire has destroyed the town, the image of the burned-out town is repeated when several of the story's featured characters assess the condition of "der ausgebrannten Stadt Abdera" (GH, p. 87). Philippides observes the general "Ruinen" and the "abgebrannten Stall" from which the Esel has escaped (GH, pp. 86, 87). Pelias observes "Nichts als schwarze Mauern;" Krobyle notes that "die Fenster" are "leere Höhlen;" and Mastax reports "Die Luft noch voll Rauch" (GH, p. 86). Further, the two Priester, Strobylus and Agathyrsus, complain of their
burned-out temples while Struthion and Anthrax complain at the losses of their respective dwellings (GH, p. 87).

On the land side of the coastal city of Abdera, on the outskirts of the city, beyond the "untere Burgtor" and "das obere" lies "nichts als Sümpe mit nichts als Fröschen" (GH, pp. 43, 44). The Sümpe are projected nominally three more times during the course of the story (GH, pp. 45, 79).

The Frösche of Abdera (not always confined to the swamps) are among the most frequently projected details of the Hörspiel's general setting. In all, the Frösche are mentioned by characters of the story no fewer than eighteen times (GH, pp. 43, 45, 46, 49, 51, 55, 56, 66, 68, 71, 78, 79, 81, 87). And twice, these sacred animals of Latona-tempel worshippers are projected to the audience by the sound of croaking frogs: "Man hört die Frösche quaken" (GH, p. 44), and "Man hört die Frösche" (GH, p. 66).

Nominally, at least, before the fire, Abdera boasted a Sporthalle, a Rathaus (GH, p. 44), and a Theater (GH, p. 44, 73) as well as Forum and a Stadtpark (GH, p. 78).

The audience learns in Struthion's first speech that Abdera possesses two temples:

Tempel gibt es zwei. Im einen verehrt man die Latona, eine Göttin, die einst Bauern in Frösche verwandelte, und im anderen den Jason, irgend so einen. Halbgott, der zwei mächtige Stiere getötet haben soll. . . . (GH, p. 43)
Later, the audience learns that the Latonatempeh is the poor people's place of worship while the Jasontempeh is the spiritual center of Abdera's well-to-do (GH, p. 58). When the economic, legal battle between the poor Eseltreiber, Anthrax, and the well-to-do Zahmarzt, Struthion, breaks out, the head Priester of the two temples, Strobylus and Agathyr-sus, are eager to become involved along partisan lines thus hastening the polarization of the people of Abdera into an Eselpartei and a Schattenpartei and making the Latonatempeh and the Jasontempeh the spiritual centers of the two sides of the conflict. Except for a nighttime scene between Tele-sia and Strobylus in Strobylus's private quarters in the Latonatempeh, neither of the temples are ever the immediate scenes of any of the Hörspiel's action. Nevertheless, because they are the spiritual centers of the city-wide conflict, these two structures are, like the Frösche, among the most frequently projected details of Esel Schatten's general setting. Altogether, the Latonatempeh is called to mind at least seventeen times during the Hörspiel (GH, pp. 43, 55, 56, 65-67, 73, 77, 78, 81, and 84). The Jasontempeh is mentioned at least ten times (GH, pp. 43, 58, 67, 71, 74, 83, 84, 85, and 87).

The only sensory details of the Latonatempeh afforded the listener by Dürrenmatt are presented in speeches by Tele-sia (about mid-way through the Hörspiel) and by Feuerwehr-hauptmann Pyrops (very near the end of the play). The detail
which Telesia presents is part of a transition between the scene of her encounter with Pelias and the scene of her nocturnal encounter with Strobylus in his private quarters within the temple. In describing the scene in Strobylus’s quarters, Telesia also projects some of the temple’s external setting: "Draußen vor dem offenen Fenster fächert der Wind die Zypressen und vom nahen Tempelteiche quaken wie gewöhnt die heiligen Frösche . . ." (GH, p. 66). It is precisely at this point that Dürrenmatt employs the previously cited, second instance of the sound of croaking frogs: "Man hört die Frösche" (GH, p. 66). The single detail which Feuerwehrhauptmann Pyrops adds to our image of the Latonatempel is a projection of the material and the condition of the material of which the Latonatempel is built. After being told that the Latonatempel is on fire, Pyrops replies excitedly: "Was? Der Tempel der Latona? Dieser morsche Holzbau?" (GH, p. 84).

The single detail which is presented of the Jasontempel emerges only at the end of the Hörspiel when, standing with others in the midst of Abdera’s ruin, Agathyrsus, the Erzpriester of the Jasontempel complains: "Mein Tempel brennt immer noch. Bestes Zedernholz" (GH, p. 87).

Among the most significant details of Esels Schatten’s general setting are the often repeated images of Abdera’s unpleasantly hot Sommer (GH, pp. 43, 55). No fewer than seven of the Hörspiel’s featured characters project verbal images of heat or of the blazing sun or of both. On the in-
famous Hitzschlag-Ebene, Struthion curses: "Verflucht! Diese enorme Hitze! . . . Die Sonne steigt immer höher. . . . Es wird mir ganz schwindlig, die Sonne ein feuersprühendes Rad über Esel und Mensch. . . . Die Sonne scheint, daß ich ganz ohnmächtig werde" (GH, p. 45). Later, after Struthion and Anthrax have returned to Abdera and engaged Advokaten, Anthrax's Advokat, Polyphonus, speaks of leaving the Gerichtsgebäude with Anthrax and going into "die immer noch heisse Sonne" (GH, p. 51). Still later, Struthion's Advokat, Physignatus, in introducing an ambulatory conversation with Struthion, remarks: "Es ist fürchterlich heiß, wir gehen deshalb auf der Schattenseite der Straße" (GH, p. 53). In other speeches, Anthrax speaks of "der prallen Sonne" (GH, p. 54); Agathyrsus of "der glühenden Sonne" (GH, p. 67); and Philippides of "einer grausamen Sonne" (GH, p. 86). But the heat of Abdera's summer is not only limited to the daytime hours. It is nighttime and Telesia is just finishing a bath when she remarks to Iris: "Wie einen das bade erfrischt in diesem fürchterlichen Klima. Diese Hitze!" (GH, p. 65).

Three of Abdera's streets are named in passing by Esels Schatten's characters. The Demokritstraße (GH, p. 53) and the Storchengasse (GH, p. 74) are each mentioned just once during the course of the Hörspiel; the Apollogasse is named twice (GH, pp. 53, 75).

Two neighborhoods of Abdera are mentioned in passing
by the Hörspiel's characters. The Burgviertel is named once as the area of Abdera where the Putzmacherin, Pelias, lives (GH, p. 57). And the Villenviertel, a financially well-off neighborhood, as the name implies, is mentioned three times as the area of town in which Struthion lives (GH, pp. 53, 74).

There are six close-up public settings which add to Esels Schatten's general setting at the same time that they exist as close-up settings. These six close-up public settings are:

1. Ebene outside of Abdera on Abdera's land side
2. Jasonstraße
3. Abdera's Marktplatz
4. Abdera's Gerichtsgebäude
5. Kneipe at Abdera's Hafen
6. warf area at the Hafen and Tiphys's pirate Schiff

Beyond the Sumpfe lies the "Ebene zwischen Abdera und Gerania" (GH, p. 45). The setting for only one scene, the Ebene is described as "die große Ebene . . . die Hitzschlag-Ebene" where there is "Kein Baum, kein Strauch, nichts, nur Ebene, nur verdorrtes Gras und Grillen, Schwärme von Grillen" (GH, p. 45).
Jasonstraße

The Jasonstraße, which is the low-income neighborhood where Anthrax lives, is named at least seven times during the Hörspiel (GH, pp. 52, 53, 59, 74, 75, 77). It is the setting for two scenes involving Anthrax on his way home. In each scene, Anthrax is alone and complaining as he passes by his favorite Schenke in front of which is standing Leonidas, the proprietor (GH, pp. 53, 76). Almost immediately after the projections of Leonidas in front of his Schenke, both scenes conclude with Anthrax’s arrival at his dwelling. The first scene ends when Anthrax remarks: "Da kommt mein Keller. Natürlich wieder nasse Wäsche direkt vor dem Eingang" (GH, p. 54). Similarly, but with one noticeable difference, the second scene ends when Anthrax observes: "Und hier ist auch mein Kellerloch. Nasse Wäsche ist nicht mehr davor, wir haben keine mehr" (GH, p. 76).

Abdera’s Marktplatz

Abdera’s Marktplatz is mentioned at least eight times during the Hörspiel and is the setting for four of the Hörspiel’s scenes (GH, pp. 43, 44, 51, 53, 77, 78, 87). Projected most frequently only by its name, the Marktplatz is twice projected to the listener with background scenery established by the sounds of some of Abdera’s citizens busily pursuing their daily livings. In the first such in-
stance, Struthion names the "living scenery" which the
listener is about to hear: "Ich gehe deshalb früh am Mor-
gen auf den Marktplatz, der wie immer von Bettlern, Aus-
rufern und Verkäufern wimmelt, zu einem Eseltreiber, um mir
einen Esel zu mieten" (GH, p. 43). Then Struthion’s foot-
steps are heard and immediately followed by the sounds of
the people he has just mentioned:

BETTLER: Ein Almosen, Herr Struthion, ein klei-
nes, sauberes Almosen!
VERKÄUFERIN: Pflaumen, frische Pflaumen, die
ersten Pflaumen!
AUSRUFER: Die Athener landen in Sizilien! Wen-
dung im peloponnesischen Krieg! (GH, pp. 43-44)

Approximately eleven minutes later when sounds of the Markt-
platz are heard again, the listener's last experience has
already prepared him for the "living scenery" he hears:

VERKÄUFERIN: Aprikosen, frische Aprikosen, die
ersten Aprikosen!
AUSRUFER: Die Athener klagen ihren Admiral Al-
kiades an! Sensation im peloponnesischen
Krieg!
VERKÄUFERIN: Persische Wolle, beste persische
Wolle! (GH, p. 51)

Abdera's Gerichtsgebäude

Abdera's Gerichtsgebäude is the location for two of
Esels Schatten's scenes and is projected by name four times
during the course of the Hörspiel (GH, pp. 46, 51, 72, 73).
Also, Philippides mentions that the building includes a
"Hof" (GH, p. 49) and a "Kantine" (GH, p. 68) while, accord-
ing to Anthrax, there is a "Gasse vor der Tür" (GH, p. 49). Inside the Gerichtsgebäude, there is a Statue der Gerechtigkeit (GH, p. 72) and a Glocke which is used by Philippides to assist his verbal calls for attention and order during the meeting of the Zehnergericht. During that catastrophic meeting, Philippides rings the Glocke nine separate times (GH, pp. 69, 70, 71, 73).

The use of the Glocke in the meeting of the Zehnergericht functions as a special kind of FSI projection. The sound immediately identifies (even in the noisy courtroom which can only be heard and not seen) the words which accompany it as words spoken by Philippides, the Stadtrichter and chairman of the meeting of the Zehnergericht. Because the sound of the Glocke focuses the listener's attention clearly on the leader of the meeting, the sound of the Glocke provides the listener with his only fixed sensory point in the scene.

The much used Glocke is mentioned by name only once during the Hörspiel. Philippides is describing the melee which ends the meeting of the Zehnergericht when he reports: "Physignatus stülpte mir die Glocke über den Kopf . . ." (GH, p. 74).

Kneipe at Abdera's Hafen

A Kneipe down at Abdera's Hafen is the location for one of Esels Schatten's scenes—a meeting between Mastax and his
brother, Tiphys. There is little effort to project the Kneipe to the listener. The place is named just once when Mastax introduces it as the location for his talk with Tiphys (GH, p. 59), and only Tiphys's brief remarks to the Kneipe's non-speaking proprietor at the end of the scene suggest any specific detail of the establishment: "Na, Wirt, was kostet die Flasche Schnaps? Waren drei? Auch gut. Hier, eine spanische Goldmünze, kauf dir eine Karte vom Schwarzen Meer!" (GH, p. 61).

Warf area at Hafen and Tiphys's pirate Schiff

The warf area of Abdera's Hafen where Tiphys moors his Schiff is the location for three of Esels Schatten's spatially fixed scenes. The combined FSIs of this setting are more complex than any of the other combined FSIs of Esels Schatten's other close-up settings. In all, they consist of images of Tiphys's Schiff, the Quai, and the nighttime water and sky (all of the scenes in the Hafen area of Abdera occur at night).

First introduced by Mastax as a "wackeliges Segelschiff" (GH, p. 59), Tiphys's Schiff is mentioned at least seven more times during the Hörspiel (GH, pp. 64, 81, 82, 83, 84, and 85). The Schiff's Segel (GH, p. 61) are mentioned once as are its Masten (GH, p. 64). Its Kommandobrücke is mentioned at least five times (GH, pp. 61, 62, 64, 81, and 85).
Iris and Tiphys each speak of the Quai once (GH, pp. 64 and 85). Both also offer descriptions of the nighttime water and sky (GH, pp. 61, 62, 63, 64, 81, 84, and 85). One of the more poetic of these descriptions occurs as part of an exchange between Iris and Tiphys as Iris is standing on the Quai and Tiphys is standing on his Schiff about to sail out of the Hafen:

IRIS: . . . . Sieh doch, wie der Mond über der Bucht steht! Ganz silbern.
TIPHYS: Wie eine persische Silbermünze. . . . .
IRIS: Und die Sterne verschwinden in seinem milchigen Glanz. O Tiphys! Millionen Funken sind über das Schwarze Meer gestreut, tanzen auf und ab. (GH, p. 62)

And when this scene closes, after Tiphys has sailed, the sound of splashing waves is employed to assist Iris in depicting herself standing alone at the edge of the water:

IRIS: Tiphyschen, mein Tiphyschen! Da fährst du in deinen gelben, runden Mond hinein, das ganze Schiff, ein dunkler Schatten. . . . .

Close-Up Private Settings

In addition to the general and close-up public settings, Dürrenmatt's Prozeß um des Esels Schatten also projects five close-up private settings—five private residences:
1. Anthrax's Keller
2. Peleias's Wohnung
3. Telesia's dwelling
4. Strobylus's private quarters in the LatonatempeI
5. Feuerwehrhauptmann Pyrops's dwelling

Anthrax's Keller

Anthrax's Keller *(GH, pp. 54, 77, 87)* is located in the Jasonstraße. Anthrax sometimes refers to it as his "Kellerhöhle" *(GH, p. 73)* or as his "Kellerloch" *(GH, pp. 76, 77)*. It is the location for two of the Hörspiel's scenes, and it is the most detailed of the five close-up private settings. The component FSIs of the Keller are chiefly visual images projected in various speeches by Anthrax and Krobyle. At least one of these visual FSIs is also gustatory in nature, however, and one is both gustatory and olfactory in nature.

The collected FSIs of Anthrax's Keller include its previously mentioned Eingang both with and without the nasse Wäsche hanging directly out front *(GH, pp. 54, 76)*. Inside the Keller is a Herd *(GH, p. 76)* on which are cooked the usual foods of the house, Hirsebrei and Knoblauch *(GH, p. 54)*. There are Betten and other Möbel which are made of Kirschbaum *(GH, pp. 54, 55, 57, 75)*. Over Anthrax's and Krobyle's Bett is a Bild der Artemis *(GH, p. 77)*. Also in the bedroom is a Gemälde which, in Anthrax's words, shows himself and Krobyle "am Hochzeitstag vor dem LatonatempeI
sitzen" (GH, p. 77). Finally, the Keller is infested with Ratten which only appear whenever Kroby is away (GH, p. 77).

Peleias's Wohnung

There are few FSIs projected of Peleias's Wohnung. Stairs (GH, p. 58) lead up to the Wohnung which, according to Kroby, is located "im Burgviertel oben in Kolons Schenke" (GH, p. 57). Kroby adds some detail when, in introducing the scene between herself and Peleias, she observes that the "Türe von Peleias Wohnung ist unverschlossen . . ." (GH, p. 57). And once, when Mastax arrives for his usual Sunday afternoon visit to Peleias, sound effects are used to depict his climbing of the stairs and his knocking on Peleias's door: "Tritte kommen die Treppe herauf. Dann hört man an die Türe klopfen" (GH, p. 58).

Telesia's Dwelling

All that the listener perceives of Telesia's dwelling is Telesia's korinthischen Wanne aus schwarzem Marmor in which Telesia is bathing in Eselmilch when the scene between her and Iris begins (GH, p. 65). Some sensory concreteness is given to the verbally projected images of the Wanne and the Eselmilch by the sounds of splashing liquid which open the scene between Telesia and Iris: "Das Plät-
schern einer Badewanne" (GH, p. 65).

**Strobylus's private quarters in the Latonatempe**

In Telesia's description of Oberpriester Strobylus's quarters inside the Latonatempe, the listener is told that Strobylus sits "auf weichen Kissen" and that there is a "langgezogenen Klang lydischer Flöten" (GH, pp. 65–66). Also, there is an open Fenster through which (as was mentioned earlier in our discussion of the Latonatempe) the holy Frösche from the nearby Tempelteiche are heard croaking (GH, p. 66). The Frösche and the Flöten are projected not only by the words but also by appropriate sound effects: "Man hört die Frösche und die lydischen Flöten" (GH, p. 66).

**Feuerwehrhauptmann Pyrops's Dwelling**

There is only one FSI projected of Feuerwehrhauptmann Pyrops's dwelling. It is a visual image projected by Pyrops's call to his sleeping wife to get "aus dem Bett" and to bring him his fire fighter's clothes (GH, p. 84).

**Summary**

In Esels Schatten there are six close-up public settings which, simultaneously with their functions as close-up settings, provide some specific detail to the story's
general setting. In addition, the Hörspiel contains five close-up private settings.

The vast majority of the FSIs of the various settings of Esels Schatten are projected by descriptive language contained in the speeches of narrating characters and to some extent in the dialogic exchanges of the story's interacting characters. Excluding the marginal images of surfaces on which characters are sometimes heard walking, eight different component FSIs of settings are projected during the Hörspiel by a combination of language and accompanying sound effects: the Frösche (twice); the Esel (twice); the Tür to Peleias's apartment (once); the Wellen at the Quai (once); Telesia's Badewanne and the Eselsmilch in which Telesia bathes (once); and the lydischen Flöten (once). Three FSIs of settings are projected entirely by sound effects. They are the Glocke used ten times by Philippides during the unruly meeting of the Zehnergericht and the Feuerhorn and Glocken which are heard during the fire at the end of the story.

Most of the FSIs of setting in Esels Schatten are entirely visual in nature. A few (including those projected partially or entirely by sound effects) are both visual and acoustic. The Hirsebrei which Krobyl serves to Anthrax is visual and gustatory; the Knoblauch is visual, gustatory, and olfactory. The daytime Hitze and Sonne combine as a visual and thermal image while the nighttime Hitze is entirely thermal in nature.
There are no extended descriptions of settings in Esels Schatten; likewise, there are no detailed settings or elements of settings in the Hörspiel. Most of the close-up settings, for example, contain only from three to seven component FSIs each—a small number in view, for example, of the fact that three of the five component FSIs of Telesea's dwelling are used to project Telesia's "korinthischen Wanne aus schwarzem Marmor" (GH, p. 65).

Colors are used most sparingly in Esels Schatten. The one instance, in fact, in which true color is projected involves the color gelb which Dürrenmatt uses to describe the Mond shining over Abdera's Hafen during one nighttime scene which takes place at the Quai where Tiphys's Schiff is moored. The reader will, of course, recall that the color gelb and its variant form, blond, were the only colors used in physical projections of any of Esels Schatten's characters. By comparison on the other hand, non-colors (schwarz, silbern, and milchig, for example) are used rather frequently, especially in projecting nighttime scenes set at Abdera's Hafen.

In Esels Schatten as in Der Doppelgänger, FSIs of spatial organization are quite few and quite vague. There are clear projections only of inside and outside. There are no projections of size or shape within settings, and there are almost no projections of direction. There are only very few and generally vague projections of the various spatial
relationships which can be supposed to exist among streets, buildings, main parts of the city, and so forth. As regards geography, for example, the listener learns only that Abdera is bounded on one side by the sea and on another side by Sümpfe which are in turn bounded by a treeless Ebene. And finally, rooms have no projected ceilings or floors and only rarely projected walls.

Temporal organization in *Esels Schatten* is limited to projections of day and night. There is no specific effort to indicate passage of time in the Hörspiel; consequently, the listener has no clear idea of how much fictional time actually passes between the beginning and the end of the story.

The most complex of *Esels Schatten*’s settings are the warf area of the Hafen where Tiphys moors his ship (with ten projected sensory elements) and Anthrax’s Keller with twelve projected sensory elements).

The most frequently projected elements of setting in the Hörspiel are all elements of the general setting. They are the Latonatempel, the Jasonstraße, the Marktplatz, and the blazing Sonne and extreme Hitze of Abdera’s summer. Certainly the most vivid of these elements and, in fact, the dominant FSIs of the Hörspiel are the Sonne and the Hitze of Abdera’s summer.
FSIs and Ideas

Most of the FSIs of *Der Prozeß um des Esels Schatten* simply assist in projecting the diversity of characters and locations in the city-wide dispute which engulfs and ultimately destroys Abdera. Some of the Hörspiel's FSIs, however, clearly assist Dürrenmatt directly in the main goal of his story—portraying the glaring discrepancies which exist between man's professional ideals and man's too frequently narrow-minded, selfish, and self-destructive behavior. Perhaps the most significant FSIs of the Hörspiel in this regard are those which in one way or another deal with images of animals.

Animals possess no sense of ideals. They function in accordance with unconsidered, selfish desires and in accordance with whatever opportunities may arise to afford gratification of those desires. Such behavior in humans is considered base and antithetical to human ideals of justice and moderation. As it turns out in *Esels Schatten*, it is the base, unjust, immoderate side of men rather than the idealistic, just, and moderate side of men which determines the course of the story's events, and Dürrenmatt often uses animal images to reflect this.

The two Advokaten, Polyphonus and Physignatus, not only dress alike in the attire of Advokaten, they also resemble two Geiern, greedy, ruthless birds usually thought of as
benefiting from the misfortune of others. Clearly, these similarities of appearance of Polyphonus and Physignatus reflect both their functional sameness as Advokaten as well as the sameness of their motivating greed in encouraging their respective clients to pursue an expensive legal battle over the trivial matter of the donkey's shadow. Thus, beginning with Polyphonus and Physignatus, Dürrenmatt makes it clear that justice in Abdera is carried out on the basis of the self-interests of those involved in administering the city's legal system; not on the basis of principles of justice.

Tiphys's pirate crew, which carries the fire to Abdera's two temples, is always projected as a pack of vicious predatory animals. Tiphys refers to these men only by various animal names, and the only time that sound is heard to come from them, they are struggling violently among themselves for pearls which Tiphys has tossed to them like meaty bones among a pack of hungry wolves—a situation in which the strongest will win the greatest share.

Though Tiphys himself is not compared specifically with any animal, he is the leader of his bestial pack of men and is as such worthy of every animal name he calls them. Tiphys's FSI--he is always drunk and in dirty, tattered clothes—violate all social conventions of dress and public deportment and reflect well his completely self-serving criminal behavior and other violations of human
decency. Tiphys is an unabashed criminal who plays no charades about justice. He is an opportunistic loner with no meaningful ties to anyone. His only motivations are greed and the desire for physical pleasures. His only tools are deception and violence.

Interestingly, because Tiphys is unrestrained by neither a genuine nor a pretended recognition of idealistic absolutes, he is the only successful character in the Hörspiel. And because Tiphys's bestial attitude makes him the tool by which disaster befalls the Abderiten, (who hypocritically profess to revere and to function by principles of justice), Tiphys serves as a kind of inverse expression of Dürrenmatt's argument that human ideals are empty ideals the real or pretended pursuit of which can lead to disillusioning disaster.

Ultimately the entire population of Abdera is likened to an Esel because of its ridiculous behavior throughout the story. In an extraordinary conclusion to his Hörspiel, Dürrenmatt permits an animal--the Esel itself--to ask the audience: "War ich in dieser Geschichte der Esel?" (GH, p. 87). The implication is clear.

Associated with Dürrenmatt's use of animal images to assist in the projections of base human behavior are the holy Frösche which inhabit Abdera's Sumpfe and the pond of the Latonatempel. On the one hand, because they are ridiculous objects of worship, the Frösche are a humorous barb
at religiosity and a symbol of the stupidity and foolishness of the worshippers of the Latonatempel. On the other hand, because of the frequency of their projections (twice by sound effects and at least eighteen times by language), the Frösche function also as a broad symbol and reminder of the general stupidity and folly which destroys Abdera.56

It is not only animal images, however, which Dürrenmatt uses to portray the glaring discrepancies between man's ideals and his behavior. The often repeated images of Abdera's blazing sun and the heat that it generates function to express how a single and simple force of circumstance can set in motion a chain reaction of narrow-minded, self-serving thinking by men which can transform something so insignificant as a donkey's shadow into a cause for legal, economic, political, and religious turmoil.

The donkey's shadow, which is physically present in only one scene of the Hörspiel, is present throughout the Hörspiel in the minds of the Abderiten. It becomes a symbol of the radically different narrow human perspectives from which even the simplest existences can be perceived. At the same time, it is a symbol of the way differences in human perspective, even concerning simple matters, can generate human disaster.

The Gerichtsgebäude becomes, by virtue of the outrageous actions which take place in it during the meeting of the Zehnergericht, a symbol of hypocrisy. Like the empty,
decaying building of the hohes Gericht in Der Doppelgänger with its verwitterten Statue der Gerechtigkeit (GH, p. 37), the Gerichtsgebäude in Esels Schatten, with its own Statue der Gerechtigkeit (GH, p. 72), is a visually projected expression of the emptiness of the absolutes in which men place so much faith and find so much security.

The mob-like behavior of the Zehnergericht in front of the Statue der Gerechtigkeit is an example of the kind of juxtapositioning of outrageously discrepant ideas for which Dürrenmatt is famous. Human perception of discrepant images is the mechanism of human experience and awareness. The discrepancy between the absolute represented by the Statue der Gerechtigkeit and the mob of Richter who purport to be acting in the name of justice generates an awareness of the emptiness of the idea of perfect justice.

Telesia's Marmorbädewanne turns out to be a minor symbol of the folly of beliefs in absolutes although the Bädewanne bears no significant relationship to the conflict of Esels Schatten. After the fire, at the end of the play when the Abderiten are surveying the damage, Telesia complains: "Meine korinthische Wanne ging entzwei. Sie war nicht aus Marmor. Alles Schwindel" (GH, p. 86).

Finally, in another barb at religiosity, there are the images of Strobylus's luxurious quarters in the Latonatempel and of the virtually naked Telesia who dances there for Strobylus to the strain of the lydischer Flötens (GH, pp. 65-
66). These images place the priest in sharp contrast with the poor people whose spiritual leader he is. These images expose Strobylus's private interests to be along the lines of earthly, physical pleasures, not spiritual ones. The idealistic idea of this priest is as empty as is the idealistic idea of justice.
CHAPTER III

NACHTLICHES GESPRÄCH MIT EINEM VERACHTETEN MENSCHEN (EIN KURS FÜR ZEITGENOSSEN)

Nächtliches Gespräch mit einem verachteten Menschen (ein Kurs für Zeitgenossen) is Dürrenmatt's third and shortest Hörspiel. It was written in 1952, the same year as Strantzky und der Nationalheld and the year preceding Dürrenmatt's drama, Ein Engel kommt nach Babylon. Nächtliches Gespräch was first broadcast in 1960 over the Bayerischer Rundfunk (München). Its broadcast time is thirty-five minutes. The printed text of the Hörspiel appears on pages 69-111 of Dürrenmatt's Gesammelte Hörspiele.

Means of Plot Advancement

Nächtliches Gespräch is advanced without the assistance of any formal, audience-directed narration. It is advanced solely by means of a continuous dialog between its only two characters—a Schriftsteller at ideological odds with his country's government and a Henker who has been sent rather curiously to the Schriftsteller's residence to execute him. Adhering strictly to the unities of time, place, and action, the Hörspiel presents a single encounter in a single room between the two men. It opens with a clattering sound made
by the Henker just outside the Schriftsteller's window; it closes with the words of the Schriftsteller as he voluntarily submits to the Henker's knife. The fictional time of the events between the opening and the closing of the Hörspiel matches exactly the real time required for its broadcast.

The Story

The story begins in the dark of night not long before dawn. It takes place in the Schriftsteller's apartment on one of the upper floors of an apartment house located somewhere in a city of a country under a totalitarian regime.

With faint echoes of Der Doppelgänger, the Hörspiel opens with a noise outside a window of the Schriftsteller's dark study. A person is outside the window. It is the state's Henker who has been sent secretly by the government to murder the Schriftsteller whose espousal of freedom the government considers a threat. The Schriftsteller, to the Henker's surprise and embarrassment, has been sitting at the desk in his dark study and notices the man outside the window. The Schriftsteller (whose speeches in the printed text of the Hörspiel are indicated by "DER MANN") has expected for some time that the government would be sending someone to murder him. He calmly invites his more-or-less expected, but certainly unwelcome visitor inside. The visitor is much older than the Schriftsteller had expected.
In the ensuing conversation between the two men, the Schriftsteller is surprised to learn that his murderer has been the official public Henker for fifty years. The Henker (whose speeches in the printed text of the Hörspiel are indicated by "DER ANDERE") explains that only very recently, under the new government, has he been sent out to perform his function like a common murderer under the cover of night.

The Schriftsteller's death is a foregone conclusion both to the writer and to the Henker. The only real matter in question is the manner in which the Schriftsteller will face his execution. The long dialog which forms Nächliches Gespräch is a penetrating philosophical discussion between the Schriftsteller (who is often emotional and defiant) and the Henker (who is always calm) concerning the facing of death by execution. Much of the discussion focuses on conclusions which the Henker has drawn from fifty years of observing his many, many victims (both innocent and guilty). The Henker characterizes four attitudes or ways in which his victims have faced death. He first tells of those who died "einen gesunden Tod":

DER ANDERE: Nichts schien mir natürlischer, als daß ein Kerl sich wehrt, wenn er sterben mußte, wenn sich zwischen ihm und mir ein wilder Kampf entspann, bis ich seinen Kopf auf dem Richtblock hatte. So starben die wilden Burschen aus den Wäldern, die im Jähzorn töteten oder einen Raub-

He then tells of those who died "einen imposanten Tod":


The Henker admits to the writer that such deaths as he has just described belonged to earlier times, to times of earlier governments:

Das war vorher noch so unter den vorigen Regierungen, da war die Hinrichtung ein Anlaß, zu dem man feierlich erschien: Der Richter war da, der Staatsanwalt, der Verteidiger, ein Priester, einige Journalisten, Ärzte und andere Neugierige, alle in schwarzem Gehrock, wie zu einem Staatsakt, und manchmal war sogar noch ein Trommelwirbel dabei, um die Angelegenheit recht imposant zu machen. Da lohnte es sich für den Verurteilten noch, eine zündende Schmährede zu halten, der Staatsanwalt hat sich oft genug geärgert und auf die Lippen gebissen. (*GH*, p. 102)
Continuing his speech, the **Henker** describes what he calls "ein trauriger Tod":


The **Schriftsteller** vows that he will struggle to the end, that he will die like an animal, but the **Henker** explains that there is still another way to face death, a way "in dem man demütig stirbt" (GH, p. 103). He explains that he has seen both the guilty and the innocent die in such a way and that such persons are "die großen Meister des Sterbens" (GH, p. 106). The **Henker** adds:

ebenso, als geschähe kein Verbrechen an ihnen
und als bestünde ihr Tod zu Recht.

(GH, p. 106)

To this he later adds:

DER ANDERE: Ihren Leib kann ich nehmen, Herr, der
ist der Gewalt verfallen, denn alles was in Staub
zerfällt, ist ihr unterworfen, aber wofür Sie ge-
kämpft haben, darüber habe ich keine Macht, denn
es gehört nicht dem Staub. Dies ist, was ich,
ein Henker, ein verachteter Mensch, von den Un-
schuldigen lernte, die mein Beil fällte, und die
sich nicht wehrten: daß einer in der Stunde seines
ungerechten Todes den Stolz und die Angst, ja,
auch sein Recht ablegt, um zu sterben, wie Kinder
sterben, ohne die Welt zu verfluchen, ist ein
Sieg, der größer ist als je ein Sieg eines Mäch-
tigen war. Am leisen Hinsinken der Demütigen,
an ihrem Frieden, der auch mich umschloß wie ein
Gebet, an der Ungeheurlichkeit ihres Sterbens,
das jeder Vernunft widersprach, an diesen Dingen,
die nichts sind vor der Welt als ein Gelächter,
weniger noch, ein Achselzucken, offenbarte sich
die Ohnmacht der Ungerechten, das Wesenlose des
Todes und die Wirklichkeit des Wahren, Über die
ich nichts vermag, die kein Scherze ergreift und
kein Gefängnis umschließt, von der ich nichts
weiß, als daß sie ist, denn jeder Gewalttätige
ist eingeschlossen in das dunkle, fensterlose
Verließ seiner selbst. (GH, pp. 108-9)

The first rays of dawn are beginning to appear when
the discussion between the Schriftsteller and his old
Henker comes to its end. Lacking any hope for survival—
much like Alfred Ill of Dürrenmatt's drama, Der Besuch der
alten Dame (1955) and much like Bonstetten and the other
inhabitants of Venus in Dürrenmatt's later Hörspiel, Das
Unternehmen der Wega (1954)—the Schriftsteller voluntarily
submits to his murder at the hands of organized society.
He has consciously chosen to die einen demütigen Tod:

DER ANDERE: Wie Sie es wünschen, Herr.
DER MANN: Es ist gut.
DER ANDERE: Sie stehen auf.
DER ANDERE: Sind Sie wohl in meinem Arm, Herr?
DER MANN: Sehr wohl. Stoß zu. (GH, pp. 110-11)

FSIs of Characters

There are only two characters present in Nächliches Gespräch. Both are major characters.

Major Characters

1. der Schriftsteller (der Mann)
2. der Henker (der Andere)

Both the Schriftsteller and the Henker exhibit at least two visual FSIs each. The Henker exhibits five.

Schriftsteller

All that is projected of the Schriftsteller is his collar and one of his hands.

The Schriftsteller's collar is projected once by the Henker about eight minutes into the Hörspiel and once by
the Schriftsteller about nine minutes into the Hörspiel. To the Schriftsteller's question regarding the execution: "Habe ich noch etwas Bestimmtes zu tun?", the Henker replies: "Wenn Sie sich entschließen könnten, den Kragen zu öffnen" (GH, p. 97). Perhaps a minute later, the Schriftsteller reports: "So. Und nun ist auch der Kragen offen" (GH, p. 97).

The only projection of the Schriftsteller's hand occurs approximately ten minutes before the end of the Hörspiel when the Henker remarks to the Schriftsteller: "Sie zittern, und das Streichholz bricht in Ihrer Hand immer wieder entzwei" (GH, p. 105).

Henker

Der Henker is projected as an old man who is wearing an overcoat which he never removes and under which he is carrying the tool of his trade, a knife wrapped up in an old cloth. In addition, he carries a flashlight.

The first and dominant image of the Henker is of his advanced age. Shortly after the start of the Hörspiel, when the Schriftsteller is able to see the Henker clearly for the first time, the Schriftsteller observes with some surprise: "Sie sind ja ein älterer Mann!" (GH, p. 93). Three to four minutes later the old Henker suggests something of his actual age when he explains just how long he
has been practicing the gruesome skills of his job: "Ich bin Henker dieses Staats. Seit fünfzig Jahren" (GH, p. 95).

Considerable focus is also given to the knife which is projected three times over the course of the Hörspiel—twice by the Henker and once by the Schriftsteller. The knife is first projected by the Henker approximately eight minutes into the Hörspiel when he tells the Schriftsteller: "Ich habe ein Messer bei mir" (GH, p. 97). The second time the Henker mentions the knife, it is in conjunction with the only projections of his overcoat and the old cloth in which the knife is carried. This occurs near the end of the story when he is describing "wie ich ... vor meinem Opfer sitze und unter dem Mantel aus altem Tuch ein Messer umklammere . . . ." (GH, p. 108). Finally, the Schriftsteller projects the knife again at the very end of the Hörspiel. Submitting to his execution, the Schriftsteller—in a passage previously quoted in the summary of the story—tells the Henker: "Nimm jetzt das Messer. . . . Stoß zu" (GH, p. 111).

The Henker's flashlight is projected twice, partially with the assistance of a sound effect resulting from his dropping the flashlight to the floor. It is at the start of the Hörspiel as the Henker is climbing into the Schriftsteller's Zimmer that the sound of something's having been dropped is heard: "Ein Gegenstand fällt auf den Boden" (GH, p. 93). A moment afterward, the Schriftsteller remarks
to the **Henker**: "Sie haben die Taschenlampe fallen lassen" (GH, p. 93). A few moments later, after he turns on a lamp in the room, the **Schriftsteller** indicates where the flashlight has fallen and tells the **Henker**: "Nehmen Sie auch die Taschenlampe wieder zu sich" (GH, p. 93).

**Summary**

*Nächtliches Gespräch* contains only two characters, the **Schriftsteller** and the **Henker**—the fewest character units in any of Dürrenmatt's **Hörspiele**. It contains the smallest total number of character-projecting FSIs of any of Dürrenmatt's **Hörspiele**. The **Schriftsteller** exhibits two FSIs; the **Henker** exhibits five.

The two characters of *Nächtliches Gespräch* are projected almost entirely by means of information contained in their speeches to one another. Furthermore, both the **Schriftsteller**'s and the **Henker**'s FSIs are almost entirely visual in nature. Focus on the **Schriftsteller** is on his collar (projected twice) and on his hand (projected once). Focus on the **Henker** is on his old age (projected twice), on his overcoat (projected once), on his knife (projected three times), on the old cloth in which his knife is wrapped (projected once), and on his flashlight (projected twice—once with the assistance of a sound effect).

Certainly, the best projected of the two characters is the **Henker**. Unlike the **Schriftsteller**, whose only FSIs pro-
ject one small and typical detail of clothing and one small and typical detail of his body, the Henker is projected by a general physical characteristic, by a major item of apparel which covers most of his body, and by a general image of one of the main tools of his profession (not to mention the old cloth in which he carries that tool or the flashlight which he carries to guide him on his dark missions).

FSIs of Setting

General Setting

Throughout the entire dialog of Nächtliches Gespräch, there are two individual projections of just one vague FSI of the general setting. Twice, the listener is made conscious that the close-up setting of the story is located in a Stadt—but it is a Stadt about which absolutely no details are given. In the first instance, the Schriftsteller, in frustration and anger, tells the Henker: "Mein Kampf soll gehört werdern. Ich will . . . hineinschreien, hinein in diese unterjochte Stadt!" (GH, pp. 103-4). A few moments later the Henker observes calmly: "Jede Nacht schreit einer so wie Sie in die Straßen dieser Stadt hinein, und niemand hilft ihm" (GH, p. 104).

All other FSIs of setting in Nächtliches Gespräch may rightly be considered to be FSIs of the close-up setting—even the street which lies just below the window of the
Schriftsteller's apartment and the darkness of night which blinds the listener to anything beyond.

Close-Up Setting

There is only one close-up setting in Nächliches Gespräch. It is the Schriftsteller's Zimmer and some of its immediately perceivable surroundings.

Schriftsteller's Zimmer

The Schriftsteller's Zimmer is the location for all of the Hörspiel's action. Altogether, the Zimmer is mentioned three times during the course of the play—twice by the Schriftsteller (GH, pp. 93, 103) and once by the Henker (GH, p. 94). It is part of what the Schriftsteller once calls his "Wohnung" (GH, p. 94). The Wohnung is located on an upper floor of a Haus which also is named three times during the Hörspiel—again, twice by the Schriftsteller (GH, pp. 97, 103) and once by the Henker (GH, p. 104).

Throughout all but the last moments of the Hörspiel, the Schriftsteller's Zimmer is surrounded by and impinged upon by the darkness of the hour before dawn. As a result, FSIs of darkness dominate the Hörspiel. Two are projected right away by the Schriftsteller (der Mann) in the opening speech of the Hörspiel when the Schriftsteller addresses the Henker who is clumsily sneaking in through the window
of the Zimmer:

DER MANN: Kommen Sie bitte herein. . . . Ich kann Sie ja sehen. Der Himmel da draußen hinter Ihrem Rücken ist immer noch heller in seiner Dunkelheit als die Finsternis dieses Zimmers. (GH, p. 93)

Two minutes later, the Schriftsteller projects one of the first two PSIs of darkness again when he remarks to the Henker: "Sie konnten wirklich nicht wissen, daß ich um diese Zeit noch im Finstern . . . sitze" (GH, p. 94).

The Nacht itself is mentioned at least three times by the Henker (GH, pp. 98, 102, 105) and once by the Schriftsteller (GH, p. 103). The Schriftsteller also speaks of his being "zu nächtlicher Stunde in diesem Zimmer" (GH, p. 103) and of his impending death "noch vor dem ersten Morgengrauen" (GH, p. 103). Only in the last seconds of the Hörspiel does the darkness of night begin to fade when, according to the Schriftsteller, "der erste Strahl des Morgens" begins to light the room (GH, p. 110).

In the night outside and below the Schriftsteller's Zimmer is a quiet street reminiscent of streets in Der Dop-pelgänger. It is the Henker who observes the "Stille dieser Nacht" (GH, p. 102) and a few minutes later that it is "still auf der Straße" (GH, p. 104). Only at the end of the Hörspiel is the stillness broken. It is the Schriftsteller who notices it: "Draußen fährt die erste Straßenbahn"
Adjoining the Zimmer in which the action of the Hörspiel occurs is another room which the Schriftsteller momentarily projects when he remarks to the Henker: "Sie waren der Meinung, ich schließe im anderen Zimmer" (GH, p. 94).

A window in the Schriftsteller's Zimmer is projected a total of five times during the Hörspiel. The first projection of the window is the result of two things: the vague sound effect—"EINE FENSTERSCHEIBE KLIRRT" (GH, p. 93)—which opens the Hörspiel and the immediately following words by the Schriftsteller which direct attention to the window and to a person outside the window and which, thereby, help to identify the sound. Upon hearing the sound, the Schriftsteller remarks: "Kommen Sie herein. Es hat keinen Sinn, auf dem Fenstersims sitzenzubleiben in dieser unangenehmen Höhe, wenn Sie schon heraufgeklettern sind" (GH, p. 93).

The Schriftsteller names the window three more times. Once he says: "Aber nun ist ein Beamter zu mir durch das Fenster gestiegen . . ." (GH, p. 96). Later he threatens: "Ich will durch dieses offene Fenster in die Straße hineinschreien" (GH, pp. 103-4). And near the end of the story, he tells the Henker: "Schließ das Fenster" (GH, p. 110). The Henker, for his part, mentions the window but once. Just moments before the Schriftsteller threatens to scream, the Henker observes: "Sie treten zum Fenster" (GH, p. 103).
The floor of the Schriftsteller's Zimmer is projected once by name and twice indirectly. The floor is projected the first time by the same sound effect and following words by the Schriftsteller which project the Henker's dropping of the flashlight: "Ein Gegenstand fällt auf den Boden" (GH, p. 93). A moment later, the floor is named when the Schriftsteller--referring to the fallen flashlight--says to the Henker: "Es hat keinen Sinn, nach ihr auf dem Boden zu suchen" (GH, p. 93). The third projection of the floor also involves the flashlight as well as a chair in the Schriftsteller's Zimmer. In indicating to the Henker the whereabouts of the fallen flashlight, the Schriftsteller says: "Sie liegt rechts vom Stuhl" (GH, p. 93).

In addition to the chair, the Schriftsteller’s Zimmer is furnished with many books, an electric lamp, and a desk. Shortly after his arrival, the Henker asks the Schriftsteller: "Sie schreiben Bücher? Ihr Zimmer ist voll davon" (GH, p. 94). Later the Schriftsteller speaks of being "in diesem Zimmer, umgeben von meinen Büchern" (GH, p. 103).

At first, the lamp is indicated by the Schriftsteller's references to its light and by the sound of the Schriftsteller's activation of its electrical switch. In the first minute of the Hörspiel's performance, the Schriftsteller tells the Henker: "Ich mache Licht." Immediately thereafter the switching-on of the lamp is heard: "Ein Schalter knackt" (GH, p. 93). A moment later the Schriftsteller remarks to
the Henker: "Da sind Sie. Die Situation ist gleich sympa-
thischer, wenn man sich sieht" (GH, p. 93). Nearly thirty
minutes later, as the Hörspiel is nearing its end, the Hen-
der speaks of being "hier im Schein der nächtlichen Lampe"
(GH, p. 108).

The desk is projected three times—twice near the be-
inning of the Hörspiel and once near the end. In the first
instance, the Schriftsteller speaks of sitting in the dark
"an meinem Schreibtisch" (GH, p. 94). Perhaps three minutes
later, the Henker remarks to the Schriftsteller: "Ich setze
mich ein wenig auf die Schreibtischkante, wenn es Sie nicht
geniert" (GH, p. 95). Finally, approximately six minutes
from the end of the Hörspiel, the Henker, who has not
changed his position in the room during the intervening
minutes since he first sat down (nearly seventy-five percent
of the story and broadcast), again projects the desk by ob-
serving that he is sitting "auf diesem Schreibtisch" (GH,
p. 108).

The last projected furnishing of the Schriftsteller's
Zimmer is a Greek wine pitcher which is accidentally broken
by the Henker at the beginning of the Hörspiel and which
lies there presumably in shards for the remainder of the
story. The wine pitcher is projected only once during the
story at the time when it is broken. It is partially pro-
jected by the sound of its breaking: "Eine Vase zersplittert"
(GH, p. 93)—a sound which is only fully identified a few
moments later in the ensuing dialog between the Henker (der Andere) and the Schriftsteller (der Mann):

DER MANN: Den griechischen Weinkrug.
DER ANDERE: Kaputt. Es tut mir leid. (GH, p. 93)

The remaining sensorily perceivable elements of the setting are American cigarettes and the liquor used by the Schriftsteller throughout most of the story and matches used by both the Schriftsteller and the Henker for lighting the cigarettes.

Cigarettes are first projected about a quarter of the way through the Hörspiel when the Schriftsteller asks: "Darf ich mir vorher noch eine Zigarette anzünden?" and then momentarily thereafter adds: "Eine Camel" (GH, p. 97). They are last mentioned perhaps two minutes before the end of the story as the Schriftsteller signals that the end of the story is at hand: "Die Zigarette ist zu Ende" (GH, p. 109). In between, cigarettes are mentioned three other times by the Schriftsteller (GH, pp. 98, 105) and once by the Henker (GH, p. 98).

The liquor is mentioned even earlier than the cigarettes when the Schriftsteller asks the Henker: "Darf ich dir einen Schnaps offerieren?" (GH, p. 95). The Schnaps is projected by name five more times during the Hörspiel—three times by the Schriftsteller (GH, pp. 97, 105) and twice by the Henker (GH, pp. 104, 110).
Finally, the matches used for lighting the Schriftsteller's cigarettes are projected four times in the course of the Hörspiel (and always by the Henker)—three times when the Henker offers the Schriftsteller "Feuer" (GH, pp. 97, 98, 105) and once when the Henker points out to the Schriftsteller: "Sie zittern, und das Streichholz bricht in Ihrer Hand immer wieder entzwei" (GH, p. 105).

Summary

In addition to a very minimally projected general setting, Nächliches Gespräch contains only one close-up setting.

All of the FSIs of the Hörspiel's general and close-up settings are projected entirely or partially by language contained in the dialog between the Henker and the Schriftsteller. Four of the component FSIs of the close-up setting are projected once each during the first minute and a half of the Hörspiel's performance by a combination of sound effects and explanatory language: the Fenster; the Boden; the Schalter of the Lampe; and the Greek Weinkrug.

All of the FSIs of the Hörspiel's settings are either entirely or partially visual in nature. The four FSIs which are projected with the assistance of sound effects as well as the language-projected Stille of the street beneath the Schriftsteller's window and later the Strassenbahn which interrupts the Stille are both visual and acoustic in nature.
There are no extended descriptions of settings in *Nächtliches Gespräch* although the first projections of most of the component FSIs of the close-up settings are all concentrated within the first six minutes of the *Hörspiel*'s performance.

All in all there are really very few FSIs of setting in *Nächtliches Gespräch*. There is only one FSI of the general setting, and even though there are nineteen component FSIs of the *Schriftsteller's Zimmer* and its immediate surroundings, this close-up setting is really projected rather sparingly considering that it is the only close-up setting in the *Hörspiel*. There are, for example, neither colors nor non-colors associated with the room. Fortunately, however, the FSIs which are projected of the room are well established. A majority of the nineteen component FSIs of the room and its immediate surroundings are projected three or more times during the *Hörspiel*.

There is very little indication of spatial organization among the projections of the settings. On the other hand, temporal organization within the *Hörspiel* is rather well projected. The clear temporal organization is largely the result of the *Hörspiel*'s adherence to the unity of time. For that reason, the listener has an exact idea of how much time passes between the beginning of the story and the end as well as an exact idea of the passage of time between events within the story. The story opens during the night some thirty-five minutes before dawn, and it closes with the
first rays of dawn and the awakening of the city in the form of a passing Straßenbahn. Within the story itself, time is marked by the Schriftsteller's smoking of several cigarettes and his drinking of apparently only one glass of Schnaps.

The dominant FSI of setting in Nächliches Gespräch is the darkness associated with the Schriftsteller's Zimmer—on both sides of the Fenster which is itself projected at least five times over the course of the Hörspiel.

**FSIs and Ideas**

Nächliches Gespräch is two stories in one. On the one hand, it is the gruesome and horrifying story of a secret murder of a free-thinking Schriftsteller by a morally corrupt totalitarian government bent on stifling its oppressed society's ideological opposition to tyranny. On the other hand, and more significantly, it is the story of the Schriftsteller's philosophical and emotional acceptance of his personal extinction (the one unavoidable evil of every human's existence), particularly in light of the immortality of the ideals for which he has struggled. Many of the physical images of character and setting in Nächliches Gespräch have special bearing on one or both of the two stories contained in the Hörspiel. Certainly the most significant images in this respect are the FSIs of night and darkness which reflect both the spiritual darkness of the times and the spiritual darkness in which the Schriftsteller lives as an ideological enemy of the state,
isolated from his friends and waiting for the time when some agent of the government will come to murder him. This clearly seems to be the idea contained in the Schriftsteller's first speech to the Henker when he says: "Der Himmel da draußen hinter Ihrem Rücken ist immer noch heller in seiner Dunkelheit als die Finsternis dieses Zimmers" (GH, p. 93). A few minutes later, as if to emphasize the connotative significance of the darkness which envelops and penetrates his room, the Schriftsteller remarks: "Ich habe es immer dunkel geahnt, daß es heute in diesem Staat auch Berufsmörder geben muß" (GH, p. 95). The thematic function of the darkness is confirmed and accentuated when, at the end of the Hörspiel, the appearance of the first rays of dawn parallel the Schriftsteller's spiritual acceptance of his death.

The quiet of the rest of the building in which the Schriftsteller's Wohnung is located and the dark, quiet, empty street below the Schriftsteller's window stress the insignificance of the Schriftsteller's lonely death. No one notices it; no one cares. The later image of the Straßenbahn at the end of the Hörspiel suggests that life goes on as usual with people hurrying on toward their destinations, unconscious of the unjust execution of the Schriftsteller in the room above them.

The Henker's old age combined with the knowledge that he has been the state's executioner for fifty years is a visual complement to the wisdom which the old man, who is
uneducated in every other way, has gained about death—especially the untimely deaths of the weak at the unjust hands of the powerful in this world. At the same time, the Henker's old age is a clear reminder that the evil perpetrated on the weak by the powerful has been going on a long time—indeed, since the beginning of human existence.

The lack of FSIs for the Schriftsteller suggests that he represents a kind of Everyman, just one of the faceless mass of humanity which has fallen victim to the powerful. The Schriftsteller's only projected detail, his collar, serves chiefly to focus attention on the gruesome form of execution to be carried out on him with the Henker's knife.

The Schreibtisch in the Schriftsteller's room is an obvious tool of the Schriftsteller's trade while the Bücher throughout the room are the product of the Schriftsteller's work and a visual symbol of the ideological conflict between the Schriftsteller and the state which has led to the Schriftsteller's unjust execution.

The Greek Weinkrug which the Henker inadvertently knocks over and breaks reflects the elemental destructiveness which the Henker represents for those fragile things which men prize, and it reflects the clumsiness which the Henker exhibits outside of his professional sphere as an executioner. Further, the Henker's mistaking of the Greek Weinkrug for "eine chinesische Vase" (GH, p. 93) ironically contrasts the Henker's worldly ignorance with his later-demonstrated extraordinary
wisdom regarding death. Furthermore, because of its origin in Greece, a Western symbol of civilization and democratic freedom, the Weinkrug, which is shattered at the start of the Hörspiel, lies throughout the story as a symbol of the conditions of freedom and civilized values in the Schriftsteller's country.

The old Tuch from which the Henker unwraps his knife is a reminder, because of its age, of the Henker's long years of experience at his job.

The Henker's Taschenlampe is a symbol of the nocturnal and, by extension, morally corrupt and criminal nature of the Henker's grisly work.

Finally, the image of the Camel cigarettes which the Schriftsteller smokes throughout his discussion with the Henker clearly establishes the time frame of the Hörspiel to be a period in which the United States exerts great influence in worldly affairs. A later remark by the Henker indicates, however, that this has not always been the case:

DER ANDERE: Rauchen Sie nur. Die meisten rauchen vorher eine Zigarette und dann noch eine. Jetzt sind's amerikanische und englische. Früher französische und russische. (CH, p. 98)

The clear implication here is that the great human forces of the world change, but that, no matter, man's infliction of terrible injustices upon man never changes—as if to say that man's crimes against man, particularly the crimes of the powerful against the weak, are just part
of the human condition.
CHAPTER IV

STRANITZKY UND DER NATIONALHELD

Stranitzky und der Nationalheld is the fourth of Friedrich Dürrenmatt's eight Hörspiele. It was written in 1952, the same year as Nächliches Gespräch mit einem verachteten Menschen and the year proceeding Dürrenmatt's drama, Ein Engel kommt nach Babylon. Stranitzky was first broadcast the same year in which it was written (1952) on the Nordwestdeutscher Rundfunk (Hamburg). Its broadcast length is sixty-five minutes. Its printed text appears on pages 113-52 of Dürrenmatt's Gesammelte Hörspiele.

Means of Plot Advancement

Stranitzky is advanced by an official, not-quite-omniscient narrator who is designated in the Hörspiel's printed text as the Ansager. Known to the Hörspiel listener only by the sound of his voice, this anonymous Ansager opens and closes each of the Hörspiel's sixteen scenes. He introduces all of the story's settings and most of its characters; he narrates much of the story's action; and he projects a majority of the story's FSIs of characters and settings.

This anonymous Ansager is a particularly interesting narrator by virtue of a rather curious relationship which
exists between him and the story he presents.

Stated briefly, the Ansager's story is a fiercely satirical expose of a morally bankrupt, sensation-crazed post-war society which cruelly ignores its invalid war veterans (represented by Adolph Joseph Strantzky—the story's central character—and his friend, Anton) while it idolizes its intrinsically worthless old Nationalheld because of an exaggeratedly publicized infection of leprosy which he has contracted in the big toe of his left foot.

What is so noteworthy about the Ansager is that he is unconscious of the fact that his story is a satirical condemnation of the society featured in it. What makes this fact apparent is the even more noteworthy fact that although the Ansager is not physically present as an internal element of his story, he nevertheless candidly reveals himself to be an anonymous member of the very society which his story condemns. The Ansager is, in fact, a typical member of the society—one who, like everyone else in his story, is possessed by the sensationalistic publicity afforded the Nationalheld's infected toe—one who, inspite of an honest and factually objective presentation, is nevertheless spiritually aligned with the mainstream of society which lacks any sense of regret, respect, concern, or compassion for Strantzky or any of society's other misfortunates.

Among the numerous ways in which the Ansager reveals his membership in the society featured in his story, none
is more conspicuous than his frequent use of the possessive "unser" when referring to the society's Nationalheld (GH, pp. 117, 132, 144, 151), to its Innenminister (GH, p. 117), and to its Hauptstadt in which the story is located (GH, pp. 117, 124, 140, 151, 152).

Among the several ways in which the Ansager reveals his own neglectful attitude toward Stranitzky and those like him, none is more conspicuous than his occasional forgetting and mispronouncing of Stranitzky's name (GH, pp. 117, 118, 124, 137, 152). The Ansager's last mispronunciation of Stranitzky's name serves, in fact, as a kind of final condemnatory commentary to the Hörspiel. In his, and indeed, the Hörspiel's closing words, the Ansager explains: "Dies, meine Damen und Herren, ist das Ende der Geschichte des Invaliden Strapanzky" (GH, p. 152).

It is truly one of the supreme ironies in a Hörspiel filled with ironies that the unwitting Ansager is himself one of the prime targets of his caustic but remarkably unintentional social satire.

The Story

Stranitzky und der Nationalheld is set in a time contemporary with the time in which it was written, the early 1950s. It takes place in the Hauptstadt of some unnamed, fictional Western country some undisclosed number of years following some war in which the country had been involved.
The story recounts the last pitiful episode in the lives of two invalid veterans of that war. The one is the stupid, legless, and poverty-stricken Adolph Joseph Stranitzky, formerly a first-rate athlete (at least according to Stranitzky) who has foolishly and angrily refused the state's compensatory offer of artificial legs because such devices will not help him to pursue his beloved career as a Fußballspieler. The other is Stranitzky's equally misfortunate war-blinded friend, Anton, formerly a Marinetaucher. These two men are human wrecks, cast off and forgotten by society --two men whose home is a Mansarde in the slums and who live as beggars in a symbiotic relationship in which Stranitzky serves for Anton's eyes while Anton serves for Stranitzky's legs (either by carrying Stranitzky or by propelling Stranitzky's rusty, old Wagen).

The story opens in the middle of the nation's preoccupation with the health of its until-recently out-of-style national war hero and "Staatsoberhaupt bei Denkmalseinweihungen, Staatsbesuchen und anderen patriotischen Feiern" (CH, p. 124). Moeve, an essentially useless, empty-minded playboy type, has rather suddenly become a national sensation again, this time as the result of reports of his having apparently contracted a mild case of leprosy in the big toe of his left foot while walking barefoot into a native hut during an official state visit to Abyssinia. The nation's newspapers are competing for the most sensational front-
page, photo-illustrated stories about Moeve's affliction and the luxurious care being afforded him during his stay in the Bethlehemklinik while the radio is heard broadcasting dirges and other sad music and a patriotic speech by the country's Innenminister appealing to the nation to rally loyally behind the Nationalheld during this period of extreme tribulation:

DER INNENMINISTER: ... doch darf unser Nationalheld gewiß sein, daß ihn in dieser harten Prüfung die Liebe und die Verehrung der ganzen Nation trägt. Wir werden dem Helden von Finsterwalde und Saint Plinplin die Treue bewahren, auch wenn er jetzt aussätzig ist, um das furchtbare, uns niederschmetternde Wort einmal auszusprechen. Gerade in dieser Stunde geloben wir ... (GH, p. 123)

The social and political impact made on the nation by Moeve's illness and by the extravagant publicity afforded it by the media has been enormous. Since the collective attention of the populace has been focused on Moeve and his illness, there have been no strikes or demands for higher wages by workers, and the Communist Party has crumpled. Representatives of a Moeve-Stiftung solicit contributions throughout the Hauptstadt, sellers of Pro-Moeve-Plaketten abound, and a portrait of Moeve decorates every wall.

As the action of the story begins early one morning in a slum tenement, Strantzky, who is sitting in the run-down sixth-floor Mansarde which he shares with Anton, has just finished a sensational newspaper story on Moeve. While the blind Anton has lain on his raggedy mattress dreaming of the
beautiful world beneath the sea, the legless Stranitzky has become obsessed by an impossible dream of his own—a fantasy of gaining political power and of creating a new world with it. As if stricken by some madness, Stranitzky rousts the former Marinetaucher out of his peaceful sleep:

STRANITZKY: . . . He, Anton, wach auf!
ANTON: Was ist?
STRANITZKY: Eine Sensation, Anton, eine Chance.
(GH, p. 119)

Stranitzky has foolishly and stupidly concluded that now that Moeve is leprous, Moeve will understand and identify with the nation's invalids and other downtrodden and that he will join Stranitzky and Stranitzky's friends to establish a revolutionary new government:

ANTON: Was sollen wir dort?
STRANITZKY: Der Moeve muß mit uns eine Regierung bilden.
ANTON: Eine Regierung?
STRANITZKY: Wir werden Minister. (GH, p. 120)

Stranitzky's first attempt to see Moeve fails miserably. After a daylong trek through the Hauptstadt to the Park der Bethlehemklinik, he and Anton discover that access to the Klinik is guarded by several policemen. Undaunted, however, Stranitzky and Anton make a wild attempt to break through
the police lines. It is a truly bizarre act which grotesquely resembles a drive toward the goal on a Fußball field with Anton fiercely pushing the legless Fußballspieler's Wagen in a dead run until he is tackled by a knot of policemen leaving Stranitzky and his Wagen to crash into a Graben in the park.

Stranitzky and Anton are arrested, but they are only briefly detained at the police station where, at least, they are given a meal.

Later, during a routine news-gathering visit to the police station, J. P. Whiteblack—a journalist for Die Epoche under pressure from his boss, Chefredaktor Donner, to come up with a sensational new story on Moeve—learns of the invalids' aborted attempt to see their Nationalheld. Unconscious of the real reason underlying Stranitzky's and Anton's hopeless effort to reach Moeve but apparently assuming it to be a desire to offer him their sympathy and keenly aware of the sensational impact that such a visit by two miserable but adoring invalid veterans would have on the nation, Whiteblack decides to stage a sensational Moeve-event by persuading Moeve to receive an official visit from Stranitzky and Anton.

During Whiteblack's visit to the Nationalheld to convince him of the merits of meeting with Stranitzky and Anton, Whiteblack explains that a visit by the two invalids would be "ein Dokument . . . das entscheidende Moment der
Liebe und der Verehrung der Geringsten" (GH, p. 134). In his concluding remark to Moeve, Whiteblack points out: "Die Öffentlichkeit wäre begeistert über diese Begegnung" (GH, p. 135).

Moeve agrees to the meeting with Strantzky and Anton, and the Ansager explains: "Sowohl die 'Epoche' als auch der Rundfunk, der sich dem Unternehmen anschloß, versprachen sich von der zu erwartenden, überraschenden Szene viel" (GH, p. 135).

After his own meeting with Moeve, Whiteblack hunts up Strantzky in his room in the slums and informs Strantzky that Moeve will receive him and Anton. The simple-minded Strantzky is ecstatic with anticipation:

Ein großer Moment ist gekommen, ein patriotischer Moment. Unser Nationalheld der Held von Finsteraltd und Saint Plinplin, wurde durch seinen Ausgang zur Einsicht gebracht, daβ man sich zusammen-tun muß, die Oberen und die Unteren, die Reichen und die Armen. Deshalb hat er mich, den Invaliden Strantzky zu sich gerufen, mit mir zu beraten. (GH, p. 139)

From the time that Whiteblack visits Strantzky until the end of the story, Strantzky unrestrainedly deludes himself and his highly hopeful, equally simple-minded, miserable friends about the significance of his scheduled meeting with Moeve.

On the appointed day, Whiteblack, in Chefredaktor Donner's Buick, picks up Strantzky and Anton to take them to their meeting with Moeve in his fancy quarters in the Beth-
lehemklinik. When they arrive, Moeve is sitting in his electrically motorized, telephone-and-gadget-equipped American wheelchair—two lions at his feet and surrounded by doctors, assistants, beautiful volunteer nurses, members of the government, and radio and newsreel people to record the event.

Immediately after the niceties of introduction, Stranitzky launches straight into his plan to create a new government with Moeve. Whiteblack is stunned and makes restrained but useless efforts to stop Stranitzky while everyone else embarrassingly ignores him. From time to time, the seemingly mindless Moeve responds to Stranitzky with polite platitudes totally unrelated to anything that Stranitzky is saying. The visit ends on Stranitzky's part with his promise to return the following day with a detailed plan for the new government; it ends on Moeve's part by Moeve's expression of pleasure at Stranitzky's and Anton's visit and by his directing that souvenir photographs of himself be given to the two invalids.

Stranitzky and Anton are returned by Whiteblack to their sixth-floor Mansarde which already earlier has been transformed, on credit, with food and drink and new furniture (including a radio) into a place of celebration for Stranitzky and his friends.

Later that night, during their celebration of Stranitzky's success, Stranitzky and his friends gather around the newly purchased radio to listen to the broadcast of Stra-
nitzky's and Anton's recorded interview with Moeve. To Stranitzky's complete surprise and utter humiliation, every word concerning his plan for the establishment of a new government has been edited out of the broadcast. What remains projects a simple and touching visit to Moeve by two invalids demonstrating the deep love which the nation's miserable and downtrodden feel for their Nationalheld.

Except for Anton and Stranitzky's sweetheart, Fräulein Marie, Stranitzky's friends furiously accuse Stranitzky of making fools of them. They attack Stranitzky with bottles, with furniture, and with the two souvenir photos of Moeve which Stranitzky and Anton have brought back from their visit to the Bethlehemklinik. Finally, in the heat of the fray, Anton sweeps up Stranitzky and flees with him down the stairs, out of the building, and into the night. Stranitzky recognizes that he has been a fool: "Ich bin ein Narr, ich wollte Minister werden, und nun bin ich ein beinloser Fußballspieler geblieben" (CH, p. 149). Mortified and completely disillusioned, he directs the blind Anton into the Kanal where both drown and are apparently washed out to sea.

Much later, in May of the next year, after medication and a convalescence on the French Riviera have brought Moeve's leprosy under control, the paths of Stranitzky, Anton, and Moeve cross one last time. Returning from his convalescence abroad, Moeve, in an official procession, is just crossing a bridge over the Kanal when the horrible looking
corpses of Stranitzky and Anton, washed back in from the sea
and with small sea creatures inhabiting their eye sockets,
surface briefly below the bridge. Stranitzky is on Anton's
back, extending a defiantly clinched fist toward the Nationalheld. Then the two bloated corpses sink again and disappear forever.

The story closes with the police unsuccessfully trying
to locate the two corpses in order, in the Ansager's words,
"dem Skandal ein Ende zu machen" (GH, p. 152).

FSIs of Characters

Altogether, there are twenty-nine character units in
Stranitzky und der Nationalheld. There are five major characters, nine minor characters, one minor character group, five peripheral characters, and nine peripheral character groups:

Major Characters
1. Ansager
2. Stranitzky
3. Anton
4. Baldur von Moeve
5. J. P. Whiteblack

Minor Characters
1. Herr mit dem Vollbart
2. Fräulein Luise Müller
3. **Polizist** at the entrance to the **Park der Bethlehem-klinik**

4. Herr Korbmacher

5. Herr Fleischer

6. Herr Baß

7. Herr Seewein

8. **Chefredaktor** Donner

9. Fräulein Marie

**Minor Character Group**

1. **Polizisten** who tackle Anton

**Peripheral Characters**

1. **Bierbrauer** Bunzheimer

2. **Prinzessin** von Teuffelen

3. **Innenminister**

4. Dr. Moderzahn

5. **Radiosprecherin**

**Peripheral Character Groups**

1. nine **Ehrenkrankenschwestern**

2. **Ausrüfer**

3. **Verkäufer**

4. **Radioleute**

5. **Photographen**

6. **Kinooperatore**

7. **eine Mitglieder des Kabinetts**

8. other **Ärzte**

9. Moeve's **Assistenten**
Of the Hörspiel's twenty-nine character units (excluding those projected only by virtue of gender [twenty-four are male; five are female] or only by virtue of their voices or FSI-suggesting professions), only eleven actually exhibit one or more FSIs. Four of these projected units are major characters, three are minor characters, one is a minor character group, two are peripheral characters, and one is a peripheral character group:

Major Characters
1. Stranitzky
2. Anton
3. Baldur von Moeve
4. J. P. Whiteblack

Minor Characters
1. Herr mit dem Vollbart
2. Fräulein Luise Müller
3. Polizist at the entrance to the Park der Bethlehem-klinik

Minor Character Group
1. Polizisten who tackle Anton

Peripheral Characters
1. Bierbrauer Bunzhofer
2. Prinzessin von Teuffelen
Peripheral Character Group

1. nine Ehrenkrankenschwestern

Stranitzky

Stranitzky, for the most part, is projected quite simply and repeatedly as a legless invalid. At least thirteen times during the Hörspiel he is referred to (usually by the Ansager) as "der Beinlose" (GH, p. 140), "den Beinlosen" (GH, p. 149), etc. At least eight times (again, usually by the Ansager) Stranitzky is referred to as "der Invalide" (GH, p. 118), or an alternate grammatical form thereof. Stranitzky's girlfriend, Marie, speaks once of Stranitzky's having "keine Beine" (GH, p. 139). Stranitzky speaks once of his being "der Beine los" (GH, p. 125), twice of his legless "Rumpf" (GH, pp. 129, 142), and three times of his being "ohne Beine" (GH, pp. 120, 130, 142). Four times the observation is made that Stranitzky has lost his "Beine" (GH, pp. 119, 127, 142, 148). Beyond this, at least a full minute of conversation between Stranitzky and Marie revolves around the possibility of Stranitzky's acquiring artificial legs from the state (GH, pp. 122-23). Only once is a different kind of FSI used to project Stranitzky. As Stranitzky is on his way for his official visit to Baldur von Moeve, the Ansager explains that Stranitzky "trug seine alte Soldatenuniform" (GH, p. 140).
Anton

Anton, like Stranitzky, is projected exclusively in visual terms and usually by the Ansager (although Stranitzky contributes frequently to Anton's projection). Also like Stranitzky, Anton is projected primarily by references to his physical handicap. At least fourteen times during the Hörspiel, the listener hears Anton described simply as being blind or otherwise designated by such expressions as "dem blinden Anton" or "Der Blinde" (GH, p. 124). Furthermore, Anton himself speaks of his being "der Augen los" (GH, p. 126) and of having lost "mein Gesicht" (GH, p. 151). Twice Stranitzky speaks of Anton's being "ohne Augen" (GH, pp. 120, 142), and four times it is observed that Anton has "lost" his "Augen"—twice by Stranitzky (GH, pp. 119, 127) and twice by Baldur von Moeve (GH, pp. 142, 148).

Though most of the focus on Anton is on his blindness, he also exhibits several other FSIs. Once Stranitzky describes Anton as "den langen Anton" (GH, p. 123) and twice as "zwei Meter zehn" (GH, pp. 118, 129). Twice the Ansager calls Anton a "Riese" (GH, pp. 130, 149), and twice he describes him as "riesenhaft" (GH, pp. 118, 130). Further, the Ansager describes Anton as "zerfetzt" (GH, p. 130), while Stranitzky once explains that Anton "macht einen wilden Eindruck" (GH, p. 129). In addition to these images, the Ansager once describes Anton, who at the time is on his way to the
official meeting with Baldur von Moeve, as being dressed "im blauen Kleid der Marine" (GH, p. 140).

Stranitzky and Anton Together

Because Stranitzky and Anton are so closely associated with each other (they are separated briefly only once during the story) and because they are so physically dependent upon each other, there are several FSIs which project Stranitzky and Anton jointly in one way or another. In one instance, for example, Stranitzky observes that he and Anton "sind noch etwas sehr verlumpt" (GH, p. 129). And not including the numerous times that Stranitzky is referred to individually as an invalid, Stranitzky and Anton together are designated no fewer than sixteen times during the Hörspiel (again, usually by the Ansager) by such expressions as "zwei Invalide" (GH, p. 135) and "die beiden Invaliden" (GH, pp. 135, 142). Finally, in the closing lines of the Hörspiel, the Ansager simultaneously describes the corpses of the inseparable friends as "zwei riesenhafte Wasserleichen, der Fußballspieler [Stranitzky] auf dem Rücken des Blinden, Korallen und Tang auf den gebleichten Schädeln und Seesterne und Muscheln in den Augenhöhlen" (GH, p. 152).

Projections of Stranitzky and Anton together are not complete without the additional FSIs of the symbiotic relationship between the two men. Neither Stranitzky nor Anton can be disassociated from Stranitzky's "verrostete Wagen"
(GH, p. 135) in which Anton pushes Stranitzky through the streets of the city. Altogether, images of Stranitzky and Anton together with the Wagen are projected at least seven times during the Hörspiel—four times by Stranitzky (GH, pp. 118, 122, 129, 130), twice by the Ansager (GH, pp. 125, 130), and once by Anton (GH, p. 128). Likewise, neither Stranitzky nor Anton can be disassociated from the "Blechtaill" (GH, pp. 122, 124, 127) which they use for begging on the streets of the city.

**Baldur von Moeve**

Baldur von Moeve exhibits some of the most vivid and certainly the greatest number of different FSIs of all the characters in Stranitzky. Right away, in the opening sentence of the Hörspiel, the Ansager explains that the story "handelt von der Erkrankung unseres Nationalhelden Baldur von Moeve . . ." (GH, p. 117). Shortly thereafter in the first scene of the play, Stranitzky, having read a newspaper account of Moeve's illness, reports four different times that Moeve is "aussätzige" (GH, pp. 119, 120) and once that the affliction is "An der großen Zehe vom linken Fuß" (GH, p. 120). Later, on the streets of the city, while looking at a magazine photo of Moeve, Stranitzky explains to the blind Anton: "und darin ist die Zehe unseres Nationalhelden abgebildet, die aussätzige" (GH, p. 127). Later, Chefredaktor Donner, J. P. Whiteblack's boss, also mentions "dem
kranken Mann" (GH, p. 132) as well as the "Abbildung der aus-sätzigen Zehe" (GH, p. 131). In all, Moeve's affliction is named again at least five other times during the Hörspiel—once by J. P. Whiteblack (GH, p. 133) and four times by Moeve himself (GH, pp. 133, 134, 142, 148).

Among the FSIs of Moeve's state of illness must also be included the fancy American wheelchair (a sharp contrast to Stranitzky's rusted cart) with which Moeve is always associated whenever he is projected in the story. The wheelchair is projected in detail when Stranitzky is describing to Anton the magazine photo of Moeve in his quarters at the Beth-lehemklinik:


A few moments later, Anton also mentions "den amerikanischen Krankenstuhl mit dem elektrischen Motor" (GH, p. 127) and still later, the Ansager mentions it twice more (GH, pp. 132, 141).

Not all of Moeve's FSIs are limited to projecting his illness, however. Early in the Hörspiel, the Ansager, describing a popular portrait of Moeve, remarks that Moeve "weist das gleich schräge Lächeln wie Clark Gable auf, während sein Gesicht sonst doch eigentlich mehr an Goethe erinnert . . ." (GH, p. 124). Again, later, during Stranitzky's
visit to Moeve, the Ansager observes that Moeve "lächelt sein berühmtes schräges Lächeln" (GH, p. 141). Still in another projection of Moeve's face, Stranitzky, while describing a newspaper photo of Moeve to the blind Anton remarks: "Den Gesichtsausdruck des Nationalhelden solltest du sehen, diese Fassung!" (GH, p. 127).

Finally, at the end of the story, after a long, foreign convalescence, images of Moeve's illness are missing. The Ansager reports: "Er war rosig und wohlbeleibt, sichtlich gesund. . . ." (GH, p. 151).

J. P. Whiteblack

The only FSI of J. P. Whiteblack is projected by words directed at Whiteblack by Baldur von Moeve. During their first encounter, Moeve addresses Whiteblack three times as "Junger Mann" (GH, p. 133). Then later, during the media-event of Stranitzky's visit to Moeve, Moeve addresses Whiteblack as "junger Freund" (GH, p. 141).

Herr mit dem Vollbart

For the most part, this neighbor-acquaintance of Stranitzky's is projected simply as the Herr mit dem Vollbart. This description—in-place-of-a-name is used at least six times by Stranitzky and the Ansager (GH, pp. 117, 136, 139, 144, 146, 149). On one of these six occasions, however, the
Ansager calls him "der ewig betrunkenen Herr mit dem Vollbart" (GH, p. 117), and on another, the "betrunkene Herr mit dem Vollbart" (GH, p. 136). The man's continual state of drunkenness is emphasized somewhat by his own speeches indicating his strong attachment to Schnaps. On one occasion he laments the high price of Schnaps: "Wie teuer der Schnaps geworden!" (GH, 139). Later on, in anticipation of the celebration of Stranitzky's visit to Moeve, the Herr mit dem Vollbart announces: "Pflaumenschnaps werden wir trinken!" (GH, p. 140). And finally, on the day of Stranitzky's visit to Moeve, the man boasts: "Nichts als Schnaps, den ganzen Tag trinke ich nichts als Schnaps zur Feier der Politik! Es lebe der Schnaps!" (GH, p. 145).

Fräulein Luise Müller

Luise Müller, another of Stranitzky's neighbor-acquaintances, is described twice in song by the drunken Herr mit dem Vollbart as being "wunderschön" (GH, pp. 117, 136). She projects no other FSIs.

Polizist at the entrance to the Park der Bethlehemklinik

Perhaps because of Stranitzky's self-admitted "Faible für Polizisten" (GH, p. 128)—Stranitzky is an "Ehrenmitglied des Polizeisportvereins" (GH, p. 129)—the description that Stranitzky gives us of the Polizist from whom he and Anton
try to gain entrance to the grounds of the Bethlehemklinik is rather detailed although brief. Speaking to the blind Anton, Stranitzky reports:


**Polizisten who tackle Anton**

The Ansager describes the Polizisten who tackle Anton as he and Stranitzky try to enter the Bethlehemklinik quite simply as "die Polizisten in ihren blauoten Uniformen" (GH, p. 130). By extension, of course, the Polizist at the entrance to the Park der Bethlehemklinik may also be considered to be wearing a blue-red uniform.

**Bierbrauer Bunzhofer**

Bierbrauer Bunzhofer is a completely peripheral, non-speaking character whose sole function is to provide a human detail in one of the Hörspiel's street scenes. Stranitzky is hoping to no avail that Bunzhofer will drop money into his and Anton's Blechteller when Stranitzky says to Anton: "Aber wir müssen wieder singen, Anton, und den Blechteller hinhalten, da kommt der dicke Bierbrauer Bunzhofer. Sing, Anton, sing!" (GH, p. 127).
Prinzessin von Teuffelen and the other nine Ehrenkranzkenschnwestern

Prinzessin von Teuffelen and the nine other Ehrenkranzkenschnwestern constitute a non-speaking group the only function of which is as part of the human scenery which is always present in the background in Baldur von Moeve’s quarters in the Bethlehemklinik. Prinzessin von Teuffelen is individualized by name and occasionally by some action which she individually performs, but her FSIs are not distinguished from those of the rest of the group of Krankenschwestern.

Prinzessin von Teuffelen and the other nine Ehrenkranzkenschnwestern are first projected as Stranitzky is describing the previously mentioned magazine photo of Moeve and the general scene in his quarters in the Bethlehemklinik. Referring specifically to the Krankenschwestern, Stranitzky enthusiastically reports:


A few minutes later in the Hörspiel, when Stranitzky is anticipating success in his efforts to create a new government, Stranitzky mentions the nurses again: "Und der Anton soll ebenso hübsche Krankenschwestern bekommen wie der Moeve, samt einer Prinzessin von Teuffelen" (GH, p. 139).
Summary

There are a total of twenty-nine character units in Stranitzky und der Nationalheld. Excluding inherent qualities of gender and excluding presumed characteristics having to do with the professions of various character units, only eleven of Stranitzky's character units (approximately thirty-eight percent) exhibit one or more FSIs.

All of Stranitzky's FSIs of character units are visual in nature and all are projected entirely by language contained in the speeches of the Ansager and of various characters in the story which the Ansager is telling. Certainly the vast majority of these language-projected FSIs are contained in the Ansager's narrations and in Stranitzky's frequent descriptions of people for his blind friend, Anton.

The different FSIs of character units are few in number although those having to do with the infirmities of Stranitzky, Anton, and Baldur von Moeve are projected repeatedly. Stranitzky's physical condition is projected most frequently, then Anton's, and then Moeve's. Baldur von Moeve, on the other hand, is projected with the greatest number of different component FSIs of any character unit in the story.

A few of the projected character units in Stranitzky exhibit common FSIs. J. P. Whiteblack and Prinzessin von Teuffelen and the other nine Ehrenkrankenschwestern are described as young. Fräulein Luise Müller (the prostitute) and
Prinzessin von Teuffelen and the other nine Ehrenkranken-
schwestern are described as being very good looking. Stra-
nitzky, Anton, and the Polizisten at the Bethlehemklinik are
all projected in uniforms at one time or another. Furthermore, the color blue is a major element of the uniforms of
Anton and the Polizisten.

In addition to the blue of the uniforms of Anton and
the Polizisten, the colors braun, rot, and rosig (a vari-
ation of rot) also assist in the projections of some of Stra-
nitzky's character units (the Polizist at the entrance to
the Park der Bethlehemklinik, the Polizisten who tackle Anton,
and Baldur von Moeve, respectively). The only non-color ex-
hibited by any of the projected character units of the Hör-
spiel is the white of the gloves and helmet of the Polizist
at the entrance to the Park der Bethlehemklinik.

FSIs of Settings

General Setting

Stranitzky und der Nationalheld is set entirely within
the confines of an unnamed Hauptstadt which is mentioned
once over the course of the Hörspiel by Stranitzky (GH, p.
118) and five times by the Ansager (GH, pp. 117, 124, 140,
151). It is a city with virtually no geographic surroundings
and no natural internal terrain. The only physical details
which are presented of the city during the Hörspiel project
various often spatially unrelated man-made internal components of the city such as the slum in which Stranitzky and Anton live, the Bethlehemklinik, and the Kanal in which Stranitzky and Anton die.

There are no formal or extended general descriptions of the Hauptstadt. The FSIs of the Hauptstadt which do emerge over the course of the Hörspiel are presented either by the Ansager or by Stranitzky as general or specific component elements of the story's close-up settings.

Close-up Settings

In Stranitzky und der Nationalheld, sixteen scenes are distributed over nine close-up settings. In the chronological order of their first occurrences and in the order in which they will be treated in our examination, Stranitzky's nine close-up settings are listed below:

1. Mansarde Nummer vierzehn where Stranitzky and Anton live
2. route from Stranitzky's Mietshaus to the Bethlehemklinik
3. Park der Bethlehemklinik
4. Polizeiposten where Stranitzky and Anton are taken after their abortive effort to reach Moeve
5. Redaktion of the newspaper Die Epoche
6. Baldur von Moeve's quarters in the Bethlehemklinik
7. first part of the route of Stranitzky's and Anton's flight from the Mietshaus to the Kanal
8. place where Stranitzky's Wagen is pulled from the Kanal the morning following Stranitzky's and Anton's deaths

9. part of the Kanal where some months later the corpses of Stranitzky and Anton resurface briefly

Mansarde Nummer Vierzehn

As the close-up setting of four of the story's scenes, Mansarde Nummer vierzehn provides much opportunity for both new and repeated projections of FSIs over the course of the Hörspiel. As a result, Mansarde Nummer vierzehn is the most complex close-up setting in Stranitzky und der Nationalheld and one of the most complex close-up settings in all of Dürrenmatt's Hörspiele.

The Hörspiel's various projections of Mansarde Nummer vierzehn present a rather complex composite image which includes not only the internal elements of the Mansarde itself but also elements of the Mietshaus in which the Mansarde is located and elements of the immediate part of the Hauptstadt in which the Mietshaus is located. The FSIs of the composite image of Mansarde Nummer vierzehn are visual, temporal, acoustic, and olfactory in nature. Among other things, these FSIs present times of day, nearby buildings, other parts of the Mietshaus, and some of the other inhabitants of the Mietshaus (FSIs for some of the latter of which were treated previously under FSIs of Characters). The various FSIs are projected in descriptions by the Ansager,
in observations by Stranitzky, and by the sounds of people or things heard coming from parts of the Mietshaus other than Stranitzky's and Anton's Mansarde.

The first FSIs of Mansarde Nummer vierzehn and its surroundings are projected in the introduction to the opening scene of the Hörspiel:


DER BETRUNKENE größlend: Die Luise, so wunderschön wie diese -

DER ANSAGER: Während Fräulein Müller, Luise Müller, deren Beruf wir alle wissen, Nummer dreizehn eben verläßt, begleitet - schweigen wir von dieser Szene. Überall Kindergeschrei.

Man hört Kinder schreien.

DER ANSAGER: Das Radio im vierten Stock spielt Chopins Trauermarsch.

Man hört den Trauermarsch

DER ANSAGER: Und in der Wohnung gerade unter der Mansarde haben Korbmachers Streit, wie jeden Morgen um diese Zeit.

KORMABACHER: Du Ratte! Du Nachteule!

Man hört Geschirr zerschlagen

DER ANSAGER: In der Mansarde Nummer vierzehn nun durchzittert von diesem Lärm, diesem Kindergeschrei, diesem betrunkenen Gesang und diesem Trauermarsch, durchdröhnt jedoch auch vom Schnarchen eines riesenhaften Menschen, der zerkümmert auf einer löffel horrend Matratze schläft, liegt der Invalide - STRANITZKY bescheiden: Stranitzky.
DER ANSAGER: Stranitzky, ebenfalls auf einer löcherigen Matratze, jener des Schnarchenden gegenüber, notdürftig zugedeckt von einem alten Militärmantel, und läßt in diesem Augenblick bleich vor Aufregung die Zeitung sinken. (GH, pp. 117-18)

During the scene with Stranitzky, Anton, and Fräulein Marie which follows the above introduction, several of the just-cited FSIs of the setting are re-projected. The Schlüpferkonzern is mentioned twice more by Stranitzky (GH, p. 122) and once by Marie (GH, p. 121). The Seifenfabrik is mentioned once more by Marie (GH, p. 121). Stranitzky re-projects the Mansarde as being "fünf Stockwerke hoch" (GH, p. 118); he mentions the general presence of "Morgen" three more times (GH, pp. 119, 123) and the specific hour of the morning one more time (GH, p. 119); and twice more he re-projects the radio heard playing on the fourth floor of the Mietshaus—once while the radio is again playing Chopin's Trauermarsch (GH, pp. 119, 123).

The only new image associated with the Mansarde Nummer vierzehn which is projected during the scene with Stranitzky, Anton, and Marie is another detail of the Mietshaus. It is the Mansarde Nummer neunzehn which is mentioned twice by Stranitzky (GH, p. 121).

The second scene which takes place in Mansarde Nummer vierzehn presents J. P. Whiteblack's visit to Stranitzky and Anton to inform them of the official visit which he has arranged for them with Baldur von Moeve. This second scene
is also introduced by an extended presentation of visual, temporal, acoustic, and olfactory FSIs of the Mansarde and its surroundings. Some of the FSIs of this second projection are repetitions of those contained in the first projection of the setting; most, however, are new:


Kindergeschrei.
DER ANSAGER: Der betrunkene Herr mit Vollbart, dessen Beruf niemand weiß.
DER BETRUNKENE grölend: Die Luise, so wunderschön wie diese.

DER ANSAGER: Dazu haben Korbmachers Streit, wie üblich um diese Zeit.
KORBMACHER: Du Ratte! Du Nachteule!
DER ANSAGER: Dann die Mansarde Nummer vierzehn, ein Raum, den wir schon kennen: auf der einen Matratze der blinde Marinetaucher Anton, auf der anderen der beinlose Fußballspieler Stranitzky, ferner ein wackliger Tisch irgendwo, etwas Geschirr, ein Krug mit Wasser. (GH, pp. 135-36)

In introducing the third scene which takes place in Mansarde Nummer vierzehn—the scene immediately following Whiteblack's visit—the Ansager re-projects FSIs of the time of day and of the Schlüpferkonzern:
A moment later, the action of the scene begins with an image-projecting knock on the door: "Es klopf" (GH, p. 137).

During the scene, Stranitzky mentions the "dritten Stock" of the Mietshaus. Furthermore, he reminds the listener once more of the Schlüpferkonzern and of the location of the Mietshaus on the Mozartstraße (GH, p. 139). Korbmacher, who is also present in this scene, reminds the listener once more of the Seifenfabrik (GH, p. 139).

In the next description of Mansarde Nummer vierzehn, the Ansager focuses entirely on some surprising changes which have taken place in the furnishings of the room as a result of Stranitzky's anticipation of success in becoming an important member of the new government which he dreams of establishing after his coming visit with Baldur von Moeve. The description is sandwiched in between the scene which follows J. P. Whiteblack's visit to Stranitzky and Anton and the scene in which Stranitzky and Anton are picked up by Whiteblack in Chefredaktor Donner's Buick for their official trip to visit Baldur von Moeve in the Bethlehemklinik. The description of the Mansarde is not associated with any immediately following scene in the Mansarde; rather, it functions as a kind of descriptive prelude to the later
and, in fact, final scene to be played out in the Mansarde after Stranitzky's and Anton's return from their interview with Moeve:


The fourth and final scene which is set in Mansarde Nummer vierzehn begins immediately upon Stranitzky's and Anton's return to the "Mozartstraße" (GH, p. 144) after their visit to Baldur von Moeve. The scene starts out as a wild celebration of Stranitzky's assumed triumph by Stranitzky and Anton and their various friends from other parts of the Mietshaus. The Ansager introduces the scene with projections of the people present and some of the new furnishings of the room, including the pictures of Baldur von Moeve which Stranitzky and Anton have brought back with them from their visit to Moeve:

von Baß stammte der Rundfunkapparat, auf welchem die beiden eigenhändig unterschriebenen Porträts Baldur von Moeves thronen. (GH, pp. 144–45)

Images of the food and drink present in the Mansarde are projected during the scene by some of the characters themselves:

**DER HERR MIT DEM VOLLBART:** Nichts als Schnaps, den ganzen Tag trinke ich nichts als Schnaps zur Feier der Politik! Es lebe der Schnaps!  
**FLEISCHER:** Der Schinken!  
**SEEWEIN:** Die Poulets!  
**KORBMACHER:** Die Moselweine!  
**BASS:** Der Bergunder!  
**FRÄULEIN LUISE:** Die Torten! (GH, p. 145)

And at one point during the celebration, a sound effect projects the image of liquor-filled glasses being raised and brought together in a toast "Sie stoßen an" (GH, p. 146).

The scene, which begins in celebration, ends in anger and violence. After listening to the radio's edited version of Stranitzky's interview with Moeve, Stranitzky's guests, thinking that Stranitzky has lied to them, are infuriated. Now, in angry speeches, they again name some of the food and drink and some of the new furnishings present in the room:

**KORBMACHER:** Schwindel!  
**FRÄULEIN LUISE schrill:** Stranitzky hat gelogen!  
**DER HERR MIT DEM VOLLBART:** Fauler Zauber.  
**FLEISCHER:** Und wer zahlt den Schinken?  
**FRÄULEIN LUISE:** Die Torten?  
**KORBMACHER:** Die Poulets? Den Champagner?  
**DER HERR MIT DEM VOLLBART:** Den Schnaps?  
**SEEWEIN:** Die Möbel?
In describing the tumult which follows (and its immediate aftermath), the Ansager re-projects the champagne bottle, the new chairs, Stranitzky's and Anton's pictures of Moeve, and even the stairs of the Mietshaus. For the first time, he also projects the time of day:


Route from Stranitzky's Mietshaus to the Bethlehemklinik

Stranitzky and Anton make two journeys to the Bethlehemklinik. The first is the rather misfortunate journey which Stranitzky and Anton make on their own and which ends with their failure to see Moeve and with their temporary detention by the police.

Stranitzky's and Anton's first trip to the Bethlehemklinik begins early in the morning and ends late in the afternoon. The slow trip is made entirely under the power of Anton who pushes Stranitzky in his Wagen all the way from
the Mietshaus to the Park der Bethlehemklinik. The route is given form by the Ansager's and Stranitzky's projections of buildings and of people and their activities on the streets, by Stranitzky's issuing to Anton of directions which Anton must take in order for them to reach their destination, and by the sounds of living scenery--of hawkers of newspapers and Moeve memorabilia--which are heard all along the way.

In his descriptive introduction to the scene, the Ansager, projecting both visual and thermal FSIs, explains that Stranitzky and Anton "den hoffnungslosen Weg mitten durch unsere Hauptstadt über endlose Asphaltwüsten, glühend in der Sonne, nach der Klinik Bethlehem unternahmen . . ." (GH, pp. 124-25). The Ansager's main focus, however, is on visual images which reflect the impact of Moeve's illness on the Hauptstadt:


Immediately after the Ansager's introduction, the scene opens with the sounds of a Zeitungsausrufer who calls:

Perhaps a minute later, after a song by Stranitzky, ein Knabe is heard to holler: "Pro-Moeve-Plakette! Kauft die Pro-Moeve-Plakette!" (GH, p. 125). Still later in the scene, two more Ausrüfer are heard—one promoting the "Moeve-Stiftung" and the other selling the newspaper, Die Epoche (GH, p. 126).

For his part in the projection of the setting, Stranitzky is heard once telling Anton: "Rechts abbiegen, Anton, rechts! Nach der Kathedrale des heiligen Sebastian!" (GH, p. 125); and then a little later: "Nach links, Anton, am Gaswerk vorbei!" (GH, p. 126). Later Stranitzky observes: "Aber wir müssen wieder singen, Anton, und den Blechteller hinhalten, da kommt der dicke Bierbrauer Bunzhofer" (GH, p. 127). Unfortunately, the effort was for naught, for Stranitzky reports: "Nichts! Wieder nichts! Nur eine Moeve-Plakette hat der Bierbrauer gekauft!" (GH, p. 128).

Immediately following Stranitzky's complaint at receiving nothing from the Bierbrauer, the last FSIs of the setting are projected by the Ansager in the conclusion to the scene. The Ansager repeats the image of the Moeve-Plaketten and adds a temporal image of the time of day when Stranitzky and Anton finally arrive at the Bethlehemklinik:

*Nichts. Wieder nichts. Nur Pro-Moeve-Plaketten wurden verkauft, und wie die beiden Invaliden spät am Nachmittag vor die Bethlehemklinik gelangten, hatten sie immer noch nichts verdient und noch immer nichts gegessen. (GH, p. 128)*
Stranitzky's and Anton's second journey to the Bethlehemklinik is made with J. P. Whiteblack in the comfort and with the speed of Chefredaktor Donner's Buick. The time and means of travel are first projected by J. P. Whiteblack during his visit to Mansarde Nummer vierzehn to inform Stranitzky and Anton of the interview he has arranged for them with Baldur von Moeve:

Um neun Uhr dreißig übermorgen werde ich Sie im Buick Chefredaktor Donners hier in der Mozartstraße abholen, meine Herren. (GH, p. 137)

Stranitzky is so impressed with the projected mode of travel that he repeats the phrase "mit einem Buick" three times--twice during the scene with Whiteblack (GH, p. 137) and once in the following scene with Marie and other inhabitants of the Mietshaus (GH, p. 138).

Two days later, on the morning of Stranitzky's and Anton's visit to Moeve, the second journey to the Bethlehemklinik begins in front of the Mietshaus where Stranitzky's and Anton's friends have gathered to see them on their way; it ends at the entrance to the Klinik. During the trip, which is narrated entirely by the Ansager, the image of the Kathedrale des heiligen Sebastian is projected again along with new images of the impact of Moeve's illness on the population of the Hauptstadt:

DER ANSAGER: . . . . Punkt neun Uhr dreißig fuhr J. P. Whiteblack mit dem Buick vor. Die halbe Mozartstraße war versammelt. Unter Hochrufen
wurde der Beinlose in den Wagen gehoben. Er trug seine alte Soldatenuniform.
DIE MENGE: Hoch! Hoch Stranitzky!

Park der Bethlehemklinik

Although it is named at the end of the scene depicting Stranitzky's, Anton's, and J. P. Whiteblack's trip from the Mozartstraße to the Bethlehemklinik, the Park der Bethlehemklinik is projected with some detail only as the setting for Stranitzky's and Anton's earlier, abortive attempt to see Baldur von Moeve on their own. Most of the FSIs of the settings are visual in nature and are projected either by the Ansager's descriptive narrations or by Stranitzky's descriptive observations or directions to Anton concerning Anton's propulsion of Stranitzky's Wagen. There are a few visual and acoustic images, however, which are projected by the sounds of the various Polizisten who are guarding the Bethlehemklinik and by the sounds of the ever-present hawkers of Moeve-Plaketten.

In the previous examination of the FSIs of Stranitzky's and Anton's first journey to the Bethlehemklinik, it has already been indicated by the Ansager that the time frame
of the scene which takes place in the Park der Bethlehemklinik is "spät am Nachmittag" (GH, p. 128). To this the Ansager adds: "Vor der Klinik stand ein Polizist, der die Neugierigen fernhielt" (GH, p. 128). Providing concrete acoustic illustration of the Ansager's projection, the Polizist, in the only words he uses throughout the scene, is heard telling the Neugierigen: "Weitergehen. Weitergehen" (GH, p. 128). During his confrontation with Stranitzky, the Polizist's "Weitergehen" is heard nine more times (GH, pp. 128, 129).

For his part, at the beginning of the scene, Stranitzky projects the Bethlehemklinik, the Park, and the Polizist (using, in the case of the Polizist, FSIs which have already been treated once under FSIs of Characters):


Prohibited by the Polizist from going any further, Stranitzky decides to force his way in to see Moeve. In his desperate instructions to Anton, Stranitzky projects visual details of the Park and of the Klinik itself:

Renn, Anton, renn mit meinem Wagen! Immer vorwärts, immer weiter! Der Weg geht schnurgerade, und schon leuchtet die Bethlehemklinik mit weißen Mauern durch die Bäume des Parks! (GH, p. 130)

In the narration which follows Stranitzky's speech,
the Ansager projects images of the Park, the Polizisten, and the "holy" Bethlehemklinik itself:

Der Blinde . . . rannte in den Park hinein, den Beinlosen vor sich herstossend . . . beide ein Bild einer jammervollen und aussichtslosen Anstrengung, das Paradies auf Erden zu erreichen, diese Klinik Bethlehem, die mild vor ihnen durch die Stämme leuchtete, und von allen Seiten eilten die Polizisten herbei. . . (GH, p. 130)

In illustration of the Ansager's words, voices are heard hollering "Halt!" and "Anhalten!" to the accompaniment of police whistles: "Energische Pfiffe"—while Stranitzky is heard hollering to Anton: "Renn weiter, Anton, renn weiter! Nur geradeaus, immer geradeaus!" (GH, p. 130).

When the Ansager resumes his narrative, he explains how the "Polizisten" in their "blauroten Uniformen" finally drag Anton to the ground leaving Stranitzky's cart to roll off into "einen Graben des Parks" where it overturns (GH, p. 130).

At the end of the scene, Stranitzky describes the Graben in which he lies as being "voll Blumen und Gras, Heuschrecken und Käfer" (GH, p. 130). Specifically, he describes the "Margariten" in which he lies as "bleich und weiß" (GH, pp. 130-31) while both preceding and following his speech, there is heard in the distance a voice selling "Moeve-Plaketten" (GH, pp. 130, 131).
Polizeiposten where Stranitzky and Anton are taken after their abortive effort to reach Moeve

The location for two extremely brief narrated scenes in the Hörspiel, the Polizeiposten is projected only once and then only by name when the Ansager explains that after the failure of their attempt to see Moeve, Stranitzky and Anton "auf den Polizeiposten gebracht wurden" (GH, p. 131).

Redaktion of newspaper, Die Epoche

The Redaktion of Die Epoche is the setting for two brief performed scenes between J. P. Whiteblack and Chefredaktor Donner. Like the Polizeiposten, however, the Redaktion is projected only once and then only by name. This single projection occurs at the conclusion of Whiteblack's uncomfortable first meeting with Donner when the Ansager remarks: "J. P. Whiteblack stürzte totenbleich aus der Redaktion" (GH, p. 132).

Baldur von Moeve's quarters in the Bethlehemklinik

Although Moeve's quarters in the Bethlehemklinik are the location for only two of the story's scenes, FSIs of the setting are presented in three separate parts of the Hörspiel.

The first projection of FSIs of Moeve's quarters occurs
during Stranitzky's and Anton's first journey to the Beth-lehemklinik when Stranitzky is describing to Anton a magazine photo of the ailing Moeve. Excluding the FSIs of Moeve's Krankenstuhl which were included earlier in this study as part of Moeve's personal collected image, Stranitzky's description of Moeve's quarters from the photo is extremely limited. Entirely visual in nature, Stranitzky's description focuses exclusively on the living scenery constituted by Moeve's ten Ehrenkankenschwestern—the images of whom it has already been necessary to examine under FSIs of Characters and which, therefore, it will not be necessary to re-examine here.

The second projection of FSIs of Moeve's quarters occurs as part of the Ansager's introduction to the scene depicting J. P. Whiteblack's visit to Moeve during which Whiteblack arranges Stranitzky's and Anton's later meeting with the Nationalheld. Almost entirely visual in nature, the Ansager's description of the setting is also highly limited: "Von den Krankenschwestern umgeben ihn [Moeve] drei, die Prinzessin von Teuffelen darunter. Von den Ärzten Moderzahn. Der Nationalheld trank Tomatensaft" (GH, pp. 132-33).

The final projections of FSIs of Moeve's quarters occur in conjunction with Stranitzky's and Anton's meeting with Moeve, and, in contrast with the previous projections, they are rather detailed.

The Ansager introduces the setting as a "großen Halle"
and follows immediately with various images of the room, its furnishings, and numerous functionary people (among them the Krankenschwestern) who are present either to serve Moeve or to attend the momentous event of the visit to Moeve of two of the nation's war-invalids:


In the performance which follows the Ansager's description, non-specific FSIs of the various onlookers in the background are projected by occasional exclamations, laughing, and applause. On one occasion, the whole group of onlookers cheers: "Bravo. Hoch unser Nationalheld." Immediately following, a single voice is heard to exclaim: "Welche Menschlichkeit!" (GH, p. 142). "Gedämpftes Lachen" is heard once from the background (GH, p. 141); "Gedämpftes Beifallklatschen" is heard three times (GH, p. 142). Interestingly, the three instances of Beifallklatschen are all heard once more in the Hörspiel during the later scene in Mansarde Nummer vierzehn when the edited recording of Strantzky's and Anton's meeting
with Moeve is broadcast over the radio to the nation (GH, pp. 147-48).

Baldur von Moeve himself adds one minor element of the setting when, at the end of the scene, he requests that Prinzessin von Teuffelen bring him "die Bilder" which he presents to Stranitzky and Anton as souvenirs of their visit (GH, p. 144). This minor projection by Moeve is also heard again later in the radio broadcast of the visit (GH, p. 148).

The first part of the route of Stranitzky's and Anton's flight from the Mietshaus to the Kanal

The FSIs of this setting are few in number, and they are all repetitions of FSIs which have previously been projected in conjunction with Mansarde Nummer vierzehn, with Stranitzky's and Anton's first journey to the Bethlehemklinik, or with the Park der Bethlehemklinik.

The scene depicting the initial part of Stranitzky's and Anton's flight from the Mietshaus toward the Kanal begins immediately following the Ansager's explanation of how Anton rescued Stranitzky from the melee in Mansarde Nummer vierzehn and of how Anton raced with Stranitzky down the stairs of the Mietshaus and "verschwand in der Nacht" (GH, p. 149). Only moments after leaving the Mietshaus, a Verkäufer is heard hawking Moeve-Plaketten, and Stranitzky is heard giving directions to the blind Anton: "Geradeaus, immer nur geradeaus! Die ganze Mozartstraße entlang, an der
Seifenfabrik Huber vorbei gegen den Schlüpferkonzern" (GH, p. 149).

As the two invalids move towards their destination, each sings a song lamenting his misery. In the middle of each one's song, a Verkäufer is again heard hawking Moeve-Plaketten (GH, pp. 150, 151) while between the end of Strantzky's song and the beginning of Anton's song, a Zeitungsverkäufer is heard hawking a newspaper which ironically reports the story of Strantzky's and Anton's visit to Moeve: "'Die Epoche'! Nationalheld empfängt zwei Invaliden! 'Die Epoche'!" (GH, p. 150).

The scene ends with the Ansager's simple observation: "So zogen sie dahin. So verschwanden sie in der Nacht unser Stadt" (GH, p. 151).

The place on the Kanal where Strantzky's Wagen is pulled from the Water

The place on the Kanal where Strantzky's Wagen is pulled from the water is projected very minimally in a highly concentrated narration of the next-to-last scene of the Hörspiel. During the brief scene, the Ansager projects the Kanal, the Wagen, and the time of day. Interestingly, for the first time in the Hörspiel, the words which close the scene project indirectly something about the general geography of the Hauptstadt—that it must be located on a plain near the sea. The scene is so brief that it may be presented here in its

The part of the Kanal where the corpses of Stranitzky and Anton resurface briefly

The part of the Kanal where the corpses of Stranitzky and Anton resurface briefly to haunt Moeve is the setting for the last scene of the Hörspiel. Like the scene just before it, this last scene and the FSIs of its setting are presented in a rather brief concluding narration by the Ansager. In his brief account, the Ansager projects the season of the year. He projects visual FSIs of the Kanal, of a Kanalbrücke, of spectators who witness the event, and of the time of day at which the event occurs. The Ansager also re-projects the Kathedrale des heiligen Sebastian, and twice again he mentions the apparently nearby ocean to which the Kanal leads. Finally, it should be noted that in explaining what happens afterwards, the Ansager projects an image of night and of the police who search unsuccessfully for the two bodies:

DER ANSAGER: . . . Moeve kehrte im Mai des nächsten Jahres von einem längeren Aufenthalt an der Riviera in unsere Hauptstadt zurück. . . . . Beim Empfang in unserer Hauptstadt, angesichts einer begeisterten Bevölkerung, als sich der Fest-

Summary

In Stranitzky und der Nationalheld, there are nine close-up settings in addition to a general setting. Five of the close-up settings are public; four are private. The general setting is projected simply as a Hauptstadt. Over the course of the Hörspiel, however, some physical details of the Hauptstadt emerge from projections of the close-up public settings and from projections of the general surroundings of one of the close-up private settings, Mansarde Nummer vierzehn.

The vast majority of FSIs of settings in Stranitzky are projected by means of language contained chiefly in speeches by the Ansager but also to a significant extent in speeches by Stranitzky who must translate much of what he experiences into words for his blind companion, Anton. Five FSIs are projected once each by sound effects which are situated within the context of language which makes the sound effects clear; shattered Geschirr; police Pfiffe; the Tür to Mansarde vierzehn; applauding onlookers in the background of Baldur von Moeve's quarters during the meeting with Stranitzky and An-
ton; and liquor-filled glasses raised in a toast. Two radios present in the story are projected both by name and by the sounds of music or words which are broadcast over them. Finally, a considerable number of characters who function primarily as living scenery are frequently projected by the briefly occurring sounds of their voices which are heard in the near or distant background—particularly the ubiquitous hawkers of newspapers and Moeve memorabilia.

All of the FSIs of settings are either entirely or partially visual in nature. Several, including those projected by sound effects, are both visual and acoustic in nature. The foods cooking in various kitchens of the Mietshaus are visual, olfactory, and gustatory. The stinking toilets of the Mietshaus are visual and olfactory. The frequent images of times of day are visual and temporal, and the image of the hot asphalt of the city's streets is visual and thermal in nature.

The most detailed setting in the Hörspiel is Mansarde Nummer vierzehn and its immediate surroundings. This setting is projected by two long and four short descriptions by the Ansager and by descriptive observations in three scenes by Stranitzky and various other characters. Altogether, the setting exhibits at least forty different component FSIs—most of which are repeated two or more times during the story. Of course, it should be noted that at least sixteen of these forty or so FSIs project the food and drink and
new furnishings which are brought to the Mansarde as a result of Stranitzky's delusions of success after he learns that he has been invited to meet with Moeve.

Three of the remaining eight close-up settings in the Hörspiel are also projected in some detail. The streets between the Mietshaus and the Park der Bethlehemklinik exhibit at least fourteen component FSIs while the Park der Bethlehemklinik itself and Moeve's quarters inside the Klinik each exhibit at least fifteen component FSIs.

Certainly, not all of the close-up settings are so well projected. The setting for Stranitzky's and Anton's last appearance in the story exhibits eight FSIs; the setting for the first part of Stranitzky's and Anton's journey to the Kanal exhibits six FSIs; the place where Stranitzky's Wagen is pulled from the Kanal exhibits three while both the Polizeiposten and the Redaktion are projected in name only.

Of the FSIs of the Hauptstadt which emerge over the course of the Hörspiel from projections of the close-up settings, the most frequently projected are the Kathedrale des heiligen Sebastian, the Mietshaus, the Seifenfabrik, the Schlüpferkonzern, and the people and things associated with the nation's preoccupation with Baldur von Moeve's illness—specifically, the various hawkers, the newspapers and Pro-Moeve-Plaketten which they are selling, and the various pictures of Moeve which decorate walls throughout the city. Hawkers of newspapers and Moeve memorabilia, for
example, are either named or heard twelve times during the Hörspiel. It is, in fact, these hawkers and their wares, along with the radio—that other Moeve-hysteric-promoting element of the society—which seem to dominate the FSIs of the entire Hörspiel.

Colors are used very sparingly in projecting FSIs of the settings. The only colors in the settings are the blue and red of police uniforms, the red of setting suns (twice), and the golden Kreuz in Moeve's quarters. Non-colors are used slightly less frequently. Both the Bethlehemklinik and the Margariten in which Stranitzky lies after his Wagen overturns in the Graben of the Park der Bethlehemklinik are white. Black is projected just once in the schwarzumflorten Riesenbilder of Baldur von Moeve which decorate the Hauptstadt.

In spite of the various directions which Stranitzky gives to Anton during the story and in spite of the Ansager's observation that the Mietshaus lies in an Östlichen Viertel of the Hauptstadt near the Seifenfabrik and the Schlüpfer-konzern, spatial organization within the Hörspiel is generally quite vague. In so far as the general setting is concerned, buildings lack details of shape or size, and buildings and streets and other elements of the Hauptstadt such as the Kanal and the Park der Bethlehemklinik lack any clear relationship to one another. In so far as the close-up indoor settings are concerned, only the Mietshaus exhibits
any kind of definite spatial arrangement, and that is only general. There is, for example, no projection of the layout of Mansarde Nummer vierzehn. The listener is conscious only of a window, a door, and a floor. Nothing located within the Mansarde exhibits any specific location (and the Mansarde is the best projected of the story's settings).

The Hörspiel's temporal organization is much clearer than its spatial organization. The main part of the story spans four days and four nights and part of a fifth day—a stretch of fictional time which is punctuated at least fourteen times by various projections of specific hours of general times of day and night. Then after an intervening period of several months, the final scene of the story occurs on a day in May beginning in the late afternoon and running far into the night.

FSIs and Ideas

Dürrenmatt's story of the pitiful Stranitzky's foolish dream of Utopia, of his devastating disillusionment, and of his and Anton's double suicide is an unrelentingly caustic satire which exposes the sometimes ludicrous, sometimes malicious, sometimes pitiful situations which result from individual and collective human stupidity and spiritual weakness, particularly within the boundaries of mass societies. This is achieved in Stranitzky by satirically ex-
posing a spiritually bankrupt, sensation-seeking post-war society which ignores its truly invalid and, consequently, poverty-stricken war veterans as useless human junk while it exalts an empty symbol of greatness and suffering, its innately worthless pretty-boy Nationalheld-turned-ceremonial-government-figurehead who makes sensational headlines with an exotic but actually mild infection in his big toe. Moreover, the stupid society is exposed as being maliciously manipulated by a government and mass media jointly pandering to the society's pathological addiction not only for anything excitingly sensational but, indeed, for anything which can be disguised as sensational--manipulated by a government intent on maintaining the political and economic status quo by distracting the society from any legitimate preoccupations with its real problems--manipulated by mass media intent on selling as much news as possible even if it means having to stage the sensational events which they exaggeratedly report.

Interestingly enough, Stranitzky himself is a victim of the outrageous publicity afforded Moeve and his toe. Rather ironically, however, the effect of such publicity on Stranitzky is exactly the opposite of the effect desired by the government and the media, for Stranitzky absurdly views Moeve's sensational illness as the long awaited opportunity for economic, social, and political change.

The main force of the thrust of the satire is conveyed by numerous projections of often exaggerated extremes and
of ironic and other eye-opening contrasts most of which directly involve FSIs of the Hörspiel's characters and settings.

Among the most important FSIs of characters and settings to bear on the Hörspiel's satiric thrust are the combined personal and environmental FSIs of Stranitzky and Anton and the personal and environmental FSIs of the Nationalheld. On the one hand, clearly projecting Stranitzky's and Anton's extremely miserable physical and social circumstances, and on the other, clearly exposing Moeve's ludicrously exaggerated suffering and the absurdly luxurious pampering which is consequently afforded him, most of these FSIs achieve their greatest force by the glaring contrast which they establish as they are variously juxtaposed to one another throughout the Hörspiel—contrasts which expose the social injustices experienced by Stranitzky and Anton as representatives of their society's true sufferers.

Excluding for the moment the ghastly final projections of Stranitzky's and Anton's corpses, the personal FSIs of the two invalids present a genuinely deplorable picture of their extreme physical suffering and of their miserable relationship with the rest of society. They are FSIs which collectively establish the two invalids as a single, grotesque symbol of all spiritually, physically, and economically devastated outcasts of insensitive societies. The two maimed war veterans are ragged beggars—one without legs; the other
without eyes—struggling with songs and a Blechteller to make a bleak living at the mercy of those in society who are better off. Plying the asphalt desert of the Hauptstadt, Stranitzky and Anton constitute a pitiable symbiotic unit—the blind giant pushing the legless Stranitzky's rusty old Wagen while Stranitzky tells him where to steer. The old Militärmantel under which Stranitzky sleeps and the old military uniforms which he and Anton wear during their visit to Moeve caustically testify to the shabby relationship which exists between the two veterans and the ungrateful society for which their well being was sacrificed.

No less than their personal FSIs, the FSIs of Stranitzky's and Anton's miserable environment in the slum of the Hauptstadt testify to their neglected station in society. Penetrated by the stench of nearby toilets, their undesirable, shabbily furnished sixth-floor Mansarde is located in an industrial district in a dilapidated Mietshaus which, according to the Ansager, is "wunderbarerweise noch nicht gerade zusammengestürzt" (GH, p. 117). Their social circle includes at least one perennial drunk, one prostitute, and one scrub woman (Stranitzky's sweetheart, Fräulein Marie).

Juxtaposed in acid contrast to the personal and environmental FSIs of Stranitzky and Anton are those of the stupid Nationalheld. The personal and environmental FSIs of Baldur von Moeve present a thoroughly ridiculous picture of Moeve's absurdly exaggerated suffering and pampered treatment. Ulti-
mately, these FSIs function humorously to expose Moeve as an empty and maliciously orchestrated object of national obsession—as one of Dürrenmatt's exaggerated examples of man's blind willingness to embrace spurious and foolish ideas.

Like a movie star playing a ridiculously comic role which a foolish public is happily persuaded to perceive as grave and courageous, Moeve, with his aristocratic name, his exciting Clark-Gable smile, and his awe-inspiring but empty facial resemblance to Goethe, sits exaggeratedly suffering—he describes himself as "todkrank" (GH, p. 134)—from his exaggeratedly publicized, exotically infected big toe. He sits in a luxurious, electrically-powered, telephone-and-gadget-equipped prestigious American wheelchair leisurely sipping tomato juice or reading Goethe's Faust, and he is constantly attended by personal assistants, doctors, socialite volunteer nurses (among them, a princess), and by representatives of the maliciously motivated government and news media.

The Bethlehemklinik is itself, both inwardly and outwardly, a symbol of the impressive luxury afforded Moeve. He resides in the Klinik's große Halle where his public image is further inflated by expensively framed photographs and other gifts of world leaders which adorn the mantel of the fireplace. For special mediagenic events, there is even a lion to lie majestically at Moeve's feet. Outwardly, the Bethlehemklinik rests luxuriously secluded among the trees
of a beautiful park which is sealed off from Moeve's admiring public and the real world of human suffering by numerous handsomely uniformed policemen—policemen who, interestingly enough, not only protect Moeve from such overly stimulated admirers as Stranitzky but who also, by their own colorful and flashy presence, tend to exaggerate even further the importance of Moeve and his stay in the Klinik. Stranitzky's own glowing description of one of the policemen reflects the exciting impression which the policemen are obviously intended to make on the society.

The most condemning contrast between the FSIs of Stranitzky and Anton and those of the Nationalheld occurs anti-climactically but with startling force at the very end of the Hörspiel. In a final and extraordinarily grim visual commentary on the social injustice suffered by Stranitzky and Anton, the supremely grotesque and somewhat frightening image of Stranitzky's and Anton's water-logged and rotting corpses is directly juxtaposed to the image of a rosily healthful Moeve returning triumphantly with his procession of attendants from a sensational convalescence on the Riviera. Symbolic of their relationship in life, Stranitzky's and Anton's bodies, their eye sockets crawling with small sea animals, are cemented together in the rigor mortis of death with Stranitzky attached to Anton's back. By extraordinary but extremely ironic coincidence, Stranitzky's uplifted and clinched fist, in an eerie gesture of defiance, is aimed
directly at the Nationalheld.

Of the various FSIs considered above, there are two which deserve extra attention. One is Moeve's facial resemblance to Goethe; the other is the copy of Goethe's *Faust* which Moeve lays aside just as Stranitzky and Anton arrive for their visit and which he picks up again when he signals that his interview with the two invalids has ended. They are both unusually ironic images which go hand in hand. Moeve's facial resemblance to Goethe—-one of the Western World's great intellectual heroes—is in ludicrous contrast to the intellectual desert of Moeve's mind, but it is a most fortunate resemblance for Moeve since Moeve's enthralled and easily manipulated public is conscious only of superficial images. To Moeve's public, no doubt, Goethe himself is but a sensational image without substance. Moeve's orchestrated handling of Goethe's *Faust* in the presence of the news media is just a device contrived by Moeve, or more likely by one of his advisors, to further associate Moeve with the intellectually sensational Goethe and moreover to associate Moeve with the intellectually and otherwise sensational Dr. Heinrich Faust himself. The choice of Goethe's *Faust* for Moeve's intellectual prop is complexly ironic. To begin with, *Faust* is the single greatest achievement of Goethe's intellectual and literary career. Secondly, it is the story of one of Western literature's most uncompromising seekers of experi-
ence and knowledge—one of Western literature's most dedicated achievers. In ludicrous contrast to Moeve, both Goethe und Heinrich Faust accomplish what they do through intellect, great dedication, and ceaseless effort while Moeve is stupid and lazy and depends for his recognition upon past achievements, his appealing face, and, above all, his infected toe.

Also among the most important FSIs contributing to the Hörspiel's satiric thrust are those FSIs which reflect the government's and the mass media's sensationalistic publicizing of Moeve's illness and those FSIs which reflect the public's reaction to such publicity. Often intermeshed, these FSIs participate together in exposing the insidious manner by which the government and the mass media control society by maliciously determining the reality which the society perceives.\(^5^7\)

The radio on the fifth floor of Stranitzky's Mietshaus is heard broadcasting Chopin's Trauermarsch, Schubert's "Tod und das Mädchen," and the Innenminister's inspirational speech to the nation. Later, of course, Stranitzky's brand new radio (purchased on credit) is heard broadcasting the maliciously edited recording of Moeve's interview with Stranitzky and Anton—an interview which is graced by the presence of several members of government and which is covered not only by radio and newspaper men but also by a newsreel team. Throughout the Hauptstadt magazines and newspapers with sensational headlines and photos of Moeve are heard
advertised by hawkers enticingly hollering the headlines of the day. Official portraits of Moeve are seen hanging on every building and in every room, and on the streets hawkers for Pro-Moeve-Plaketten and hawkers for the Moeve-Stif-
tung are collecting money from the Moeve-captivated public.

Of some additional significance among these FSIs are the radio broadcasts of sad music and the frequent projec-
tions of the various hawkers heard throughout the Hörspiel. In view of the entire story, the sad music which is intend-
ed by the media to exaggerate the gravity of Moeve's ill-
ness seems ironically and much more properly to serve as a lament for the hopeless condition of society in general and for Stranitzky's and Anton's inevitable disillusion-
ment and destruction in particular. The sounds of the various hawkers who help to focus the public's attention on Moeve and who profit by doing so serve six out of the ten times that they are heard as bitter, motif-like punctuators of Stranitzky's physical and spiritual defeats. Twice, as Stra-
nitzky lies in the Graben of the Park der Bethlehemklinik, defeated in his attempt to see Moeve, a voice in the dis-
tance is heard hawking Moeve-Plaketten (GH, pp. 130, 131). As Stranitzky and Anton escape the terrible attack on Stra-
nitzky by Stranitzky's angry friends, another voice is heard hawking Moeve-Plaketten (GH, p. 149). And finally, during Stranitzky's and Anton's flight through the night towards the Kanal, hawkers are heard three times—twice ad-
vertising the Plaketten (GH, pp. 150, 151) and once advertising a newspaper with particularly ironic headlines: "Nationalheld empfängt zwei Invaliden!" (GH, p. 151).

Of lesser importance than the various previously mentioned FSIs but nevertheless contributing to the general force of the Hörspiel's satiric thrust are projections 1) of the Kathedrale des heiligen Sebastian in contrast with the Bethlehemklinik, 2) of the expensive food and drink and new furniture with which Stranitzky outfits his and Anton's Mansarde in foolish anticipation of his success in establishing himself and his stupid friends as leaders of a new social, political, and economic order, and 3) of Chefredaktor Donner's big and luxurious American car in which J. P. Whiteblack carries Stranitzky and Anton to and from their interview with Moeve.

Projected at least five times during the course of the Hörspiel as a major landmark of the Hauptstadt (GH, pp. 122, 125, 140, 144, 151-52), the Kathedrale des heiligen Sebastian, which Stranitzky tells the listener is "zusammengeschossen" (GH, p. 122), is a barren symbol of the traditional nourishments of the human spirit. On the other hand, the sensational Bethlehemklinik (the satiric significance of its name is obvious) with its sensational occupant is in the center ring of public attention. The sharp contrast between the deserted Kathedrale and the Bethlehemklinik, which Stranitzky calls a "Paradies auf Erden" (GH, p. 130) and which
glows grail-like through the trees of the park which surrounds it, is a clear statement of the degree to which traditional nourishments of the human spirit have given way to the society's worship of the sensational. Stranitzky, of course, is just as much a worshipper of the sensational as the rest of his society, and ironically, Stranitzky's wish to be installed as a minister of the new government in the Kathedrale seems to be motivated only by his desire to make the event as spectacular as possible. 59

The images of the expensive food and drink and of the new furniture (including the radio) with which Stranitzky (on credit) outfits his and Anton's Mansarde in foolish anticipation of an immediate realization of his dream of Utopia are physical evidence not only of Stranitzky's foolishness and stupidity but also, and more acidly, of Stranitzky's own desires to share in the kinds of sensational, exaggerated luxury afforded his idol, Baldur von Moeve. Just how extreme Stranitzky's dreams of luxury really are is evident in the various plans he has for himself and his friends now that he is certain of becoming a national leader. For himself, for example, Stranitzky plans a special set of artificial legs:

. . . nicht staatliche, nein, private, so ein Luxus wie dem Moeve sein Krankenstuhl. Ein Radio darin, gerade über dem linken Knie, und unten an der Fußsohle kleine versenkbare Räder mit einem Motörchen, um herumzufahren, wenn ich keine Lust zum gehen habe. (GH, p. 138)
For Anton, he plans "ebenso hübsche Krankenschwestern . . . wie der Moeve, samt einer Prinzessin von Teuffelen" (GH, p. 139). For himself, Anton, and Fräulein Marie, he plans an apartment in the "Vier Jahreszeiten" (GH, p. 145). And, finally, for Fräulein Luise, the prostitute, he plans:

ein Rokokohäuschen in einem französischen Park mit Perserteppichen und Kirschbaumbettchen, mit Mahagonisesselchen und Vorhängen aus Brüsseler Spitzen, mit japanischen Täschchen, chinesischen Väschen und Meißener Porzellanfigürchen, mit silbernem und goldenem Besteck und Flüschtsofachen. (GH, p. 146)

Chefredaktor Donner's Buick—mentioned seven times in the Hörspiel, three times by an awe-struck Stranitzky (GH, pp. 137, 138, 140, 144)—is both a symbol of the economic disparity existing between people like Stranitzky and people like Chefredaktor Donner and a symbol of the sensational luxury for which Stranitzky hungers and of which he is given a tantalizing taste.

Although most of the Hörspiel's FSIs of characters and settings which have an important bearing on the story contribute directly to the force of the satire, there are several FSIs with special symbolic and/or ironic force which contribute to the story in other ways.

The Graben in the Park der Bethlehemklinik where Stranitzky's Wagen overturns during his and Anton's attempt to break through the police line guarding the Klinik symbolizes the pitfalls to which unbridled idealism and worship of the
sensational can lead. The Graben's function as a kind of canal itself and the linguistic relationship between the word "Graben" and the word "Grab" foreshadows the Kanal which serves both as the location for Stranitzky's and Anton's deaths and as their final resting place. But further, the flowers and insects in the Graben suggest the simple pleasures available to him who can overcome his hunger for the sensational in the world of men.

Dürrenmatt's use of FSIs of daylight and dark in Stranitzky und der Nationalheld parallels his uses of daylight and dark in Der Doppelgänger and in Nächliches Gespräch not only to mark the passage of time but also to reflect the spiritual conditions of each Hörspiel's central character.

The dawn of day in the opening scene of Stranitzky parallels Stranitzky's joyful optimism about his plan to create a new and happier world. Later, toward the end of the Hörspiel, a riesenhafte, rote Abendsonne punctuates the day of Stranitzky's and Anton's abortive effort to break into the Bethlehemklinik to see Moeve and forebodes the darkness of the city and of Stranitzky's spirit a few scenes later, when in utter disillusionment and humiliation, Stranitzky and Anton flee from their Mietshaus through the night to a double suicide in the Kanal.

It is also a setting sun which illuminates Stranitzky's and Anton's final appearance as grotesque corpses near the bridge where Baldur von Moeve and his procession are crossing
the Kanal, and it is darkness of night under which the police search in vain for the two corpses in order to put to an end the ugliness associated with the sensational new image of the old Nationalheld, Baldur von Moeve.

Finally, with particularly morbid, ironic force, the grotesque FSIs of Anton's water-logged corpse with sea animals inhabiting the eye sockets of its bleached skull contrast sharply to the happy images of the Marinetaucher in the first verse of the autobiographical song which Anton sings while begging with Stranitzky:

Ich war auf dreizehn Meeren
in wundersamer Fahrt
Den Tintenfisch im Haare
Korallen rot im Bart (GH, p. 126)
CHAPTER V

HERKULES UND DER STALL DES AUGIAS

Herkules und der Stall des Augias is Dürrenmatt's fifth Hörspiel. It was written in 1954, two years after Nächtliches Gespräch and Stranitzky, a year after Dürrenmatt's drama, Ein Engel kommt nach Babylon, and a year before his novel, Grieche sucht Griechin, and his drama, Der Besuch der alten Dame. Herkules was first broadcast over the Nordwestdeutscher Rundfunk (Hamburg) during the same year it was written. Its broadcast length is sixty-five minutes. Its printed text appears on pages 153-202 of Dürrenmatt's Gesammelte Hörspiele.

Means of Plot Advancement

Herkules is advanced by means of an inside narrator who is himself a major character of the story he is telling. The narrator's name is Polybios, and his role in the story is that of Herkules's private secretary. In this role, Polybios functions as the manager of Herkules's financial obligations and as the promoter of Herkules's image as a Greek Nationalheld. Unfortunately for Polybios, he also functions as a repeated object of slapstick humor as the only character of the Hörspiel to fall victim to Herkules's legendary violent temper.
Polybios introduces or otherwise explains all but one scene in the Hörspiel. The one scene which Polybios does not present depicts the ceremonial welcoming of Herkules and his small retinue to the city-state of Elis, the general location of most of the Hörspiel's action. Rather strangely, this scene is presented by Xenophon, an anachronistic radio reporter who appears in the Hörspiel only this one time for the purpose of giving a live, on-the-scene account of Herkules's arrival. Immediately afterwards, Polybios resumes the role of narrator for the remainder of the story.

The Story

Right away at the beginning of the Hörspiel, Polybios explains that the traditional legends of the great Herkules are actually the literary propaganda of hired poets whom Polybios, as the promoter of Herkules's heroic image, employs to transform the true episodes of Herkules's life into exciting adventures of great strength and heroism. Unfortunately, Polybios's budget could afford only a few lines by a great poet—the twenty-six verses which are devoted to Herkules in Homer's Odysse. For the rest, Polybios directs an office of twenty just average poets whose task it is to turn out, on a regular basis for sale on newsstands, inexpensive and exaggerated accounts of events in Herkules's life.
The humorous story which Polybios tells is the painfully true episode in Herkules's life which the poets managed to transform into the legend of Herkules's fifth labor in which Herkules cleaned in one day's time thirty years of accumulated manure of thousands of oxen from King Augias's stables by diverting the forces of the Alpheios and Peneios rivers for the purpose. Polybios's story sheds much new light on Herkules and his various relationships with people, on Augias and the land and people of Elis, on other aspects of the Greek myths, and on some of ancient Greece's institutions and culture—most of it anachronistically humorous.

In Polybios's "true" story, Herkules is a free-lance, professional hero who performs his heroic feats for fame and for money to pay the creditors who are constantly hounding him. Dejaneira, the all-but-perfect woman who lives and travels with Herkules, is his beloved companion and most trusted friend—not his wife as she is characterized in the legends. Augias is the president, not the king, of what is the democratic but debilitatingly bureaucratic farming community of Elis. Furthermore, the manure which Herkules is called upon to remove from Elis is not just Augias's problem. It literally covers the entire city and surrounding regions of the city-state.

As the action of the Hörspiel begins, Herkules, Polybios, and Dejaneira are at Herkules's house in Thebes. As usual, Herkules is deeply in debt—a subject the very mention
of which by Polybios is certain to enrage Herkules. In the first scene of the Hörspiel, in fact, during a private conversation in which Polybios must bring up the matter of Herkules's debts, Herkules hurls Polybios down the stairs and into the vestibule causing Polybios serious injury.

At the same time in Elis, the unbelievable quantities of Mist (manure) generated by the community's massive production and consumption of farm animals and dairy products has become such a problem that the people of Elis are finally resolved to do something about it. At a meeting of the Parliament chaired by Präsident Augias, the Elier decide that somehow the Mist must be removed. It is finally determined that the cheapest solution to the problem is to hire the services of Herkules, "den man den Säuberer Griechenlands nennt." (GH, p. 165). Präsident Augias announces that he will write a letter proposing to Herkules the services which Elis requires of him and offering him in return not only a sizeable fee but also expenses.

Augias's letter is received and studied by Polybios. When Polybios explains Augias's offer to Herkules--at the same time reminding Herkules of how desperately Herkules needs the money--Herkules, as usual, is infuriated, and he throws Polybios out an upstairs window. After a week, when Polybios is able to get back to work with his broken leg and healing cuts, Polybios turns to Dejaneira concerning the matter of Herkules's debts and the offer which has been made
by Augias. Dejaneira offers to sell her jewelry in order to spare Herkules from having to accept the degrading job which Augias has offered him, but Polybios informs Dejaneira that her jewelry has already been sold and replaced by counterfeits. Although completely unruffled by this news, Dejaneira can think of no other solutions to Herkules's debts, and she agrees to speak to Herkules about accepting Augias's offer.

When Dejaneira speaks with Herkules about the matter, Herkules expresses his disgust at the idea of such a filthy and non-heroic task. Ultimately, however, Herkules agrees to accept Augias's offer and to go to Elis.

Herkules's arrival in Elis with Dejaneira, Polybios, and a few as-of-yet unsold slaves is marked by a jubilant celebration of thousands. After an official welcoming ceremony which lasts for hours, Herkules and his small party set up camp on the only clean place in all of Elis, a Mist-free Fels outside the city. Later that night, Augias's son, Phyleus, comes to the camp where he finds Dejaneira still awake and alone. During the conversation which develops between the two, Dejaneira explains to Phyleus her fears of the Mist and the glutinous inhabitants of Elis. Phyleus comforts Dejaneira, and finally she falls asleep with her head in his lap.

During the time that Dejaneira and Phyleus are alone, Herkules is persuading a large and robust swineherd named Kambyses to spend his nights in Herkules's tent and to pre-
tend that he is Herkules to the flock of local women who, knowing Herkules's reputation as a lover, will certainly come to make love to him. Herkules explains that he loves only one woman, that he is really too old to carry on with so many women anymore, and that, besides, he must now devote all of his strength to doing important work for Greece.

It is morning when Herkules returns to find Dejaneira asleep with her head in Phyleus's lap. Herkules is surprised but not angry. Explaining that he has brought Herkules a pair of boots and that he has come to lead Herkules on an inspection tour of the Mist, Phyleus and Herkules soon depart the Fels leaving Dejaneira asleep in her tent.

After his tour of the Mist-covered land, Herkules explains to Präsident Augias that he will simply flush the Mist of Elis into the sea using the diverted waters of the Alpheios and the Peneios rivers. To Herkules's surprise, however, Augias informs him that he cannot actually begin his project until it has been officially approved by the "Säuberungskommission und das Wasseramt" (GH, p. 180).

While Herkules waits for official approval of his plan, Phyleus comes everyday to the Fels to visit Dejaneira. The two soon fall in love. Herkules learns of this, but again he is not angry. Instead, behaving as one who is truly concerned only with Dejaneira's happiness, Herkules tells Dejaneira to stay on with Phyleus once he has made Elis a fit place for her to live. To this end, Herkules promises Dejaneira that
the cleaning of Elis will be his best work yet.

Unfortunately, Herkules is never permitted to flush the Mist from Elis. The matter quickly bogs down in the Wasseramt and the Säuberungskommission where various fears force second thoughts in the minds of some of the politicians about actually going through with the removal of the Mist from Elis. During a meeting of the Säuberungskommission, Pentheus vom Säuliboden expresses his fears that the cultural treasures which are believed to be buried under the Mist will be destroyed during Herkules's clean-up, and he argues that it were better just to leave the treasures buried but intact. A commission is appointed to study the matter. Kadmos von Käisingen expresses his fears that the cultural treasures believed to be buried beneath the Mist are only imaginary and that the country will be terribly disillusioned and lose its pride in its past once the Mist is removed. Again, a commission is appointed to study the matter. Åskulap von Milchwil, the chief doctor at the city clinic, explains his fear that illnesses will break out if the Mist is removed—especially tuberculosis against which the Mist has a retarding effect. Another commission is appointed. Kleisthenes vom mittlern Grütz notes his fear that a clean Elis will have a negative effect on the morality and the family structure of the society since children will be able to leave home in the evenings. Still another commission is appointed. It is also pointed out during the meeting that the boot, the
pharmaceutical, and the *Mist*-export industries will suffer greatly from a removal of the *Mist*, and, further, that the national defence will be seriously weakened since the army has been trained to fight a *Mistkrieg*. More and more commissions are appointed to study the matter.

While Herkules waits in vain for his plans to be approved, his financial condition grows steadily worse. Due to what Polybios thinks was intentional computational confusion associated with the monetary offer made to Herkules by the Elier (they can only count to three), the money which Herkules was promised for expenses turns out to be considerably less than Polybios had expected. In addition, Herkules's creditors have picked up Herkules's trail and followed him to Elis. Herkules becomes so pressed for money that he is forced to accept an offer from Tantalos, the director of the *Nationalzirkus*, to work part-time as a special circus attraction (but not before hurling Polybios over the edge of the *Fels* in a fit of rage). All that Herkules must do is to take a bow before the circus audience once during each evening performance and once on Sunday afternoons. In return, Tantalos promises Herkules five hundred drachmas per performance.

In the meantime, more and more commissions are being appointed to consider the consequences of removing the *Mist*, and to further aggravate matters, other Greek city-states are beginning to develop their own fears concerning the po-
tential removal of the Mist from Elis. A panhellenic council is convened to discuss the situation. Arcadia fears that Elis will take away much of Arcadia's tourist industry if the Mist is removed. Athens fears that Elis's real intentions are to attempt to dominate Greece culturally and politically. Sparta fears that Macedonia's labor party is actually behind the proposed clean-up with the intention of undermining the capitalistic economic system of Sparta. Macedonia, on the other hand, believes that Sparta's slave owners and other capitalists are behind the proposed clean-up with the intention of ruining the proletariat of Elis. Still more commissions are appointed, placing more and more obstacles in the way of Herkules's plan.

Unfortunately for Herkules, after only three performances of bowing, the paid gate at the circus falls off dramatically, and Tantalos can pay Herkules only two hundred drachmas per performance. Ultimately, Herkules is forced to make his performances more and more spectacular in order to keep drawing a crowd. During the remainder of his employment with the circus, Herkules wrestles professional athletes, a rhinoceros, and a mammoth; he boxes a gorilla and fights a walrus. Finally, Herkules is reduced to lifting weights, tons and tons of weights—all the while earning only a fraction of the money which Tantalos had promised him.

By the time that Herkules is finally reduced to lifting weights for a living, Kambyses, the swineherd, has reached
a state of complete exhaustion from his nocturnal impersonations of Herkules. Pale and thin, the once-mighty Kambyses resigns his grueling commission, leaving Herkules to protect his own reputation with the women of Elis:


Fortunately for Herkules, before that can happen, Polybios comes to Herkules carrying a letter from the king of Stymphalien. The letter is an offer to Herkules of what appears to be a considerable sum of money if Herkules will come to Stymphalien and there rid the land of its plague of birds which, because of their particularly filthy and repulsive excrement, have created a situation even worse than that in Elis. Herkules makes no effort to decide what to do. He leaves the matter to Dejaneira who decides that she will leave Phyleus and the Mist of Elis behind and accompany Herkules to Stymphalien. Herkules then orders Polybios to prepare for an immediate departure so that they can slip away from the ever-pursuing creditors under the cloak of night.

The story concludes the following morning at Präsidem Augias’s residence. There Phyleus, a disillusioned lover and idealist who had worked hard at trying to win approval for Herkules’s plan to clean Elis, complains to his father about Herkules’s departure. Augias confesses to Phyleus that he has
known all along that the fears of the Elier would never allow a removal of the Mist. Augias calls Herkules "die einmalige Möglichkeit, die kommt und geht" (GH, p. 201). Augias then takes Phyleus for the first time into his secret garden. The garden is filled with flowers and fruit-laden trees, and the ground is real earth. Phyleus is amazed. Augias explains that with great patience and humility he has labored to convert the Mist into soil and that in this tiny piece of the world he feels that he has done some genuine good. As consolation for Phyleus's shattered ideals, Augias gives him the little garden and exhorts him to dare to stay and to live in the wasteland of Elis.

FSIs of Characters

Present in Herkules und der Stall des Augias are six major characters, six minor characters, eleven peripheral characters, and ten peripheral character groups. Of these thirty-three designated character units, twenty three represent citizens of Elis who, for the sake of later reference, will be indicated in the following lists by the accompanying notation "(E)":

Major Characters
1. Herkules
2. Polybios
3. Dejaneira
4. Phyleus (E)
5. Augias (E)
6. Tantalos (E)

Minor Characters
1. Kambyses (E)
2. Xenophon (E)
3. Pentheus vom Säuliboden (E)
4. Kadmos von Käisingen (E)
5. Äskulap von Milchiwil (E)
6. Kleisthenes vom mittleren Grütt (E)

Peripheral Characters
1. Volksschullehrer Schmied (E)
2. Tydeus vom hintern Grütt
3. Agamemnon vom vorderen Grütt (E)
4. Adrast von Milchiwil (E)
5. Vertreter Athens
6. Vertreter Spartas
7. Vertreter Makedoniens
8. Vertreter Arkadiens
9. Schneider Leonidas
10. Architekt Aiax
11. Vertreter des Treuhandbüros Epaminondas

Peripheral Character Groups
1. general population of Elis (E)
2. women of Elis who come to make love to Herkules at night (E)

3. Schulkind (E)

4. anonymous members of the große Rat (E)

5. anonymous members of the Säuberungskommission

6. Zuschauer at the Nationalsirkus

7. Herkules's Sklaven (E)

8. erster Chor (E)

9. zweiter Chor (E)

10. dritter Chor (E)

Before proceeding with the customary enumeration and following examination of those character units which exhibit one or more FSI's, it is, for the sake of clarity and simplicity, practical to treat here rather than elsewhere two blanket physical characteristics which apply to every citizen of Elis (see the designated citizens of Elis in the lists above): 1) a general physical coarseness associated with rural farming classes and 2) hohe Stiefel which are worn as a necessity for protection from the Mist which covers the city and the surrounding country.

The coarseness of the Elier is at first only hinted at in Polybios's explanation to Herkules early in the Hörspiel that the "Elier sind ein Bauernvolk" (GH, p. 167). Later, however, after the great celebration which marks Herkules's arrival in Elis, Polybios's comment is given substance by Dejaneira who remarks to Phyleus that she "hatte Angst vor
diesen ungefugten Menschen" (GH, pp. 175-76).

The *hohe Stiefel* of Elis are first mentioned by Xenophon who observes during his report of the welcoming of Herkules to Elis that the reception committee is dressed "in der schlichten Tracht des Landes mit den hohen Stiefeln" (GH, p. 172). The *hohe Stiefel* are so much an accepted necessity of dress in Elis that Augias, at the start of the welcoming ceremony in his opening speech to Herkules, remarks: "Werde dir ein Paar Stiefel leihen" (GH, p. 173). Later, in looking back at the welcoming ceremony Polybios speaks of "die wimmelnden Menschen in ihren hohen Stiefeln" (GH, p. 174).

Excluding the numerous Eliar who are projected only by the above-cited general references to their physical coarseness and to their wearing of *hohen Stiefeln* and excluding those character units which are projected only by the sounds of their voices or only by virtue of gender (twenty-six are male; two are female; five are mixed groups of males and females), only seven of the Hörspiel's thirty-three character units are projected by one or more FSIs. Five are major characters, one is a minor character, and one is a peripheral character group:

Major Characters

1. Herkules
2. Polybios
3. Dejaneira
4. Phyleus
5. Augias

Minor Character
1. Kambyses

Peripheral Character Group
1. Schulkinder

Herkules

Herkules exhibits the greatest number of FSIs of any character of Dürrenmatt's Hörspiele. The component elements of his collected image are entirely visual in nature and are contained in descriptive speeches by Polybios, Xenophon, and Tantalos.

Polybios's descriptions of Herkules focus chiefly on his size and clothing (or lack of clothing as is sometimes the case). During Polybios's first description of Herkules near the beginning of the Hörspiel, the listener learns that Herkules is "hünenhaft" and "robust" (GH, p. 160) and that he is "meistens nackt, wenn er nicht gerade die Löwenhaut trägt" (GH, p. 161). Later, while reporting on the last part of Herkules's journey from Thebes to Elis, Polybios describes Herkules as being "nur mit der Löwenhaut bekleidet, wie es seine Gewohnheit war, und barfuß nach Heldenart . . ." (GH, p. 171). Finally, while describing Herkules's tour by Phyleus of the Mist of Elis, Polybios mentions that Herkules wears
Xenophon's very brief description of Herkules occurs as
Herkules and his party arrive in the city of Elis. Its only
focus is on Herkules's simple clothing and the size of his
body. Xenophon re-projects the "Löwenhaut" (GH, p. 172) and
speaks of Herkules's "Riesengestalt, zwei Meter fünfzig"
(GH, p. 173).

Tantalos's descriptions of Herkules are contained in his
addresses to spectators during two of Herkules's performances
with the Nationalzirkus. During the first of these two per-
formances, Tantalos re-projects the now-familiar Löwenhaut
but concentrates chiefly on Herkules's sensational weapons
and on his extraordinary masculine beauty:

Sie sehen den Helden, ladies and gentlemen, meine
Damen und Herren, mesdames et messieurs, den Heros,
im bloßen Löwenfell mit der fürchterlichen Keule
in der Rechten, die noch keiner unserer Olympia-
sieger je zu schwingen vermochte, den weltberüh-
ten Bogen in der Linken, den nur er selbst zu
spannen versteht. . . . Den silbernen Köcher trägt
er auf dem Rücken, wenn Sie sich an den vergifte-
ten Pfeilen ritzen, mesdames et messieurs, ladies
and gentlemen, meine Damen und Herren, sind Sie
unwiderruflich tot. Nun verbeugt er sich, nun er-
blicken Sie den Nacken, den so manche schöne Jung-
frau umschlang, die Schultern, die das Himmelsge-
wölbe trugen, und nun . . . schreitet das Vorbild
der Jugend, das Urbild des Helden und das Wunsch-
bild der Damen von hinnen. . . . (GH, pp. 193-94)

During the second of these two performances by Herkules,
Herkules does an exhibition of super weightlifting. In his
address to the spectators, Tantalos focuses on Herkules's
muscular strength and masculine beauty:
Beachten Sie, mesdames et messieurs, ladies and gentlemen, meine Damen und Herren, das Muskel-spiel des Helden, diese Symphonie der Kraft, er-zittern Sie, erschauen Sie, eine einmalige Gelegenheit, männliche Schönheit in höchster Vollendung zu bewundern. (GH, p. 197)

Finally, it should also be pointed out that during Her-kules's stay in Elis, Herkules, like the natives of Elis, wears hohe Stiefel—at least whenever he is away from the clean Fels where he and his party are camped. Herkules is actually never described as wearing boots, but upon Herkules's arrival in Elis, Augias offers Herkules a pair of boots for his stay (GH, p. 173), and Phyleus delivers them to him early the following morning (GH, p. 179).

Polybios

All of Polybios's FSIs are visual in nature, and except for one indication of his general age, all of Polybios's FSIs are in one way or another concerned with infirmities of his body, particularly those incurred as injuries at the hands of an angry Herkules. Furthermore, except for one brief projection of Polybios in one of Xenophon's speeches, all of Polybios's FSIs are projected in his own speeches in his capacity as the narrator of the Hörspiel.

Xenophon's one description of Polybios occurs during his report of Herkules's arrival in Elis. Using one anachronis-tically humorous detail of Polybios's appearance, Xenophon

For his part, Polybios speaks only of the injuries which Herkules inflicts on him. After Herkules's first attack on him, Polybios explains:

. . . und wenn ich meinen Dienst nach einigen Knochenbrüchen und einem Lungenriß nicht quittierte, so nur, weil es für einen Sekretär ohne Diplom . . . schwer war, überhaupt eine Stelle zu finden. (GH, p. 160)

After Herkules's second attack on him, Polybios reports:

Außer einem Beinbruch und einigen Schnittwunden trug ich zwar nichts davon, doch konnte ich mich erst eine Woche später, und das Bein eingeschient, hinter meine neue Aufgabe machen. (GH, p. 165)

Dejaneira

Sensory projections of Dejaneira are contained in speeches by Polybios, Herkules, and Phyleus. Except for a description by Herkules of Dejaneira's voice—"Hörst du diese Silberstimme, Polybios, diesen zitternden Glockenton?" (GH, p. 160)—all of Dejaneira's FSIs are visual in nature and concentrate the listener's attention on her extraordinarily beautiful body.

In his introduction of Dejaneira, Polybios says that she is "eine so außergewöhnliche Frau an Gestalt und Geist, daß von ihr nur wunderbares zu berichten ist" (GH, p. 160). A minute or so later, Polybios adds that for Herkules, Dejaneira represents "die Schönheit und der Geist" (GH, p. 161).

Later in the Hörspiel, when Phyleus comes for the first time to Herkules's camp on the Fels and discovers Dejaneira alone, Polybios remarks: "Wie weißer Marmor glänzte ihr Leib durch das Halbdunkel, so schön, so gewaltig, daß der junge Mann die Augen nicht wieder aufzuschlagen wagte" (GH, p. 175). As it turns out, Dejaneira is naked, for Phyleus embarrassedly comments to her: "Du bist doch—ich meine, nie vorher sah ich eine unverhüllte Frau" (GH, p. 175). Emphasis is placed on Dejaneira's nakedness when again later, at the conclusion to another meeting between her by Phyleus, Polybios remarks that Phyleus "die nackte Dejaneira bestaunte, als wäre sie ein Wunder . . ." (GH, p. 182).
In addition to Herkules's description of Dejaneira's voice, Herkules calls her "eine herrliche Frau" (GH, p. 177) and refers once to her "Schönheit" (GH, pp. 182-83).

Phyleus

Phyleus's FSIs are almost entirely visual in nature and are established within speeches by Polybios, Dejaneira, Herkules, and Phyleus himself. Among the component elements of Phyleus's collected physical image, the greatest emphasis is placed on his youth which is projected at least eight times during the Hörspiel.

When Phyleus arrives for his first visit to Herkules's camp, Polybios describes him as "ein Jüngling . . . in hohen Stiefeln" and refers to him as "der junge Mann" (GH, p. 175). Later, Polybios describes Herkules's discovery of "Dejaneira schlafend im Schoße eines jungen Mannes" (GH, p. 179). Finally, in his last physical projection of Phyleus, Polybios refers to him as "Der sympathische Junge . . . der immer noch kaum die Stiefel auszuziehen wagte . . . " (GH, p. 182).

Dejaneira first describes Phyleus as "noch jung" (GH, p. 175) and then a few moments later (using an image which is partially thermal in nature) as a "junger Mensch mit einem warmen Leib und mit guten Augen" (GH, p. 176).

Phyleus describes himself as "handfest" and "Achtzehn" [sic] years old (GH, p. 175).
Herkules, who projects Phyleus only once, refers to him as "einen unkomplizierten jungen Mann" (GH, p. 183).

**Kambyses**

The few FSIs which project Kambyses, the Sauhirt, are all visual in nature and are contained in speeches by Polybios, Herkules, and Kambyses himself. The first of two sets of FSIs concentrate on Kambyses's extremely large and powerful body—a body which strongly resembles that of Herkules and which prompts Herkules to engage Kambyses to impersonate him during the nightly visits to his tent by the women of Elis.


The second of the two sets of FSIs which project Kambyses occurs near the end of the Hörspiel and focuses briefly on the dramatic changes which have taken place in Kambyses's body as a result of his nightly impersonations of Herkules. When Kambyses comes to resign his role as Herkules's impersonator, Herkules remarks to him: "Du bist bleich und mager geworden" (GH, p. 198).
Augias

Augias exhibits the fewest FSIs of all the individually projected characters of the Hörspiel. In the only projection of Augias in the entire Hörspiel, Xenophon (in his reporting of Herkules's welcoming to Elis) observes that he holds "die goldene Mistgabel in der Hand" (GH, p. 172)—the apparent extent of Augias's official garb as the president of Elis.

Schulkinder

In the case of the "Schulkinder" (GH, p. 171) or "Schulkinderchor" (GH, p. 173) who function as living scenery during Herkules's official welcome to Elis, the term "Schulkinder" (used by Xenophon) alone functions sufficiently to project, at least implicitly, a visual image of a group of boys and girls, traditionally speaking, anywhere from five to thirteen years of age.

Summary

There are thirty-three character units present in Herkules und der Stall des Augias. Excluding inherent qualities of gender and excluding the characteristic coarseness of all the Elier and, finally, excluding all projections of hohen Stiefeln except those which function specifically to project individual characters, only seven (approximately twenty-one
percent) of the Hörspiel's character units exhibit one or more FSIs.

Except for Herkules's description of Dejaneira's voice, all of the Hörspiel's FSIs of character units are entirely visual in nature, and all are projected by means of descriptive language contained in the speeches of various of the Hörspiel's performing characters. As the Hörspiel's narrator, Polybios projects more FSIs of character units than any other single character; however, the majority of the Hörspiel's FSIs of character units are distributed over Xenophon's report of Herkules's arrival in Elis, over Tantalos's addresses to the circus audiences, and over dialogic speeches by Herkules, Phyleus, Dejaneira, and Kambyses.

Herkules and Polybios are the Hörspiel's most complexly and most frequently projected character units with thirteen and twelve component FSIs, respectively. The remaining five projected character units of the story exhibit from one to five component FSIs each. Of those five character units, Dejaneira (five FSIs) and Phyleus (four FSIs) are the most vividly projected--Dejaneira by virtue of the repeated emphasis on her beauty and her nakedness; Phyleus by repeated emphasis on his youth.

There is some projection of faces of characters in the Hörspiel (Herkules's Bart and Polybios's Brille). Likewise, there is some projection of clothing and other personal paraphernalia of characters (Herkules's Löwenhaut, Köcher,
Pfeile, Bogen, and Keule; Polybios's Stock; Augias's Mistgabel; and the hohe Stiefel worn by Herkules and all the Elier). Most of the FSIs of character, however, project general aspects of physique such as size, build, strength (Herkules and Kambyses), weakness (Polybios), naked beauty, sexuality (Herkules and Dejaneira), and youth (Polybios and Phyleus).

Only Augias is associated with any color, and it is in the form of his golden Mistgabel. Only Herkules and Dejaneira are associated in one way or another with non-colors. As part of his hero's costume, Herkules wears his silver Köcher. Metaphorically, Herkules calls Dejaneira's voice a Silberstimme. Finally, Polybios projects Dejaneira's skin as being like weisser Marmor.

Considerable humor is evoked by the FSIs of Polybios, Augias, Herkules, Kambyses, and the Elier in general. Polybios's spectacles are humorous because they stereotype Polybios as a weak and bookish fellow (especially in contrast to Herkules) and because spectacles are a glaring physical anachronism—an anachronism complementary to and completely harmonious with the equally glaring institutional anachronism represented by Polybios's role as Herkules's secretary and man in charge of Herkules's financial and public relations.

President Augias's golden Mistgabel is humorous because, as an instrument for handling cattle excrement, it seems so unlikely as a symbol of presidential authority. At the same
time, of course, the golden Mistgabel is quite appropriate as President Augias's symbol of authority because Elis is a land in which, one way or another, life fairly revolves around Mist. Much of the humor of the Mistgabel is derived from its obvious reflection of the ludicrously nasty conditions which the Elieri have permitted to develop in their land.

A kind of slapstick humor is evoked by Polybios's frail and battered body, particularly in juxtaposition with Herkules's mighty and unblemished one. Some of the humor evoked by Polybios's weak and battered body is derived from the listener's remembrance and/or anticipation of one of Herkules's slapstick attacks on poor Polybios.

There is humor in the images of Herkules and the citizens of Elis dressed in hohen Stiefeln. The hohen Stiefel are part of the uniform of human life in Elis. Virtually a part of every Elier's anatomy, the hohen Stiefel, like Augias's Mistgabel, reflect the ludicrous situation in which the Elieri find themselves.

An unusual kind of sexual humor is evoked by the sharp discrepancy of FSIs between the mighty Kambyses before he begins his nightly impersonations of Herkules with the amorous women of Elis and the pale and worn-out Kambyses who appears at the end of the story.

Finally, there is a kind of painful humor which is evoked by the FSIs of Herkules's famous hero's costume as
Herkules appears for the first time as the main attraction of the Nationalzirkus. Both Herkules and his costume are empty and ludicrous images in the sterile, sensation-projecting environment of the Zirkus.

FSIs of Settings

General Setting

Although some of the early action of Herkules und der Stall des Augias takes place in Thebes (in Herkules's house), the Mist-covered city and surrounding country of Elis constitute the general setting for the main body of the Hörspiel's action.

The first projections of the story's general setting are visual and olfactory in nature. These projections are presented early in the Hörspiel by various parliamentarians during the meeting of the parliament of Elis in which it is decided to hire Herkules to clean up the land. These projections focus over and over almost exclusively on the ubiquitous presence and associated unpleasantries of the Mist:

EINER bedächtig, langsam, wie die ganze Ratsszene: Es stinkt in unserem Land, daß es nicht zum Aushalten ist.
EIN ANDERER: Der Mist steht so hoch, daß man überhaupt nur noch Mist sieht.
EIN DRITTER: Letztes Jahr sah man noch die Hausdächer, nun sieht man auch dieimmer.
EIN VIERTER: Wir sind total vermisstet.
ALLE: Vermisstet.
AUGIAS mit der Glocke: Ruhe!
Schweigen.
WIEDER EINER: Wir sind aber vermisstet.
EIN ANDERER: Das ganze Land ist ein Saustall geworden.
EIN DRITTER: Verdreckt und verschissen.
EIN VIERTER: Und stinken tut's.
ALLE: Stinken.
AUGIAS mit der Glocke: Ruhe!

Schweigen.
EINE SCHRILLE STIMME: Dafür sind wir die älteste Demokratie Griechenlands.
EINE ANDERE: Aber stinken tun wir trotzdem.
AUGIAS mit der Glocke: Ruhe!

Schweigen.
WIEDER EINER: Mal baden möchte ich, aber auch im Wasser ist Mist.
EIN ANDERER: Die Füß waschen.
EIN DRITTER: Das Gesicht.
EIN VIERTER: Es soll Länder geben, wo der Mist nicht so hoch ist.
ALLE: Bei uns ist er aber so hoch.
AUGIAS mit der Glocke: Ruhe!

Schweigen.
EINER: Dafür haben wir Käse.
EIN ANDERER: Und Vieh.
EIN DRITTER: Und sind gesund.
EIN VIERTER: In die Tempel gehen wir auch am meisten.
ALLE: Wir sind die Urgriechen.
AUGIAS energisch: Ruhe!

Schweigen.
WIEDER EINER: Auch der Käse tut schon nach Mist stinken.
EIN ANDERER: Und die Milch, und die Butter.
EIN DRITTER: Und die Gesundheit.
ALLE: Ausmisten.
(GH, pp. 162-63)

A few moments later, after the decision has been reached that the time has come to clean up Elis, Augias adds one last graphic projection of the landscape of Elis:

Elier! Wir stehen vor einer Gesamterneuerung des Staates. Die schmucken Dörfer, unsere Residenz Elis mit der heimeligen Altstadt bilden einen ein-
(GH, p. 164)

Throughout the remainder of the Hörspiel, all additional physical projections of the land of Elis are essentially only variations on what is heard in the meeting of the parliament. In describing the last stage of the trip from Thebes to Elis, Polybios, for example, observes:

... die Reise ins Innere des Landes gestaltete sich schwieriger als man dies vorher angenommen hatte, übertraf doch der Mist jeder Erwartung. Waren zuerst nur einzelne Pfützen zu sehen, mehrten sie sich, wuchsen zusammen. ... (GH, pp. 170-71)

Later, Polybios describes the city of Elis as being "ohne Konturen, ... ein riesenhafter Misthaufen inmitten eines noch riesenhafteren Misthaufens," and he describes "die warme Stalluft, das nie aussetzende Gesumm der Fliegen," and "das Gekrächz der Raben, die diese Fliegen fraßen und fett wie Gänse fast nicht mehr fliegen konnten" (GH, p. 174). Still later, in describing Herkules's fact-finding tour of the land of Elis, Polybios reports:

Er [Herkules] fuhr über schauerliche, stinkende Meere, traversierte fürchterliche Pässe zwischen himmelragenden Massen, kletterte, Millionen von Hühnern aufschweuchend, über riesenhafte Fladen, Mistkäfer im Bart und den Leib dicht mit Fliegen besetzt. Gefahren drohten, Abgründe, die noch niemand erforscht hatte. ... (GH, p. 179)
The Schulkinderchor which is on hand to welcome Herkules to Elis is heard three different times and Schullehrer Schmied is heard once singing the lines, "Der Mist steht hoch in unserm Land/Es stinkt an allen Enden" (GH, pp. 171, 173). Later, during a visit with Dejaneira, Phyleus remarks: "Wir beherrschen unser Land nicht mehr. Es beherrscht uns mit seiner braunen Wärme" (GH, p. 181). Herkules once mentions Elis's "Berge von Unrat" (GH, p. 182). And in the last sentence of the Hörspiel, Augias speaks of "diesem gestaltlosen wüsten Land" (GH, p. 202).

There are during the course of the Hörspiel still numerous other projections of the unbelievable quantities of Mist under which the city and surrounding country of Elis are buried. These additional projections, however, function simultaneously as component elements of some of the Hörspiel's close-up settings and will, therefore, be considered in later discussion of the Hörspiel's close-up settings.

Fortunately for Herkules and those who have accompanied him to Elis, there is on the landscape of Elis one small refuge from the otherwise ubiquitous Mist, and it is the place where Herkules sets up camp for the duration of his stay in Elis. Polybios describes this place at the end of his account of the festivities surrounding Herkules's arrival in Elis:

Endlich, spä in der Nacht, ließen wir unsere Zelte auf einen Fels schaffen, der in der Nähe von Elis wie eine Insel aus den Mistmeeren ragte mit einer silbernen Quelle. . . . (GH, p. 174)
Close-Up Settings

There are thirty often very brief scenes in Herkules und der Stall des Augias. Two of these thirty scenes present treks across the general setting of Elis's desert of Mist. Five others occur outside the context of any designated setting whatsoever. The remaining twenty-three of the Hörspiel's thirty scenes may be perceived as occurring within seven close-up settings. In the chronological order of their first occurrences and in the order in which they will be treated in this examination, the seven close-up settings of Herkules are listed below:

1. Herkules's house in Thebes
2. meeting place of the großen Rat of Elis
3. Augiasplatz
4. Herkules's camp on the Fels
5. Nationalzirkus of Elis
6. in front of Augias's house
7. Augias's Garten

Herkules's house in Thebes

Herkules's house in Thebes may be considered the setting for six early (in some cases fragmentary) scenes of the Hörspiel. Functioning only as a place in time and space within which background essential to the central action of the
story can be developed, Herkules's house exhibits only three random and purely incidental details: a Treppe, a Vorhalle, and an anachronistic Fenster with a glass windowpane.

The first projection of the house is initiated by the sound of some violent commotion which at the end of the first scene of the Hörspiel, punctuates a discussion between Herkules and Polybios regarding Herkules's national image and the depressed state of his finances. Immediately following the sounds, Polybios re-assumes his role as narrator and explains to the listener the cause, nature, and spatial context of the sounds:

POLYBIOS: Verehrter Meister, auch dies ist mir peinlich, ich gebe es zu, doch in Anbetracht der monatlich wachsenden Schar der Gläubiger ist es die einzige vernünftige Version, die unsere Dichter haben finden können. König Eurystheus und die zehn Arbeiten, die er Ihnen auferlegte, ist nur die poetische Umschreibung der Schulden, in denen Sie stecken und in Anbetracht—

Großes Gepolter.

POLYBIOS: . . . Seine [Herkules's] Aufregung, kamen wir auf seine Schulden zu sprechen, war stets ungemessen und in Hinsicht auf seine beträchtlichen Muskelkräfte nicht ungefährlich. Kurz: Die Ausbrüche seines Zorns waren weltberühmt und sind es noch heute. Das Gepolter, das Sie eben hörten, stammte denn auch von einem solchen Ausbruch, indem er sich die Treppe hinunter in die Vorhalle schmetterte. . . . (GH, pp. 159-60)

The second projection of Herkules's house occurs in the same manner as the first. At the end of the Hörspiel's fifth scene, following Polybios's presentation to Herkules of Augias's humiliating job offer concerning the Mist of Elis, Herkules again attacks Polybios violently:
Gepolter, Fensterrase, Gekehlirr, Stühnen.

POLYBIOS: Sie haben es erraten, meine Damen und Herren, mir schwante richtig, das Getöse sagt genug: Wie ich Herkules den Brief des Augias unterbreitete und das günstige Angebot nur aufs behutsamste unterstrich, warf er mich nicht nur die Treppe hinunter, sondern auch durchs Fenster auf die Straße. (GH, p. 165)

Finally, perhaps two minutes later in a brief scene with Deianeira, Herkules, in a casual report of his second attack on Polybios, re-projects the Treppe and the Fenster: "Ich habe meinen Sekretär Polybios die Treppe hinunter und zum Fenster hinaus geschmettert . . ." (GH, p. 167).

Meeting place of the großen Rat

Two of the Hörspiel's thirty scenes may be construed as occurring in the meeting place of the großen Rat of Elis. The first of these scenes involves a meeting of the entire großen Rat; the second involves a meeting of the Rat's Säuberungskommission. In both of these scenes, the only projection of setting is achieved by a Glocke which is sounded by Augias in his role as presiding officer of the sometimes unruly debates which constitute the action of the two scenes. Augias rings the Glocke seven times during the first meeting (GH, pp. 162-64); he rings it four times during the second meeting (GH, pp. 184-87). There is never any verbal projection of the Glocke. It exists only through its sound. The sound of the Glocke opens the action of the first scene in
which it is used. Thereafter, it is used simultaneously with Augias's repeated calling of the meeting to order. In the second scene in which it is used, the Glocke is used by Augias once to call the meeting to order and three times to precede his formal recognition of one or another of the speakers at the meeting.

Just as in the case of the Glocke in the Zehnergericht of Esels Schatten, the sound of the Glocke functions here as more than just a non-verbal auditory and visual FSI of a Glocke. It functions to indicate the formality of the meetings while it simultaneously differentiates immediately the words of Augias, the presiding officer, from the words of any of the other speakers at the meetings. Because the sound of the Glocke focuses attention on the leader of these formal meetings in contrast to the rest of the persons there, it provides the listener with a fixed, sensory focal point in whatever otherwise unperceived formal environment it is in which the two scenes occur.

Augiasplatz

The Augiasplatz is the setting for only one scene in the Hörspiel: the official welcoming of Herkules and his retinue to the land of Elis.

Exhibiting numerous component FSIs of visual, auditory, and olfactory natures, the setting consists of the Augiasplatz (which is nothing more than a specifically designated
tract of the Mist-covered city), of various elements (including events) of the surrounding city which can be perceived from the Augiasplatz, of the mass of thousands of Elier on hand for the celebration, and of the various personal properties which individual of these people have brought along with them. Projected chiefly by the words of Xenophon, who narrates Herkules's welcome to Elis, there are interspersed in Xenophon's account the sounds of jubilant Elier—particularly of certain organized groups within this vast mass of human scenery. The scene, in fact, opens with the sound of the Schulkinderchor:

**DIE SCHULKINDER:**
Der Mist steht hoch in unserm Land
Es stinkt an allen Enden.


Singt vor:
**Der Mist steht hoch in unserm Land**
**Es stinkt an allen Enden.**

**XENOPHON:** Meine Damen und Herren... Wir befinden uns auf dem Augiasplatz, den Nationalhelden Griechenlands, Herkules, zu empfangen. Schon hören Sie die Schulkinder. Sie üben das Empfangslied ein....

**SCHULKINDER:**
**Der Mist steht hoch in unserm Land**
**Es stinkt an allen Enden.**

**XENOPHON leise, um den Gesang nicht zu stören:**
Der altehrwürdige Augiasplatz ist der schönste Platz in Elis, das darf man wohl sagen, der berühmteste, stehen doch hier, leider unsichtbar, die historische Eiche und ein Apoll des Praxiteles, und wenn auch seine herrlichen Gebäude, seine spätarchaischen Fassaden mit den farbigen mykenischen Holzschnitzereien unter dem Mist begraben sind, geistig sind sie eben doch vorhanden. . . .

*(GH, pp. 171-72)*
After more singing by the Schulkinder and Schullehrer Schmied, Xenophon announces Herkules's arrival and adds a number of additional visual and auditory images to the setting:


ALLE MIT DER BLASMUSIK:

_ O Elterland, mein liebes Vaterland_  
_Kleinod am Skeniosstrand._

Die folgenden Worte weiß wie bei allen Nationalhymnen niemand mehr.

XENOPHON: Der Schulkinderchor singt unter Volkschullehrer Schmied.

SCHULKINDER:

_Der Mist steht hoch in unserem Land_  
_Es stinkt an allen Enden._

_Doch ist uns nun der Retter nah. [sic]_  
_Des Landes Not zu wenden._

XENOPHON: Nun erhebt sich Präsident Augias . . . von seinem silbernen Melkstuhl und geht auf Herkules zu—

(GH, pp. 172-73)
Herkules's camp on the Fels

Although Herkules's camp on the Mist-free Fels of Elis may be considered the location for ten of the Hörspiel's thirty scenes, the camp is, for the most part, surprisingly lacking in physical detail. Presented chiefly in Polybios's narrations, there are frequent mentions of the Fels itself, of various Zelten (particularly those of Dejaneira and Herkules near or inside of which considerable of the action in the camp takes place), and of the nearby Quelle in which Herkules and his people bathe. The only more-or-less detailed FSIs associated with Herkules's camp are projections of nighttime and early morning skies and of the surrounding, Mist-covered countryside.

Polybios introduces the first scene set in Herkules's camp (a scene between Dejaneira and Phyleus) with lines which were cited earlier for the purpose of indicating the Mist-free Fels as a component element of the general setting of the Hörspiel. The passage projects the first specific image of day or night in the Hörspiel:

POLYBIOS: Endlich, spät in der Nacht, ließen wir unsere Zelte auf einen Fels schaffen, der in der Nähe von Elis wie eine Insel aus den Mistmeeren ragte mit einer silbernen Quelle, worin wir uns säuberten. (GH, p. 174)

Immediately following these words, Polybios continues with a description which focuses chiefly on the moon and the ef-
fect of its light on the surrounding landscape of Mist and on the solitary sound (verbally projected) of the Quelle:


A few moments later, during the scene itself, Dejaneira re-projects the image of night when, in questioning Phyleus's excuse for his very late visit to the camp, she asks: "Mitten in der Nacht?" (GH, p. 175). Finally, perhaps a minute later in still another projection of landscape, sky, and time, Dejaneira observes "wie der Mond sich mit einem Mal neigte, ganz plötzlich, gegen die Hügel hin" and a moment later that "der Mond nun versinkt" (GH, p. 176).

Occurring simultaneously with but spatially slightly removed from the scene between Dejaneira and Phyleus is a scene between Herkules and the Sauhirt, Kambyses. In presenting the scene between the two giants, Polybios repeats some of the same FSIs associated with the scene between Dejaneira and Phyleus:

The scene concludes with the sounds of Herkules's forced washing of Kambyse in the waters of the Quelle: "Gurgeln, pusten, Wassergüsse" (GH, p. 179).

The third scene in Herkules's camp follows immediately upon the first two and opens with Polybios's projection of the light of morning and its effect on the surrounding landscape:

POLYBIOS: Kambyse wurde gebadet, und wie der Mond untergegangen war und die Sonne kam und sich die sanften blauen Hügel wieder in Mistberge zurückverwandelt, ging Herkules zu den Zeiten.


The fourth scene set in Herkules's camp occurs in the daytime and presents still another conversation between Dejaneira and Phyleus. Here the only projection of the setting occurs at the conclusion of the scene when, in explaining Herkules's whereabouts during the conversation, Polybios vaguely reports: "Herkules lag im Schatten und hörte dem Gespräch zu" (GH, p. 182).

The scene immediately following the encounter between Dejaneira and Phyleus presents an evening conversation between Dejaneira and Herkules. The event clearly takes place inside or near Dejaneira's Zelt, but the only FSI's which are associated with the scene deal with the time of day and with Herkules's Zelt. Introducing the scene, Polybios tells
the listener:

Beim Anbruch der Dämmerung—sein Zelt mit Kambyses war wie gewöhnlich von Elirinnen umschlichen—wie er [Herkules] bei Dejaneira versteckte . . . (GH, p. 182)

An unspecified number of days later (approximately ten minutes of performance time), in the seventh of the ten scenes which take place in Herkules's camp, Polybios, while again mentioning Herkules's Zelt, has the opportunity to indicate the altitude of the Fels and, consequently, of the camp itself. The scene, which involves Herkules, Polybios, and Zirkusdirektor, Tantalos, concludes with the sound of commotion—"Gepolter" (GH, p. 191)—which, by this time, automatically signals one of Herkules's violent physical attacks on Polybios. As usual, after the sounds of Herkules's attack, Polybios resumes his role as narrator to explain in detail what the commotion signifies: "... unser ... Nationalheld warf mich aus dem Zelt und den Felsen hinunter, ein Sturz von fünfzig Metern . . . (GH, p. 192).

Although the Fels is mentioned twice more in passing—once by Dejaneira (GH, p. 192) and once by Polybios (GH, p. 198)—the last real projection of the camp site occurs as part of a narrated scene fragment the morning following Herkules's and his party's nighttime departure from Elis: "... am nächsten Morgen fand Phyleus . . . den Felsen leer . . . Er weinte lange an der öden Stelle" (GH, pp. 200-01).
Nationalzirkus of Elis

Two of the Hörspiel's scenes are set in the Nationalzirkus of Elis during Herkules's humiliating performances as a circus attraction. The first of these two scenes presents Herkules's first performance at the Nationalzirkus. During this scene, the only FSI of the setting consists of the Zuschauser who are projected by Zirkusdirektor Tantalos's frequent, tri-lingual addresses to them—"meine Damen und Herren," "mesdames et messieurs," "ladies and gentlemen" (GH, pp. 193, 194)—and by their own "Bravorufe" (GH, p. 193, 194) at Herkules's performance.

The second of the two scenes which are set in the Nationalzirkus focuses simultaneously on Herkules's last performance at the Zirkus—a magnificent weightlifting act—and on a conversation between Phyleus and Dejaneira who are present as Zuschauser in a Zirkusloge. During this scene, the only FSIs of setting are the Zirkusloge and the Zuschauser. The Zirkusloge is mentioned only once by Phyleus as he joins Dejaneira at the beginning of Herkules's act: "Ich habe dich [Dejaneira] überall gesucht, in der ganzen Stadt, und nun find ich dich in der Zirkusloge" (GH, p. 197). The Zuschauser, as in the earlier scene in the Nationalzirkus, are projected by Tantalos's frequent tri-lingual addresses to them (GH, pp. 197, 198) and by their cheers for Herkules—an introductory instance of "Bravorufe" (GH, p. 197) followed by
shouts of "Hoh-ruck!" at various intervals during Herkules's act (GH, pp. 197, 198).

**In front of Augias's House**

The location in front of Augias's house is the setting for the next-to-last scene in the Hörspiel (between Phyleus and Augias the morning following Herkules's unannounced departure from Elis). The only projection of the setting is contained in Polybios's brief introduction to the scene. Describing Phyleus's disappointment at finding Herkules's camp site deserted, Polybios reports: "Dann ging er [Phyleus] nach Elis hinunter. Vor seinem Haus fand er den Vater Augias" (GH, p. 201).

**Augias's Garten**

Augias's Garten is the setting for the last scene of the Hörspiel—a scene which, except for its location, is a continuation of the conversation which began a few moments earlier in front of Augias's house. All of the FSIs of the Garten are projected in the dialog between Augias and Phyleus:

AUGIAS: So komm in meinen Garten.
PHYLEUS: Es gibt einen Garten in Elis?
AUGIAS: Du bist der erste, der ihn betreten darf.
PHYLEUS: Mein Vater!
AUGIAS: Mein Sohn?
PHYLEUS: Alles voll Blumen. Bäume voller Früchte!
AUGIAS: Greif den Boden.
PHYLEUS: Erde!

Summary

In addition to the general setting of the city state of Elis and its surrounding lands--almost all of which is buried under Mist--there are seven close-up settings in Herkules und der Stall des Augias. Four of the close-up settings are private in nature: Herkules's house in Thebes, Herkules's camp on the Fels in Elis, in front of Augias's house, and Augias's Garten. The remaining three close-up settings are public in nature: the meeting place of the großen Rat of Elis, the Augiasplatz, and the Nationalzirkus.

The vast majority of the numerous and often repeated FSIs of settings are projected by means of words contained chiefly in the narrative speeches of Polybios, to a significant extent in the narrative speeches of Xenophon, and to some extent in the various speeches of Augias, Phyleus, Dejaneira, Herkules, Schullehrer Schmied, the Schulkinderchor, Zirkusdirektor Tantalos, and several unnamed members of the großen Rat of Elis. Five of the Hörspiel's FSIs of settings are projected by a combination of both words and non-verbal sounds: the Treppe, the Vorhalle, and the Fenster in Herku-
les's house in Thebes; a band heard playing once during the celebration marking Herkules's arrival in Elis; and the water of the Quelle on the Fels during Herkules's bathing of Kambyses. Only one of the story's FSIs of settings is projected entirely by means of sound effects: the Glocke which Augias uses to call to order the governmental debates over which he presides during the Hörspiel. Finally, the sounds of singing by the Schulkinder during the welcoming of Herkules to Elis and the exclamatory utterances of the Zuschauer during Herkules's performances at the Nationalzirkus assist in projecting each of these two groups as elements of living scenery in their respective settings.

All of the FSIs of settings in Herkules are either entirely or partially visual in nature. Including the five FSIs which are projected by both word and non-verbal sound, there are at least ten FSIs which are both visual and acoustical in nature. The various projections of day and night and transitions in between are both visual and temporal in nature. Finally, the dominant FSI of the entire Hörspiel——indeed, the most intensely and frequently used FSI of setting in all of Dürrenmatt's Hörspiele—the ubiquitous Mist of Elis, is powerfully visual and powerfully olfactory in nature.

The most detailed settings of the Hörspiel are the Augiasplatz with at least fourteen different component FSIs and Herkules's camp on the Fels with at least eleven. The least
detailed settings of the Hörspiel are the place in front of Augias's house and the meeting place of the groß en Rat, both with only one component FSI each. Between these extremes, the general setting exhibits eight different component FSIs, Augias's Garten exhibits six, Herkules's house in Thebes, four, and the Nationalzirkus, two.

The only colors projected among the FSIs of setting are the twice-projected brown of the Mist of Elis in daylight and the twice-projected blue of the Mist of Elis by moonlight. The only non-colors projected among the FSIs of the Hörspiel's settings are the twice-projected silver of Augias's Melkstuhl and the once-projected silver of the Quelle on the Fels.

Except for occasional indications of upward, downward, and lateral movements within the settings of the Hörspiel and except for the location of the Fels somewhere just outside the city of Elis proper, there is generally no indication of spatial organization among or within the settings of the story.

Finally, the Hörspiel's fictional temporal organization is quite vague. Though the presence of day and night in settings is clear, specific references to times of day and night are very few, and it is not at all clear in most instances just how much fictional time intervenes between the individual scenes of the story or between the beginning and the end of the story. Some scenes are separated by hours,
some by days, and some by weeks. The fictional length of the entire story seems to be a few months.

**FSIs and Ideas**

Though much of the story and its humor concerns Herkules's economic problems and Polybios's revelations of the "truth" about Herkules's exploits and general character, the main thrust of *Herkules und der Stall des Augias* concerns the totally befouled environment of Elis and the manner in which the society of Elis becomes spiritually paralyzed when actually faced with its long-desired, genuine opportunity to clean up the land. Literally buried under the *Mist* of its farm animals, the capitalistic democratic farming society of Elis has become the victim of its runaway economic productivity and gluttonous consumerism. Hip-deep in filth, the community pays lip service to the ideal of a clean country, but when Herkules appears on the scene with his simple solution to the problem, the economically comfortable and consequently conservative society becomes stricken by a variety of fears at the uncertain consequences of such a drastic change in the environmental status quo. The society's fears are reflected in its representative democratic government which forever delays an authorization of Herkules's plan for cleansing Elis by generating an endless string of official commissions to study the possible ramifications which a removal of the filth might have for the nation.
Though widely recognized as a satirical caricature of Dürrenmatt's native Switzerland by its rural setting and capitalistic farming economy and by its democratic institutions and the Swiss-Greek hybridizations of many of its citizens' names, the land of Elis is quite clearly a humorous caricature of all inordinately prosperous capitalistic democracies and of the kinds of innate social, economic, and political problems found in them. The broadness of the satire seems obvious from the story's setting in ancient Greece (the motherland of democracy), from the numerous modern social, economic, and political anachronisms present in the story, and from the timelessly typical human motivations and actions of the Elier.

By far the most conspicuous and, indeed, the most significant FSI of the Hörspiel is the collective image of the virtually ubiquitous Mist of Elis. Sharply repugnant to both eye and nose as a particularly unpleasant form of life's daily refuse, the Mist is a constant and extremely powerful image which dominates almost every public and private corner of Elis. It is an image which comes to occupy the consciousness of every character in the story.

Literally covering the land in its various disgusting forms, the Mist of Elis functions as ludicrous concrete evidence of Elis's spiritual weaknesses. Ultimately, it serves as a multifaceted symbol of the individual and collective attitudes and behaviors by which men make a mockery
of the notion of human perfectibility--attitudes and behaviors which continually undermine the environmental, cultural, and political ideals of mankind.

In its primary capacity as the accumulated result of perversely over-stimulated economic productivity, the collective image of Elis's oceans, mountains, and plains of Mist constitutes a concrete symbol of the Elier's short-sighted, environmentally and culturally irresponsible greed. Having outstripped any capacity of nature or man to dispose of it--any cutback in production being beyond consideration --the Mist of Elis is testimony to the fact that the Elier have chosen to ignore the enormous waste of their agricultural economy for the sake of gluttonous consumerism. The Elier have consciously and callously destroyed the harmony of nature in their country. At the same time that they have destroyed their natural environment in the name of greed, they have also long since buried any physical traces of their cultural past. The Elier have only legends to support their beliefs that somewhere under all of the Mist there lie past wonders of Elis's art and architecture. The impact which the Mist has had on the environment and culture of Elis is epitomized by the Augiasplatz which, according to Xenophon, is "der schönste Platz in Elis" (GH, p. 171). There under the Mist are supposedly buried "historische Eiche und ein Apoll des Praxiteles," the latter exhibiting splendid build-
ings with "spätarchaischen Fassaden mit . . . farbigen my-
kenischen Holzschnitzereien" (GH, pp. 171-72).

After the arrival in Elis of Herkules, the one force with the physical capacity to remove the Mist, the Mist takes on new meaning. It becomes a symbol of the stagnating fears of change in comfortable, greedy, and conservative people and a symbol of the sometimes lamentable ineffectiveness of truly representative governments which are merely extensions of the mentalities of those whom they govern. In Elis, both the governed and the governing consist predominantly of two politically dominating interest groups: those who fear the economic, social, cultural, and even medical uncertainties of radical environmental change far more than they dislike their befouled habitat; and those (especially representatives of the military-industrial complex) who recognize a definite loss of military readiness and financial profits in drastic environmental change. These forces, through the endless governmental commissions which, in endless fearful hesitation, they foster to study the potential effects of the removal of the Mist, consciously determine the permanence of the Mist.

Finally, in its capacity as a symbol of the Elher's shortsighted, environmentally and culturally irresponsible greed, as a symbol of the stagnating fears of change in comfortable, greedy, and conservative people, and as a symbol of the sometimes lamentable ineffectiveness of governments which are merely extensions of the mentalities of those whom
they govern, the Mist comes to symbolize the figurative Mist which befouls the minds of the Elier themselves—the immobilizing stupidity, greed, and fear which govern the Elier's individual and collective actions. This idea is clearly stated twice during the Hörspiel—once by Phyleus and once by Kambyses. Phyleus, in his second conversation with Deianeira, explains that "der Mist nur das Sinnbild unseres Unverstandes und unserer . . . Unkenntnis ist" (GH, p. 182). Near the end of the story, Kambyses, in his second and final conversation with Herkules, replies to Herkules's remark that he [Herkules] has not yet cleaned the Mist from Elis:


Rather interestingly, not all of the projections of the Mist of Elis are entirely negative. The nighttime images of the Mist as seen in the moonlight from the vantage point of Herkules's camp on the Fels are actually beautiful. These images suggest that one's perception of something is at least partly determined by the perspective from which it is observed, and they clearly foreshadow the later revelation in Augias's Garten of the beautiful potential of Mist.

The projected FSIs of Augias's Garten at the end of the story are the only completely positive images in the Hörspiel. With them Dürrenmatt dispels the sense of hope-
lessness which he has earlier established by his dismal portrayal of the stupidity, greed, and irresponsibility manifested in the typical society of Elis. These images testify to the spiritual triumph which the individual man can achieve through a humble acceptance of that which is unwanted but which cannot be avoided (a frequent theme of Dürrenmatt's) and to the harmony which man can establish between himself and nature through patient submission to the natural order of existence. The beautiful images of Augias's little Garten constitute the symbol of Augias's enlightenment, of his humble acceptance of the unwanted, and of his personal submission to the laws of nature. Augias's Garten, "der Garten meiner [Augias's] Entschung" (GH, p. 202), is a place where Mist is perceived from a different perspective than is the case during the rest of the Hörspiel. Augias's Garten is nature's refuge in Elis—a place where, under Augias's patient protection, nature performs the miracle of transforming the ugly and repugnant into the beautiful and desired, the miracle of transforming Mist into earth and earth into flowers, trees, and fruit. Augias's Garten is a little corner of paradise regained.

The last images with significant bearing on the central message of the Hörspiel are the collected FSIs of Herkules himself. Herkules's magnificent masculine body, his unimaginable strength, and his awe-inspiring weapons of mortal combat project him as the personification of the Elter's
ideal of the force of physical achievement.

As a flesh and blood embodiment of the Elier's ideal of the force of physical achievement, however, Herkules is clearly out of place in the real world of Elis—indeed, as out of place as would be a realization of the Elier's ideal of a life free of Mist. In the real world of Elis, Herkules's marvelous potential is quickly nullified by the Mist which pollutes the minds of the society, and he is never permitted a greater role than that of an unrealized ideal. The physical images which he projects serve for nothing more than flashy, meaningless circus entertainment and the erotic stimulation of the society's women.

In the philosophical words of Augias in the closing moments of the Hörspiel, Herkules "ist die einmalige Mög-
lichkeit, die kommt und geht" (GH, p. 201). Thus, ultimately, Herkules and the collective image by which he is projected function as symbols of foolishly rejected opportunity—as symbols, much in the same manner as the collective image of the Mist itself, of the stupidity, greed, and fear by which the Elier make mockeries of their ideals.
CHAPTER VI

DAS UNTERNEHMEN DER WEGA

Das Unternehmen der Wega is Dürrenmatt's sixth Hörspiel. It was written in 1954, the same year as Herkules—two years after Nächliches Gespräch and Stranitzky, a year after the drama, Ein Engel kommt nach Babylon, and a year before the novel, Griecher sucht Griechin, and the drama, Der Besuch der alten Dame. Das Unternehmen der Wega was first broadcast in 1955 over the Süddeutscher Rundfunk (Stuttgart), the Bayerischer Rundfunk (München), and the Norddeutscher Rundfunk (Hamburg). Its broadcast length is sixty minutes. Its printed text appears on pages 203-44 in Dürrenmatt's Gesammelte Hörspiele.

Means of Plot Advancement

The means by which Das Unternehmen der Wega is advanced is unique not only among Dürrenmatt's eight Hörspiele but also among Hörspiele in general. Wega is advanced by an inside narrator who is himself a major character in the story he is presenting. What is truly unique is that all of the narration and all of the performed scenes in the Hörspiel are presented in the form of the playback of a formal report prepared by the narrator with sound recording equipment.
The narrator of *Das Unternehmen der Wega* is named Dr. Mannerheim. His own role in the story which he reports is two-fold. Officially, he is a physician who is accompanying an important delegation of government ministers and secretaries of the Free United States of Europe and America (FUSEA) on a secret mission aboard the *Raumschiff Wega* to the planet Venus. In fact, however, Mannerheim is also a "Mitglied des Geheimen Dienstes" (GH, p. 207) who, at the request of his friend, the president of the FUSEA, is on a secret assignment of his own—to observe and to record conversations and other events during the secret mission to Venus. To assist him toward this end, Mannerheim carries concealed in his pocket a small sound recording device.

Mannerheim's recorded report is the *Hörspiel*. The body of the report consists of recordings made by Mannerheim during the journey from earth to Venus, in orbit around Venus, and on the Venusian surface. The great bulk of these recordings consists of dialogic exchanges between and among the various speaking characters involved in the story—including Mannerheim. Preceding each of these segments (thirteen in all) are introductory commentaries by Mannerheim naming the characters who will be heard next and describing the setting and the circumstances associated with the scene.
The Story

The mission of the Raumschiff Wega takes place in the year 2255, three hundred and ten years after earth's last world war. By this time, the nations of the earth have finally been consolidated into two gigantic unions: the Free United States of Europe and America (FUSEA) and Russia and United Asia, Africa, and Australia (RUAAA). Also by this time, space travel has advanced to the point that trips to the solar system's other planets have become routine. Mars, for example, has been colonized, and its society has become independent and powerful. Venus, a most inhospitable planet on the other hand, has become earth's penal colony for criminal, political, and other social undesirables from both the FUSEA and RUAAA.

In Mannerheim's report, as the mission of the Raumschiff Wega begins, relations between earth's two great political unions have deteriorated to the extent that a catastrophic third world war can no longer be avoided. In fact, preliminary skirmishes have already begun with surprise nuclear attacks having been carried out against the cities of Hanoi and Warsaw. Neither the FUSEA nor RUAAA can hope to enlist the aid of the independent and powerful society of Mars in the coming war. There is some chance, however, that the miserable penal colonists of Venus might be persuaded to join in some kind of an alliance with one or the other of earth's two
great beligerents. It is, in fact, the secret purpose of the delegation aboard the Raumschiff Wega to attempt either through promises of reward or through threats of anihilation to establish an alliance between the FUSEA and the estimated two million Venusians.

The action of the story contained in Mannerheim's report begins with the boarding of the Wega by Mannerheim and by Sir Horace Wood, the leader of the mission to Venus. The boarding of the ship is followed almost immediately by its blast-off from earth.

Except for the blast-off from earth and the later landing on Venus, the journey from earth to Venus is entirely un-eventful. From the conversations recorded during this phase of the mission by Mannerheim, however, the audience learns everything which the commission members themselves know about the circumstances of the mission. Among other things, the listener learns that very little is actually known about Venus. Its climate is described only as being like that of earth one hundred and fifty million years ago. Even less is known about the inhabitants of Venus. Prisoner transports from earth land on Venus but stay just long enough to let their prisoners off. Prisoners are simply left on their own on the planet's surface with never any contact between the prisoner transports and the people already on Venus. Furthermore, the various commissioners sent to Venus by the FUSEA and RUAAA have all refused to return to earth. The last such
commissioner from the FUSEA was a man named Bonstetten who, as it turns out, was friends with Sir Horace Wood during their university days. Radio contact has recently been made with three men on Venus (Petersen, John Smith, and Jakob Petrov) who claim they are authorized to represent the Venusians and who have agreed to meet the commission from earth, but still, no one on earth or aboard the Wega has any idea of what kinds of political and social structures exist among the exiles.

It is also learned from Mannerheim's recordings that the Wega is actually a disguised combat ship--the very one which was used to deliver the surprise nuclear attacks on Hanoi and Warsaw. Furthermore, in case the Venusians should refuse to join with the FUSEA in the coming war on earth, the Wega is prepared as a last resort to destroy the Venusians with cobalt bombs in order to prevent any possibility that some future alliance might be established between Venus and RUAAA.

An undesignated period of time after the blast-off from earth, the Wega lands on the coast of an island near the north pole of Venus. Here, as everywhere else on Venus, the environment is much too harsh to support any kind of decent human colonization. The land surface is hot and quaking. It is inhabited by giant lizards, and it is covered with gigantic plants and active volcanoes. The sun is permanently hidden behind boiling masses of clouds which constantly bombard the planet's surface with thunder, lightning, rain,
and powerful winds. There is no city; there are no buildings. The nearby ocean is a mass of raging water. It is later learned that it is upon this violent ocean that the exiles of earth live—aboard scattered ships, linked to each other by radios and ever in search of their only real source of nutrition, sea creatures somewhat like the whales of earth.

Soon after exiting the Wega, the commision, as per the agreement, is met by Petersen, Smith, and Petrov. To the commission's surprise, these three representatives of the Venusians are very shabbily dressed. Petersen, Smith, and Petrov lead the commission to a room aboard a primitive submarine where they can talk. When the conversation begins, Petrov is no longer present. He has had to direct his attention toward a more pressing matter involving the ship's maintenance. The exchange between Petersen and Smith and the members of the commission focuses on the nature of Petersen's and Smith's authority to represent the colonists of Venus. The commission is stunned to learn that there is no political organization whatsoever on Venus. Virtually every minute of human life on the planet must be devoted to the grueling tasks of personal survival. It is explained that it was purely by accident that Petersen, Smith, and Petrov happened to receive the radio transmission which requested a meeting between the commission from the FUSEA and representatives of the Venusian colonists and that literally anyone on Venus who might have received the transmission
could have accepted the responsibility for dealing with the commission.

The commission does not know how to proceed under such circumstances. It is decided to return to the Wega and to an orbit around Venus in order to confer and to recuperate from the exhausting exposure to the elements of Venus. In the comfortable environment of the Wega, Sir Horace Wood, the mission's leader, decides that the way to deal with the political situation which they have encountered is to return to Venus and to recognize Petersen and Smith as the planet's official government fully backed with the support of the FUSEA. In addition, Wood decides to promise the inhabitants of Venus that they may return to Earth if they will assist the FUSEA in the coming war with RUAAA.

When the members of the commission return to the surface of Venus, they are surprised to be greeted by Irene, a nurse (formerly a prostitute on Earth) and the new Venusian representative with whom they must deal. Petersen and Smith, who have had to go in search of a whale, have communicated to Irene everything that they knew regarding the commission's visit to Venus. Irene invites the commission to the canteen of a hospital ship for talks.

Although frustrated by the absence of Petersen and Smith as well as by the absence of political organization on Venus, the commission still very much desires to establish an alliance with the Venusians. To this end, Wood ex-
plains to Irene that in the name of the FUSEA they are rec-
ognizing her as the official head of the Venusian state (they
still cannot grasp that there is no state to head). Irene
agrees to be the head of state but explains that the com-
mission will have to deal with yet someone else tomorrow if,
indeed, anyone can find any free time for such matters.

When Wood explains to Irene the purpose of the commis-
sion's visit to Venus and offers the Venusians the reward of
returning to earth if they will agree to help in the war
against RUAAA, Irene points out that RUAAA is not threatening
Venus and furthermore that no one on Venus wants to return
to earth. At this moment, one of the ministers succumbs to
the heat, and it is necessary for the commission to retreat
once more to the Wega knowing full well that it will be
dealing with yet another representative of the Venusians
when it returns. Before the commission departs, Wood asks
Irene please to present the commission's offer to the other
Venusians. Irene politely agrees.

After the Wega reaches orbit, it becomes clear that the
harsh climate of Venus has taken a heavy toll on the commis-
sion. Wood is exhausted. The minister for extraterrestrial
affairs is not doing well and neither is the war minister.
Worst of all, the secretary for matters concerning Venus
has suffered a fatal stroke during the Wega's lift-off.

When the time comes for the Wega to return once more
to the planet's surface, Sir Horace Wood decides that he and
Mannerheim will go alone for the final talks with a representative of the Venusians. Upon leaving the *Wega*, Wood and Mannerheim are met by Irene's deaf and dumb husband and are taken again to the canteen of the hospital ship where they confront an old man of approximately sixty years of age. The man is Bonstetten, Wood's old friend and the last commissioner to Venus from the FUSEA. Bonstetten is the new representative of the colonists.

Bonstetten has been informed by Irene about the desires of the government of the FUSEA and about the offer of repatriation to earth of the Venusians if they will help the FUSEA in its impending war with RUAAA. In the ensuing conversation, Bonstetten explains to Wood that the colonists want nothing more to do with earth—neither to become involved in its third world war nor to return to live on it:

BONSTETTEN: Der Mensch ist etwas Kostbares und sein Leben eine Gnade.
WOOD: Lächerlich. Diese Erkenntnis haben wir auf der Erde schon lange.
BONSTETTEN: Nun? Lebt ihr nach dieser Erkenntnis?
Schweigen.
WOOD: Und ihr?
WOOD: Darum bist du auch nicht mehr zurückgekehrt.
BONSTETTEN: Darum.
WOOD: Und hast die Erde verraten.
BONSTETTEN: Ich desertierte.
WOOD: In eine Hülle, die ein Paradies ist.
BONSTETTEN: Wir müßten töten, wenn wir zurück wollten, denn helfen und töten ist bei euch dasselbe. Wir können nicht mehr töten.

Schweigen.

WOOD: Wir müssen vernünftig sein. Auch ihr seid in Gefahr. Wenn die Russen uns besiegen, werden sie hierher kommen.

BONSTETTEN: Wir fürchten uns nicht.

WOOD: Ihr schätzt die politische Lage falsch ein.


WOOD: Die Freiheit zu krepieren.


(GH, pp. 237-38)

Wood explains to Bonstetten that he has orders to bomb the Venusians if they do not agree to help in the war against RUAAA. Bonstetten is unimpressed:

WOOD: Ihr seid verloren.

BONSTETTEN: Viele. Andere werden entkommen. Die Schiffe waren gewarnt, als ihr kamt. Sonst lebten
wir nahe beieinander, doch nun sind wir über den ganzen Planeten verstreut.
WOOD: Ihr habt alles vorausgeahnt?
BONSTETTEN: Wir waren schließlich auch einmal auf der Erde. (GH, p. 239)

Wood can do no more. He takes leave of Bonstetten, saying that the threat of cobalt bombs was just a ploy to force the Venusians to help the FUSEA and that no bombs will be dropped. Bonstetten does not believe him.

When Wood and Mannerheim return to the Wega, Wood decides after all that it really is necessary to bomb Venus in order to prevent its becoming allied with RUAAA. The bombs are dropped, and the story ends as the Wega speeds back toward a war-doomed earth.

FSIs of Characters

Altogether, there are seventeen character units in Das Unternehmen der Wega. There are six major characters, four minor characters, five peripheral characters, and two peripheral character groups:

Major Characters
1. Mannerheim
2. Sir Horace Wood
3. Kriegsminister Costello
4. Minister für außerirdische Gebiete
5. Irene
6. Bonstetten

Minor Characters
1. Staatssekretär für Angelegenheiten auf Venus
2. Oberst Camille Roi
3. Petersen
4. John Smith

Peripheral Characters

1. president of the FUSEA
2. Kapitän Lee
3. eine Stimme heard over the public address system of the Raumschiff Wega
4. Jakob Petrov
5. Irene's husband

Peripheral Character Groups

1. remaining members of the twelve-man commission to Venus
2. group of scientists said to be aboard the Wega

Of the Hörspiel's seventeen character units (excluding those projected only by virtue of gender [sixteen are male; one is female]) or only by virtue of the sounds of their voices), only ten are projected by means of one or more FSIs. There are five major characters, three minor characters, one peripheral character, and one peripheral character group:

Major Characters

1. Sir Horace Wood
2. Kriegsminister Costello
3. Minister für außerirdische Gebiete
4. Irene
5. Bonstetten

Minor Characters

1. Staatssekretär für Angelegenheiten auf Venus
2. Petersen
3. John Smith
Peripheral Character

1. Jakob Petrov

Peripheral Character Groups

1. remainder of the twelve-man commission to Venus

Before proceeding to an examination of the specific FSIs of the above-listed physically projected character units, it must be pointed out that each of the character units in the list shares one or more FSIs with one or more of the other character units in the list. For that reason and for the sake of clarity, the following examination of specific FSIs will abandon the usual sequence of examining first the FSIs of the major character units, then those of minor character units, and finally those of peripheral character units. Instead, those character units exhibiting FSIs will be treated in a sequence which will most easily accommodate a demonstration of the various FSIs shared by the different character units.

1. Bonstetten

2. Kriegsminister Costello; Minister für außerirdische Gebiete; Staatssekretär für Angelegenheiten auf Venus; remaining members of the twelve-man commission to Venus

3. Sir Horace Wood

4. Petersen; John Smith; Jakob Petrov

5. Irene
Bonstetten

There is only one physical projection of Bonstetten. Receiving Sir Horace Wood and Dr. Mannerheim in the canteen of the hospital ship during Wood's and Mannerheim's last visit to Venus's surface, Bonstetten is described by Mannerheim as being "ein hagerer, etwa sechzigjähriger Mann" (GH, p. 234).

Kriegsminister Costello; Minister für außerirdische Gebiete; Staatssekretär für Angelegenheiten auf Venus; remaining members of the twelve-man commission who meet with the representatives of Venus

The only FSI exhibited by these twelve men is a common one of clothing attributed to them collectively by Mannerheim when he reports the first part of their excursion onto the surface of Venus: "Die Exzellenzen schreiten gegen den Strand, mit Armeemänteln gegen den Regen und gegen den Sand geschützt" (GH, p. 226).

Sir Horace Wood

Although not all of Sir Horace Wood's FSIs are explicitly stated, Wood exhibits the greatest degree of sensory detail of the Hörspiel's various FSI-projected characters.

To begin with, Wood, like Bonstetten, is also "ein etwa sechzigjähriger Mann" (GH, p. 234). While this is not direct-
ly stated, the listener can infer it because within seconds of Mannerheim's projection of Bonstetten's approximate age, Bonstetten reminds Wood: "Du studieretest mit mir in Oxford und Heidelberg" (GH, p. 235). It may also be inferred from Mannerheim's description of the "Exzellenzen" in their "Armeemänteln" (GH, p. 226) that Wood, who is the head of the commission, also wears such protective clothing whenever he is exposed directly to the elemental forces of Venus.

The first specific physical projection of Wood occurs during the boarding of the Wega prior to its blast-off from earth. Mannerheim asks Wood to disguise himself to avoid being recognized by spies: "Ich bitte Euer Exzellenz, den Hut aufzusetzen und die schwarze Brille" (GH, p. 207). Presumably, of course, the disguise is quickly discarded once on board the Wega.

The only other FSI exhibited by Wood is "eine mächtige Hornbrille" (GH, p. 218) which, according to Mannerheim, Wood wears as he attempts to read an arrival speech to the three Venusians who have come to greet the commission from the FUSEA.

Petersen; John Smith;
and Jakob Petrov

These three men each exhibit the same FSIs of dress and no others. In his commentary introducing the commission's first close-up encounter with Venus and its only encounter
with Petersen, Smith, and Petrov, Mannerheim describes Petersen, Smith, and Petrov collectively as "drei Männer in zerschlissener Kleidung, die nur aus Hemd und Hosen bestand" (GH, p. 218).

Irene

In introducing the commission's encounter with Irene, Mannerheim describes her as being "wie die Männer [Petersen, Smith, and Petrov] gekleidet, ohne Schutz gegen die Wassermassen, die heruntermassen" (GH, p. 226). To this, Mannerheim adds one FSI of age: "Ich schätze sie auf dreißig Jahre" (GH, p. 226).

Summary

There are a total of seventeen character units in Das Unternehmen der Wega. Excluding intrinsic qualities of gender and excluding non-projected but, nevertheless, associated military-type FSIs of Kapitän Lee and Oberst Camille Roi, only ten (approximately fifty-nine percent) of the Hörspiel's character units exhibit one or more FSIs.

Interestingly, each of the physically projected character units shares one or more FSIs with one or more of the other physically projected character units. As a result, there are really very few (no more than thirteen) different FSIs of character units projected in the Hörspiel. As a mat-
ter of fact, Sir Horace Wood, who is projected with only five component FSIs, exhibits the greatest sensory detail of all the physically projected character units in the Hörspiel.

All of the projected FSIs of character units in Das Unternehmend der Wega are entirely visual in nature. Furthermore, excluding Sir Horace Wood's indirect indication of his general age, all of the FSIs are projected in Mannerheim's commentaries to his on-the-scene recordings. Das Unternehmen der Wega is the only one of Dürrenmatt's eight Hörspiele to have the FSIs of the Hörspiel's different character units projected entirely in the speeches of only one character.

Except for Sir Horace Wood's two Brillen, no attention is directed specifically at the faces of character units. Excluding Wood's Brillen, all but one of the remaining FSIs of character units project either age or some general element of clothing.

There are no colors included among the FSIs of the various physically projected character units. The only use of non-color among the projected FSIs is found in Mannerheim's mention of the "schwarze Brille" (CH, p. 207) which Wood wears to help to disguise himself from spys during the initial boarding of the Wega.
FSIs of Settings

General Settings

The action of Das Unternehmen der Wega begins with the boarding of the Wega by the commission from the FUSEA at a spaceport on earth. It proceeds through a flight from earth to Venus, involves time in orbit around Venus and time outside the Wega on the surface of Venus, and finally concludes with the Wega's orbital bombing of Venus and subsequent departure for earth.

Because of the interplanetary nature of the story's action, the Hörspiel may be thought of as exhibiting four general settings with the Wega itself functioning in three of them as a single microcosmic general environment for various important encounters between members of the commission from earth:

1. inside the Wega on and near earth
2. inside the Wega in deep space between earth and Venus
3. inside the Wega near Venus
4. surface of Venus in general but particularly in the vicinity of the Wega's landing site

Inside the Wega on and near Earth

The scene immediately following Dr. Mannerheim's opening
commentary to the Hörspiel begins with a general projection of the Wega by a nameless voice which announces the boarding of the ship: "Passagiere des Raumschiffes Wega einsteigen bitte" (GH, p. 207). At the end of the scene (a conversation between Mannerheim and Sir Horace Wood), the Wega is projected again by the nameless voice and also by the sounds of Mannerheim's and Wood's footsteps as the two men enter the ship:

EINE STIMME: Passagiere des Raumschiffes Wega einsteigen bitte, Passagiere des Raumschiffes Wega einsteigen bitte.
Schritte. (GH, p. 207)

Both prior to and during the Wega's liftoff from earth, Wood and Mannerheim project images of earth by noting what they observe from the window of Wood's cabin. The Wega itself is projected during liftoff by the uninterrupted background sound of its engines:

MANNERHEIM: Möchten Exzellenz den Abflug beobachten?
WOOD: Ich bin neugierig.
MANNERHEIM: Sie sehen den Flugplatz.
MANNERHEIM: Sie halten sich in den Bunkern auf.
WOOD: Ein schöner Morgen.
WOOD: Und nun kommt auch noch die Sonne.
MANNERHEIM: Wir starten.
Leiser Sumpston.
WOOD: Da sehen wir schon die Hauptstadt und nun das Meer. Die Erde fällt von uns weg, Mannerheim. (GH, p. 208)

A few moments later and several thousand kilometers
later, the earth is far behind and the engines of the Wega are quiet:

WOOD: Da wären wir.
    Der Sumpton hat aufgehört.
MANNERHEIM: Achttausend Kilometer über der Erde.
WOOD: Etwas hoch.
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
WOOD: . . . Schön die Erde.
MANNERHEIM: Nicht wahr?
WOOD: Ein gebogener Schild. (GH, p. 209)

The last projection of the earth is contained in the words of Kriegsminister Costello who describes the view from the Wega's Beobachtungsraum:

. . . (GH, p. 210)

The only projection of this general setting is contained in the introduction to a scene which Mannerheim says takes place "drei Tage später [after liftoff from earth] an Bord der Wega" (GH, p. 210).
Inside the Wega near Venus

Although several scenes take place in this general setting, there are very few concrete images projected of it. During the initial approach of the Wega to Venus, Mannerheim does mention one "Anblick der Venus, die, nun groß wie der Mond, doch von viel heftigerem Licht, vor uns im Raume hing, drohend weiß" (GH, p. 215). Beyond this, however, projections are rather abstract. As the Wega is preparing to land on Venus for the first time, for example, a voice over the public address system is heard to announce:

Gehen Sie in Ihre Kabinen bitte, gehen Sie in Ihre Kabinen bitte. Anschallen, bitte anschallen.
Die Wega taucht in die Lufthülle der Venus, die Wega taucht in die Lufthülle der Venus . . .
(GH, p. 217)

Later, after an excursion onto the surface of Venus when the commission from earth retreats for a while to the comfortable environment of the Wega, Mannerheim notes: "Das Raumschiff hat die Lufthülle der Venus wieder verlassen und befindet sich tausend Kilometer vom Planet entfernt" (GH, p. 223).

Three scenes later, after another excursion onto the surface of Venus and after another retreat by the commission to the comfortable Wega, Mannerheim indicates the setting as "an Bord der Wega, tausendfünfhundert Kilometer außerhalb der Venus" (GH, p. 232).
In the next-to-last scene of the Hörspiel, as the crew of the Wega prepares to drop cobalt bombs on Venus, Mannerheim explains to Sir Horace Wood that the Wega is at an altitude of "Hundert Kilometer" above Venus (GH, p. 243).

Finally, in the last scene of the Hörspiel, as the Wega begins its return journey to earth, the Wega itself is once again projected by the "Leiser Summton" (GH, p. 243) of its engines which is heard penetrating Wood's Kabine.

The Surface of Venus in general but particularly in the vicinity of the Wega's landing site

The first description of the surface of Venus is given by the Staatssekretär für die Angelegenheiten auf der Venus during a meeting on board the Wega at a time when the Raumschiff is still in deep space between earth and Venus. The Staatssekretär reports: "Klimatisch ist dieser Planet eine Katastrophe. Er befindet sich in einem Zustand wie die Erde vor etwa hundertfünfzig Millionen Jahren" (GH, p. 212).

Later, after the landing of the Wega on Venus, Mannerheim projects a complex array of visual, kinetic, auditory, and thermal FSIs of the general area of the landing site:

MANNERHEIM: Zu der nun folgenden Aufnahme möchte ich noch bemerken, da Sie, Herr Präsident, mich um einen genauen Bericht gebeten haben, daß der Eindruck, den wir von der Venus erhielten, als wir landeten, schwer zu beschreiben und mit den Bildern, die wir von diesem Planeten auf der Erde kennen, nicht wiederzugeben ist. Wir landeten an dem uns angegebenen Punkt nicht weit vom Nordpol

(GH, pp. 217-18)

A few moments later in the same scene, Wood's speech to the three Venusians who have come to receive the commission from earth is interrupted eight times by non-verbal projections of "Donner," "krachender Donner," "langhaltender Donner," "tosender Donner," and "heranbrüllender Wind" (GH, p. 219). Wood's speech is finally terminated completely by the non-verbal projections of "krachender Donner, unermessliche Windstöße," and "Regenrauschen" (GH, p. 219). Mannerheim explains that "Ein ungeheuer Gewitter brach los" (GH, p. 219) to which phenomenon John Smith is later heard to remark: "Das Wetter auf der Venus ist nie besser. Nur schlechter. . . . Es herrschen auf der Venus immer Gewitter. Und dies ist nur ein kleines" (GH, p. 220). In the same conversation, Smith reminds

In opening the first scene after the Wega's second landing on Venus, Mannerheim projects still more visual and thermal FSIs of the planet's surface: "Der Regen ist heiß, der Sand fast glühend. Die Temperatur an die fünfzig Grad" (GH, p. 226). Mannerheim also mentions "die Wassermassen, die heruntertosen" (GH, p. 226). The beginning of the scene is marked by the sounds of "Regen" and the sounds of "Donner, manchmal näher, manchmal ferner" (GH, p. 226). The end of the scene is punctuated by "Donner" (GH, p. 227).

Later, during a scene which takes place in "der Kantine des Spitalsschiffs" (GH, p. 227), the Minister für außerirdische Gebiete exclaims eight times over the planet's unbearable "Hitze" (GH, pp. 228-32), "Diese schwüle, unheimliche Hitze" (GH, p. 230).

In their climactic encounter in the last scene which is set on Venus, Wood and Bonstetten project a final, complex array of visual, tactile, kinetic, olfactory, thermal, and gustatory FSIs of the surface of Venus:

BONSTETTEN: Die Zigarette schmeckt nicht mehr. Sie ist naß geworden in dieser Feuchtigkeit und qualmt nur.

WOOD: Das verfeuerte Licht in den Luken, zitronengelb, der stinkige Dampf dieser Luft macht mich
schwindlig.
BONSTETTEN: Es gibt keine andere Luft, nur das Licht wechselt. Zitronengelb, manchmal wie gleißendes Silber, oft auch sandig rot.
WOOD: Ich weiß.
WOOD: Es schmeckt scheußlich.
BONSTETTEN: Es ist trinkbar.
Schweigen.
(GH, p. 241)

Close-up Settings

There are sixteen scenes in Das Unternehmen der Wega. Three of the sixteen scenes take place outside of the Wega (one on earth and two on Venus) in non-specific environments which have already been treated as elements of the Hörspiel’s general settings. Five of the sixteen scenes occur in non-specific, non-projected locations within the Wega. Eight of the sixteen scenes are distributed among four specific and projected close-up settings. In the chronological order of their first projections and in the order in which they will
be treated in this examination, the four specific and projected settings of the Hörspiel are:

1. Wood's Kabine on board the Wega
2. Beobachtungsraum of the Wega
3. Raum on board a primitive Unterseeboot
4. Kantine des Spitalschiffs

Wood's Kabine on board the Wega

During the three scenes which occur in Wood's Kabine, the only FSIs which are projected are Wood's Bett, material for life-support, seatbelts, and lights which indicate different stages of the Wega's progress during take-offs.

Arriving at his Kabine just prior to lift-off from earth, Wood observes: "Sieht fremdartig aus" (CH, p. 208). Immediately thereafter, Mannerheim buckles Wood down for the lift-off, administers a drug to him, and turns on the Kabine's oxygen and helium supply. The flow of oxygen and helium is made concrete by a sound effect—the hissing sound of escaping gas:

MANNERHEIM: Ich schnalle Sie nun an, Exzellenz.  
WOOD: Bitte.  
MANNERHEIM: Geht es so, Exzellenz?  
WOOD: Gefesselt.  
WOOD: Wie Sie wünschen.  
Ein leises Zischen. (CH, p. 208)
A moment later, Mannerheim reports the activation of a red light and explains its significance: "Das rote Licht, Exzellenz. In zwanzig Minuten starten wir" *(GH, p. 208)*. A few moments after the *Wega*‘s engines start, Mannerheim observes the activation of a yellow light: "Das gelbe Licht. Nun ist der Druck der Beschleunigung am größten" *(GH, p. 209)*. Still a few more moments later, Mannerheim observes a green light: "Das grüne Licht. Wir haben die nötige Geschwindigkeit erreicht. Die Anziehungskraft der Erde ist überwunden" *(GH, p. 209)*. Finally, when the *Wega*‘s engines can be heard no longer, Mannerheim again indirectly projects Wood’s seatbelt: "Darf ich Exzellenz abschnallen?" *(GH, p. 209)*.

In a scene in Wood’s *Kabine* just following the commission’s second retreat from Venus’s harsh environment, the *Sauerstoff* is reprojected both by Mannerheim and by the use of a sound effect. As the scene opens, Dr. Mannerheim is ministering to an exhausted Sir Horace Wood:

*Scheres‘ Atmen.*
MANNERHEIM: Nur eine Kalziumspritze.
WOOD: Was Sie wünschen.
MANNERHEIM: Ich lasse noch etwas Sauerstoff in die Kabine.
Ein leises Zischen. *(GH, p. 233)*

Also in this scene, Wood projects the *Bett* in his *Kabine* when he says to Kriegsminister Costello: "Setzen Sie sich auf mein Bett, Kriegsminister" *(GH, p. 233)*.

The final scene of the *Hörspiel* is set in Wood’s *Kabine*
and opens just as the Wega is about to blast off from Venus for the last time. The setting for the scene is designated by Wood when he directs Mannerheim: "Führen Sie mich in meine Kabine, Mannerheim" (GH, p. 242). During the opening moments of the scene, Mannerheim re-projects Wood's seatbelt and the red signal light:

MANNERHEIM: Ich schnalle Sie an, Exzellenz.
WOOD: Bitte.
MANNERHEIM: Geht es so, Exzellenz?
WOOD: Gefesselt.

**Beobachtungsraum of the Wega**

The **Beobachtungsraum of the Wega** is designated twice by name during the **Hörspiel**—once by Mannerheim in dialog with Wood (GH, p. 210) and once by Mannerheim in his commentary to part of his official report to the President of the FUSEA (GH, p. 216).

**Raum on board a primitive Unterseeboot**

Only one of the **Hörspiel's** scenes is set in the **Raum** on board the primitive **Unterseeboot**. It is the discussion which takes place between the two Venusians, Smith and Petersen, and the commission from earth right after Wood's arrival speech to Smith, Petersen, and Petrov has been ruined by the terrible Gewitter. The FSIs of the **Raum** are visual, dimen-
sional, and kinetic in nature and are contained in Mannerheim's commentary to the scene:

MANNERHEIM: Seine Exzellenz konnte seine schöne Rede leider nicht vollenden. Ein ungeheuer Gewitter brach los, das uns zwang, fluchtartig das Verhandlungsschiff aufzusuchen, eine Art primitives Unterseeboot, das wir durchnäßt erreichten. . . . Die zwölfköpfige Kommission der vereinigten, freien Staaten war eingefercht in einen kleinen, schlecht-beleuchteten Raum, der durch die Wogen des fremden Ozeans abendteuerlich hin und her geworfen wurde. (GH, p. 219)

Kantine des Spitalschiffs

Two of the story's scenes take place in the Kantine des Spitalschiffs. The first of the two scenes presents the discussion between the Venusian, Irene, and the commission from earth. The setting is designated by Irene who explains to the commission after its second landing on Venus: "Wir können in der Kantine des Spitalschiffs verhandeln, wo ich Schwestern bin" (GH, p. 227). In his own commentary to the first scene in the Kantine, Mannerheim reports: "Kantine des Spitalschiffs. Primitiv. Alles nass" (GH, p. 227). Later during the scene itself, the Minister für außerirdische Gebiete projects an unpleasant olfactory image of the Kantine when he complains: "Man hält uns in einer verstunkenen Kantine zum Narren" (GH, p. 228). Also during this scene, "Stöhnen" and "Schreien von irgendwo" (GH, p. 228), "Ein Schrei nebenan" (GH, p. 230), and again "Stöhnen" (GH, p. 231) are heard penetrating the Kantine poignantly reminding the listener
that the Kantine is on board a Spitalschiff. Finally, it is
during this scene that the Minister für außerirdische Gebiete
is heard to complain eight times about Venus's unbearable
Hitze (see p. 268 of this study).

The second scene to be set in the Kantine des Spital-
schiffs is the encounter between Wood and Bonstetten. In
introducing the scene, Mannerheim explains:

sind vom . . . Gatten . . . der Straßendirne [Ire-
ne] in die Kantine des Spitalschiffs geleitet wor-
den, wo uns ein hagerer, etwa sechzigjähriger Mann
im Halbdunkel des nassen Raumes erwartete. (GH,
p. 234)

During the dialog between Wood and Bonstetten (parts of which
have been cited previously in the examination of the FSIs of
the general setting of Venus—see p. 268-69 of this study)
Wood and Bonstetten project visual, olfactory, and tactile
FSIs of atmosphere of the Kantine:

BONSTETTEN: Hast du eine Zigarette?
WOOD: Mannerheim wird dir eine anbieten.
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
MANNERHEIM: Feuer?
BONSTETTEN: Danke.
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
BONSTETTEN: Die Zigarette schmeckt nicht mehr. Sie
ist nass geworden in dieser Feuchtigkeit und qualmt
nur.
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
WOOD: Das verteilte Licht in den Luken, zitronengelb,
der stinkige Dampf dieser Luft macht mich
schwindlig.
BONSTETTEN: Es gibt keine andere Luft, nur das Licht
wechselt. Zitronengelb, manchmal wie greißendes
Silber, oft auch sandig rot. (GH, p. 236)
Summary

Four general settings and four close-up settings are projected in *Das Unternehmen der Wega*. By far, most of the FSIs of these eight settings are projected in Mannerheim's introductory commentaries to the secret recordings which he has made of those events of the mission which he has witnessed. To a lesser but nevertheless significant extent, FSIs of the four general and the four close-up settings are projected in the dialogic exchanges which occur among Mannerheim, Wood, the other members of the commission from earth, and the various representatives of the Venusian penal colonists.

Excluding the marginal images of surfaces on which characters are sometimes heard walking (*GH*, pp. 207, 210, 242), five acoustically different sound effects are used at least nineteen times with some accompanying language to project FSIs of settings: the *leises Zischen* of oxygen and helium entering Wood's *Kabine* (twice, *GH*, pp. 208 and 233); the *leiser Summton* of the Wega's engines (twice, *GH*, pp. 208-09, 243); *Donner* on the surface of Venus (eleven times, *GH*, pp. 219, 226); *Wind* on the surface of Venus (twice, *GH*, p. 219); and *Regenrauschen* on the surface of Venus (twice, *GH*, pp. 219, 226).

The vast majority of the FSIs of settings in *Wega* are entirely or at least partially visual in nature. Projections of the *Regen* on Venus are visual, acoustic, kinetic, and tac-
tile in nature. Projections of Wind on Venus are acoustic, kinetic, and tactile. The remaining projections of the atmosphere of Venus are visual, olfactory, and thermal. Projections of the earthquakes of Venus are exclusively kinetic. And finally, projections of the Wega's engines, the Wega's oxygen and helium supply, and the Donner on the surface of Venus are exclusively acoustic in nature.

The most detailed and most intensely projected setting of Das Unternehmen der Wega is the general setting of the surface of Venus, particularly of the extraordinarily harsh climate in the vicinity of the Wega's landing site on Venus. The collective image of this general setting is the product of at least twenty-eight sometimes frequently repeated FSIIs the majority of which are projected in Mannerheim's commentaries and in dialogic speeches by Wood, by other members of the commission, by Bonstetten, and by other of the Venusian colonists.

The least detailed setting of the Hörspiel is the general setting inside the Wega in deep space between earth and Venus. The single scene which takes place here (GH, pp. 210-15) is described simply by Mannerheim as taking place "drei Tage später [after lift-off from earth] an Bord der Wega" (GH, p. 210).

Of the close-up settings alone, Wood's Kabine on the Wega is the most detailed with at least nine component FSIIs. The least detailed of the close-up settings is the Beobachtungsraum of the Wega with only its functionary name to sug-
gest something of its physical nature.

Clearly the dominant FSIs of setting in Das Unternehmen der Wega are those which project the particularly harsh climate of Venus. Of these FSIs, certainly the dominant ones are those which project the unbearable heat of the planet.

As usual in Dürrenmatt's Hörspiele, color is used quite sparingly in the projection of the settings of Das Unternehmen der Wega. Only four colors are used throughout the entire story.

Red is the most prominent of the four colors which contribute to the projections of settings in Wega. There is the twice-projected red blast-off warning light in Wood's Kabine in the Wega; the red, glowing sand of the beach near where the Wega lands on Venus; the sometimes sandy red color of the natural light on Venus; and the redly glowing deserts of Venus.

Yellow is the second most prominent of the four colors present in Wega. There is the twice-mentioned lemon-yellow light on the surface of Venus and the yellow blast-off caution light in Wood's Kabine. For the rest, the stellar sky against which earth is seen from a Venus-bound Wega is dark violet; the light in Wood's Kabine which signals a post-blast-off return to normal activities is green.

Non-colors are used even less frequently in the Hörspiel than are colors. From a distance, as seen from the Beobachtungsraum of the Wega, the light reflected by Venus is intense and white. On the surface of Venus, the light is projected twice
as being frequently like glistening silver.

Interestingly, darkness, which is a commonly occurring FSI of setting in all of Dürrenmatt's other Hörspiele, is almost nonexistent in Das Unternehmen der Wega. The closest Dürrenmatt comes to projections of darkness in Wega is the once-projected half-darkness of the Kantine des Spitalsschiffs.

As in most of Dürrenmatt's Hörspiele, clear spatial organization is generally lacking in the settings of Wega. There is no right/left orientation in the settings, and virtually no effort is made to project the sizes or shapes of objects or places. Except for one indication of the Wega's Venusian landing site as being near Venus's north pole, there are no indications of directions in the Hörspiel. The attention which is given to spatial orientation in the settings of Wega is aimed at indicating inside and outside locations of the story's action and at indicating, however vaguely, the general juxtapositioning of the different locations of the action. Action in the Wega, for example, takes place in Wood's Kabine, in the Beobachtungsraum, or elsewhere—either on earth, between earth and Venus, in orbit around Venus, or on the surface of Venus. Outside of the Wega on the surface of Venus, action occurs on the beach of an island near Venus's north pole and inside two old ships on the raging ocean beyond the beach.

Although it is clear that the journey of the Raumschiff Wega takes place in the year 2255, three hundred and ten years
after World War II, the fictional temporal organization of the Hörspiel is even more vague than its spatial organization. Except for the single reference to dawn on earth at the time of the Wega's blast-off for Venus, there are throughout the remainder of the story only two other references to the passage of specific units of time. The first reference is Mannerheim's indication that his second recording of events on board the Wega takes place three days after the Wega's blast-off from earth. The second reference is Wood's indication toward the end of the Hörspiel that the commission which he leads will leave Venus after a meeting with Irene and will return on the following day to meet with whoever of the Venusians can make himself available. It seems reasonable to conclude that the commission from earth spends no more than two or three earth days on or in orbit around Venus, but there is no reasonable way to estimate the overall length of time required for the entire mission to Venus.

FSIs and Ideas

The central idea of Dürrenmatt's rather pessimistic story of future nuclear world war on earth and of that war's totally senseless extension to the earth's apolitical penal colony on Venus is that the evils perpetrated on man by man are the consequence of the corruptive influence of the earth's rich and extremely benevolent environment on the imperfect human spirit. Dürrenmatt conveys his assessment of the human
condition simply and unambiguously by contrasting the condition of earth and its inhabitants with the condition of Venus and its inhabitants.

Along with projections of images of the beautiful and gentle environment of earth and the comfortable and secure environment of the Raumschiff Wega (itself a technological extension of earth), Dürrenmatt reveals the unavoidable, impending nuclear annihilation of life on earth and the selfish, deceptive, and self-destructive human behavior which has led to it. Without exception, the FSIs of earth project beauty and/or hospitality. On the morning of the Wega's departure for Venus, for example, the sun is just rising over earth, and it is, according to Wood, a beautiful morning (GH, p. 208). Not long afterwards, when looking back at the earth from a distance of some eight thousand kilometers, Wood observes: "Schön die Erde" (GH, p. 209) while only moments after that, in the ship's Beobachtungsraum, Kriegsminister Costello observes:


Finally, of course, the beauty and hospitality of earth are projected again during the climactic philosophical discussion which takes place between Wood and Bonstetten at the end of the story. Though not actually part of a presentation of
an immediate setting for any of the *Hörspiel's* action, Wood refers to earth as "die milde Erde" (*GH*, p. 237) while Bonstedten acknowledges earth as an environmental "Paradies" which is both "schön" and "reich" (*GH*, p. 238). As his last reference to the beauty of earth, Bonstedten observes to Wood:


For its part, the *Wega*, as a technological extension of earth, is repeatedly projected as a comfortable, life-sustaining, secure environment for the commission from earth. On the one hand, it functions as a safe and comfortable vehicle for traveling through the lifeless and hostile space between earth and Venus. On the other hand, it functions as a pleasant, recuperative refuge to which the physically exhausted commission from earth twice retreats from the violent, life-threatening environment of Venus (*GH*, pp. 222-23, 232-33). The security of the *Wega* is reflected by the reassuring, orderly mechanical sounds of the ship's engines (*GH*, pp. 208-09, 243) and by the sounds of the ship's own supply of the earth's pleasant atmosphere as it streams comfortably into Sir Horace Wood's *Kabine* (*GH*, pp. 208, 238). This security is also reflected by the seat belts which hold Wood safely during take-offs and landings (*GH*, pp. 208, 209, 217, 242) and by the signal lights which indicate danger, caution, and safety during take-offs (*GH*, pp. 208-09, 243).
Against the backdrop of the gentle and bountiful earth and the secure and comfortable spaceship Wega, Dürrenmatt depicts man as a selfish, greedy, and fearful creature whose success in controlling his environment and in overcoming his natural enemies has been too easy. Man has prospered and multiplied in his gentle and rich environment, and the ease of prosperity and of the propagation of the human race has turned man into his own mortal enemy.

Man's prosperity on earth has proven to be directly proportional to his cleverness and aggressiveness, and clever and aggressive men have competed with each other—indeed, struggled against each other—for unequal portions of the earth's fruits. Further, the natural ease of propagation and sustaining human life on earth has made human life relatively unimportant so long as it belongs to someone else. And now on the earth of 2255, man has gravitated into two terribly armed nuclear camps which out of greed and fear are irreversibly determined to destroy each other—camps which, as is obvious from the mission of the Wega, are gladly willing to destroy even the harmless human inhabitants of Venus lest those miserable penal colonists take sides in the coming conflict on earth. Clearly, whatever ideals man might have once had regarding the sanctity of human life, they are now empty ideals to which man pays no more than meaningless lip service. It is the wonderful potential of earth and the miserable evolution of human life on earth which leads Bonstetten to remark to
Wood:

Und so haben wir Furcht vor ihr. Furcht vor ihrem Überfluß, Furcht vor dem falschen Leben. Furcht vor einem Paradies, das eine Hölle ist. (GH, p. 238)

The men of the spaceship Wega epitomize the prosperous but malignantly organized societies of earth. They are essentially anonymous governmental functionaries—each with his definite rank and role—who are spoiled by their easy, orderly earthly home and who lack endurance under the inhospitable conditions of Venus. The Armeemäntel which these governmental functionaries wear while on Venus reflects this and more. The Mäntel, as images of good and protective clothing, are symbols of earthy security and comfort. As military uniforms, they symbolize not only the anonymity of individuals in the massive and tightly ordered societies of earth but also the aggressive, militaristic nature of those societies.

In diametric contrast to the gentle FSIs of earth and the Wega are the extremely harsh FSIs of Venus and the dilapidated ships of the Venusian colonists. From a distance, for example, Venus appears "drohend weiß" (GH, p. 215) to those aboard the Wega. Close up, Venus's swamp-desert-and-jungle-covered surface is blazing hot and constantly bombarded by radiation and violent rain, wind, and electrical storms. Active volcanoes dot the surface of the land which is constantly quaking. New and deadly diseases abound. Most of the plants are poisonous,
and most of the animals are frightfully dangerous or otherwise unedible. The only habitable part of the entire planet is the raging and radioactive ocean upon which the Venusian colonists live in miserable ships which afford them little or no protection from the planet's climate.

The sounds of Venus—in sharp contrast to the mechanical, orderly, and comforting sounds of the spaceship—are natural, violently chaotic, and disturbing. The violent wind and rain and thunder constitute concentrated acoustic, visual, and tactile images of the horrible, life-threatening environment of Venus over which man exerts absolutely no control.

Against the backdrop of the horrible and deadly environment of Venus, man is depicted as living "mitten im Tode" (GH, p. 241). There can be no government; there can be no social structure at all. Here everyone lives in a desperate individual struggle for survival. There can be no hope for wealth or political power, for comfort or pleasure, or even for security. Here there can be nothing of value but life itself, and life can only be preserved if everyone is committed to helping everyone else. "Der Mensch ist etwas Kostbares und sein Leben eine Gnade," explains Bonstetten to Wood. "Wenn wir hier einander nicht helfen, gehen wir zu Grunde" (GH, p. 237).

It is for the sake of living the ideal of the preciousness of human life that Bonstetten and others like him have voluntarily chosen to remain on Venus. It is a frightful life,
to be sure, but to Bonstetten and, indeed, to all of the Venusians, it is a "richtiges Leben" (GH, p. 236); and it is that which makes Venus "eine Hölle, die ein Paradies ist" (GH, p. 237).

It is a recognition of and a commitment to the preciousness of human life which makes a return to earth unacceptable to any of Venus's colonists, for the price of returning to earth means participation in earth's war and abandonment of the ideal of preserving human life. Bonstetten makes this clear to Wood: "Wir müßten töten, wenn wir zurück wollten, denn helfen und töten ist bei euch dasselbe. Wir können nicht mehr töten" (GH, p. 237). Even in the face of their own destruction by the nuclear bombs aboard the Wega, the inhabitants of Venus are resolved to live according to their ideals. Much like Pedro in Der Doppelgänger, like the Schriftsteller in Nächliches Gespräch, and like Augias in Herkules und der Stall des Augias, the colonists of Venus have accepted their plight and in so doing have achieved a dignity and a peace not possible on earth. In reply to a remark by Wood that Bonstetten seems to say that dying is easy, Bonstetten remarks:


The three men and a woman (Petrov, Petersen, Smith, and Irene) who meet with the commission from earth are represent-
atives of the Venusian colonists. They are the antitheses of the men from earth. They are pioneers, tough and individualistic. They, too, wear a sort of uniform, but, in sharp contrast to the Armeemäntel of the men from earth, their uniform --tattered shirts and pants-- is one of classlessness. They do not indicate rank; they indicate equality. They are evidence of the hard and spare existence of the colonists. The only war they suggest is the one every colonist must wage against nature if he is to survive.
CHAPTER VII

DIE PANNE

Die Panne is Dürrenmatt's seventh Hörspiel. It was written in 1956, the same year as the Hörspiel, Abendstunde im Spätherbst—a year following the novel, Grieche sucht Griechin, and the drama, Der Besuch der alten Dame, and a year preceding Dürrenmatt's last mystery novel, Das Versprechen: Requiem auf den Kriminalroman. Die Panne was first broadcast over the Süddeutscher Rundfunk (Stuttgart) and the Bayerischer Rundfunk (München) during the same year that it was written. Its broadcast length is seventy minutes. Its printed text appears on pages 245-87 of Dürrenmatt's Gesammelte Hörspiele.

It was for Die Panne that Dürrenmatt won the prestigious Hörspielpreis der Kriegsblinden for the year 1956. After its debut as a Hörspiel, Die Panne appeared later the same year as a short story.

Means of Plot Advancement

Like Dürrenmatt's third Hörspiel, Nächliches Gespräch, Die Panne is advanced without the assistance of any audience-directed narration. Die Panne is advanced solely by means of information contained in the central character's, Alfredo
Traps's, monologic verbalizations of his thoughts concerning his work, his motivations, his actions, and his changing physical surroundings and by means of information contained in dialogic exchanges between and among the speaking characters of the story—including, of course, Traps himself. The Hörspiel's fifteen hours of fictional time is compressed into its seventy minutes of real broadcast time, and the story advances directly from one scene to the next with only one break in the action (while Traps sleeps for perhaps four or five hours). 62

The Story

Die Panne presents an unusual encounter between a temporarily stranded salesman, Alfredo Traps, and four retired old men: Herr Werge, a former judge; Kurt Zorn, a former prosecutor; Herr Kummer, a former defence attorney; and Herr Pilet, a former hangman. During a night of excessive eating and drinking at Herr Werge's villa, Traps is systematically exposed in an unusual game as the murderer of his former boss.

As the Hörspiel opens, Alfredo Traps is motoring down a road in his new red Studebaker. He is listening to music on the car radio and talking to himself about some business deal in which he is ruthlessly involved. Almost immediately, the car develops engine trouble and will go no further. Fortunately, Traps is very near a garage and is able to turn the
Studebaker over to a mechanic for repair. It is already six 
o'clock in the evening, however, and the car cannot be ready 
before morning.

Traps decides to stay overnight in the nearby village 
and is directed by the mechanic to a Gasthof where he learns 
that it and the other inns in the vicinity are already filled 
to capacity due to a convention of the "Kleinviehzüchterver-
band" (GH, p. 250). On the advice of the proprietor of the 
Gasthof, Traps proceeds to the villa of Herr Werge, a man 
who is known to take in guests.

Arriving at the villa, Traps is welcomed by Werge and 
invited to stay the night at no expense. In addition, Werge 
invites Traps to join himself and three of his friends for 
dinner. Charmed with Werge's hospitality, Traps is led to 
the veranda where he is introduced to Simone (Werge's house-
keeper and gourmet cook) and to Werge's three old friends 
(Zorn, Kummer, and Pilet).

Werge offers and Traps gladly accepts a drink of ver-
mouth and gin. It is the first of at least fourteen alcoholic 
drinks which Traps will gladly consume over the course 
of the night.

After the introductions, Werge invites Traps to join 
himself and his friends in a dinner game which the four of 
them very much enjoy playing. Werge explains that it is a 
game of "Gericht" (GH, p. 252) in which he and his three 
friends play their old professional roles:
RICHTER: Im allgemeinen nehmen wir die berühmten historischen Prozesse durch, den Prozeß Sokrates, den Prozeß Jesus, den Prozeß Jeanne d'Arc, den Prozeß Dreyfuß, auch den Brand des Reichstagsgebäudes neulich, oder laden verschiedene geschichtliche Persönlichkeiten vor.
VERTEIDIGER: So haben wir gestern Friedrich den Großen für unzurechnungsfähig erklärt und in Gewahrsam genommen. (GH, p. 252)

The prosecutor, Zorn, explains, however, that they really prefer to try living people and that from time to time Werge's guests are kind enough to participate in the game in such a capacity. Traps declares that he will be delighted to play.

Traps accepts a drink of whiskey offered him by Werge.

In spite of his enthusiasm about the game, Traps does wonder about what crime he will be accused of. To his query on this point, Zorn remarks: "Ein unwichtiger Punkt, mein Freund. Ein Verbrechen läßt sich immer finden" (GH, p. 253). At this point, Kummer, the defence attorney, leads Traps off to the dining room for a few moments alone in which to give him some pre-game advice.

Kummer pours himself and Traps a glass of port.

Kummer asks Traps to inform him of his crime so that he can prepare a successful defence for Traps, but Traps assures Kummer that he has committed no crimes. Kummer, nevertheless, attempts to impress Traps with the gravity of the situation:

Vor allem überlegen Sie jedes Wort, plappern Sie nicht vor sich hin, sonst sehen Sie sich zu einer
Werge, Zorn, and Pilet join Traps and Kummer in the dining room, and both the dinner and the game begin.

To open dinner, Simone serves turtle soup.

To open the game, Kummer submits Traps's plea of innocence to any crime.

Simone serves the second course of the meal (trout with melted butter and/or mayonnaise) along with a glass of sparkling "Neuchâteller" (GH, p. 256).

Under questioning by prosecutor Zorn, Traps reveals that he is forty-five years old, that he was previously just a traveling salesman in textiles but is now a "Generalvertreter" (GH, p. 257), that he recently traded in his old 1939 Citroën for a new red Studebaker with all the extras, and that he is a member of the "Schlaraffia" where he goes proudly under the nickname of "Marquis de Casanova" (GH, p. 256).

"Brüsseler Salat" is served (GH, p. 257).

To an inquiry about his nickname in the Schlaraffia, Traps assures the court that he is married and has four children and that liaisons with other women are only occasional and quite by chance.

Traps takes another glass of "Neuchâteller" which is followed very soon by "Champignons à la Crème" and a glass of "Château neuf du Pape" (GH, p. 257).
Further questioning reveals Traps's proletariat background. His father was a factory worker and his mother was a wash lady. Traps himself attended only elementary school and began his career in business as a small-time, traveling peddler of textiles (GH, p. 258, 272). Now, ten years later, as a legitimate businessman, he has become sole continental distributor of Hephaiston, a fictional, synthetic miracle material.

Simone serves "Kalbsnierenbraten, Artischocken und ein wohl temperierter St-Julien-Médoc 1927" (GH, p. 259).

In explaining how he rose to such a lucrative position Traps says: "Habe zuerst Gygax [his former boss] besiegen müssen, und das war eine harte Arbeit" (GH, p. 259). Clearly Traps's consumption of alcohol seems to be affecting his powers of judgment. To an inquiry by Zorn about Gygax, Traps further explains how Gygax had died only eight months earlier from heart trouble at the age of fifty-two. Everyone of the four old men except Kummer, the defence attorney, is enjoying Traps's admissions. They are particularly pleased to discover that Traps has not even realized yet that the game's Verhör has already begun:

**VERTEIDIGER leise:** Und das alles gestehen Sie mit der größten Seelenruhe?
**TRAPS lachend:** Keine Bange, mein lieber Herr Vertheidiger, wenn erst einmal das Verhör beginnt, werde ich auf der Hut sein.
**Stille.**
**VERTEIDIGER:** Unglücksmensch, was meinen Sie damit: wenn einmal erst das Verhör beginnt?
TRAPS: Nun? Hat es etwa schon begonnen?
Gelächter.
RICHTER: Er hat es nicht bemerkt, er hat es nicht bemerkt.
FILET: Fein. (GH, p. 260)

There is a short break in dinner during which Kummer takes Traps outside for a short walk, a smoke, and some general conversation about the game and the old men who play it. Traps learns for the first time that Pilet is a former hangman, and he is surprised to learn that just two days earlier one of the judge's guests, a parliamentarian, barely escaped the death penalty and was sentenced to twenty years in prison. To Traps's surprise at Kummer's revelation of a death penalty, Kummer explains that in their game they are dispensing a private justice and that "gerade die Möglichkeit der Todesstrafe macht unser Spiel so spannend" (GH, p. 262). Traps hears a scream and Kummer explains that it is only Tobias who the court sentenced five years earlier to life imprisonment for having poisoned his wife. According to Kummer, Tobias actually stays as a guest in a "Zimmer für Lebenslängliche" (GH, p. 263)—there are guest rooms for every kind of punishment. Tobias screams at night occasionally because he sleeps uncomfortably. It is Tobias who plays the parts of the different historical personages who are tried by the court.

Before returning to the dining room, Traps, to Kummer's inquiries, assures Kummer that he is completely innocent of wrongdoing in the death of his former boss, Gygax.
Traps and Kummer return to the dining room, and the meal continues with "Hähnchen . . . und . . . Château Pavie 1921" (GH, p. 264).

Responding to Zorn's continuing interrogation, Traps explains about Gygax's death:

Gygax starb an einem Herzzinfarkt, und es war nicht einmal der erste, den er erlitt; schon Jahre vorher erwischte es den alten Gauner, ich weiß es bestimmt.
STAATSANWALT: Ei, und von wem denn?
TRAPS: Von seiner Frau, Herr Staatsanwalt.
(GH, p. 265)

Traps drinks his fourth glass of Château Pavie 1921.
Well under the influence of numerous drinks of alcohol and charmed by the Gemütlichkeit of the dinner and the game, Traps unembarrassedly admits to having had an affair with Käthi, the wife of Gygax (to whom Traps now refers as an old gangster). Traps explains that since Gygax's death, however, he no longer visits Käthi due to his concern for her reputation. Traps excuses his involvement with Käthi Gygax with an explanation of the hard life which a man in his position lives:

Was wollen Sie, das Geschäftsleben ist nun einmal ein Ringkampf und das private Leben ein Karussel. Mal erliegt man einer Versuchung, mal nicht; mal gibt's Ehebruchlein, mal nicht, das ist reine Glückssache, da kann mir keiner was vorwerfen.
(GH, pp. 266-67)

A bottle of Château Margot 1914 is served.
Judge Werge closes the interrogation phase of the game
and directs the prosecutor to proceed with his accusation.

Zorn responds immediately with an accusation of murder:

STAATSANWALT: Das vergnügliche unseres Herrenabends, das Gelungene ist wohl, liebe Freunde, daß wir einem Mord auf die Spur gekommen sind, so raffiniert angelegt, daß er unserer staatlichen Justiz natürlicherweise mit Glanz entgangen ist. (GH, p. 267)

All that remains is to prove the accusation.

Before beginning with his proof, Zorn toasts Traps in an expression of his delight at having Traps as their guest. Tears come to Zorn's eyes and also to the eyes of Traps who counters with a proposal to Zorn that the two of them begin using "Du" (GH, p. 268). A few moments later, now on a first-name basis, Kurt Zorn proceeds to build his case of murder against Alfredo Traps:

STAATSANWALT: Als Fachmann muß ich durchaus von der These ausgehen, daß ein Verbrechen hinter jedem Vorhang, hinter jeder Person lauern kann. (GH, p. 269)

In the exchange which follows the toasts, Traps, in drunken amazement at Zorn's very clever and accurate conjectures, admits that Gygax was generally extreme in life and a totally unscrupulous businessman who exploited his employees badly and who engaged in questionable business practices. Furthermore, according to Traps, Gygax played the part of a robust he-man and kept his heart trouble secret from all but his wife. Because of his exceptional manliness,
Gygax was thoroughly convinced of his wife's loyalty even though he neglected her considerably. It was primarily for this reason that it was such a hard blow physically for Gygax to learn of Traps's carrying on with his wife, Käthi. In his uninhibited, drunken state, Traps actually admits that he personally pursued a friend to inform Gygax of his liaison with Käthi. Traps claims he did this because he did not like secrecy anymore then than he does now. At this point, Werge, Zorn, and Pilet, who have been delighted with each of Traps's admissions, begin to laugh and to dance around:

VERTEIDIGER: Zu dumm, einfach zu dumm. 
TRAPS: Aber was haben Sie denn, meine Herren? Sie tanzen ja wie wild im Zimmer herum! 
STAATSANWALT: Meine Herren, gestatten Sie mir, daß ich vor Vergnügen auf den Stuhl klettere, um erhöht meine Rede fortzusetzen. (GH, p. 272)

Zorn continues, characterizing Traps as a war-time black-marketeer in textiles who, after the war, got into a legitimate textile business run by the gangster, Gygax. Zorn further conjectures that Gygax so unscrupulously exploited Traps that Traps set about making alliances with other textile salesmen in order to undermine Gygax's accounts. Traps remains amazed at the accuracy of Zorn's accusations, Zorn further paints the details of the picture of Traps's involvement with Käthi Gygax and of how Gygax suffered a fatal heart attack upon learning of his wife's adultery with Traps.
At first, Traps protests Zorn's accusation that he calculatedly and systematically murdered Gygax, but slowly Zorn forces Traps to become conscious of his crime and to admit that all along he had a good idea of what effect his unscrupulous actions might have on his old enemy.

STAATSANWALT: Sie mußten aber mit der Möglichkeit rechnen, daß er einen Herzinfarkt erleiden würde, wenn er von der Untreue seiner Frau erführe.
TRAPS: Damit mußte man ja immer rechnen.
STAATSANWALT: Und trotzdem haben Sie gehandelt.
TRAPS verzweifelt: Geschäft ist doch Geschäft.
TRAPS: Nun ja--
STAATSANWALT: Gygax ist tot. Also haben Sie ihn getötet.
TRAPS: Na ja--indirekt schon.
STAATSANWALT: Sie sind ein Mörder oder nicht?
TRAPS: Ich sehe es ein--ich bin ein Mörder.
(CH, pp. 278-79)


Kummer is dismayed at Traps's admission of murder. In his closing speech, he tries to portray Traps as an innocent victim of the economic ethic of modern society—a victim whose behavior toward Gygax must be perceived as the understandable result of provocation by Gygax and of the moral deficiency of the times. Going further, he attempts to place the primary weight of blame for Gygax's death on the shoulders of Gygax himself:

VERTEIDIGER: Betrachten wir den Fall Gygax nüchtern, objektiv, ohne den Mystifikationen des Staatsan-
walts zu erliegen, kommen wir zum Resultat, daß der alte Gangster seinen Tod im wesentlichen sich selbst zu verdanken hat, seinem unordentlichen Leben, seiner Konstitution—was die Managerkrankheit bedeutet, wissen wir zur Genüge: Unrast, Lärm, zerrüttete Ehe und Nerven. (GH, p. 281)

To this Kummer adds a last effort to clear Traps by producing evidence that Gygax's heart attack may very well have been induced by a "Föhnsturm" which occurred on the day of Gygax's death (GH, p. 281). The drunken Traps, however, will have none of Kummer's defence: "Vorher träumte ich, unschuldig zu sein, und nun bin ich wach geworden und sehe, daß ich schuldig bin" (GH, p. 281). In fact, Traps then proceeds to supply the details of his affair with Käthi Gygax and of Gygax's death--details about which Zorn had not been entirely accurate in his charging of Traps.

Traps requests the court for a judgment, and the old judge sentences him to the death penalty. Traps thanks the judge "vom ganzen Herzen" (GH, p. 284). Then, drunk and stumbling, Traps is led away by Pilet whom the judge has directed to take Traps to the "Zimmer für die zum Tode Verurteilten" (GH, p. 284). On the way, Traps and Pilet pass various instruments of torture which frighten Traps. In addition, screams are heard from the room where Tobias is sleeping, and groans are heard from another, to which Pilet remarks: "Der Parlamentarier von vorgestern. Schläft immer noch sein Riesenrausch aus" (GH, p. 285). Finally, Traps and Pilet reach Traps's room where Traps is surprised by the
presence of a guillotine with a very sharp blade. Traps is ready to die and is convinced that the time has come to do so when Pilet tells him to remove his coat and to open his collar. It is much to Traps’s surprise (and drunken disappointment) that Pilet merely leads him to the bed. Traps falls asleep protesting that he is a murderer and that he must be executed. 63

On the following morning, Traps is awakened by Simone who tells him that the mechanic has arrived with the repaired Studebaker. Traps quickly dresses. Simone invites him to have breakfast with Herr Werge and the parliamentarian who are already in the dining room, but Traps declines. He is in a big hurry to get on with his trip and with business. He thanks Simone and rushes out to his car where he pays the mechanic and drives hurriedly away. The final scene closes just as the first scene opened. With music playing on the radio, Traps is motoring down the road musing to himself about the previous night which he cannot remember very clearly:

Muß komisches Zeug zusammengeredet haben letzte Nacht. Was war denn eigentlich los? So was wie eine Gerichtsverhandlung. Bildete mir ein, einen Mord begangen zu haben. So ein Unsinn. Ausgerechnet ich. Kann ja keinem Tierchen was zuleide tun. Auf was die Leute kommen, wenn sie pensioniert sind. Na, vorbei. Habe andere Sorgen, wenn man so mitten im Geschäftsleben steht. (GH, p. 287)

The few remaining words which then follow are taken directly from the speech by Traps which opened the play thus bringing the Hörspiel full-circle to its starting point:
FSIs of Characters

There are eleven character units in Die Panne. Four are major characters, two are minor characters, four are peripheral characters, and one is a peripheral character group:

Major Characters
1. Alfredo Traps
2. Kurt Zorn (*Staatsanwalt*)
3. Herr Werge (*Richter*)
4. Herr Kummer (*Verteidiger*)

Minor Characters
1. Herr Pilet (*Henker*)
2. Simone

Peripheral Characters
1. Garagist
2. Wirt of the inn where Traps seeks lodging
3. Tobias
4. *Parlamentarier*

Peripheral Character Group
1. members of the *Kleinviehzüchterverband*
Of Die Panne's eleven character units (excluding those projected only by virtue of gender [ten are male; one is female] or only by virtue of implied FSIs associated with a trade [Garagist] or only by virtue of the sounds of their voices), only six units exhibit one or more FSIs. Four are major characters, one is a minor character, and one is a peripheral character:

Major Characters
1. Alfredo Traps
2. Kurt Zorn (Staatsanwalt)
3. Herr Werge (Richter)
4. Herr Kummer (Verteidiger)

Minor Character
1. Herr Pilet (Henker)

Peripheral Character
1. Wirt of the Gasthof where Traps first seeks lodging

Alfredo Traps

Alfredo Traps is projected by a specific reference to his age, by mention of his coat, his collar, and his shoes, and by various indications of the progressing state of drunkenness which overcomes him as a result of his excessive consumption of alcohol during the nightlong party at Herr Werge's villa.
Traps's age is revealed early in the Hörspiel at the beginning of the interrogation phase of the game of Gericht. To Kurt Zorn's query—"Und Ihr Alter, Herr Traps?"—Traps replies: "Fünfundvierzig" (GH, p. 256).

Traps's coat, collar, and shoes are projected only near the end of the Hörspiel after the feast and the game of Gericht have concluded. Pilet takes Traps to the Zimmer für die zum Tode Verurteilten where Traps will spend the rest of the night. Soon after their arrival in the room, Pilet focuses attention on Traps's clothes. He tells Traps: "Ziehen Sie den Rock aus" (GH, p. 285). A moment later, Pilet remarks: "Nun Öffnen wir den Kragen" (GH, p. 285). Afterwards he observes: "So, jetzt ist der Kragen offen" (GH, p. 286). A few seconds later, when Pilet focuses attention on Traps's shoes, Traps, who believes he is about to be executed by guillotine and who cannot understand what removing his shoes could have to do with it, is puzzled and causes the shoes to be named three more times:

PILET: Und die Schuhe?
TRAPS: Die Schuhe?
PILET: Wollen Sie denn nicht die Schuhe ausziehen?
TRAPS: Das ist doch nicht nötig.
PILET: Na, hören Sie mal! Sie sind aber ein feiner Herr. Wollen Sie denn mit den Schuhen ins Bett?
TRAPS: Ins Bett? (GH, p. 286)

Finally, after being awakened by Simone the following morning, Traps mentions his shoes, his collar, and his coat again: "Die Schuhe, wo sind die Schuhe? Den Kragen zu, nun den Rock"
By the time that Traps consumes his seventh drink of the evening some seventeen minutes into the Hörspiel, he begins to show signs of drunkenness. For the next fifty-one minutes of the Hörspiel's remaining fifty-three minutes of performance, Traps grows steadily more and more intoxicated until, reaching his bed in the Zimmer für die zum Tode Verurteilten, he finally passes out in an alcoholic stupor. Interestingly, for the first forty-seven of the fifty-one minutes during which Traps shows increasing signs of drunkenness, he is not once projected with any physical characteristics (encumbered pronunciation of words, for example) which betray his drunkenness. What makes Traps's progressive degrees of drunkenness apparent to the listener during this forty-seven-minute stretch of the Hörspiel are: 1) the number and frequency of alcoholic drinks consumed by Traps over the entire course of the unusual party at Herr Werge's villa; 2) the compounding negative effects which the alcohol has on Traps's subconscious ability to keep hidden—even from himself—the unsavory truth surrounding the death of his former boss, Gygax; and 3) the marked shifts in Traps's personality from ruthless and calculating loner of a business man to maudlin friend and member of the group to fearful penitent facing execution.

Over the course of the feast at Herr Werge's villa, Traps consumes at least thirteen alcoholic drinks: one vermouth
and gin (GH, p. 252); one whiskey (GH, p. 253); one glass of port (GH, p. 254); two glasses of "Neuchâtel" (GH, pp. 256-57); one glass of "Château neuf du Pape" (GH, p. 257); one glass of "St-Julien-Médoc 1927" (GH, p. 259); four glasses of "Château Pavie 1921" (GH, pp. 264-65); one glass of "Château Margot 1914" (GH, p. 267); and one drink of "Cognac aus dem Jahre 1893" (GH, p. 279).

Traps's alcohol-induced inability to keep hidden the truth surrounding Gygax's death begins subtly when, in response to a question in the early phase of Zorn's interrogation, Traps brags about his success in business:


Traps's having provided an avenue for further investigation (his success in business), Zorn asks a minute or so later: "Und wie kamen Sie beruflich zu einem so lukrativen Posten?" (GH, p. 259). Carelessly, Traps replies: "Das ist nicht leicht gewesen. Habe zuerst Gygax besiegen müssen" (GH, p. 259).

As he becomes steadily drunker, Traps's admissions become ever more incriminating. He admits to having learned from Gygax's wife, Käthi, that Gygax had a serious heart condition (GH, p. 265) and to having had an affair with Käthi (GH, p. 266). He acknowledges that Gygax suffered his fatal heart attack after learning of Käthi's infidelity (GH, p. 271),
and he admits to having had an associate to inform Gygax of his relationship with Käthi (GH, p. 271). Progressively, Traps acknowledges that he was exploited by Gygax (GH, p. 272), that he wanted the finer things in life (GH, p. 272), that he set about to steal Gygax's accounts (GH, p. 273), and that he also decided to strike at Gygax through Käthi (GH, p. 273). Still later, as he becomes enchanted with the accuracy of Zorn's accusations, Traps confesses that he knew all along that great excitement could kill Gygax (GH, p. 275), and that he wanted his relationship with Käthi to hurt Gygax (GH, p. 277)—even to kill him (GH, p. 278). With the details and significance of Traps's actions laid indisputably before him, Traps can no longer hide from the fact that he is a murderer, and he confesses unconditionally to his crime: "Ich sehe es ein—ich bin ein Mörder" (GH, p. 279). Ultimately, of course, the drunken Traps even expresses gratitude for the sentence of death which is pronounced upon him by Herr Werge: "Hohes Gericht, ich danke. Ich danke von ganzer Herzen" (GH, p. 284).

The best example of the alcohol-induced shifts in Traps's personality (from ruthless business man to maudlin friend to fearful penitent) occurs right in the middle of the Hörspiel in an emotional exchange between Traps and Kurt Zorn—an exchange, incidentally, which also makes Zorn's own drunkenness apparent. The exchange occurs just prior to the start of the accusatory phase of the game of Gericht:
TRAPS: Meine Herren, die Liebe, mit der Sie mich feiern, rührt mich. Ich schäme mich meiner Tränen nicht, es ist mein schönster Abend.
STAAATSANWALT: Auch ich habe Tränen in den Augen.
TRAPS: Staatsanwalt, lieber, lieber Freund!
STAAATSANWALT: Angeklagter, lieber, lieber, Traps.
TRAPS: Sagen wir "Du" zu einander.
STAAATSANWALT: Heiße Kurt. Auf dein Wohl, Alfredo!
TRAPS: Auf dein Wohl, Kurt! (CH, p. 268)

Only once during the game of Gericht is there any explicit reference to Traps's intoxicated condition. It occurs in a speech by Herr Kummer, the Verteidiger, following Traps's confession to murder and preceeding Herr Werge's sentencing of Traps to death. Attempting to minimize the significance of Traps's confession, Kummer observes:

Man braucht den Angeklagten nur zu betrachten, um seine Harmlosigkeit zu erkennen. Er genießt es, in unserer Gesellschaft geliebt, gewürdigt, verehrt zu sein, bewundert auch ein wenig dank seinem roten Studebaker, so daß der Gedanke, einen richtigen, perfekten, durchaus nicht stümperhaften Mord begangen zu haben, ihm zu gefallen beginnt, schwer vom Neuchâteller, vom Burgunder, vom wundersamen Cognac aus dem Jahre 1893. So ist es denn natürlich, daß er sich nun wehrt, sein Verbrechen wieder in etwas Gewöhnliches, Bürgerliches, Alltägliches zurückverwandelt zu sehen. . . . (CH, p. 280)

Only during the last four minutes of the fifty-one minutes in which Traps shows increasing signs of drunkenness does Traps exhibit any physical characteristics of drunkenness. After the strange game of Gericht is over and while Pilet is leading Traps to the room where he will sleep off his intoxication, Traps has difficulty walking. When Pilet
and Traps come to the stairs, Pilet tells Traps: "Ich gebe Ihnen den Arm" (GH, p. 284). Moments later, Pilet remarks: "Achtung. Jetzt sind Sie gestolpert. Hebe Sie auf" (GH, p. 286). Finally, reaching the bed where he is to sleep, Traps passes out babbling that he is a murderer who must be executed:

Er schläft ein. (GH, p. 286)

Herr Werge; Kurt Zorn;
Herr Kummer; Herr Pilet

Twice during the Hörspiel, the four retired old men whom Traps meets at Herr Werge's villa are projected as a group. These two projections occur near the end of the Hörspiel as part of the speech in which Herr Werge, the Richter, sentences Traps to death for his murder of Gygax:

Kurt Zorn (Staatsanwalt)

In addition to being projected as one of "vier alten Männern" with "verwitterten Gesichtern" (GH, p. 283), Kurt Zorn is projected individually with five component FSIs as a tall and haggard ninety-year-old man who wears a monocle and who, like Traps, becomes drunk over the course of the feast in Herr Werge's dining room.

Except for indications of drunkenness, physical projections of Zorn are concentrated near the beginning and the end of the Hörspiel. The first projections of Zorn constitute part of the private conversation which Kummer holds with Traps just prior to the beginning of dinner and the game of Gericht. Projecting four of Zorn's total of five component FSIs in a single speech, Kummer remarks to Traps: "Der lange hagere Staatsanwalt mit seinem Monokel ist zwar gegen neunzig . . ." (GH, p. 254). Moments later, Traps re-projects Zorn's Monokel: "Nur komisch daß der Staatsanwalt ein Monokel trägt. Solche Dinger sind doch eigentlich aus der Mode gekommen" (GH, p. 225). Fifty-one minutes later, near the end of the Hörspiel, it is the old judge, Herr Werge, who re-projects both the Monokel and Zorn's advanced age. During his sentencing speech to Traps, Werge speaks of the Gericht's special kind of justice which "spiegelt sich im Monokel eines greisen Staatsanwalts . . ." (GH, p. 283).

Although Kurt Zorn becomes drunk over the course of the
Hörspiel, there are really very few projections in the Hörspiel of Zorn's drunkenness—none of which are expressly physical in nature. Indications of Zorn's state of intoxication are made indirectly by the frequent servings of different alcoholic beverages during the feast and directly by the previously cited sentimental exchange between Zorn and Traps halfway through the Hörspiel (GH, p. 268) and by Zorn's unusual reaction six minutes later to a major confession by Traps that he (Traps) actually had a friend to inform the heart-attack-prone Gygax of his sexual relationship with Gygax's wife, Käthi (GH, p. 272). For the sake of later reference, it should also be pointed out here that the excerpt of the Hörspiel which reveals Zorn's unusual reaction to this admission by Traps also suggests that Herr Werge and/or Herr Pilet may likewise be reacting unusually to Traps's confession—most likely as the result of their own consumption of alcohol:

Zuerst Stille. Dann homerisches Gelächter.
STAATSANWALT: Ein Geständnis, ein wunderschönes Geständnis.
PILET: Fein.
VERTEIDIGER: Zu dumm, einfach zu dumm.
TRAPS: Aber was haben Sie denn, meine Herren? Sie tanzen wie wild im Zimmer herum!
STAATSANWALT: Meine Herren, gestatten Sie mir, daß ich vor Vergnügen auf den Stuhl klettere, um erhöht meine Rede fortzusetzen. (GH, p. 271-72)
Herr Werge (Richter)

In addition to sharing in the projection of the "vier alten Männern" with "verwitterten Gesichtern" (GH, p. 283), Herr Werge is projected as a toothless old gnome who, like Traps and Zorn, becomes drunk during the course of the lavish dinner which he hosts.

In the first of only two explicit descriptions of Werge, Kurt Zorn, in praise of the feast being held by Werge, calls him "der alte Gnom und Gourmet" (GH, p. 259). Zorn's description occurs in the early part of the Hörspiel eight minutes after the start of the feast. The second explicit projection of Herr Werge occurs near the end of the Hörspiel in an utterance by Werge himself. Just before sentencing Traps to death, Werge speaks of the Gericht's special kind of justice which "kichert aus dem zahnlosen Munde eines betrunkenen schon lallenden Richters . . ." (GH, p. 283).

Once during the early part of the feast and game, Herr Werge reminds the listener of his generally advanced age in a quite indirect but effective manner. Upon learning that Traps's former boss, Cygax, was just fifty-two years old when he died, the old judge replies with a single word: "Blutjung" (GH, p. 260).

Besides the above-cited, explicit projection of Werge's drunkenness, indications of Werge's drunkenness are implicit in the frequent servings of different alcoholic beverages.
during the course of the feast and in Werge's delight both as a host and as a connoisseur in providing such drink for his guests. Additional indications of the effect of alcohol on Herr Werge are present (as in the case with Kurt Zorn) in occasional, rather un-judge-like gleeful reactions to Traps's unconscious admissions. Early in the game, for example, Traps, in the first of his really serious admissions, confesses that his success in business is only about a year old, that he became successful only after conquering his former boss, Gygax, and that Gygax had died of a heart attack just eight months ago at the age of fifty-two. When, moments later, Traps is surprised to learn from Kummer that the interrogation phase of the game has already begun and that he must be more cautious about what he says, Herr Werge gleefully remarks about Traps: "Er hat es nicht bemerkt, er hat es nicht bemerkt" (GH, p. 260). Nearly thirteen minutes later when Traps admits to having had an affair with Käthi Gygax, there is heard much laughter, and Werge announces with considerable excitement: "Ein Geständnis, ein Geständnis!" (GH, p. 266). A moment later at Traps's puzzlement regarding the laughter evoked by what he has said, Werge remarks: "Er kommt nicht darauf, er kommt nicht darauf!" (GH, p. 266). Finally, mention must be made of the previously cited instance when, as a result of Traps's admission that he had had a friend to tell Gygax of his sexual relationship with Käthi Gygax, Kurt Zorn and most probably Werge and/or Herr Pilet are observed by Traps to be
dancing wildly around the dining room (GH, p. 272).

Herr Kummer (Verteidiger)

Herr Kummer—who is, of course, one of the "vier alten Männern" with "verwitterten Gesichtern" (GH, p. 283)—is projected individually and chiefly by various mention of his somewhat old-fashioned pince-nez. The first mention of Kummer's eye-wear is made by Kummer himself. Replying to Traps's observation that Kurt Zorn's Monokel is out of style, Kummer remarks with unconscious irony: "Da lobe ich mir meinen Zwicker" (GH, p. 255). The second mention of Kummer's Zwicker occurs forty minutes later as Kurt Zorn draws close to forcing Traps to acknowledge that he actually murdered Gygax. Under pressure, Traps calls for help from Kummer. Kurt Zorn, however, replies: "Der wird nachher schon reden. Einstweilen reinigt er nervös seinen Zwicker" (GH, p. 277). Finally, at the end of the game of Gericht, Herr Werge mentions Kummer's Zwicker, when he observes that the Gericht's special kind of justice "spiegelt sich . . . im Zwicker eines dichterischen Verteidigers" (GH, p. 283).

Twice during the Hörspiel, Kummer himself projects his generally advanced age. He does so in the same kind of indirect manner as did Herr Werge when Werge referred to the fifty-two-year-old Gygax as blutjung (GH, p. 260). Kummer, in his private conversation with Traps during the break in dinner, addresses Traps as "Mein lieber junger Freund" (GH,
p. 264). A moment or so later, he addresses Traps as "Junge, Junge!" (GH, p. 264). Normally, of course, such terms of address would project Traps as a young man. In view of the fact, however, that Traps is forty-five years old, such terms of address really only emphasize in an ironic manner just how much older than forty-five that Kummer must be.

Finally, it may be assumed (and probably is by most listeners) that Kummer—like Traps, Zorn, and Werge—becomes intoxicated over the course of the evening spent at Herr Werge's table. There is no concrete evidence of this, but the numerous alcoholic beverages which Werge offers to his guests constitute an integral part of the gourmet feast from which everyone present seems to be deriving much pleasure, and considering the hedonistic tone of the feast, it would seem unusual if everyone present did not participate in all of its gustatory delights. More importantly, however, occurring simultaneously with the consumption of food and drink is the curious game of Gericht for which alcoholic intoxication is obviously the key element—both as a pleasure-enhancing mechanism for all of the players and as a tool for inducing Traps to expose his reprehensible behavior regarding Cygax. The spirit of the game would be incomplete and the effects of Traps's admissions would suffer if Kummer were to be thought of as remaining sober throughout the game.
Herr Pilet (Henker)

Herr Pilet, who also shares in the image of the "vier alten Männern" with "verwitterten Gesichtern" (GH, p. 283) is projected individually as being bald and fat. These component FSIs emerge only near the end of the Hörspiel when, just prior to sentencing Traps to death, Herr Werge speaks of the Gericht's special kind of justice which "leuchtet rot auf der Glatze eines dicken, abgedankten Henkers . . ." (GH, p. 283).

Finally, as was the case with Herr Kummer, it may be assumed that Pilet—like Traps, Zorn, and Werge—becomes intoxicated over the course of the evening spent in Herr Werge's dining room. Since, as was the case with Kummer, there is no concrete evidence of Pilet's intoxication, the same argument which provides a basis of assuming that Kummer becomes drunk during the feast also provides a basis for assuming that Pilet, too, becomes drunk during the feast (see p. 313 above).

Wirt of the Gasthof where Traps seeks Lodging

The Wirt, who is projected in one brief sentence by Traps, exhibits only one component FSI. It is very near the beginning of the Hörspiel, and Traps has just arrived at the Gasthof to which the Garagist has directed him when,
speaking to himself, he questions: "Der Dicke da ist wohl der Wirt?" (GH, p. 249).

**Summary**

There are eleven character units present in *Die Panne*. Excluding those projected only by virtue of gender or only by virtue of implied FSIs associated with a character's trade (the Garagist), only six (approximately fifty-five percent) of the Hörspiel’s character units exhibit one or more FSIs. Each of the six units is an individual character.

The vast majority of the FSIs of characters in *Die Panne* are visual in nature, and all are projected in one way or another through speeches by Traps, Herr Werge, Kurt Zorn, Herr Kummer, and Herr Pilet.

All in all, *Die Panne*'s six physically projected characters exhibit very few FSIs. The greatest numbers of individual FSIs are exhibited by Alfredo Traps and Kurt Zorn, both of whom exhibit only five individual FSIs each.

Of Traps and Zorn, Zorn is the more complexly projected character. Each of Zorn's five component FSIs help to individualize him as a person as opposed to only two out of five for Traps. Three of Traps's five component FSIs are rather insignificant, non-individualizing, random elements of dress.

*Die Panne*'s FSIs of characters fall into seven main categories: age (Traps, Zorn, Werge, Kummer, Pilet); alco-
holic intoxication (Traps, Zorn, Werge, Kummer, Pilet); general facial characteristic (Zorn, Werge, Kummer, Pilet); body shape (Zorn, Werge, Pilet, Wirt); eye-wear (Zorn, Kummer); natural characteristic of face or head (Werge, Pilet); and elements of clothing (Traps).

The most frequently and, therefore, most vividly projected FSIs of characters in Die Panne are the common characteristic of alcoholic intoxication (shared by Kummer and Pilet but especially exhibited by Traps, Zorn and Werge) and the common characteristic of old age (exhibited as a group and individually by Zorn, Werge, Kummer, and Pilet). Rather interestingly, most of the FSIs of the four old men either directly or indirectly suggest their advanced ages. The repeatedly projected eyepieces (Monokel and Zwicker) worn by Zorn and Kummer, for example, are not simply distinct facial details; they are also vivid, old fashioned images which humorously reflect Zorn's and Kummer's ages.

Only once is color involved in the projection of a character. It is the color, rot, which is reflected by Pilet's bald head. There is no use of non-colors to project any of the Hörspiel's characters.
FSIs of Settings

General Setting

There are no formal descriptions of Die Panne's general setting. Those FSIs of the general setting which do emerge during the Hörspiel originate as component elements of the quickly changing but physically connected close-up settings through which Alfredo Traps moves at the first of the story beginning when his car breaks down and ending when he arrives on foot at Herr Werge's villa. These FSIs of the general setting will be presented in this study in the contexts of the separate close-up settings to which they belong, but it is worthwhile to pause here and to draw them together in a brief summary.

The time of the story is the mid 1950s on the night of the summer solstice (GH, p. 250). The general location is a European Dorf (GH, pp. 249) and some of the countryside surrounding it (GH, p. 250). The Dorf boasts a Garage (GH, p. 249) and several Gasthöfe (GH, pp. 249-50) and appears angenehm (GH, p. 250) to Traps who observes: "Kirche, Dorf, Dorfeiche, Einfamilienhäusern, wohl von Rentnern und pensionierten Beamten aus der Stadt, Bauernhäuser, solide, proper, sogar die Misthaufen sorgfältig geschichtet" (GH, p. 250). In the fields outside of the Dorf on the way to Herr Werge's villa, there are Kühe (GH, p. 250).
Close-Up Settings

Die Panne contains fourteen scenes distributed over nine close-up settings. Presented in the chronological order of their first occurrences and in the order in which they will be treated in this examination, the nine close-up settings of Die Panne are:

1. in Traps's Studebaker on a road connecting with a Dorf
2. near a Garage in the Dorf where Traps's Studebaker breaks down
3. at a Gasthof in the Dorf
4. route from the Gasthof to Herr Werge's villa
5. Garten in front of Herr Werge's villa
6. veranda of Herr Werge's villa
7. Speisezimmer of Herr Werge's villa
8. path from the Speisezimmer to the Zimmer where Traps sleeps
9. Zimmer where Traps sleeps

In Traps's Studebaker on a road connecting with a Dorf

This setting is the location of both the first and last scenes of Die Panne—brief scenes which picture Traps alone and talking to himself. The FSIs of setting in the first scene consist very simply of the sound of music playing on the car's radio and of the sounds first of a running auto-
mobile engine and then of an engine which has stopped and will not start again:

LEICHTES SCHLAGERMUSIK. EIN FÄHRENDES AUTOMOBIL.
... Nanu, was ist denn auf einmal mit dem Wagen los?
Wagengeräusche. (GH, p. 249)

Projections of FSIs of this setting in the last scene of the Hörspiel consist of Traps's observation upon entering his car, "Und nun ans Steuer," followed immediately by the sound of "leise Schlagermusik" on the car radio (GH, p. 287). 67

Interestingly, a sustained image of Traps's car is maintained throughout the Hörspiel both by mention of its particular make and by mention of its color. Seven times mention is made simply of Traps's "Studebaker" (GH, pp. 249, 256, 258, 266, 269, 275, 283). Once Traps describes the car as "einen Studebaker, rot lackiertes Extramodell" (GH, p. 256), and once the Verteidiger refers to it as a "roten Studebaker" (GH, p. 280).

Near a Garage in the Dorf where Traps's Studebaker breaks down

The FSIs of this setting are simple and brief. Visual images of the place on the road, of the Garage, of the car, and of the time of day are projected by Traps, by the Gara-
gist, and by sounds of the Garagist's examination of the car:

TRAPS: . . . Nichts zu machen. Wenigstens eine Garage in der Nähe. He, Sie da!
GARAGIST: Was ist denn mit Ihrem Studebaker los?
TRAPS: Weiß der Teufel. Wollte eben diese kleine Steigung nehmen, da rührt er sich nicht mehr von der Stelle.
GARAGIST: Lassen Sie mich mal sehen.
Hantierungen.
GARAGIST: Aha--Sehen Sie?
TRAPS: Tatsächlich! Scheint eine größere Reparatur zu geben.
GARAGIST: Meine ich auch.
TRAPS: Bis wann bringen Sie den Wagen in Ordnung?
GARAGIST: Morgen um sieben können Sie ihn holen.
TRAPS: Morgen erst?
GARAGIST: Es ist schließlich sechse abends.
(CH, p. 249)

At a Gasthof in the Dorf

This setting is first anticipated in the preceding scene by the Garagist's answer to Traps's question, "Kann man im Dorf übernachten?" (CH, p. 249). The Garagist replies: "Fragen Sie im 'Bären' nach" (CH, p. 259).

When Traps arrives at the Gasthof, he names it again and projects a visual image of the Wirt. Sounds of celebration by the inn's occupants are heard in the background:

TRAPS: . . . Der "Bären". Der Dicke da ist wohl der Wirt?
 Harmonikaklänge. Festlärm. (CH, p. 249)

At the end of the scene, when Traps leaves the Gasthof on his way to Herr Werge's villa, "Die Handharmonikaklänge verwehen langsam" (CH, p. 250).
Route from the Gasthof to Herr Werge's Villa

The FSIs of the route from the Gasthof to Herr Werge's villa are primarily visual projections by Traps of buildings and other elements of the Dorf and of the nearby countryside which are within his sight. Images of cows are projected both by sound effects and by Traps's words. Traps also projects images of the time of year and of the time of day:


Muhen. Glockengebimmel.
TRAPS: Kühe. Das auch noch. Eben auf dem Lande. Schöner Sommerabend, die Sonne noch hoch am Himmel, morgen der längste Tag. Vielleicht gibt es was zu erleben . . . in so einem Nest . . .

(GH, p. 250)

Garten in front of Herr Werge's Villa

The Garten in front of Herr Werge's villa is the setting for three of the Hörspiel's fourteen scenes: 1) Traps's arrival at Herr Werge's villa, 2) Traps's and Verteidiger Kummer's conversation during the break in dinner, and 3) Traps's hurried departure from the villa on the following morning.

Upon his arrival on foot at Herr Werge's villa, Traps pauses momentarily to observe the setting before calling
out to announce his presence there. Thinking aloud as usual, Traps focuses attention on the size of the Garten, its location with respect to the villa, its vegetation, and a gravel path leading to the house. A single sound effect projects the presence of a gate through which Traps passes as he enters the Garten:


Das Knarren einer Gartentüre.

At the break in the banquet, when Kummer and Traps go outside for their second private conversation of the evening, both Kummer and Traps project FSIs of the Garten. Most of the FSIs are visual and/or temporal in nature; two are thermal and two are auditory.

The scene opens with Kummer's projections of time and temperature: "Treten wir durch die Veranda in die Nacht hinaus, die nun endlich hereingebrochen ist, warm und majestätisch" (GH, p. 261). A few moments later, Traps focuses attention on a pond and a bench while Kummer concentrates chiefly on images which impinge on the Garten from the nighttime sky above and from the not-too-distant Dorf:


Later, in the next-to-last scene of the Hörspiel when Traps hurriedly leaves the villa the following morning to receive his repaired Studebaker and to resume his normal way of life, Traps re-projects the gravel path through the Garten. Herr Tobias, Herr Werge's gardener, whom Traps meets along the way, re-projects the gate through which Traps passed the evening before and through which Traps must pass on his way to his car:

TRAPS: . . . . Nun, nichts wie los durch den Garten über die Kieswege.
TOBIAS: Gestatten der Herr, daß ich ihm die Gartentüre aufschließe?
TRAPS: Wer sind Sie denn?

Interestingly, there are no projections of the villa itself during the scenes in the Garten. The general appearance of the villa is projected elsewhere, however. The Wirt of the Gasthof projects it first when he tells Traps to seek lodging for the night by going "zu Herrn Werge in der weißen Villa" (GH, p. 250). Later, near the end of the Hörspiel, Herr Werge himself describes his home as "unsere stille weiße kleine Villa" (GH, p. 283).
Veranda of Herr Werge's Villa

The veranda of Herr Werge's villa is projected twice during the Hörspiel but only nominally. The first time occurs immediately after Traps's arrival at the villa when Werge invites Traps to join him and his friends: "Treten Sie näher. Kommen Sie in die Veranda" (GH, p. 251). The second projection of the veranda occurs during the break in the dinner when the Verteidiger and Traps are on their way into the Garten for a bit of fresh air. The Verteidiger suggests to Traps: "Treten wir durch die Veranda in die Nacht hinaus" (GH, p. 261).

The only other images associated with the veranda are those of alcohol and tabacco offered to Traps upon his arrival:

RICHTER: Wünschen Sie etwas Vermouth?
TRAPS: Gerne.
RICHTER: Mit einem Schuß Gin? (GH, p. 252)

And a few minutes later:

RICHTER: Einen Whisky oder einen Wodka?
TRAPS: Whisky.
VERTEIDIGER: Zigarette?
TRAPS: Danke schön.
VERTEIDIGER: Feuer?
TRAPS: Habe selber. Dunhill. (GH, p. 253)

Speisezimmer of Herr Werge's Villa

The Speisezimmer of Herr Werge's villa is the location
for the two longest scenes of the Hörspiel (GH, pp. 254-61 and 264-84); it is the location for the overwhelming majority of the story's action.

The first of the two scenes in the Speisezimmer is introduced by Verteidiger Kummer who names the room and part of its contents when he invites Traps for a private before-dinner drink: "Kommen Sie, wir wollen im Speisezimmer den Porto probieren, den es hier gibt" (GH, p. 254).

After the sound of Schritte (GH, p.254) to indicate some sense of movement through time and space, the sensitive, poetically inclined Kummer provides Traps a warm, descriptive commentary on some of the visual, auditory, and gustatory properties of the room. Kummer's description is punctuated by the image-projecting sound of glasses of Porto raised in a toast to the coziness of the room:


Sie stoßen an. (GH, p. 254)

In the remainder of the first Speisezimmer scene--during which both the banquet and the game of Gericht are begun--all additional sensory projections of the setting focus ex-
clusively on the Tisch and on the gourmet foods and wines being consumed around it. Though most of the images are projected verbally by Simone and to some extent by Traps, two of the images are assisted in their projection by the sounds of soup being sipped noisily and by the sounds of glasses of wine being raised again in a toast.

The FSIs of the Tisch and of the food and drink being served at it during the remainder of the first Speisezimmer scene are presented over the course of almost eleven minutes of the Hörspiel's broadcast time. They are interspersed often casually between sometimes long stretches of dialog focusing on the game of Gericht. The first of these FSIs are projected as the dual event of feast and game begin:


A few moments later, Simone serves "Forellen . . und dazu einen leichten spritzigen Neuchâtel" along with "ausgelassene Butter zur Forelle oder Mayonnaise" (GH, p. 256) and "Brüsseler Salat" (GH, p. 257). "Noch ein Gläsen Neu-châtel" is served (GH, p. 257) and moments afterwards, "Man stößt mit den Gläsern an" (GH, p. 257). Immediately after the toast, Simone offers "Champignons à la Crème . . . und dazu einen Château neuf du Pape" (GH, p. 257).
The dinner and the game of Gericht thus well begun, Simone returns a few minutes later to serve "Kalbsnierenbraten, Artischocken und ein wohltemperierter St-Julien-Médoc 1927" (GH, p. 259). For perhaps a minute thereafter, the conversation at the table shifts back and forth between the game of Gericht and the St-Julien-Médoc 1927:

STAATSANWALT: ... Wie kamen Sie (Traps)beruflich zu einem so lukrativen Posten?
TRAPS: Das ist nicht leicht gewesen. Habe zuerst Gygax besiegen müssen, und das war eine harte Arbeit.
STAATSANWALT: Ei, und Herr Gygax, wer ist denn dies wieder?
TRAPS: Mein früherer Chef. Donnerwetter, der Bordeaux scheint großartig zu sein, nach dem Bouquet zu schließen.
STAATSANWALT: Nun, verehrtester, Herr Gygax befindet sich wohl?
TRAPS: Der ist letztes Jahr gestorben.
VERTEIDIGER leise: Sie sind wohl verrückt geworden?
STAATSANWALT: Gestorben! Da hätten wir unseren Toten aufgestöbert, und das ist schließlich die Hauptsache. Meine Herren, auf diesen Fund hin wollen wir den St-Julien-Médoc goutieren.
Gläserklinken. (GH, p. 259)

The last projection of food or drink in the first Speisezimmer scene is interjected into a dialogic exchange concerning Gygax's age at death:

STAATSANWALT: Wie alt ist der Verewigte geworden, lieber Herr Traps?
TRAPS: Zweiundfünfzig. Darf ich noch um etwas Sauce bitten.
RICHTER: Blutjung.
VERTEIDIGER leise: Und das alles gestehen Sie (Traps) mit der größten Seelenruhe (GH, p. 260)
The second Speisezimmer scene follows the break in the banquet during which Verteidiger Kummer and Traps go into the Garten for fresh air, a smoke, and some private conversation. At the close of Kummer's and Traps's conversation, Kummer invites Traps back into the Speisezimmer. The focus of Kummer's projection of the room is on FSIs of food and drink: "Kommen Sie, treten wir wieder ins Haus, ins Speisezimmer, wo das Hähnchen schon serviert ist und der Château Pavie 1921 in den Gläsern funkelt" (GH, p. 264).

"Stimmgewirr" und "Gelächter" (GH, p. 264) greet Kummer and Traps as they re-enter the Speisezimmer, thereby re-establishing the presence of the two men in the room.

Most of the remaining projections of the setting of the second Speisezimmer scene focus on still more images of gourmet food and drink and, at various intervals as the night proceeds, on images of the world beyond the window of the room. Sounds which impinge on the Speisezimmer from the world outside and Kummer's observations of events there function more than anything else to mark the passage of time. The scene closes, for example, with Kummer's observation that it is morning.

The feast resumes with the serving of "Hähnchen" which the Staatsanwalt describes as "großartig" and "knusprig" (GH, p. 265). Immediately thereafter, the game of Gericht also resumes only to be interrupted briefly a minute later when Traps observes: "Meine Herren, dieser Château Pavie 1921
übertrifft meine Erwartung. Ich bin schon beim vierten Glas" (GH, p. 265). Then, after another two minutes of broadcast time during which Traps confesses to having had a physical relationship with Gygax's wife, Käthi, Herr Werge, the old Richter, announces:

PILET: Fein. (GH, p. 267)

It is only a few minutes after this that Kummer observes what is going on in the world beyond Herr Werge's villa:

VERTEIDIGER: Es ist still draußen, nur vom Dorfe her noch einige ferne Handorgelklänge, Männergesang "Am Brunnen vor dem Tore", das soll uns nicht stören.
In der Ferne Männergesang. (GH, p. 267)

Not quite a minute later, the Staatsanwalt, convinced that he has discovered a murder on the part of Alfredo Traps, offers yet another toast:

Auf ein besonderes Wohl denn dem bescheidenen Alfredo Traps, den ein wohlmeinendes Geschick in unsere Mitte brachte.
Jubel. Gläserklirren. (GH, p. 268)

After this, several minutes of the game of Gericht are played out during which Traps actually admits that it was a hard physical blow for Gygax to learn of his (Traps's) il-
licit love affair with Käthi Gygax. With Traps's admission, the old Staatsanwalt is overcome with excitement and, in the process, projects one of the chairs in the Speisezimmer:
"Meine Herren, gestatten Sie mir, daß ich vor Vergnügen auf den Stuhl klettere, um erhöht meine Rede fortzusetzen" (GH, p. 272).

Perhaps thirteen minutes later, a drunken Traps finally recognizes and confesses that he actually did kill Gygax. This significant development is paralleled by Simone's serving the last food and drink of the feast:

TRAPS wie erwachend: Ich habe getötet.
SIMONE: Torte, meine Herren, Mokka, Cognac aus dem Jahre 1893. (GH, p. 279)

At the same time, Herr Kummer observes the time of night and the way that the festivities of the Kleinviehzüchter are winding down at the Gasthof:

Halten wir uns an die Schönheit der Stunde, an die Erhabenheit der Natur vor den Fenstern. Die Bienen rauschen. Zwei Uhr nachts, das Fest im "Bären" verstummt, nur noch das Schlußlied trägt uns der Wind herüber, "Unser Leben gleicht der Reise".
Ferner Männergesang. (GH, p. 279)

The final moments of the second Speisezimmer szene are marked by a final toast by Herr Werge and by Herr Kummer's observation that the night itself has come to an end:

RICHTER: Ich erhebe mein Glas, gefüllt mit braun-goldenenm Cognac aus dem Jahre 1893.

. . . . . . . . . . . . . . . . . . . . .
VERTEIDIGER: Der Morgen steht in den Fenstern, mit
seinem steinernen Licht, und die ersten Vögelchen
zwitschern. (GH, pp. 283-84)

Path from the Speisezimmer to
the Zimmer where Traps sleeps

At the end of the banquet and of the game of Gericht,
Herr Werge directs Pilet: "Henker, führen Sie den Verurteil-
ten in das Zimmer für die zum Tode Verurteilten" (GH, p. 284).
The path from the Speisezimmer to the Zimmer für die zum
Tode Verurteilten leads up stairs and past various machines
which Traps sees displayed along the way and which are pro-
jected verbally by Traps who wonders what they are and by
Pilet who explains their uses:

TRAPS: Ich komme.
TRAPS: Danke schön.
. . . . . . . . . . . . . . . . . . . . . . . . . . .
TRAPS: Ich gebe mir Mühe, mutig zu sein. Was ist
denn dies für ein merkwürdiges Ding an der Wand?
PILET: Eine Daumenschraube!
TRAPS: Eine Daumenschraube?
PILET: Fein, nicht?
TRAPS: Das ist doch ein Folterinstrument?
Herr Werge sammelt sie.
TRAPS: Und--dieser Schragen?
PILET: Aus der Renaissance—um die Knochen zu
brechen. Das ist Ihr Zimmer. Für die zum Tode Ver-
urteilten. Neben dem für die zu lebenslänglichem
Zuchthaus Verurteilten. (GH, pp. 284-85)
Zimmer where Traps sleeps

Two scenes occur in this Zimmer für die zum Tode Verurteilten where Traps spends the remainder of his time at Herr Werge's villa. The two scenes occur back-to-back in the real broadcast time of the Hörspiel though they are separated by perhaps four or five hours of the story's fictional time. The first of the two scenes presents Traps's being put to bed by Herr Pilet. The second of the two scenes presents Traps's being awakened a few hours later by Simone.

In the first scene, projections of the Zimmer include the door, a bed, the availability of running water, and a guillotine. Except for the door, which is projected by a sound effect, all of the FSIs of the Zimmer are projected verbally by Traps and Herr Pilet:

       Eine Türe knarrt.
PILET: Fließendes Wasser, ein breites Bett, fein.
TRAPS: Das ist alles nicht mehr nötig. Was ist denn dies für eine Staffelei?
TRAPS: Die--Guillotine.
TRAPS: Pa--parat. (GH, p. 285)

FSIs of setting in the second scene in the Zimmer für die zum Tode Verurteilten consists of Simone's projection and Traps's re-projection of the time of day and of Traps's re-projection of the guillotine:
TRAPS: Wagen?
SIMONE: Aber was haben Sie denn, Herr Traps? Es ist neune.
TRAPS: Neun Uhr? Um Gottes willen, mein Geschäft. Muß einen zusammengetrunken haben, letzte Nacht.

Summary

In Die Panne there are nine close-up settings in addition to a general setting which shares its FSIs with six of the close-up settings.

As usual in Dürrenmatt's Hörspiele, the vast majority of Die Panne's numerous and often repeated FSIs of settings are projected verbally. Most of these verbally projected FSIs are presented as observations by Traps who, frequently speaking only to himself, observes his surroundings and by Verteidiger Kummer who rather poetically observes his surroundings, also. It should be pointed out, in addition, that a substantial number of FSIs of the Speisezimmer are projected by Simone, Herr Werge, and Staatsanwalt Zorn—especially FSIs of food and drink. Also, Herr Pilet, is largely responsible for projections of FSIs of the path from the Speisezimmer to the guestroom where Traps sleeps and for projections of the FSIs of the guestroom itself.

Of Die Panne's numerous FSIs of settings, five are projected by a combination of both words and non-verbal sounds. A running car engine (GH, p. 249), the cranking of a car
engine which will not start (CH, p. 249), and the sound of the Garagist's tinkering with the car engine (CH, p. 249) assist in the projection of Traps's Studebaker. The sounds of a harmonica (CH, pp. 249-50) assist in the projection of the living scenery constituted by the celebrating Kleinviehzüchter in the Gasthof where Traps first seeks lodging. Mooing cows and cow bells (CH, p. 250) assist in the projection of cows and, thus, of the bucolic country surroundings of Herr Werge's villa. Sounds of clinking glasses (CH, pp. 254, 257, 259, 268) assist in the projections of glasses of alcoholic beverages raised in toasts during the nightlong feast at Herr Werge's table. And, finally, the sounds of liquid being sipped (CH, p. 255) assist in the projection of the Schildkrötensuppe which is served at the start of the feast.

Four of the Hörspiel's FSIs of settings are projected entirely by non-verbal sounds. Sounds of popular music (CH, pp. 249, 287) project Traps's car radio. The creaking sounds of hinges (CH, pp. 250, 285) project the gate to Herr Werge's Garten and later the door to the Zimmer für die zum Tode Verurteilten where Traps sleeps after the feast and the game of Gericht are over. And, finally, the sounds of footsteps (CH, p. 254) project the presence of the floor upon which Traps and Kummer walk between the veranda and the Speisezimmer of Herr Werge's villa.

The majority of Die Panne's FSIs of settings are entire-
ly visual in nature while the sizeable remainder are at least partially visual in nature. Of the sizeable number of FSIs of settings which are only partially visual in nature, most are either visual and gustatory, visual and acoustic, or visual and temporal in nature. A few (Kummer's nighttime projection of Herr Werge's Garten, for example) are visual, temporal, and thermal in nature. A few (projections of glasses of alcoholic beverages raised in toasts, for example) are visual, acoustic, and gustatory.

With at least twenty-one frequently repeated FSIs of different food and drink and at least thirty-two sometimes repeated FSIs of furnishings and other sensory aspects of the room, the Speisezimmer, of Herr Werge's villa is the most detailed and intensely projected of all Die Panne's settings. Along with the hohes Gericht in Der Doppelgänger and Mansarde Nummer vierzehn of Stranitzky und der Nationaeheld, the Speisezimmer is one of the most detailed settings in all of Dürrenmatt's Hörspiele. Grouped at the opposite extreme, on the other hand, are the Gasthof where Traps first seeks lodging (four FSIs); inside Traps's Studebaker on the road connecting with the Dorf (five FSIs); the place near the Garage where Traps's car breaks down (five FSIs); the path from the Speisezimmer to the Zimmer where Traps sleeps (five FSIs); and the veranda of Herr Werge's villa (six FSIs). Situated in between these extremes are the Zimmer where Traps sleeps (eight FSIs); the route
from the Gasthof to Herr Werge's villa (thirteen FSIs); and
the Garten in front of Herr Werge's villa (nineteen FSIs).

The dominant FSIs of settings in Die Panne are those of
the food and alcoholic beverages consumed over the course of
the evening at Herr Werge's villa. Altogether, images of
drinks are projected and re-projected no fewer than twenty-
seven times; images of food, no fewer than sixteen times.
Also quite strong, however, are the numerous FSIs of the
bucolic environment in which Herr Werge's villa is situated
and the numerous FSIs other than those of food and drink
which project the cozy environment of the Speisezimmer.

Both colors and non-colors are used very sparingly as
elements of settings in Die Panne. Traps's Studebaker is
rot; the Cognac aus dem Jahre 1893 is braungold. Herr
Werge's villa is weiss.

As is characteristic of most of Dürrenmatt's Hörspiele,
spatial organization of settings and component elements of
settings is imprecise at best and lacking at worst. There
is, for example, no north, south, east, or west; and there
are no exact indications of distances between places and
things. There are no projections of ceilings in rooms or of
the juxtapositioning of most furnishings, and only the
Speisezimmer exhibits walls.

Nevertheless, in spite of its general impreciseness,
the spatial organization of settings and of component ele-
ments of settings is not nearly so vague in Die Panne as it
is in most of Dürrenmatt's Hörspiele. In addition to typical indications of inside and outside locations and of movement between them, there are also frequent indications of the relative juxtapositioning of the Hörspiel's settings and component elements of settings and of the relative distances between them. Traps's car, for example, breaks down "in der Nähe" (GH, p. 249) of the Garage. "Handharmonikaklänge" of the celebration of the Kleinviehzüchtern "verwehen langsam" (GH, p. 250) as Traps moves off from the inn in the direction of Herr Werge's villa which lies "die Dorfstraße geradeaus und dann links" (GH, p. 250). The villa is "von Buchen und Tannen umgeben" (GH, p. 250). There is "ein größerer Garten davor" (GH, p. 250) while "gegen die Straße hin" there are "Obstbäume" and "Gemüsebeete" (GH, p. 250). At the beginning of the break in the dinner, Kummer and Traps move "durch die Veranda in die Nacht hinaus" (GH, p. 261), and at the end of the story, Traps hurries "durch den Garten über die Kieswege" (GH, p. 287). During their before-dinner-drink in the Speisezimmer, Kummer and Traps hear "von der Veranda her das Plaudern der Herren" while "durch die offenen Fenster flimmerte der Abendschein" (GH, p. 254). At one point during dinner, Kummer observes: "nur vom Dorfe her noch einige ferne Handorgelklänge, Männergesang" while the listener hears: "In der Ferne Männergesang" (GH, p. 267). Still later, Kummer observes: "Zwei Uhr nachts, das Fest im 'Bären' verstummt, nur noch das Schlußlied trägt uns der
Wind herüber" after which the listener hears "Ferner Männer-
gesang" (GH, p. 279). The path from the Speisezimmer to the
Zimmer where Traps sleeps leads up a "Treppe" (GH, p. 284).
Finally, the Zimmer in which Traps sleeps is located "Neben
dem für die zu lebenslänglichem Verurteilten" (GH, p. 285).

The fictional temporal organization of Die Panne is
clear and rather precise. The action takes place in the
1950s on the night of the summer solstice between six
o'clock in the evening and nine o'clock the following
morning. During these fifteen hours, time is marked by
mention of specific hours of the clock: 6:00 p.m. (GH, p.
249); 2:00 a.m. (GH, p. 279); and 9:00 a.m. (GH, p. 286).
Time is marked also by naming general segments of the
passing time: "Sommerabend" (GH, p. 250); "Nacht" and
"Sommernacht" (GH, p. 261); and "Morgen" (GH, p. 284).
Further marking of time is achieved by references to the
sun's location in the sky or to some quality of the sun-
light: "die Sonne noch hoch am Himmel" (GH, p. 250); "durch
die offenen Fenster flimmert der Abendschein" (GH, 254);
and "Der Morgen steht in den Fenstern, mit seinem stei-
nernen Licht" (GH, p. 284). Finally, time is marked by
auditory observations of the stages of the celebration of
the Kleinviehzüchter at the inn. When Traps first goes to
the inn, the party is in full swing with "Harmonikaklänge"
and "Festlärm" (GH, p. 249). Later, during Kummer's and
Traps's conversation in the Garten, "Handharmonikaklänge"
and "Gesang" are heard in the distance (GH, p. 261). Later, still, "Handorgelklänge" and "Männergesang" are heard impinging on the Speisezimmer where the feast and the game of Gericht are still in progress (GH, p. 267). In the last projection of the celebration of the Kleinviehzüchter (at 2:00 a.m.), it is observed: "Das Fest im 'Bären' verstummt, nur noch das Schlußlied trägt uns der Wind herüber" (GH, p. 279).

**FSIs and Ideas**

Dürrenmatt's unique story of the revelation of Alfredo Traps's diabolical but unpunishable murder of his boss, Gygax, is a commentary on criminality and immorality in ruthless business men. In their unscrupulous world of cutthroat business dealings, Gygax was simply a gangster chief and Traps a gangster underling whom Gygax exploited terribly for personal advantage. Traps's murder of Gygax developed, on the one hand, as a simple act of revenge for the treatment which he had received from Gygax and, on the other, as a move by Traps to remove Gygax from the picture so as to win greater profits, prestige, and other worldly pleasures for himself.

Moreover, the revelation of Traps's crime of murder is a study in self-deception and self-discovery. At the start of the story, Traps is oblivious to his crime. In the words of Verteidiger Kummer, Traps thinks of himself as "ein Ange-
klagter ohne Verbrechen, eine Rarität der Justiz. . . . unschuldig, vollkommen unschuldig" (GH, p. 255). Later, after Staatsanwalt Zorn has discovered Gygax's death by heart attack, Traps is still able to say to Kummer honestly: "ich bin wirklich unschuldig am Tode des alten Gangsters" (GH, p. 264). Traps's consciousness is at such a low level that he simply deceives himself with excuses for his carefully executed plan to expose the ailing Gygax to the heart-stopping shock of learning of his affair with Gygax's wife, Käthi. Only very slowly, as Zorn elicits confession after confession from Traps concerning Traps's undermining of Gygax's business dealings and his undermining of the sanctity of Gygax's marriage does Traps begin to see the light and recognize the full implications of his actions.

Finally, the story of the revelation of Traps's crime makes a mockery of the ideals of justice. Traps is a murderer—a self-confessed murderer at that, but the subtlety of his crime precludes any chance of his being punished for it. Traps murdered Gygax by remote control from a point removed in time and space from the actual event of the death itself. Traps murdered Gygax by means of a devastating psychological shock which induced a fatal heart attack. The crime is invisible and undetectable and, for precisely those reasons, lies outside the bounds of traditional ideas of what constitutes an act of murder—so far outside the bounds in fact, that Traps himself can easily ignore the criminality
of his behavior. And even when the crime is actually revealed, it is revealed only in the environment of a game and then only with the harmless consequences of a game.

Typically, the FSIs with the greatest bearing on the ideas and movement of Die Panne are the FSIs of settings. Most of the FSIs of settings function in concert with the action of the story to establish the accidental configuration of circumstances within which Traps's slow revelation and personal recognition of his otherwise undetectable crime is made possible. Traps's broken down car at six o'clock in the evening on the outskirts of a Dorf somewhere along the route of one of Traps's business trips establishes an interruption of Traps's ruthlessly harddriving pursuit of business conquests. The presence of a garage with a mechanic who can repair Traps's car by seven o'clock the following morning determines the length of the interruption of Traps's life to be the course of an evening and a night. The inns which are filled to capacity deprive Traps of the traditional solution for finding room and board when far from home; they deprive him of any chance for passing the time in pursuit of his favorite pasttime away from home—erotic conquests; and they propel him on his way to Herr Werge's villa and to his unusual encounter with Werge and his three old friends. The quiet, bucolic countryside through which Traps must travel slowly on foot to reach Herr Werge's villa and the tranquil surroundings of the villa itself function still further to alienate Traps both physically and psychologically from his
day-to-day life as a cutthroat businessman. At the villa itself, the charming company of Werge and his three old friends, the cordial drinks on the veranda, and finally the intriguing game of *Gericht* in the cozy atmosphere of the *Speisezimmer* with its abundant gourmet food and alcoholic drink complete Traps's physical and psychological divorce from his workaday existence.

In the *Speisezimmer*, the carefully orchestrated serving of one culinary delight after another and of one alcoholic drink after another provides periodic sensual distractions to Traps's consciousness. In this safe, remote, and quintessentially charming environment, Traps feels completely at ease and can talk about himself and his past freely. More than anything else, it is Traps's immoderate consumption of alcohol which strips away his inhibitions and permits him to expose aspects of his immoral path through life which are so secret that even Traps has managed to a great extent to hide them from himself. Thus, it is only when Traps is completely intoxicated that he finally confesses contritely to the murder of Gygax and welcomes the death penalty which the old *Richter*, Herr Werge, pronounces upon him. Alcohol is not merely something which the four old men personally enjoy at their parties; it is clearly a fundamental tool of their exciting games of *Gericht*. 69

The distribution of FSIs of setting throughout the nightlong game of *Gericht* is interesting. Just prior to the
opening of the dinner and the game, Kummer sets the scene with his warm description of the Speisezimmer itself. Then, after everyone has gathered in the room around the big round table, the first course of the meal is served. The game of Gericht begins immediately thereafter. As the game proceeds, attention is directed periodically either at food and drink already present or at new delights being served by Simone. The periodic directing of attention to the gustatory pleasures of the evening serves two major purposes. On the one hand, it maintains in the listener's consciousness the cheerful framework within which Traps's diabolical crime is exposed; without this framework, the exposure of the crime would be impossible. On the other hand, the periodic directing of attention to food and drink serves frequently to punctuate and otherwise provide relief at stages of the game of Gericht which have become critical for Traps. For example, immediately following Traps's admission that he reached his lucrative position in his company only after getting the best of his former boss, Gygax, who died the year before, Staatsanwalt Zorn proposes a toast:

STAATSANWALT: Gestorben! Da hätten wir unseren Toten aufgestöbert, und das ist schließlich die Hauptsache. Meine Herren, auf diesen Fund hin wollen wir den St-Julien Médoc goutieren. Gläser klirren. (GH, p. 259)
As another example, perhaps twelve minutes later when Zorn is convinced "daß wir einem Mord auf die Spur gekommen sind, so raffiniert angelegt, daß er unserer staatlichen Justiz natürlicherweise mit Glanz entgangen ist" (GH, p. 267), he proposes yet another toast:

Alle: Alfredo Traps lebe hoch! (GH, p. 268)

Finally, FSIs of food and drink also close the feast as well as the game of Gericht. Simone's serving of "Torte, . . . Mokka," and "Cognac aus dem Jahre 1893" (GH, p. 279) follows immediately Traps's recognition of his crime: "Ich habe getötet" (GH, p. 279). And a few minutes later, When Richter Werge begins his pronouncement of the death sentence upon Traps, Werge remarks: "Ich erhebe mein Glas, gefüllt mit braungoldenem Cognac aus dem Jahre 1893" (GH, p. 283).

In conjunction with the periodic projections of images of food and drink throughout the game of Gericht, the break in the dinner and the game and the projections of the Garten which accompany it (GH, p. 261) as well as Kummer's two projections of the night outside and beyond the Speisezimmer (GH, pp. 267, 279) function not only to project the
surroundings of the villa and the time of evening, but also to provide additional relief during the game itself.

The image of night in *Die Panne* corresponds somewhat to the uses Dürrenmatt makes of night in *Der Doppelgänger*, *Nächtliches Gespräch*, and Stranitzky. For Pedro in *Der Doppelgänger*, night is a period of confusion during which he is accused of and arrested for a murder which he is certain he did not commit. For the Schriftsteller in *Nächtliches Gespräch*, night marks a period of confusion during which he must prepare to be executed unjustly. For Stranitzky, night marks a period of confusion and despair during which he leads himself and his friend, Anton, to double suicide. For Traps, night marks a period of confusion during which he is exposed, much to his own surprise, as a ruthless and clever murderer.

Similarly, the image of dawn in *Die Panne* resembles in function the images of dawn in *Der Doppelgänger* and *Nächtliches Gespräch* in as much that in all three, dawn is just breaking as the confused central characters of the stories achieve higher levels of consciousness and become resigned to an acceptance of the sentences of death imposed upon them (though it doesn't last for long with Traps). The morning light is just beginning to show and the birds are just beginning to sing when Traps finally acknowledges his guilt, is sentenced to death by Herr Werge, and is led away down a path lined with torture instruments to a room for those who are
sentenced to death—a room containing a guillotine upon which
the drunken Traps is fully prepared to die. Traps, of course,
reverts to his usual primitive consciousness when he sobers
up a few hours later and is so impatient to escape the villa
and to get back to business as usual that he doesn't even
speak to Herr Werge before he leaves.

Interesting among the FSIs of setting are the FSIs of
torture instruments which Traps notices and which Pilet ex-
plains along the way to Traps's room for the night and the
well-projected guillotine which stands in Traps's room—
das Zimmer für die zum Tode Verurteilten. These machines
serve to unnerve Traps who, in his drunken stupor, fully
expects to be executed; they heighten the suspense of the
listener who, in spite of several indications in the story
of the harmlessness of the game of Gericht, nevertheless
cannot be entirely sure of what is going to happen to Traps.

When Traps gets up the morning following the nightlong
dinner party, the story has come almost full circle to where
it began. Traps is again sober and intent only on pursuing
his business. He has but the vaguest memories of the night
before. His sense of guilt has disappeared as has his aware-
ness of his crime. When Traps regains his powerful red Stude-
baker and roars off down the road with his radio playing
"Leise Schlagermusik" and muttering to himself the same words
of business bravado that he muttered in the opening scene
of the story, then the story has come full-circle in both
space and spirit if not in time.

Of Die Panne's FSIs of characters, those of Traps, Werge, Zorn, Kummer, and Pilet all have some bearing on the ideas or on the movement of the story. Traps, for example, is projected in much the same way as are Pedro, Diego, and Inez in Der Doppelgänger and the Schriftsteller in Nächtlches Gespräch. That is to say, Traps is projected not as an individual person but rather as a faceless, shapeless, and otherwise detailless representative of unscrupulous businessmen in general. Except for his age of forty-five and his conditions of drunkenness and sobriety, Traps exhibits only shoes, a coat, and a collar. Rather interestingly, Traps's collar and its use to focus the listener on Traps's neck which Traps thinks is to be laid across the chopping block of the guillotine corresponds to the Schriftsteller's collar and its use to focus the listener's attention on the Schriftsteller's throat which the old Henker cuts with his knife.

The FSIs of Werge, Zorn, Kummer, and Pilet are much more individualizing than those of Traps, for they project details of the old men's faces and, in the cases of Zorn and Pilet, of their bodies, also. The relative old age of the four retired men and their amusing appearances project them as harmless eccentrics, not as the clever old men of the court who they are. The importance which this has for the story is that it helps Traps to view them as harmless eccentrics and, therefore, to drop his guard in telling them
his life's story.

In conclusion, it must be pointed out that the most interesting aspect of the entire story is the image of Traps's red Studebaker and the symbolic relationships which exist between it and Traps's character and between it and the events which take place during the nightlong party at Herr Werge's villa.

The expensive and powerful American automobile symbolizes Traps's hard-driving and successful pursuit through life of big profits, expensives pleasure, and prestige. The Studebaker's _Panne_ at the outset of the story both presages and symbolizes what can only be considered Traps's own psychological _Panne_ during the night of heavy drinking and glutinous eating which follows in Herr Werge's _Speisezimmer_. Traps's psychological _Panne_ is not so sudden as his Studebaker's, but it is just as complete. Traps becomes inextricably stuck—at first slowly and then with gathering momentum as alcohol and _Gemütlichkeit_ break down his ruthless and hardened facade—as he confesses one after another the moral breakdowns of his character until, finally, he is reduced to a guilt-ridden penitent who, in his drunken state, welcomes the ultimate punishment for his crimes—execution by the retired _Henker_, Herr Pilet.

The relationship between the image of Traps's Studebaker and Traps's character is carried right up to the conclusion of the _Hörspiel_, for the repair of the car parallels and
symbolizes Traps's own return to normal after the insights which he had achieved during the game of *Gericht* have worn off with his drunkenness on the following morning. Once re-united with his repaired Studebaker, the sober and ruthless salesman resumes again in full measure the immoderate and immoral life which he has always led.

Ultimately, the idea of *Panne* as a general and over-riding concept in the story deserves some final consideration. For Traps, the whole encounter with Herr Werge and his friends in their strange game of *Gericht* constitutes a *Panne* in the normal course of his life. Traps's temporary psychological breakdown over the course of the evening at Herr Werge's is obvious, as has been demonstrated. Interestingly enough, however, in a reverse sort of way, the idea of *Panne* is re-established at the very end of the story as Traps roars off to resume his ruthless life and profession, for the sense of morality, decency, and guilt which Traps had gained during the night and which could have set his life in the "right" direction is suddenly hopelessly beyond his spiritual reach. For Traps, at least, life itself is a constant condition of spiritual *Panne*—one to which he is pitifully oblivious.
CHAPTER VIII

ABENDSTUNDE IM SPÄHERBST

Abendstunde im Spätherbst is Dürrenmatt's eighth and last Hörspiel. It was written in 1956, the same year as Die Panne—a year following Dürrenmatt's novel, Grieche sucht Griechin, and his drama, Der Besuch der alten Dame, and a year before Dürrenmatt's last mystery novel, Das Versprechen: Requiem auf den Kriminalroman. Abendstunde was first broadcast in 1957 over the Norddeutscher Rundfunk (Hamburg). Its broadcast length is fifty minutes. Its printed text appears on pages 289-318 of Dürrenmatt's Gesammelte Hörspiele.

It was for Abendstunde im Spätherbst that Dürrenmatt won the highly coveted international award for an outstanding Hörspiel, the Prix Italia, for the year 1958.
Means of Plot Advancement

Abendstunde im Spätherbst opens with a long and formal introductory address to the audience by Maximilian Friedrich Korbes, one of the two main characters and the fictional author of the Hörspiel he is presenting—a story, incidentally, which Korbes swears is true. In his address, Korbes explains the immediate circumstances for the onset of the Hörspiel's action, including a description of himself, of Fürchtingott Hofer (the other main character of the story), and of the single setting in which the Hörspiel's action takes place—the same setting, incidentally, in which Korbes is moving about while he speaks to the audience. The action of the Hörspiel begins when Korbes, his address to the audience finished, begins to speak to Fürchtingott Hofer.

Once Korbes's "true" story actually begins, there are no additional narrative addresses to the audience for the remainder of the Hörspiel. The story itself is advanced solely through the dialogic exchanges between Korbes and Hofer and between Korbes and an occasional additional speaking character of the story.

The Story

Abendstunde presents an unusual and humorous encounter between Maximilian Korbes and Fürchtingott Hofer. For Korbes, a world-famous writer, it is an unexpectedly fortunate en-
counter which provides Korbes with the material for a brand new Hörspiel. For Hofer, a student of Korbes's life and writings, it is an unexpectedly unfortunate encounter which results in Hofer's murder by Korbes.

Korbes is a morally depraved criminal and Nobel-Prize-winnings author of twenty-two novels of murder, rape, and other crimes—twenty-one of which are actually literary transformations of Korbes's heinous criminal adventures.

Hofer is a widowed and childless retired accountant and admirer of Korbes who has arduously devoted the last ten years of his life to a careful investigation of the parallels between Korbes's life and the fictions of Korbes's stories of crime.

The encounter between Korbes and Hofer is set in contemporary times in the "Salon eines Grandhotellappartements" (CH, p. 293) in the Swiss town of Iselhöhebad. Korbes has rented this very modern and expensive suite for a lengthy stay. He has transformed one side of the Salon into what he calls an "Arbeitsplatz eines Schriftstellers" (CH, p. 293). It is a concentration of different tables which have been shoved together and upon which there are manuscripts, an assortment of tools and materials of the writer's trade, and a dagger. Behind the tables is a makeshift bar. On the other side of the room are various pieces of comfortable furniture, a piece of woman's clothing, and a revolver (which Korbes places handily in a drawer during his intro-
duction to the scene). On the walls are autographed photos with personal messages from other of the world's great writers. Adjoining the room is a balcony which affords a fine view of part of the surrounding country. The time of year is the fall. The time of day is early evening.

As the story opens, Korbes, who has just entered the Salon from an adjoining bedroom, is surprised to find there an unknown guest, Fürchgegott Hofer. Hofer explains that after writing numerous letters to Korbes and after numerous attempts to see him, he (Hofer) has finally gained access to the writer by persuading his secretary, Sebastian, that his seeing Korbes will have great significance for both himself and Korbes.

After Hofer's explanation, Korbes pours himself a drink of whiskey and offers one to Hofer. Hofer refuses—not because he is opposed to alcohol but, curiously enough, because he is being "vorsichtig" (GH, p. 302). In the ensuing exchange between Korbes and Hofer, Hofer explains that he is a retired accountant (once even responsible for sending an embezzler to jail) who for the last ten years has zealously devoted himself and his financial resources to a study of the perverse but masterfully executed and unsolved crimes committed by the "Helden" (GH, p. 302) in Korbes's novels. Hofer explains that he had a suspicion that the fictions of Korbes's novels had to have models in reality, "denn es scheint mir unmöglich, etwas zu erfinden, was sich
irgendwo nicht gibt" (GH, p. 301). Hofer adds that he has read Korbes's novels as if they were homicide reports:

Ihre Helden morden weder aus Gewinnsucht noch enttäuschter Leidenschaft. Sie morden aus psychologischem Vergnügen, aus Lebensgenüß, aus Raffinesse, aus Drang nach eigenem Erleben; Motive, welche die herkömmliche Kriminalistik nicht kennt. Sie sind für die Polizei für den Staatsanwalt buchstäblich zu tief, zu subtil. So vermuten diese Instanzen nicht einmal Mord, denn wo sie keine Motive sehen, gibt es auch kein Verbrechen. Nimmt man nun an, die Morde, die Sie beschreiben, hätten wirklich stattgefunden, so müßten die der Öffentlichkeit als Selbstmorde, Unglücksfälle oder auch als natürliche Todesfälle erschienen sein. (GH, p. 302)

Korbes now begins to show some interest in Hofer's story, and he offers Hofer an expensive cigar. As with Korbes's earlier offer of whiskey, Hofer refuses the cigar and chooses instead to smoke one of his own "heimatlichen Stumpen" (GH, p. 302). Hofer then continues with accounts of his investigations of the crimes of Korbes's novels.

Hofer began his investigations with Korbes's first novel—a story about a murder in Ankara, Turkey of the wife of a German attaché by a scoundrelly French adventurer who (as does each of Korbes's fictional criminals) bears a striking physical resemblance to Korbes himself. Hofer further describes how he, Hofer, actually went to Ankara and discovered in old newspapers (of the same year in which the fictional murder supposedly took place) a true account of the remarkably similar death of the wife of a Swedish attaché. Hofer then recounts his investigation of Korbes's
second novel, the story of the murder of a beautiful sixteen-year-old girl in Saint Tropez. Ultimately, Hofer presents to Korbes his complete list of twenty-one real people whose deaths closely parallel the unsolved murders committed in twenty-one of Korbes's twenty-two novels. To Korbes's embarrassment, Hofer points out that one of Korbes's fictional crimes was apparently based on a real death, but one of completely natural causes. To this Hofer adds: "All diese Selbstmorde und Unglücksfälle spielten sich an Orten ab, in denen Sie--verehrter Herr Korbes--auch weilten" (GH, p. 306). Hofer has, in fact, been following Korbes for years, "Von Ferienort zu Ferienort, von einem teuren Bad ins andere (GH, p. 306), at least to the extent that his meager resources would permit. And everywhere that Korbes and Hofer have stayed--Korbes in some luxury hotel and Hofer in some shabby boarding house--there has occurred some terrible misfortune which Korbes has afterwards transformed into a fictional murder.

Hofer explains that once he was certain that the stories which Korbes wrote were true, he then began trying to determine who the real murderers were in those instances. All evidence pointed to the murderer's being just one person--a person strongly resembling Korbes. The evidence was clear. Korbes was, in fact the murderer. Hofer adds with both pride and admiration: "Ich sitze nicht nur einem der bedeutendsten Dichter, sondern auch einem der bedeutendsten Mörder aller
aller Zeiten gegenüber" (GH, p. 308).

Korbes asks Hofer what it is that he wants, considering what it is that Hofer thinks he has uncovered. Hofer explains that, at first, he wanted fame for his discovery, and that he has come to admire Korbes and his literature too much to expose him. On the other hand, his detective work has bankrupted him, and, besides, he has become too involved in criminology to return to his old way of life. What he wants from Korbes, specifically, is a little recognition in the form of six or seven hundred Swiss francs a month "damit ich--diskret--weiterhin an Ihrem Leben teilnehmen darf als Ihr Bewunderer und Mitwisser" (GH, p. 310).

Korbes finally admits that Hofer's conclusions regarding the murders are correct. At that moment a bare-footed young woman rushes from Korbes's bedroom through the Salon and disappears out the entrance to the suite. To Hofer's inquiry as to whether she is to be Korbes's next victim, Korbes replies, "Kaum" (GH, p. 311) and suggests that Hofer has run considerable risk in confronting him with with such knowledge of his (Korbes's) private life. Hofer, however, expresses his confidence that he has taken adequate precautions against the dangers that Korbes might present. He knows that Korbes cannot attempt to harm him noisily because of the other hotel guests who are staying in adjacent rooms, and he (Hofer) has already refused either to drink the whiskey or to smoke the cigar which
Korbes has offered him (means by which Korbes poisoned two of his earlier victims).

Korbes tells Hofer that he (Hofer) has been entirely too naive; that what it has taken Hofer ten years to figure out, the sophisticated world has known all along: that Korbes's stories are merely literally disguised accounts of his own mindless criminality. For no other reason does the world read his works so voraciously; for no other reason has Korbes won the Nobel Prize for literature. Korbes even gestures to a pile of letters which he claims are from various women of all levels of society who desire to become Korbes's next victim.

At this moment, a young American movie actress appears at the entrance to Korbes's suite, but Korbes tells her to go away, and she disappears immediately. Korbes then explains to Hofer how he had almost given up trying to succeed as an author when he started writing about his own depraved personal experiences. After that, he became an immediate literary sensation, and his fame forced him to lead "ein immer wilderes Leben" (GH, p. 315).

Korbes calls Hofer a fool for wasting his time and money attempting to prove the truth behind Korbes's writings. Hofer is by no means the first person to try to do so. Relatives of Korbes's victims have tried to have Korbes punished, but prosecutors, ministers of justice, and even presidents of countries have seen to it that all court proceedings
against him have been dismissed. Furthermore, Korbes tells Hofer that he should not expect Korbes to compensate him for the money which he has thrown away. Instead, Hofer should expect something quite different because Korbes is just now in need of some new material:

DER AUTOR: Sie haben mir die Idee zu einem Hörspiel gegeben, und nun müssen Sie sterben, denn ich schreibe nur, was ich erlebe, weil ich überhaupt keine Phantasie besitze, weil ich nur schreiben kann, was ich erlebe. Durch mich werden Sie in die Weltliteratur eingehen, Fürchegott Hofer. (CH, p. 316)

Korbes pulls the previously mentioned revolver from the drawer where he had placed it and forces Hofer out onto the balcony and over the railing causing Hofer to plunge to his death into the rose garden below. A few moments later, the hotel manager rushes in to apologize to Korbes for Korbes's having been bothered by such an intruder as Hofer. The hotel manager leaves and Korbes calls in Sebastian, his secretary. Korbes pours himself a drink of whiskey, lights a cigar, and begins to dictate the Hörspiel which has been inspired by Hofer. The words which Korbes dictates are the same ones he spoke in his introductory address to the audience at the beginning of the play. The Hörspiel has come back full circle to its starting point.

FSIs of Characters

Abendstunde contains six character units. Two are major characters, one is a minor character, and three are periphe-
Major Characters
1. Maximilian Friedrich Korbes
2. Fürchtgott Hofer

Minor Character
1. Sebastian

Peripheral Characters
1. erste junge Dame
2. zweite junge Dame
3. Hoteldirektor

Of Abendstunde's six characters (excluding those projected only by virtue of gender [four are male; two are female] or only by virtue of the sounds of their voices), only four are projected by means of one or more FSIs. Two are the Hörspiel's major characters, one is a minor character, and one is a peripheral character:

Major Characters
1. Maximilian Friedrich Korbes
2. Fürchtgott Hofer

Minor Character
1. Sebastian

Peripheral Character
1. erste junge Dame
Maximilian Friedrich Korbes

Because Abendstunde im Spätherbst is more than anything else a detailed revelation of Maximilian Friedrich Korbes's character, adventures, and achievements over the past ten or so years, Korbes is the most completely and, indeed, best projected character (both spiritually and physically) in all of Dürrenmatt's Hörspiele.

All of Korbes's FSIs are visual in nature, and all are contained in just three speeches in the Hörspiel—in one speech by Korbes himself (functioning in his role of narrator) and in two speeches by Fürchegott Hofer.

All direct projections of FSIs of Korbes are made as part of Korbes's formal introduction to the Hörspiel:

Doch zuerst noch ein Wort zu meiner Kleidung.

Indirectly, Fürchegott Hofer re-projects many of these FSIs later in the Hörspiel when he twice describes the murderers in Korbes's novels—all of whom are dishveled degenerates whose physical appearances are reflections of Korbes's own. Hofer first describes the central character of Korbes's first novel as a "französischer Abenteurer, dick,
braungebärt, unrasiert, kahler Riesenschädel, verlumpt, genial und versoffen" (GH, p. 303). Hofer's second description projects a collective image of the whole group of villains in Korbes's novels:


Fürchegott Hofer

All of Fürchegott Hofer's FSIs are visual in nature; all are projected over the course of three different speeches by Korbes.

The first description of Hofer is part of Korbes's formal introduction to the Hörspiel:

Der Kerl ist bald beschrieben. Streng bürgerlich, klein, bager, einem alten Reisenden in Versicherungen nicht unähnlich, eine Mappe unter dem Arm. (GH, p. 295)

Later in a direct address to Hofer, Korbes observes:

"Sie sind aber ärmlich gekleidet" (GH, p. 300).

Finally, just before pushing Hofer to his death, Korbes tells him:

Durch mich werden Sie in die Weltliteratur eingehlen, Fürchegott Hofer. Millionen werden Sie sehen, wie Sie nun vor mir stehen, angstgeschüttelt, die
Augen weit aufgerissen, Abgründe, in die Katarakte des Entsetzens stürzen, eine Buchhalterfratze der unendlichen Ahnungslosigkeit, die erlebt, wie die Wahrheit ihr Korsett vom Leibe reißt. (GH, p. 316)

Sebastian

Sebastian is projected only once during the Hörspiel. Fürch tegott Hofer refers to him as a "junger Mann" (GH, p. 296).

Erste junge Dame

After the erste junge Dame runs from Korbes's bedroom, through the Salon, and out the entrance to the suite, Hofer provides the only description of her by noting that she was "bloßfüßig" (GH, p. 311).

Summary

There are a total of six character units in Abendstunde im Spätherbst, and all six are individual characters. Excluding inherent qualities of gender, four of these six characters (approximately sixty-seven percent) exhibit one or more FSIs.

All of the Hörspiel's FSIs of characters are entirely visual in nature, and all are projected by language—especially in Maximilian Korbes's introductory narration to the story and to some extent in Fürchegott Hofer's observation
as a performing character within the story itself.

The best projected of the Hörspiel's four projected characters is Maximilian Korbes with fourteen sometimes repeated component FSIs--FSIs which, because of the focus they afford on Korbes's head, face, clothing, and body, project Korbes more vividly and with more detail than any other character in any of Dürrenmatt's seven other Hörspiele. Hoffer, for his part, exhibits ten component FSIs--general FSIs of age, face, body shape, and quality of clothing which are not nearly so individualizing as those of Korbes. Finally, both Korbes's secretary, Sebastian, and the erste junge Dame who emerges from Korbes's bedroom exhibit only one component FSI each.

Only Korbes is projected by means of some color--the brown complexion of his sun-tanned skin. Likewise, only Korbes is projected by means of non-color--the white hair of his bare chest, a detail which also suggests Korbes's relative age.

FSIs of Setting

As is the case with Dürrenmatt's third Hörspiel, Nächtlches Gespräch, the action of Abendstunde is limited to a single scene set in the workroom of a Schriftsteller and revolves around the unexpected visit to the Schriftsteller by a character unknown to him. In the case of Abendstunde, the Schriftsteller's Arbeitszimmer is the "Salon eines Grandho-
telappartments" (GH, p. 293) which the Schriftsteller, Korbes, has modified for his use.

General Setting

Unlike Nächliches Gespräch, Abendstunde does possess some detailed, visual FSIs of the world just beyond Korbes's room and beyond the hotel far into the country which surrounds the town. The FSIs of the visible world beyond the hotel are projections of only half the world out there because they portray only the one hundred and eighty degree view of the world which can be seen from the balcony of Korbes's room.

The general setting of Abendstunde is a product of formal description by Korbes in his introduction to the story of the Hörspiel and of casual observation or description by the visitor, Fürchtgott Hofer.

It is Hofer, for example, who on three occasions informs the listener that the hotel is located in the town of Iselhöhebad (GH, pp. 296, 298, 316).

Korbes, in his formal description of the general setting (and in one of Dürrenmatt's more colorful passages), projects, among other images, FSIs of landscape, time of day, and season of the year:

Das Schönste aber: der Hintergrund. Eine große, offene Tür, eine Balkon, die Aussicht bezaubernd, dem Preis entsprechend, ein lichter See, bedeckt noch vor wenigen Wochen mit weißen, roten Segeln,

Later, in a description designed as much as anything to indicate the passage of time in the purely dramatic unfolding of the story which follows Korbes's narrative introduction, Hofer remarks at the view afforded from Korbes's room: "Superb der Blick auf den See mit dem Hochgebirge dahinter und den wechselnden Wolkengebilden darüber. Und eben geht die Sonne unter. Rot. Gewaltig" (GH, p. 297). Perhaps three minutes later, Hofer makes a similar observation of the sun: "... die Sonne geht unter hinter dem Hüttliberg ... " (GH, p. 299).

There is one image of Abendstunde's general setting which a character other than Korbes or Hofer projects. At the end of the story, after Korbes has thrown Hofer off the balcony, the Hoteldirektor rushes into Korbes's room and reports that Hofer "liegt zerschmettert in den Rosen" (GH, p. 317).

It is also Hofer who projects FSIs (minimal though they are) of the hotel just beyond Korbes's room. In the first instance, a young woman has run out of Korbes's bedroom and out of the door of the Salon, and Hofer asks: "War dies nicht die reizende Tochter des englischen Obersten im Zim-
mer nebenan . . . " (GH, p. 311). Then just a few moments later, Hofer has the occasion to observe to Korbes: "Über Ihnen logiert ein berühmtes Fräulein von Film aus Amerika, rechts ein englischer Oberst, links eine bürgerliche Witwe" (GH, p. 312).

Close-Up Setting

The accumulated FSIs of Korbes's Arbeitszimmer project the most detailed and realistic setting to be found in all of Dürrenmatt's Hörspiele.

Almost all of Abendstunde's FSIs of setting are projected initially in Korbes's formal and detailed introductory description of the room. Reflecting Dürrenmatt, the writer of stage plays, Korbes's introductory description of the Arbeitszimmer strongly resembles the kind of introductory stage directions that one would expect were the setting intended for the theater--including careful indications of the left-right arrangement of the room and its contents. Korbes's description focuses especially on pieces and arrangement of furniture, on tools of the writer's trade, and on miscellaneous items which help to reveal the less-than-sterling character whom Korbes proudly describes and proves himself to be:


One of the FSIs in Korbes's long description of the setting—the very first one, the "Salon eines Grandhotelappartements" (GH, p. 293)—is repeated again in Dürrenmatt's cleverly duplicated repetition of the first part of Korbes's opening monolog to the audience:

The remainder of the FSIs of Abendstunde's one close-up setting are projected or re-projected in the dialog of the play and by a few sound effects.

In one of Hofer's observations of Korbes's Arbeitszimmer, he re-projects some of the FSIs in Korbes's formal introduction and adds considerable detail to the photographs hanging on Korbes's wall:

DER BESUCHER: Darf ich den Raum näher betrachten, in welchem der Dichter arbeitet?
DER AUTOR: Schriftsteller.

A few moments later, adding to Korbes's own earlier description of his luxurious and modern Hotelappartement, Hofer speaks of "diesen übermodernen Stühlen" and calls the place a "luxuriöses Appartement" (GH, p. 298).

The Arbeitszimmer is mentioned once more by name when Korbes first speaks to his unexpected visitor, Hofer: "Zum Teufel, was treiben Sie in meinem Arbeitszimmer?" (GH, p. 296). Both Korbes's Dolch and revolver are also re-projected during the play. The Dolch becomes the subject of conversation when Korbes tells his secretary, Sebastian, to
take it out of the room:

DER AUTOR: Sie können gehen, Sebastian, und nehmen Sie diesen Dolch mit.
DER SEKRETÄR: Jawohl, verehrter Meister. (ab.)
DER BESUCHER: Habe das Frunkstück schon längst bemerkt, verehrter . . .
DER AUTOR: Korbes.

The revolver is re-projected when Korbes pulls it on Hofer:

DER BESUCHER grauenerfüllt: Warum ziehen Sie denn auf einmal einen Revolver hervor?
DER AUTOR: Immer noch nicht begriffen?
DER BESUCHER: Ich gehe, ich gehe ja schon.
DER AUTOR: Ich habe den Revolver nicht gezogen, damit Sie gehen, sondern damit Sie sterben. (GH, p. 316)

Various doors to the Arbeitszimmer are projected by sound effects for opening and closing doors although indications in the text for these sound effects are rather indirect. In the instance cited above when Korbes tells Sebastian to leave the room and to take the Dolch with him, the simple textual direction, "ab" (GH, p. 303), marks the opening and closing of a door as Sebastian leaves the room. A few minutes later, doors open and close to indicate a young woman's entry to the Arbeitszimmer from the bedroom and her exit out the front door. The stage directions read: "Aus der Schlafzimmertüre rennt eine junge Dame verzweifelt durch den Raum und verschwindet" (GH, p. 311). Similarly, a few minutes later a door is heard first to open and then to close
as another young woman appears in the main door to the room and is quickly forced by Korbes to leave:

In der Eingangstüre erscheint eine weitere junge Dame.

DER AUTOR: Hinaus!

Die zweite junge Dame verschwindet ebenfalls.

(GH, p. 314)

Letters from women who offer themselves as Korbes’s victims lie in stacks around the Arbeitszimmer and are projected in one of Korbes’s observations to Hofer:


Projected first by Hofer and then later at the end of the Hörspiel by Korbes is Hofer’s written list of the real murder victims who correspond to the murder victims in Korbes’s many novels of crime. In the first instance, Hofer has already drawn the physical and, to some extent, behavioral similarities between Korbes and the villains in his novels, and he has already explained in detail the similarities between two real, totally senseless and bestial murders and Korbes’s first two murder novels when he remarks:

In the second instance, Korbes projects the list which, after Hofer's murder, is still lying on Korbes's Tisch as he sits down to transform his experience with Hofer into a Hörspiel:

**DER AUTOR:** Zünden Sie [Sebastian] dieses Verzeichnis an auf dem Tisch.
**DER SEKRETÄR:** Was sind denn dies für Namen?
**DER AUTOR:** Irgendwelche Namen. Reichen Sie her.
(GH, p. 318)

A bell is heard once during the course of the Hörspiel when Korbes summons his secretary, Sebastian, to the Arbeitszimmer: "Es klingelt" (GH, p. 302).

Certainly the most frequently projected FSIs of Korbes's room are those of alcohol and tobacco but especially of alcohol which Korbes drinks throughout the story. In addition to the FSIs of Korbes's bar and its contents which are projected in Korbes's introductory monolog to the Hörspiel, bottles of alcoholic drink—especially Korbes's whiskey bottle—and glasses of whiskey and cigars and the fire to light them appear throughout the Hörspiel in words and sound effects. Within a minute of his discovery of Hofer in his Arbeitszimmer, Korbes focuses his attention on the bar:

**DER AUTOR:** Wenn Sie [Hofer] schon in der Nähe der Bar stehen, reichen Sie mir den Whiskey rüber—links außen steht die Flasche.
**DER BESUCHER:** Bitte sehr.
**DER AUTOR:** Danke schön. Er schenkt sich ein.
**DER AUTOR:** Nehmen Sie einen?
**DER BESUCHER:** Lieber nicht.
During the remainder of the Hörspiel, "Whiskey" is projected in conversation three more times—once by Hofer (GH, p. 299) and twice by Korbes (GH, pp. 315, 318). The sound of whiskey's being poured is heard twice more (GH, p. 312, 315).

Cigars are projected three times over the course of the story. In the first instance, Korbes directs Sebastian: "Bieten Sie Herrn Hofer eine Zigarre an. Mit etwas werden wir ihm doch eine Freude bereiten können. Brasil? Havanna?" (GH, p. 303). In the second instance, and immediately following the first, Hofer replies that he prefers to smoke his "heimatlichen Stumpen" (GH, p. 303). In the third and final instance, Korbes, in a remark to Sebastian, projects his cigar as he settles down at the end of the story to fictionalize his encounter with Hofer: "An die Arbeit Sebastian. Doch zuerst will ich mir eine Zigarre in Brand stecken" (GH, p. 317).

Finally, "Feuer" for lighting the cigars in the story is mentioned twice—one by Korbes (GH, p. 303) and once by Sebastian (GH, p. 318).
Summary

In addition to the fairly detailed nearby and distant surroundings of Korbes's resort hotel, Abendstunde exhibits a single detailed close-up setting—the Arbeitszimmer of Korbes's Grandhotelappartement. Except for various doors leading into the Arbeitszimmer and a bell which Korbes uses to summon Sebastian—both of which are projected entirely by sound effects and indications of movement—and except for whiskey which is partially projected by the sounds of pouring liquid, all of Abendstunde's FSIs of setting are projected entirely by words—initially and chiefly in Korbes's opening monolog but also to a significant extent in observations contained in the later dialogic exchanges between Korbes and Hofer.

All of the FSIs of settings are entirely or chiefly visual in nature. The doors of the Arbeitszimmer and the bell which Korbes uses to summon Sebastian are both visual and auditory in nature; the season of the year and the time of day with its setting sun are visual and temporal; whiskey and cigars are visual and gustatory; and the soft and comfortable Fauteuils, visual and tactile.

With some forty-two individual component FSIs, the Arbeitszimmer ranks between Mansarde Nummer vierzehn of Straßnitzky and the Speisezimmer of Herr Werge's villa in Die Panne as one of the three most detailed of all of Dürren-
matt's Hörspiel settings. The realism results both from the projection of numerous individual features of the room (including doors, walls, decorations on walls, furniture, and the various tools and products of Korbes's trade) and from the relatively specific and detailed projections of the room's spatial organization. The balcony and the door leading to it; the doors to the bedroom, to the main entrance to the room, and to the room where Sebastian stays when he is not present; and the walls on which the photos of other writers hang all contribute to the suggestion of a completely enclosed setting. More importantly, however, there are occasional projections of the room's left-right organization, and there are frequent uses of prepositions to establish much of the relative juxtapositioning of furniture and other component elements of the room.

The temporal organization of the Hörspiel is also quite specific because the fictional length of the Hörspiel corresponds precisely with its broadcast length—approximately seventy minutes. There is no compression of time whatsoever in the story.

Very little color is used in the projections of settings in Abendstunde, and those colors which are used are used to project the general setting. The surface of the lake near Korbes's hotel is "tiefblau" (GH, p. 294); the colors of the leaves of Spätherbst are "eine Orgie in Gelb und Rot" (GH, p. 297). Rot, along with the single instance
of non-color, weiss, is used by Korbes to project the images of sails of boats which only recently with the onset of autumn have ceased to be seen on the lake (GR, p. 294).

FSIs and Ideas

Framed as the bizarre and suspenseful climactic scene of a most unusual detective story, Abendstunde im Spätherbst is a playfully humorous satire on the confessional approach to writing and the biographical approach to interpreting literature and on criminal but inordinately successful exploitation of the weak by the strong and unscrupulous of this world. Its dominant element is delightful and multifaceted irony which Dürrenmatt weaves masterfully into and around virtually every component of the fiction.

The chief focus of the Hörspiel is on Maximilian Friedrich Korbes, on his criminality and his success as a writer, and on the way his criminality and his success as a writer are related to one another. Korbes's enormous success as a writer is not the result of imagination or skill or discipline but rather the result of his uninspired pandering to a sensation-hungry public with thinly disguised confessions of his genuinely corrupt life and remarkably heinous crimes. Outlining the relationship between his life and his writing and reviewing the irony of his success as a writer of crime novels, Korbes explains to his ill-fated visitor, Fürchtegott Hofer:

Wie ich nun begriff, was die Welt wollte, habe ich ihr von nun an das Gewünschte geliefert. Ich schrieb nur noch mein Leben. Ich ließ meinen Stil fahren, um ohne Stil zu schreiben, und siehe, da besaß ich auf einmal Stil. So wurde ich berühmt, doch mein Ruhm zwang mich, ein immer wilderes Leben zu führen, weil man mich in immer abscheulicheren Situationen sehen, durch mich all das erleben wollte, was verboten war. Und so wurde ich zum Massenmöder! Alles was nun geschah, diente meinem Ruhme. Man hat meine Bücher eingestampft, der Vatikan setzte sie auf den Index, die Auflagen wurden immer größer. (GH, pp. 314-15)

Speaking elsewhere of successful writers and of successful literature in general, Korbes tells Hofer:


Die wahre Literatur beschäftigt sich nicht mit Literatur, sie hat die Menschheit zu befriedigen. Die durstet nicht nach einer neuen Form, oder nach
sprachlichen Experimenten, und am wenigsten nach Erkenntnissen, die dürstet nach einem Leben... so prall an Erfüllung, an Augenblick, an Spannung, an Abenteuer, wie es in unserer Maschinenwelt der Masse nicht mehr die Wirklichkeit, sondern nur noch die Kunst liefern kann. Die Literatur ist eine Droge geworden, die ein Leben ersetzt, das nicht mehr möglich ist. Doch um diese Droge herzustellen, müssen leider die Schriftsteller das Leben führen, das sie beschreiben.... (GH, pp. 313-14)

Maximilian Friedrich Korbes is chiefly and simultaneously a humorous caricature of the confessional writer who can only write of his personal experiences and of a self-indulgent, undisciplined personification of evil, deriving his strength from a criminal exploitation of the stupid and the weak.71 Appropriate to these two roles, Korbes is projected as large-skulled, balding, fat, suntanned, unshaven, sloppily dressed in a manner exposing his white-haired chest, and slightly drunk with a whiskey glass always in hand. These FSIs serve initially to reflect Korbes's self-indulgent, undisciplined nature. Also, they parallel exactly the collected FSIs of the vicious, dissolute criminals in Korbes's novels thus testifying to the confessional nature of Korbes's stories and, consequently, to Korbes's own evilness. Finally, Korbes's FSIs also serve, in part at least, as humorous exaggerations of images of one of the giants of the first half of the twentieth century's confessional writers, Ernest Hemingway, whose photograph, incidently, along with its personal message to Korbes, hangs conspicuously on Korbes's wall.

Surprisingly enough, and most interestingly, many of the
FSIs of Korbes's Arbeitszimmer also serve to reflect the nature of Korbes's inner character. The luxurious Salon-turned-Arbeitszimmer of the ultra-expensive Grandhotelappartement with its ultra-modern and comfortable furniture and its delightful view of the surrounding country; the improvised bar full of liquor; the whiskey and cigars which Korbes continually consumes; and the carelessly forgotten piece of woman's clothing which Korbes tosses into a corner all function to reflect Korbes's hedonistic, sensual orientation toward life. The general disorder of the room and especially of Korbes's work space--various tables shoved together and strewn with tools and products of Korbes's profession--reflects the undisciplined nature of Korbes's character. Finally, the sharply honed dagger and the revolver, which are found lying in the room as the Hörspiel opens, testify clearly to the violent streak in Korbes's personality.

Korbes's ill-fated visitor, Fürcheggott Hofer, on the other hand, is a ridiculous caricature of the unimaginative literary critic who approaches the interpretation of literature as a prying, plodding biographical detective--the kind of critic that Dürrenmatt especially despises, particularly with respect to his own work. Hofer is furthermore the personification of the physically and psychologically weak who so often and so easily fall victim to exploitation by powerful and evil personalities like Korbes. Appropriate to his two roles in the Hörspiel, Hofer is projected as little, old,
and thin and as looking exactly like what he is, a retired
bookkeeper with no imagination and with a thoroughly provin-
cial lack of insight into the sophisticated world through
which Korbes moves.

* * *

One of the more interesting elements of the Hörspiel is
Maximilian Friedrich Korbes's resemblance to Dürrenmatt him-
self. Dürrenmatt's name, of course, is Friedrich, and like
Korbes, Dürrenmatt is fat, large-skulled, balding in appear-
ance, and rather hedonistic in character. In view of the fic-
tional frame of the story and in view of the story as a sat-
ire on the confessional approach to the writing of literature
and on the biographical approach to the interpretation of
literature, this resemblance between Dürrenmatt and Korbes is
a clever expression of Selbstironie on the part of Dürren-
matt. In the fictional frame of this delightful and su-
perbly ironic story--the supreme irony of which is Hofer's
own climactic murder by Korbes--it is the unimaginative Frie-
drich Korbes who is the author of the Hörspiel. Testifying
to his lack of imagination, Korbes opens both his introduc-
tion and his ironic conclusion to the Hörspiel--the latter
being a duplication of the former as Korbes is heard dicta-
ting to his secretary the start of his latest criminally in-
spired work--with an oath that the story is a true and lite-
rual account of an event in his own life. What is really true,
of course, is that the story is a genuine masterpiece of pure fiction and that it is an obviously highly imaginative Friedrich Dürrenmatt who is its real author. No work could be further removed from the ranks of uninspired confessional literature than Abendstunde, and, except for the humorous resemblance between the two Friedrichs and except for Dürrenmatt's distaste for critics, some of whom approach his literature with his biography in hand, no work could yield less fruit to a biographical approach to its interpretation.

The irony of this fictitious-true story is further reflected in the unreal-real fairytale-like general setting of the story—especially in the dramatic FSIs of time and in the, under the circumstances, trivial symbolism behind them. The visually powerful images of Spätherbst and the setting sun—the former a colorful conclusion to the earth's productive period; the latter a colorful conclusion to a day—symbolically parallel both the conclusion to Fürchtegott Hofer's detective work and the conclusion to his life. Night, for its part, functions in a two-fold manner as a symbol of death and as a reflection of the unenlightened and later confused state of mind of Hofer who, right up to just moments before his death, is totally oblivious to the fool that he has been.

Clearly, Dürrenmatt uses the multiplicity of clichés in Abendstunde deliberately. The clichés are all part of the fun of the humorous and ironic story. In this Hörspiel, life and literature go by the same clichés. In it the relationship of
life and art are reversed. Life becomes a piece of literature, a cheap novel, or, in this case, a cheap Hörspiel.
CONCLUSION

FSIs of Characters and Settings

Dürrenmatt projects the character units and the settings of his Hörspiele generally very sparingly with very few but, consequently, highly evocative FSIs which impinge with vivid sensory concreteness on the Hörspiel listener's consciousness. Excluding those images suggested by voices, the FSIs of character units are conveyed entirely by words, and, although they are usually visual in nature, they sometimes appeal to other of the human senses. The FSIs of settings are projected usually by words but sometimes with the assistance of sound effects and occasionally entirely by sound effects. They are FSIs which are almost always either entirely or partially visual in nature but which very frequently appeal to other of the human senses—especially the senses of hearing, smell, temperature, and taste.

Characters

There are at least 141 major, minor, and peripheral character units distributed variously throughout Dürrenmatt's eight Hörspiele—the highest concentrations of character units occurring in those Hörspiele in which whole societies play active, central roles in the stories: Esels Schatten,
Stranitzky, and Herkules:

<table>
<thead>
<tr>
<th>Individual Characters</th>
<th>Character Groups</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doppelgänger</td>
<td>6</td>
</tr>
<tr>
<td>Esels Schatten</td>
<td>35</td>
</tr>
<tr>
<td>Nächtliches Gespräch</td>
<td>2</td>
</tr>
<tr>
<td>Stranitzky</td>
<td>20</td>
</tr>
<tr>
<td>Herkules</td>
<td>20</td>
</tr>
<tr>
<td>Wega</td>
<td>15</td>
</tr>
<tr>
<td>Die Panne</td>
<td>10</td>
</tr>
<tr>
<td>Abendstunde</td>
<td>6</td>
</tr>
</tbody>
</table>

Virtually all of the character units in Dürenmatt's Hörspiele are adult men and women or groups of adult men and/or women. Except for the sounds of crying children in the background in Stranitzky's Mietshaus and except for one mention of the presence of children in the streets of the Hauptstadt in which Stranitzky lives, the only children in Dürenmatt's Hörspiele are the Schulkinder who sing on the occasion of Herkules's arrival in Elis.

***

Male character units vastly outnumber female character units in the Hörspiele. Eighty-five percent of the individual characters are male; fifteen percent are female:

<table>
<thead>
<tr>
<th>Male Characters</th>
<th>Female Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doppelgänger</td>
<td>5</td>
</tr>
<tr>
<td>Esels Schatten</td>
<td>28</td>
</tr>
<tr>
<td>Nächtliches Gespräch</td>
<td>2</td>
</tr>
<tr>
<td>Stranitzky</td>
<td>16</td>
</tr>
<tr>
<td>Herkules</td>
<td>19</td>
</tr>
<tr>
<td>Wega</td>
<td>14</td>
</tr>
<tr>
<td>Die Panne</td>
<td>9</td>
</tr>
<tr>
<td>Abendstunde</td>
<td>4</td>
</tr>
</tbody>
</table>
Sixty-three percent of the various character groups of the Hörspiele are male; seven percent are female; the remaining thirty-one percent are of mixed gender:

<table>
<thead>
<tr>
<th></th>
<th>Male Groups</th>
<th>Female Groups</th>
<th>Mixed Groups</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doppelgänger</td>
<td>3</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Esels Schatten</td>
<td>2</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Nächtliches Gespräch</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Stranitzky</td>
<td>7</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Herkules</td>
<td>2</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>Wega</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Die Panne</td>
<td>1</td>
<td>0</td>
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<tr>
<td>Abendstunde</td>
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</table>

The overwhelming dominance in numbers of male character units over female ones reflects—and accurately so—the general importance of male character units for the development of the action and ideas of Dürrenmatt's Hörspiele. The male character units present a broad array of ideological, philosophical, and professional functionaries many of whom constitute most of the central characters of the Hörspiele and, consequently, the main vehicles of Dürrenmatt's satiric thrusts. Among Dürrenmatt's male character units are priests, lawyers, judges, policemen, criminals, writers, civic leaders, secretaries, firemen, executioners, small businessmen, big businessmen, diplomats, government leaders, doctors, newsmen, soldiers, invalid war veterans, farmers, beggars, and heroes.

Female character units of the Hörspiele, on the other hand, present a much narrower array of functionaries and are usually only marginally involved in the actual develop-
ment of the action and the ideas of the stories. Rather interestingly, except for a couple of insignificant Verkäuferinnen on the Marktplatz in Esels Schatten and a briefly heard Radiosprecherin in Stranitzky, all of the female character units in the Hörspiele are cast as agents of comfort or pleasure—and chiefly for men. Among them are wives, girlfriends, prostitutes, dancers, nurses, and a housekeeper/cook, not to mention the sex-crazed women of Elis who want to sleep with Herkules. Among the wives is Inez of Doppelgänger who is also a seductress. Among the nurses is Irene of Wega who is a former prostitute. Cast as agents of comfort and pleasure, these female character units only occasionally constitute central characters of the Hörspiele and, even more rarely, vehicles of conflict and targets and/or vehicles of Dürrenmatt's satiric thrusts.

By no means do all of the 141 character units of the Hörspiele exhibit FSIs. Excluding innate images of gender, excluding whatever purely acoustic FSIs are projected by characters' voices, and excluding the ubiquitous Stiefel worn by the thousands of citizens of the Mist-covered land of Elis in Herkules, only 57 (or 40 percent) of the 141 character units actually exhibit one or more FSIs each:
Not surprisingly, the male character units which exhibit one or more FSIs outnumber the female ones on roughly the same scale that male character units in general outnumber female character units in general:

<table>
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<tr>
<th>Male Characters</th>
<th>Female Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doppelgänger</td>
<td>3</td>
</tr>
<tr>
<td>Esels Schatten</td>
<td>9</td>
</tr>
<tr>
<td>Nächtlisches Gespräch</td>
<td>2</td>
</tr>
<tr>
<td>Stranitzky</td>
<td>7</td>
</tr>
<tr>
<td>Herkules</td>
<td>5</td>
</tr>
<tr>
<td>Wega</td>
<td>8</td>
</tr>
<tr>
<td>Die Panne</td>
<td>6</td>
</tr>
<tr>
<td>Abendstunde</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Male Groups</th>
<th>Female Groups</th>
<th>Mixed Groups</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doppelgänger</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Esels Schatten</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Nächtlisches Gespräch</td>
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<td>0</td>
</tr>
<tr>
<td>Stranitzky</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Herkules</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Wega</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Die Panne</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Abendstunde</td>
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<td></td>
</tr>
</tbody>
</table>

* * *

All of the FSIs of character units in Dürrenmatt's eight Hörspiele are projected entirely in the narrative, dialogic, and occasional miscellaneous monologic speeches of the characters.
In Wega all such projections are contained in the narrative commentaries which Dr. Mannerheim makes to his secret recordings of the mission to Venus. In Doppelgänger, Esels Schatten, Stranitzky, Herkules, and Abendstunde, projections of FSIs of character units are contained chiefly in formal and informal narrations to the listener by various of the individual characters (also included here as characters: the Schriftsteller and the Regisseur of Doppelgänger and the Ansager of Stranitzky) but also to a substantial and significant extent in dialogic exchanges between and among characters. In Nächtlches Gespräch and Die Panne, all FSIs of character units (except Alfredo Trap's monologic, stream-of-consciousness observation of the Wirt of the Gasthof) are contained in dialogic exchanges.

* * *

By no means are the collected FSIs of the individual character units, as a rule, particularly complex. Thirty percent of all the projected character units exhibit only one FSI each. Thirty-three percent exhibit two to three FSIs each; nineteen percent exhibit four to five FSIs each; five percent exhibit six to seven FSIs each; five percent exhibit eight to nine FSIs each; three and a half percent exhibit ten to eleven FSIs each; and three and a half percent exhibit twelve to thirteen FSIs each. Stated otherwise, eighty-three percent of all the projected character units
exhibit from one to five FSIs each; twelve percent exhibit from six to ten; and only five percent exhibit from eleven to thirteen.

***

Excluding the Schriftsteller's descriptions of the voices of Pedro and Diego in Doppelgänger and the unpleasant body odors of Struthion, Anthrax, and Tiphys in Esels Schatten, the spectrum of FSIs of male character units in Dürenmatt's Hörspiele is visual in nature and consists chiefly of very simple FSIs of physical attire, body shapes, and ages.

The most common FSIs of male attire in the Hörspiele are:

1. shabbiness of dress (Polizist in Doppelgänger; Strantzky and his friend, Anton; Kambyses in Herkules; Petrov, Petersen, and Smith in Wege; Fürchegott Höfer in Abendstunde)

2. overcoats (Henker in Nächtliches Gespräch; Sir Horace Wood and the rest of the twelve-man commission from earth in Wege)

3. eyewear (Polybios in Herkules; Sir Horace Wood in Wege; Kurt Zorn and Herr Kummer in Die Panne)

Less frequent FSIs of male attire are:

1. collars (Schriftsteller in Nächtliches Gespräch; Alfredo Traps in Die Panne)

2. footwear (Herkules and citizens of Elis; Alfredo Traps in Die Panne)

3. jackets (Alfredo Traps in Die Panne; Maximilian Korbis in Abendstunde)

4. military and police uniforms (Strantzky and Anton and Polizisten in Strantzky)
The most common FSIs of body shapes among the male character units of the Hörspiele are:

1. fatness (Struthion in Esels Schatten; Bierbrauer Bunzhofer in Stranitzky; Herr Pilet and the Wirt of the Gasthof in Die Panne; Maximilian Korbes in Abendstunde)

2. largeness (Anthrax in Esels Schatten; Anton in Stranitzky; Herkules and Kambyses)

3. thinness (Advokaten in Esels Schatten; Kurt Zorn in Die Panne; Fürchtegott Hofer in Abendstunde)

The most common FSI of age among the male character units of the Hörspiele is:

1. old age (Henker in Nächtlches Gespräch; Baldur von Moeve in Stranitzky; Sir Horace Wood and Bonstetten in Weg; Herr Werge, Kurt Zorn, Herr Kummer, and Herr Pilet in Die Panne; Fürchtegott Hofer in Abendstunde)

Other recurring physical characteristics by which Dürrenmatt projects the male character units in his Hörspiele are:

1. physical abnormalities (limping Polizist in Doppelgänger; flatfooted Struthion and long-necked Advokaten in Esels Schatten; legless Stranitzky, eyeless Anton, and leprous Baldur von Moeve in Stranitzky; fractured body of Polybios and prematurely worn out body of Kambyses in Herkules; toothless mouth of Herr Werge in Die Panne)

2. drunkenness (Tiphys in Esels Schatten; Herr mit dem Vollbart in Stranitzky; Herr Werge, Kurt Zorn, Herr Kummer, Herr Pilet, and Alfredo Traps in Die Panne; Maximilian Korbes in Abendstunde)

3. skin color or condition (Tiphys' pirate crew in Esels Schatten; Baldur von Moeve in Stranitzky; Kambyses in Herkules; Herr Werge, Kurt Zorn, Herr Kummer, and Herr Pilet in Die Panne; Maximilian Korbes in Abendstunde)

4. beards, mustaches, or other whiskers (Herr mit dem Vollbart and Polizist in Stranitzky; Herkules; Ma-
ximilian Korbes in Abendstunde)

5. as having undesirable characteristics of animals
(population of Abdera, in general, Tiphys's pirate
crew, and Advokaten in Esels Schatten)

6. eyes (Diego in Doppelgänger; Phyleus in Herkules;
Fürchegott Hofer in Abendstunde)

7. condition of balding or baldness (Herr Pilet in Die
Panne; Maximilian Korbes in Abendstunde)

8. handsomeness (Baldr von Moeve and Polizist in Stra-
nitzky; Herkules)

9. filthiness (Tiphys in Esels Schatten; Kambyses in
Herkules)

Colors and non-colors are used very sparingly in the
projections of male character units in the Hörspiele. The
only colors used are:

1. rot (uniforms of Polizisten in Stranitzky; Herr Pi-
let's bald head in Die Panne)

2. rosig (complexion of Baldr von Moeve in Stranitzky)

3. blau (uniforms of Polizisten and Anton in Stranitz-
ky)

4. braun (mustache of Polizist in Stranitzky; complex-
ion of Maximilian Korbes in Abendstunde)

5. gelb (robes of Advokaten in Esels Schatten)

6. golden (Augias's Mistgabel in Herkules)

The only non-colors used to project male character
units are:

1. weiß (gloves and helmet of Polizist in Stranitzky;
hair of Maximilian Korbes in Abendstunde)

2. bleich (complexion of prematurely worn out Kambyses
in Herkules)

3. schwarz (Brille of Sir Horace Wood in Wega)

4. silber (Köcher of Herkules's exciting hero's uni-
form)
Except for the Schriftsteller's description of Inez's voice in Doppelgänger and Herkules's description of Deianeira's voice and except for Telesia's perfume in Esels Schatten, the spectrum of FSIs of female character units in Dürrenmatt's Hörspiele is, like that of the male character units, visual in nature.

Recurring physical characteristics by which Dürrenmatt projects his female character units are:

1. beauty and/or sexual attractiveness (Inez in Doppelgänger; Telesia in Esels Schatten; Fräulein Luise Müller, Prinzessin von Teuffelen and the other socialite nurses in Stranitzky; Dejaneira in Herkules)

2. youth (Prinzessin von Teuffelen and the other socialite nurses in Stranitzky)

3. nakedness (Telesia in Esels Schatten; Dejaneira in Herkules)

4. dresses (Inez in Doppelgänger; Telesia in Esels Schatten)

5. hair (Inez in Doppelgänger; Iris in Esels Schatten)

6. skin color (Inez in Doppelgänger; Dejaneira in Herkules)

7. old age or appearance of oldness (Krobyle in Esels Schatten; Irene in Wega—though she is really only thirty)

Other physical characteristics by which Dürrenmatt projects female character units are:

1. cleanliness, jewelry, and make-up (Telesia in Esels Schatten)

2. fatness (Iris in Esels Schatten)
3. shabbiness of clothing (Irene in Wega)

Color is used only once in all of the Hörspiele to assist in the projections of a female character unit:

1. blond (Iris in Esels Schatten)

Non-color is used only twice in the Hörspiele to assist in the projections of female character units:

1. weiß (complexion of murdered Inez in Doppelgänger; complexion of Dejaneira in Herkules)

* * *

Generally only the most important character units of Dürrenmatt's Hörspiele exhibit one or more FSIs and, conversely, the least important character units exhibit none. This is not, of course, entirely true. One thinks, for example, of Stadtrichter Philippides and the priests, Strobylus and Agathyrsus of Esels Schatten; of Stranitzky's sweetheart, Fräulein Marie; and of Tantalos in Herkules—all of whom are important characters but none of whom exhibit any FSIs. Conversely, one thinks of Iris in Esels Schatten; of Fräulein Luise Müller in Stranitzky; and of the Wirt of the Gasthof in Die Panne—none of whom are particularly important but all of whom exhibit at least one FSI each.

It is also generally accurate to say that of those character units which exhibit FSIs in any given Hörspiel, those which exhibit the most FSIs are usually the most important while those exhibiting the fewest FSIs are usually the least
important for the advancement of the action and ideas of that Hörspiel. On the one hand, one thinks of such well projected, important characters as Stranitzky and Anton (six FSIs each); or Baldur von Moeve (eight FSIs); or Maximilian Korbes in Abendstunde (eleven FSIs); or Herkules (thirteen FSIs). On the other hand, one thinks of such minimally projected unimportant characters as Fräulein Luise Müller in Stranitzky (one FSI) or Sebastian in Abendstunde (one FSI). The only exceptions to this general statement of the relationship between the number of a character unit's FSIs and that character unit's importance for the story in which he appears are such occasional characters as J. P. Whiteblack in Stranitzky and Augias in Herkules. Whiteblack exhibits only youth; yet, he is a major character who is absolutely essential in making Stranitzky's and Anton's visit to Moeve possible and whose behavior is extremely important to Dürrenmatt's satirical condemnation of sensationalistic news media. Augias exhibits only the standard hohe Stiefel worn by all Elier and the golden Mistgabel of his high office; yet, his wisdom and his patient acceptance of his fate make him the story's real hero, and Dürrenmatt makes him the chief philosophical spokesman of the story.
Settings

Like fictional settings in general, the settings of Dürrenmatt's Hörspiele serve chiefly to organize the action and the ideas of the stories into perceivable configurations of space and time. Unlike the character units of the Hörspiele—most of whom could be considered as non-projected units simply because they exhibited no demonstrable FSIs other than innate FSIs of human gender—every setting in the Hörspiele must be considered as exhibiting at least one projected FSI even if that FSI consists of nothing more than the setting's name. In other words, two men with no specifically projected details are fundamentally indistinguishable from one another while a room, a street corner, and a quay, for example, are fundamentally different from one another even without any particularizing details. Bearing this in mind, there are in Dürrenmatt's eight Hörspiele eleven general settings and fifty-one close-up settings:

<table>
<thead>
<tr>
<th>General Settings</th>
<th>Close-up Settings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doppelsänger</td>
<td>1</td>
</tr>
<tr>
<td>Eiseis Schatten</td>
<td>1</td>
</tr>
<tr>
<td>Nächtliches Gespräch</td>
<td>1</td>
</tr>
<tr>
<td>Stranitzky</td>
<td>1</td>
</tr>
<tr>
<td>Herkules</td>
<td>1</td>
</tr>
<tr>
<td>Wega</td>
<td>4</td>
</tr>
<tr>
<td>Die Panne</td>
<td>1</td>
</tr>
<tr>
<td>Abendstunde</td>
<td>1</td>
</tr>
</tbody>
</table>

Cities constitute a common denominator of the general settings of six of the eight Hörspiele:
1. Doppelgänger  
2. Esels Schatten  
3. Nächtliches Gespräch  
4. Stranitzky  
5. Herkules  
6. Abendstunde

These cities are not always featured with intensity or with detail (Nächtliches Gespräch; Abendstunde), but they are clearly present in each of the six Hörspiele as a fundamental and often most important element of the general setting. The action of Doppelgänger, Nächtliches Gespräch, Stranitzky, and Abendstunde occurs entirely within the boundaries of cities. So, too, the action of Esels Schatten except for one brief scene in which Struthion, Anthrax, and the donkey start out from Abdera to cross the Hitzschlag-Ebene. The action of Herkules takes place almost entirely within the boundaries of the city-state of Elis and the lands surrounding it.

Die Panne, of course, is set in village and country surroundings; Wega opens on earth, moves on the spaceship Wega from earth to the surface of Venus, and involves time spent in orbit around Venus.

Other common denominators of the general settings of the Hörspiele are:

1. forests (Doppelgänger; Wega; Abendstunde)  
2. mountains (Doppelgänger; Herkules; Abendstunde)  
3. hills (Doppelgänger; Herkules; Abendstunde)  
4. plains (Doppelgänger; Esels Schatten)  
5. bodies of water (Esels Schatten; Wega; Abendstunde)
Close-up settings of the Hörspiele can be organized into two basic categories, public settings and private settings:

<table>
<thead>
<tr>
<th></th>
<th>Public Settings</th>
<th>Private Settings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doppelgänger</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Esels Schatten</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Nächtliches Gespräch</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Stranitzky</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Herkules</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>Wega</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>Die Panne</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Abendstunde</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

Close-up public settings can be organized into indoor public settings and outdoor public settings:

<table>
<thead>
<tr>
<th></th>
<th>Indoor Public Settings</th>
<th>Outdoor Public Settings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doppelgänger</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Esels Schatten</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Nächtliches Gespräch</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Stranitzky</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Herkules</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Wega</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Die Panne</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Abendstunde</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Likewise, close-up private settings can be organized into indoor private and outdoor private settings:

<table>
<thead>
<tr>
<th></th>
<th>Indoor Private Settings</th>
<th>Outdoor Private Settings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doppelgänger</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Esels Schatten</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Nächtliches Gespräch</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Stranitzky</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Herkules</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Wega</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>Die Panne</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Abendstunde</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>
The number of close-up public settings (25) essentially equals the number of close-up private settings (26). Almost two-thirds of the close-up public settings are outdoors. Eighty-five percent of the close-up private settings are indoors.

Outdoor public settings include:

1. city, village, and overland thoroughfares (Doppelgänger; Esels Schatten; Stranitzky; Panne)
2. parks surrounding buildings (Doppelgänger; Stranitzky)
3. public squares (Esels Schatten; Herkules)
4. waterfronts (Esels Schatten; Stranitzky)

Indoor public settings include:

1. courthouses (Doppelgänger; Esels Schatten)
2. a tavern (Esels Schatten)
3. a Gasthof (Panne)
4. a prison (Doppelgänger)
5. a parliament house (Herkules)
6. a circus (Herkules)

Outdoor private settings include:

1. gardens (Doppelgänger; Herkules)
2. Fels (Herkules)

Indoor private settings include:

1. bedrooms (Doppelgänger; Panne)
2. Hallen (Doppelgänger; Stranitzky)

3. workroom of writers (Nächtliches Gespräch; Abendstunde)

4. rooms inside a spaceship (Wega)

5. rooms inside sea-going ships (Wega)

6. a Speisezimmer (Panne)

7. a veranda (Panne)

8. other rooms in appartments or houses (Esels Schatten; Stranitzky; Herkules)

***

The various close-up settings vary sharply in complexity and number of component FSIs— from those like the Beobachtungsraum of the spaceship Wega or the Redaktion of Die Epoche in Stranitzky with only their names to project them to those like Maximilian Korbes's Arbeitszimmer in Abendstunde, Herr Werge's Speisezimmer in Panne, Mansarde Nummer vierzehn in Stranitzky, or the hohes Gericht in Doppelgänger with at least forty sensory details each.

Most of the component FSIs of the close-up settings of the Hörspiele can be grouped into the following categories:

A. lifeless things other than buildings

1. doors and gates (Doppelgänger; Esels Schatten; Panne; Abendstunde)

2. windows (Doppelgänger; Nächtliches Gespräch; Stranitzky; Herkules; Wega; Panne)

3. stairs (Doppelgänger; Esels Schatten; Stranitzky; Herkules; Panne)
4. chairs or sofas (Doppelgänger; Nächliches Gespräch; Stranitzky; Wega; Panne; Abendstunde; Herkules)

5. desks or tables (Doppelgänger; Nächliches Gespräch; Stranitzky; Panne; Abendstunde)

6. beds (Doppelgänger; Esels Schatten; Stranitzky; Wega; Panne)

7. paintings or photos (Doppelgänger; Esels Schatten; Stranitzky; Panne; Abendstunde)

8. candles or electric lights (Doppelgänger; Nächliches Gespräch)

9. food (Doppelgänger; Esels Schatten; Stranitzky; Panne)

10. drink (Doppelgänger; Esels Schatten; Nächliches Gespräch; Stranitzky; Panne)

11. beverage glasses (Doppelgänger; Stranitzky; Panne; Abendstunde)

12. pitchers (Doppelgänger; Stranitzky)

13. tobacco (Nächliches Gespräch; Wega; Panne; Abendstunde)

14. matches or lighters (Nächliches Gespräch; Wega; Panne; Abendstunde)

15. radios (Stranitzky; Panne)

16. automobiles (Stranitzky; Panne)

17. guns (Doppelgänger; Abendstunde)

18. knives (Esels Schatten; Nächliches Gespräch; Abendstunde)

19. bells (Esels Schatten; Herkules; Abendstunde)

20. statues of justice (Doppelgänger; Esels Schatten)

21. water (Esels Schatten; Stranitzky; Wega; Panne; Herkules)

22. asphalt (Doppelgänger; Stranitzky)
B. buildings which do not constitute close-up settings themselves

1.miscellaneously named buildings (Esels Schatten; Stranitzky; Wega; Panne)
2. temples or churches (Esels Schatten; Stranitzky)

C. living things other than humans

1. animals (Doppelgänger; Esels Schatten; Stranitzky; Herkules; Wega; Panne)
2. trees (Doppelgänger; Esels Schatten; Stranitzky; Herkules; Panne)
3. other plants (Stranitzky; Wega)
4. flowers (Stranitzky; Herkules; Panne)

D. time of day and condition of light

1. night and darkness (all Hörspiele except Wega)
2. dawn (Doppelgänger; Nächliches Gespräch; Herkules; Wega; Panne)
3. morning (Doppelgänger; Esels Schatten; Stranitzky; Panne)
4. day (Esels Schatten; Stranitzky; Herkules; Wega)
5. afternoon (Stranitzky)
6. evening (Stranitzky; Panne; Abendstunde)

E. specifically projected heavenly objects

1. sun (Esels Schatten; Stranitzky; Herkules; Wega; Panne; Abendstunde)
2. moon (Doppelgänger; Esels Schatten; Herkules)
3. stars (Esels Schatten; Wega; Panne)
4. clouds (Doppelgänger; Wega; Abendstunde)

F. weather

1. heat (Esels Schatten; Stranitzky; Wega)
2. moving air (Esels Schatten; Wega)

Projections of Settings

Like the vast majority of FSIs of projected character units, the vast majority of FSIs of settings in Dürrenmatt's Hörspiele are projected entirely in the narrative, dialogic, and occasional miscellaneous monologic speeches of the characters of the Hörspiele (included here also as characters: the Schriftsteller and the Regisseur of Doppelgänger and the Ansager of Stranitzky).

In Doppelgänger, Esels Schatten, Stranitzky, Herkules, Wega, and Abendstunde, projections of FSIs of settings are contained chiefly in formal and informal narrations to the listener by various of the characters of the Hörspiele but, also, to a substantial and significant extent in purely dialogic exchanges between and among characters. In Nächtliches Gespräch, all FSIs of settings are contained entirely in the dialogic exchanges between the Schriftsteller and the Henker. In Die Panne, the FSIs of settings are projected chiefly in dialogic exchanges but also to some extent by Alfredo Traps's monologic personal observations to himself.

A very small percentage of the FSIs of the settings of
the Hörspiele are projected by a combination of both words and sound effects. An even smaller percentage are projected entirely by sound effects. Counting both kinds of sound-effect-related projections of component FSIs together, there are on the average fewer than seven images per Hörspiel which are projected by means of sound effects.

With only very few exceptions, sound-effect-related projections of component FSIs of settings function solely for the purpose of adding concrete acoustic dimension to a given setting. The component FSIs most frequently projected with the assistance or entirely by sound effects are:

1. bells (Esels Schatten; Herkules; Panne; Abendstunde)
2. doors and gates (Doppelgänger; Esels Schatten; Stranitzky; Panne; Abendstunde)
3. beverage glasses (Doppelgänger; Stranitzky; Panne; Abendstunde)
4. water other than rain (Esels Schatten; Herkules)
5. alcoholic beverages (Doppelgänger; Stranitzky; Panne; Abendstunde)
6. surfaces upon which people walk or upon which things are heard to fall (Doppelgänger; Esels Schatten; Nächftiches Gespräch; Wega; Panne)
7. windows (Nächftiches Gespräch; Herkules)
8. radios (Stranitzky; Panne)
9. motors (Wega; Panne)
10. animals (Doppelgänger; Esels Schatten; Panne)
11. whistles or horns (Esels Schatten; Stranitzky)
12. violent rain, wind, and thunder (Wega)
Other component FSIs of setting which are projected with the assistance of or entirely by sound effects are:

1. a discharging pistol (Doppelgänger)
2. milk (Esels Schatten)
3. light switch (Nächtliches Gespräch)
4. vase (Nächtliches Gespräch)
5. oxygen and helium streaming into Sir Horace Wood's Kabine (Wega)
6. soup (Panne)

***

The sensory spectrum of the FSIs of settings of the eight Hörspiele consists of images which are visual, acoustic, gustatory, olfactory, tactile, thermal, and muscular (i.e., involving sense of weight and motion) in nature.

Almost all of the FSIs of settings in the Hörspiele are entirely or partially visual in nature. Those which are only partially visual in nature share one or another of the other above-mentioned sensory characteristics. A large percentage of FSIs of settings are visual and acoustic in nature. A sizeable number are visual and gustatory (food, drink, and tobacco). A few are visual and olfactory. Even fewer are visual and tactile, visual and thermal, or visual and muscular.

There are occasionally FSIs of settings which are entirely acoustic in nature (Donner in Wega) or entirely thermal in nature (Hitze in Esels Schatten and Wega).
Dürrenmatt uses very little actual color in projecting the many FSIs of his Hörspiel settings. Nächliches Gespräch, for example, is entirely devoid of color among its settings, and Doppelgänger exhibits only the color present in the rusty Türflügel of the main door to the hohes Gericht.

In the order of their frequencies of occurrence, the colors which do appear in Dürrenmatt's Hörspiel settings are:

1. red and variations of red (coral in Esels Schatten; sun in Stranitzky, light on Venus, desert of Venus, signal light in Sir Horace Wood's Kabine in Wega; Alfredo Traps's Studebaker in Panne; sun, wine, leaves of trees in Abendstunde; Türflügel in Doppelgänger)

2. yellow and its variant, gold (yellow moon in Esels Schatten; yellow light on Venus, yellow signal light in Sir Horace Wood's Kabine in Wega; yellow leaves of trees in Abendstunde; gold coin in Esels Schatten; golden crucifix in Stranitzky; golden Mistgabel in Herkules; braungoldner cognac in Panne)

3. blue (sea in Esels Schatten; moonlit hills of Mist in Herkules; lake in Abendstunde)

4. green (smoke-filtered moonlight in Esels Schatten; signal light in Sir Horace Wood's Kabine in Wega)

5. brown (Mist in Herkules; braungoldner cognac in Panne)

6. violet (sky of earth in Wega)

Dürrenmatt uses non-colors even more sparingly than colors in projecting the FSIs of his Hörspiel settings. Abendstunde, for example, lacks any use of non-color among its
FSIs of settings; Nächliches Gespräch, Herkules, and Panne exhibit only one projection of non-color each—greyness of morning in Nächliches Gespräch, Augias's silver Stuhl in Herkules, and Herr Werge's white villa in Panne.

In the order of their frequencies of occurrence, the non-colors which appear in Dürrenmatt's Hörspiel settings are:

1. black (doorway of Pedro's Zelle, puddles of Diego's spilled wine, automobiles of the hohen Richtern in Doppelgänger; charred walls of buildings, Telesia's Marmorbadewanne in Esels Schatten; crepe decorating the photographs of Baldur von Moeve in Stranitzky)

2. white and variations of white (ein milchiger Morgen in Doppelgänger; the milchiger Glanz of the moon in Esels Schatten; the white Bethlehemklinik and white flowers in Stranitzky; white villa in Panne)

3. silver (morning in Doppelgänger; moon in Esels Schatten; Augias's Stuhl in Herkules; light on Venus)

4. grey (houses in Diego's neighborhood, early morning light in Doppelgänger; morning in Nächliches Gespräch)

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With the exception of Abendstunde which exhibits a single and spatially generally well organized close-up setting and which exhibits only as much of a general setting as can be observed from a vantage point within the close-up setting, the spatial organizations of the settings of Dürrenmatt's Hörspiele are rather vague at best. The component FSIs of the settings are only occasionally clearly juxtaposed to each other in terms of direction and distance.
Outdoors, the only definitely locatable component FSIs of setting are the sun, moon, and stars, and then, only because they are always associated with the sky overhead. On the ground, there is no north, south, east, or west. Buildings lack details of shape or size; streets never seem to connect with one another.

Indoors, there is a sense of horizontal and vertical movement as characters move into and out of rooms, across rooms, and up and down stairs, but there is no sense of left or right; and the spatial relationships of doors, windows, and furnishings to each other are impossible to perceive accurately. Rooms have floors and walls, but the floors exhibit no detail whatsoever, and walls have no relationship to one another making it seem that rooms are always open on one side or another. Not one of the rooms of the settings exhibits a ceiling.

Space is generally contiguous in Dürrenmatt's Hörspiele, however. There is very rarely any shift from one setting to another without some indication of intervening travel on the part of those character units directly involved in the action.

* * *

In general, the temporal organizations of the Hörspiele are less vague than the spatial organizations. Time is usually sharply compressed so that days, weeks, and months of
fictional time can fit into just a few minutes of broadcast time, but other than that Dürrrenmatt almost never manipulates time in his Hörspiele. Except for two instances of lateral movement in time between Thebes and Elis at the beginning of Herkules and one instance of lateral movement in time between the Polizeiposten and Chefredakteur Donner's office in Stranitzky and except for the interruption of the flow of action and time in Doppelgänger by the fictional Schriftsteller and the fictional Regisseur, all time in Dürrrenmatt's Hörspiele moves chronologically from one scene to the next.

This does not mean that the fictional time span of an individual Hörspiel is always clearly perceivable. It is unclear, for example, just how many days are spanned by the Schriftsteller's story in Doppelgänger. It is unclear how many days or even weeks are spanned by Esels Schatten or Wega or how many weeks or months by Herkules. It is clear that all but the last scene of Stranitzky spans five days and part of a fifth night, but it is not clear how many months intervene between then and the last scene which takes place in May of the next year.

One Hörspiel, Panne, spans a very definite fifteen hours. Two Hörspiele, Nächtliches Gespräch and Abendstunde adhere strictly to the unity of time and span no more fictional time than they do broadcast time.

Stretches of time or points in time in the close-up settings of the Hörspiele are sometimes indicated by refer-
ring to specific hours (Stranitzky and Panne) but usually by projections of images of:

1. night (all Hörspiele but Wega)
2. dawn (Doppelgänger; Nächtliches Gespräch; Herkules; Wega; Panne)
3. morning (Doppelgänger; Esels Schatten; Stranitzky; Panne)
4. day (Esels Schatten; Stranitzky; Herkules; Wega)
5. afternoon (Stranitzky)
6. sunset (Stranitzky; Panne; Abendstunde)
7. evening (Panne; Abendstunde)

FSIs and Ideas

Certainly, the most significant aspect of the FSIs of character units and settings are the various roles which they play in conveying the ideas of the Hörspiele. Indeed, the FSIs of character units constitute important and frequently indispensable components of the fundamental messages of every one of Dürrenmatt's eight Hörspiele. Foremost in this respect among the FSIs of character units are those which reveal or help to reveal inner characters and functional roles of character units; those which reflect relationships between and among character units or between character units and other forces in the stories; and those which help to establish central themes in the stories. Foremost among the FSIs of settings are those which help to establish cen-
tral themes and moods of the stories; those which reflect inner natures, states of mind, or mentalities of character units or societies; those which help to reveal the emptiness of human ideals; those which symbolically presage or parallel unpleasant events; and those which reflect economic and physical conditions of character units or societies.

To some extent, the important roles played by FSIs of character units and settings in conveying the ideas of Dürrenmatt's Hörspiele are a natural function of the limitations of the genre itself. Above all, in order not to overtax the blind listener's attention span or his capacity to process and store the information being transmitted to him, a Hörspiel must be quickly moving, relatively brief, and fundamentally simple in structure and content. Furthermore, as much as is possible, everything which a listener hears in a rapidly moving, uninterruptable Hörspiel should be able to contribute in some way to his perception of the Hörspiel's action and ideas.

Applied to character units and settings, the genre's demand for simplicity of structure means that the FSIs of character units and settings will generally be drawn as simply as possible. Fortunately for the Hörspiel author and listener, however, such simplicity in FSIs of character units and settings has two interrelated advantages. First, few and simple details make strong impressions on a blind audience eager to find the sensory boundaries of the Hörs-
spiel's characters and settings and events. Second, images which make strong impressions on the listener make excellent carriers of other information if the images are selected carefully with the other information in mind. Conversely, the genre's demand for simplicity of content makes it particularly advantageous for the Hörspiel author to be able to load FSIs of character units and settings (which he needs anyway to establish the physical presence of character units and settings) with additional information which conveys the Hörspiel's content.

To a greater extent than as a natural function of the limitations of the genre of the Hörspiel, however, the important roles played by FSIs of character units and settings in conveying the ideas of Dürrenmatt's Hörspiele are the result of Dürrenmatt's particular skill as a writer in working within the limitations of the genre. Dürrenmatt obviously recognizes the potential of the Hörspiel for projecting important ideas by incorporating them in a story's FSIs of character units and settings, and he has exploited that potential with great success by carefully selecting the FSIs which he uses. He has exploited that potential with such success, in fact, that no interpretative analysis of the Hörspiele can be considered complete without a close and serious study of their FSIs of character units and settings and the messages which they and sometimes they alone deliver.
Characters

Dürrenmatt uses FSIs of character units to establish simple sensory dimensions for the character units. Much more importantly, however, he uses them as shortcuts for the reflecting ideas and relationships associated with the character units and the roles which they fill in the Hörspiele. Among male character units—that is, among those character units which constitute most of the central characters of the Hörspiele and, consequently, most of the vehicles of conflict and the main targets and/or vehicles of Dürrenmatt's satiric thrusts—such FSIs are frequently exaggerated. Moreover, among male character units, such FSIs are frequently pitiful or derogatory in nature and frequently humorous or ironic in tone.

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Dealing throughout his Hörspiele with numerous functionary stereotypes for characters, Dürrenmatt often projects character units with FSIs which are themselves clichés and which serve to reflect the character units' functionary roles in the stories. The FSIs of Herkules, of Augias in Herkules, and of the four retired officers of the court in Panne are good examples of this as are the FSIs of the women of Dürrenmatt's Hörspiele in general.

Herkules is a hero and the personification of the ideal
of human physical potential. Appropriate to his role as a hero, he is projected at least once in his legendary lion's skin with his awe-inspiring club and bow and arrows. Appropriate to his role as the personification of the ideal of human physical potential, he is projected as magnificently large, unimaginably powerful, extraordinarily handsome, and sexually extremely attractive. Ultimately, there is considerable irony associated with these FSIs, for, in spite of Herkules's limitless strength and consequent physical capacity to remove the Mist from Elis, he is rendered totally ineffectual by the foot-dragging bureaucracy of the government of Elis, and he is reduced to displaying his great strength and his amazing weapons as a circus performer in order to earn a living. Moreover, in spite of his great strength and beauty and sexual attractiveness, he dreads more than anything having to try to live up to his legend as a lover with the erotically crazed women of Elis.

Augias, who is the leader of the Elier, is projected only by the humorous symbol of his office as President of Elis, his golden Mistgabel.

The four retired officers of the court in Panne--Herr Werge, Kurt Zorn, Herr Kummer, and Herr Pilet--are all projected with special emphasis on their functionary roles as retired men with repeated projections of their advanced ages.

Finally, almost all of the women of Dürrenmatt's Hörspiele function as agents of masculine comfort or pleasure
and are usually only marginally involved in the development of the action of the stories in which they appear. Appropriate to their functional roles, the FSIs of the women in Dürrenmatt's Hörspiele are almost always physically complimentary in nature. Except for Krobyle in Esels Schatten and except for Irene (a former prostitute herself) in Wega, all of the projected female character units of the Hörspiele are presented as young and/or beautiful or otherwise sexually attractive. One thinks, for example, of Prinzessin von Teuffelen and the nine other young and beautiful socialite Krankenschwestern who attend Baldur von Moeve in Stranitzky. One also thinks of Telesia, the perfumed and erotically dressed dancer in Esels Schatten, and of Dejaneira, the symbol of Grecian beauty and the source of Herkules's inspiration--both of whom are at times projected as being enticingly naked.

* * *

Quite often Dürrenmatt uses selected FSIs to reflect some aspect or aspects of a character unit's inner self. Good examples of this are the FSIs of Phyleus, Augias's son, in Herkules; of the pirate, Tiphys, in Esels Schatten; of the Advokaten in Esels Schatten; of the Venusian colonists in Wega; and of Maximilian Korbes in Abendstunde.

Augias's son, Phyleus, is a totally naive and idealistic character who actually believes that he can persuade the
bureaucracy of Elis to let Herkules remove the Mist under which the country is buried. Reflecting his naiveté and his blind idealism, Phyleus is repeatedly and almost exclusively projected as young.

The pirate, Tiphys, in Esels Schatten is the embodiment of criminality; the antithesis of morality and propriety. Appropriately and rather humorously, Tiphys is projected as shabbily dressed, as filthy and smelly, and always as quite drunk.

The Advokaten in Esels Schatten, who profit from the misfortunes and legal difficulties of the other members of their society, are suitably and humorously projected as physically resembling the spiritual vultures that they really are.

The Venusian colonists are tough pioneers who are spiritually and physically engaged in a constant struggle for survival in the face of ceaseless battering by the extremely hostile environment of Venus. Both the spiritual and physical toughness of the colonists is reflected by virtually the only FSIs by which they are projected—their flimsy and ragged clothing.

Finally, and certainly the best example of Dürrenmatt's use of FSIs to reflect the inner self of a character unit, are the FSIs of Maximilian Korbes. Inwardly, Korbes is a dissolute character engaged in debaucheries and crimes which he writes up as prize-winning trash literature. Outwardly,
Korbes's undisciplined appearance parallels his inner character. He is robust, suntanned, bare-chested, unshaven, and always slightly drunk—a rather humorous and derogatory caricature of the confessional slice-of-life writer of the 1950s, Ernest Hemingway (whose photograph and admiring note to Korbes hang on Korbes's wall). Considerable irony, of course, accompanies those few FSIs of Korbes which are obviously intended as physical reflections of Dürrenmatt himself—Korbes's fatness and his balding Riesenschädel.

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Good examples of Dürrenmatt's use of FSIs of character units to indicate important relationships between character units or between character units and other forces in the Hörspiele in which they appear are the FSIs of Stranitzky and Anton; of Polybios, Herkules's secretary; and of the Elier in Herkules in general.

FSIs of the poverty-stricken and war-mutilated Stranitzky and Anton wearing either their shabby beggars' clothes or their old military uniforms clearly express the relationship which exists between the two veterans and the society which exploited them as pawns of war and then cast them aside as useless human junk.

FSIs of Polybios with his limp and with his bandages and splints are constant testimony to Herkules's violent temper and to the continuing relationship which exists be-
tween Polybios and Herkules.

Die hohen Stiefel which constitute the common denominator of apparel for all the Elieer in Herkules are a humorous symbol of the society's submission to its collective greed and its fear of change.

* * *

Occasionally, Dürrenmatt projects two or more character units in a Hörspiel with FSIs which, because of their contrast to one another, emphasize one of the fundamental messages conveyed in the Hörspiel. In this regard, one thinks immediately of the contrast between the FSIs of Strantzky and Anton and the FSIs of Baldur von Moeve.

The FSIs of ragged and poverty-stricken Strantzky and Anton—one legless; the other blind—functioning together in their symbiotic relationship are truely pitiful and sometimes grotesque or even repulsingly horrible (the images of their corpses at the end of the story); they testify to genuine and great suffering. The FSIs of Baldur von Moeve, on the other hand—lying in a luxury hospital in exaggerated misery with a mildly infected toe or returning rosy-cheeked from a vacation on the Riviera—are humorous and absurd, and they testify to a life of ease and indulgence. The contrast between these two sets of FSIs (those of Strantzky and Anton and those of Baldur von Moeve) grotesquely and acidly underscores the irony of the situations of the three veter-
ans and assists in conveying Dürrenmatt's condemnation of the society of the story for the lamentable relationships which exist between it and the three veterans—the two mangled, helpless, and truly suffering veterans are shunned by the society; the fortunate veteran with the aristocratic name is revered by the society as its Nationalheld.

Settings

The uses which Dürrenmatt makes of FSIs of settings in the Hörspiele are similar to those which he makes of FSIs of character units. Naturally, the FSIs of settings are used to establish the sensory dimensions of the environments of the action in the Hörspiele. Much more significantly, however, they are used in numerous ways as sensory shortcuts for conveying—often with humour or irony or both—important and often central ideas in the stories.

In Doppelgänger, the central theme of the story is individual man's coming to terms with the fundamental spiritual problem of mankind—the injustice of the inevitability of death. Appropriately, the dominant image of the story's settings is darkness which assists in creating the bleak and confused mood of isolation and loneliness associated with facing death. This sense of isolation and loneliness is also reflected by the silent emptiness of the nighttime city streets of the story. And even when the morning does arrive, the fog-shrouded, visually obscured streets remain deserted.
in general as does the dilapidated hohes Gericht with its crumbling statue of Justice—the latter an earthly and, consequently, inadequate symbol in the face of the spiritual incomprehensibility of the justice in human mortality. The spiritual significance of the FSIs of darkness in the story is further confirmed by the church-like outward and inward appearances of Diego's Haus and by the imagery of the "Last Supper" of bread and wine which takes place there.

The central focus in Esels Schatten is on the stupidity, selfishness, and foolishness of the society of Abdera and the way the society's exhibition of such characteristics makes a mockery of ideals in general and of the ideal of justice in particular. Helping to convey the stupidity and foolishness of the society are the repeated projections—by words and sound effects—of the holy Frösche of Abdera. The Frösche are ridiculous objects of worship for the poorer citizens of Abdera, the worshippers of the Latonatempel, but they function more broadly as a symbol of the mentality of the society in general. Emphasizing the mockery of justice which is demonstrated by the behavior of the stupid, selfish, and foolish society of Abdera is the statue of Justice which stands in great and humorous irony before the meeting of the Zehnergericht which turns not on principles of justice but rather on the narrow self-interests of the ten judges and which degenerates into a deplorable brawl.

In Nächtliches Gespräch, Dürrenmatt again focuses on
the individual's coming to terms with the inevitability of death. The two stories are quite different, of course, since the Schriftsteller of Nächtliches Gespräch is a victim of an "official" murder by the executioner of a repressive earthly government, but the fundamental problem in the two stories is the same--resignation of the individual to the injustice of death. As in Doppelgänger, but to an even greater extent, the image of darkness dominates the story's setting. In Nächtliches Gespräch, however, the darkness functions not only to create the bleak and confused mood of isolation and loneliness associated with facing death; it functions also as a symbol of the spiritual darkness which shrouds a society in which a government can so unjustly extinguish a dissident like the Schriftsteller.

Also, as in Doppelgänger, the sense of isolation and loneliness associated with facing death is reflected by the silent emptiness of the nighttime city streets below and beyond the Schriftsteller's apartment window. At the very end of the story, when the darkness is finally penetrated by the first rays of dawn and the silent emptiness of the streets beyond the Schriftsteller's window is broken by the presence of a Straßenbahn, the sense of isolation and loneliness is ironically increased, for the Straßenbahn is an obvious symbol of a society beginning its daily routine--indeed, its own continuing trip towards death--totally oblivious to the murder of a fellow man taking place only a few yards away.
In Stranitzky, the central ideas of the story are the injustice of a spiritually bankrupt society's shabby treatment of its genuinely downtrodden and the diabolical manipulation of the sensation-hungry society's perception of reality by a conspiring government and mass media—the former interested only in social control; the latter interested only in selling sensational news. The FSIs of the miserable living conditions of the mutilated war veterans, Stranitzky and Anton, in juxtaposition with the FSIs of the luxurious hospital quarters of the mildly ill Nationalheld, Baldur von Moeve, strike a glaring and ironic contrast which reveals the injustice of the society's treatment of its truly unfortunate and deserving citizens. The official photos of the Nationalheld which decorate the city's streets and the sensational headlines, radio broadcasts, and news reels which exaggerate or otherwise distort Moeve's true condition and activities clearly expose the government's and the media's premeditated control over the society's consciousness for the sake of social order and corporate profits. Finally, the glaring contrast between the images of the closed Kathedrale des heiligen Sebastian and the fairy-tale-temple-like Bethlehemklinik where Moeve stays and outside of which the curious and adoring masses gather exposes the spiritual bankruptcy of the society in general.

In Herkules, the ubiquitous Mist of Elis—surely the most unusual and most humorous of all of Dürrenmatt's FSIs
of settings--is a broad symbol of virtually all of the social ills which plague the country. Offending both eye and nose and befouling almost every place, thing, and person in Elís, the Mist is a symbol of all the "crap" which builds up in a mass society--"crap" which could be cleaned up if a society would only recognize and act in its own true best self interests. The Mist symbolizes greed, selfishness, and fear of change. It symbolizes, also, the weakness of a representative democracy run by bureaucracies where decisions are made--or rather, not made--not for the sake of society at large but for the sake of powerful special interest groups.

The central theme of Wega is that man harbors at the same time both the seeds of corruption and the seeds of decency, and whether the ones grow or the others grow depends entirely upon the nature of man's external environment. The earth, with its images of a gentle and bountiful environment, nurtures the seeds of corruption. The easy life afforded by earth promotes the growth of greed and selfishness; of inequality and fear among men; of disrespect for human life. Venus, with its images of an always life-threatening environment, nurtures the seeds of decency. The harsh and dangerous life afforded by Venus promotes the growth of selflessness and co-operation; of equality and trust among men who desperately need each other; of abiding reverence for human life. The force of this message is maintained to a great extent by the ongoing contrast throughout the Hör-
spiel between the pleasant and secure conditions on earth and in the spaceship Wega as an extension of earth, on the one hand, and the horribly severe and always dangerous conditions on Venus, on the other.

In Panne, the slick psychological facade of the successful and smug traveling salesman, Alfredo Traps, is temporarily destroyed by a combination of external forces which coax from Traps's repressed consciousness confessions of an immoral life and the unique murder by induced emotional stress of his former boss and nemesis, Gygax. The image of Traps's auto Panne, which opens the story, functions as a clear physical counterpart to Traps's psychological Panne just as the repaired Studebaker at the end of the Hörspiel serves as a physical symbol of Traps's return to his normal self on the morning following the game of Gericht. On the whole, the remaining FSIs of setting in Panne function with considerable irony as contributing factors to Traps's temporary emotional breakdown. The FSIs of the idyllic country setting in which Traps's Studebaker breaks down, of Herr Werge's restful villa with its quiet garden and its genteel dining room abundantly supplied with food and drink lure Traps into a false sense of security which, along with the influence of alcohol and the clever examination of Traps by Kurt Zorn, lead Traps to expose his sordid behavior in life. With considerable irony, the peaceful and cozy settings of the story establish an environment in which, unexpectedly,
all hell breaks loose for Traps (a name, incidently, which is a play on the German "Taps" or "bungler" and the English "trap").

In Abendstunde, the dominant element of the story is humorous irony. Fürchtgott Hofer, the retired Buchhalter-turned-amateur-detective-and-literary-critic, believes, after years of sleuthing, that he alone has discovered the truth behind the heinous crimes of Maximilian Korbes's murder stories—that Korbes is really a mass murderer who has transformed his crimes into prize-winning literature. Furthermore, Hofer is certain when he arrives in Korbes's hotel quarters that he can confront Korbes with his incriminating evidence in safety since he is alert to and has taken precautions against Korbes's traditional means of murder. With enormous irony, of course, it turns out that Korbes's criminality is known by everyone but the most provincial of people and is, in fact, the chief element of Korbes's great popularity. Even more ironic, however, is the fact that, in spite of all of his precautions, Hofer, nevertheless, is murdered by Korbes and becomes the inspiration for another of Korbes's literary masterpieces.

The irony of the action of Abendstunde is reflected and reinforced to some extent both by the FSIs of the fairy-tale-like general setting of the story and by the FSIs of the main room of Korbes's hotel suite. The beautiful and tranquil FSIs of the general setting are actually rather trivial li-
terary stereotypes behind some of which lies the kind of trivial symbolism typical of such uninspired pulp writers as Korbes himself. Obvious in this respect are the emphasized images of fall and of the red and powerful setting sun at the start of the story which, as images of the end of nature's productive period and of the transition from day to night, are symbols of Fürchtegott Hofer's impending death. Further, however, there is irony in the sharp contrast between the harmonious natural order beyond Korbes's Arbeitszimmer and the disorder of the man-made environment of the Arbeitszimmer itself where the "great writer" pieces together his true stories of spiritual corruption and criminal violence which his sensation-hungry reading public so thoroughly enjoys.

* * *

Among the techniques by which Dürrenmatt conveys by means of FSIs of settings the important ideas of his Hörspiele, none are more interesting than his thematic uses of sound effects. Though not a frequent technique among his Hörspiele, sound effects used for thematic purposes are clearly important features in Esels Schatten, Stranitzky, Wega, Panne, and Abendstunde.

In Esels Schatten (as has already been touched upon in this concluding discussion of the connection between the ideas in the Hörspiele and the FSIs of their settings), the
sounds of the croaking Frösche of the Latonatempel combine with frequent references to the Frösche almost in the manner of a leitmotif to remind the Hörspiel listener of the stupidity and folly of the citizens of Abdera.

In Stranitzky, the recurring sounds of radios—first with sounds of dirges and other sad music for the plight of Baldur von Moeve, then with a speech by the Innenminister appealing to the nation's sentiment for support for Moeve, and finally with the falsified report of Stranitzky's and Anton's meeting with Moeve—function in the manner of a leitmotif to stress repeatedly Dürrenmatt's condemnation of mass media as manipulators of a nation's collective consciousness.

In Panne, the sounds of pouring whiskey and other alcoholic beverages and the sounds of clinking glasses raised in toasts function throughout the banquet and simultaneous game of Gericht in Herr Werge's Speisezimmer as constant reminders of the role of alcohol and Gemütlichkeit as tools in the game of Gericht for getting at the sordid truth of Alfredo Traps's life as a ruthless business man. On the other hand, the music of Traps's car radio which opens the Hörspiel and which subsequently closes the Hörspiel functions in a concrete way to establish in the mind of the listener that both physically and thematically the story has come full-circle to its starting point—Traps has resumed his ruthless life, oblivious in his sober condition to the spiritual transfiguration he had experienced the night before.
In *Wega*, the twice occurring sounds of oxygen and helium hissing into Sir Horace Wood's *Kabine* and the twice occurring sounds of humming of the spaceship *Wega*’s powerful engines serve as concrete projections of earthly comfort and security and contrast sharply and poignantly with the frequently occurring violent sounds of rain, wind, and thunder which concretely project the terribly hostile, life-threatening environment of Venus. Together, these sound effects function as repeated sensory reminders to the listener of the *Hörspiel*’s fundamental message that man's respect or lack of respect for human life and, consequently, man's behavior toward his fellow man is determined ultimately by the degree to which men must struggle in cooperation with one another against external forces which threaten the community of man as a whole.

Finally, the repeated sounds of pouring whiskey and of whiskey glasses in *Abendstunde* function to maintain the image of Maximilian Korbes as an always intoxicated, undisciplined hedonist.

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In the preceding discussion of some of the ways that Dürrenmatt uses FSIs of settings to convey central ideas in his *Hörspiele*, at least two of the *Hörspiele*, *Doppelgänger* and *Nächtliches Gespräch*, exhibited similar FSIs for similar purposes: darkness dominated the settings of both stories
and helped to create the bleak and confused mood of isolation and loneliness associated with facing death. In both stories, too, silent and empty city streets contributed strongly to the general mood of isolation and loneliness. Doppelgänger and Nächliches Gespräch are not the only Hörspiele which exhibit similar FSIs of darkness for similar reasons; nor are FSIs of darkness and empty city streets the only FSIs of setting common to two or more Hörspiele.

The reflection by physical darkness of the spiritual darkness associated with death is also apparent in Strantzky and Abendstunde and, to some extent, even in Panne. In Strantzky, darkness conspicuously dominates the setting of the route taken by Strantzky and Anton from their Mietshaus to the Kanal where, in spiritual defeat, the two miserable veterans choose suicide over a life of continued misery, humiliation, and meaninglessness. In Abendstunde, it is the darkness of night through which the foolish Fürchtegott Hofer plunges to his death as a sacrifice for the murdering Korbes's literary inspiration. In Panne, night is the temporal environment for Alfredo Traps's confession of murder and for his own sentencing to death by the special court by which he has been tried and found guilty.

Common to Strantzky, Abendstunde, and Panne and associated with the mood-evoking FSIs of darkness in these Hörspiele are images of setting suns and early evening which either punctuate or forebode the defeats and/or deaths of a
character or characters. In Stranitzky, it is a riesenhafte, rote Abendsonne which marks the end of the long day of Stranitzky's and Anton's abortive attempt to see the Nationalheld, Baldur von Moeve. Later, it is Abendrot which illuminates the dreadful scene at the end of the Hörspiel when the horrible looking corpses of Stranitzky and Anton resurface in the Kanal just below the bridge over which Moeve is crossing as he returns to the city after his convalescence on the Riviera. In Abendstunde (as was mentioned a few paragraphs earlier), a red and powerful setting sun at the start of the Hörspiel clearly, though somewhat trivially under the circumstances, forebodes the death of Fürchegott Hofer which is soon to follow. Similarly, in Panne, an evening sun marks the start of Alfredo Traps's unusual encounter with Herr Werge, Kurt Zorn, Herr Kummer, and Herr Pilet during which Traps is exposed as a murderer and sentenced to death.

In Doppelgänger, Nächtliches Gespräch, and Panne, the light of dawn and early morning at or near the conclusions of the stories physically parallels and helps to project the central character's resignation to death. In Doppelgänger, the light of dawn and the following light of morning accompany Pedro's recognition and acceptance of his Schuld—that is, of his mortality in general. In Nächtliches Gespräch, the first rays of morning accompany the Schriftsteller's spiritual acceptance of the injustice of human morta-
lity in general and his resignation to the injustice of an untimely and violent death perpetrated by the powerful but fearful in the name of orderly human society. In Panne, the first light of morning punctuates Alfredo Traps's confession of murder and his glad acceptance of the death sentence which the old Richter, Herr Werge, has pronounced on him and which Traps, in his drunken condition, fully expects to be carried out by Pilet.

Common also among several of Dürrenmatt's Hörfpiele are similar FSIs of settings which are symbols or reflections either of luxury or prestige or of poverty. FSIs of luxury or prestige include things American or otherwise foreign: Chefredakteur Donner's fancy Buick and Baldur von Moeve's gadget-equipped, motorized American wheelchair in Stranitzky; Alfredo Traps's red Studebaker and Dunhill cigarette lighter in Panne; the Henker's Camel cigarettes in Nächtliches Gespräch; Maximilian Korbes's Cuban cigars in Abendstunde. Other similar FSIs of luxury include expensive or comfortable room furnishings or expensive food and drink: the luxurious living quarters of the priest, Strobylus, in Esels Schatten; the sumptuous banquet and furniture in Herr Werge's Speisezimmer in Panne; the ultra-expensive furnishings of Maximilian Korbes's hotel suite in Abendstunde; the luxurious furnishings of Baldur von Moeve's hospital quarters and the new furniture and expensive food and drink (all bought on credit) in Stranitzky's and Anton's Mansarde in
Stranitzky.

FSIs of poverty, on the other hand, include simple food and unpleasant or miserable living quarters: the Knoblauch and Hirsebrei in Anthrax's and Krobyle's Kellerloch in Esels Schatten; the simple food cooked in Stranitzky's and Anton's Mietshaus and the worn-out, shabby furniture of their Mansarde; the hard-earned whale meat and the putrid tasting water which is consumed in the battered and miserable little ships of the Venusian colonists in Wega.

Some Final Comments

The world which Dürrenmatt presents in his Hörspiele and which he projects with his FSIs of characters and settings is a man-made, male dominated world filled chiefly with man-made problems which are the products of human stupidity, foolishness, selfishness, greed, and fear and which are intractable either because man is unwilling to resolve them or because man just doesn't know how to deal with them.

Most of the action in Dürrenmatt's Hörspiele occurs indoors where virtually everything is artificial. And most of that action which does occur outdoors occurs in largely man-made environments like the city streets in Doppelgänger and Stranitzky or the Marktplatz in Esels Schatten. Natural things are relegated to a general role of unimportance. There is, for example, no companionship between man and animal in the Hörspiele. There are, in fact, few occurrences of animals,
in general, just as there are few occurrences of plants. The few places where nature is important can be divided into two categories: 1) places where nature is but an isolated and temporary refuge from the artificial world of man—Augias's Garten in the middle of the Mist of Elis; Herr Werge's Garten outside of Herr Werge's villa where Traps's murder trial is being conducted; the park of the Bethlehemklinik with its tranquil Graben all of which is surrounded by the hustle and bustle of a crowded city hungering for man-made sensations and 2) places where nature is a hostile force to which man must submit—the blazing hot environment of Abdera in Esels Schatten; the indomitable and deadly environment of Venus in Wega.

In the male-dominated world which Dürrenmatt presents, events and circumstances are determined by the male drive to win at all costs, no matter what the expense to others (consider especially Esels Schatten, Wega, Panne, and Abendstunde). The social systems and institutions created by such a drive to win are always flawed.

The life that man has created for himself is difficult because of special interests, greed, and egotism. This makes it difficult for most people just to exist. There is no justice, and that is one of Dürrenmatt's main contentions. Where there is no justice, human dignity is virtually impossible; it is simply trampled by man himself. Real life according to human ideals seems possible only where men must
stick together and help each other for the sake of mutual survival in the face of common and terrible external danger (as in Wega).
FOOTNOTES

1 The printed texts of the eight Hörspiele appear in Friedrich Dürrenmatt's Gesammelte Hörspiele (Zürich: Arche, 1970). In the present study, all citations of material from Dürrenmatt's Hörspiele are obtained exclusively from the printed texts as they appear in the Gesammelte Hörspiele. For that reason, in the present study, all documentation of material cited from the Hörspiele follows in parentheses immediately the material which is cited. Within the parentheses, documentation consists of the abbreviation "GH" (for Gesammelte Hörspiele) plus the number(s) of the page(s) on which the cited material is to be found.

2 This statistical information is based on a study of the Hörspiel writers and the Hörspiele listed in Reclame Hörspielführer, ed. Heinz Schwitzke, Reclams Universal-Bibliothek, Nr. 10 161-68 (Stuttgart: Reclam, 1969).

3 Of the five writers who have produced more Hörspiele than Dürrenmatt, four (Eich, Hildesheimer, Weyrauch, and Hirsche) have won the Hörspielpreis der Kriegsblinden. None of the five, however, has won the Prix Italia.

4 Heinz Schwitzke, Das Hörspiel: Dramaturgie und Geschichte (Köln: Kiepenheuer & Witsch, 1963), pp. 187, 328, 386-91, 393. Schwitzke is primarily interested in Dürrenmatt's subjects, themes, and dramatic theories.

5 Eugen Kurt Fischer, Das Hörspiel: Form und Funktion, Kröners Taschenausgabe, Bd. 337 (Stuttgart: Kröner, 1964), pp. 58, 78, 100, 101, 105, 131, 143, 182, 186, 196, 203, 211. Fischer is primarily interested in the subjects and tones of Dürrenmatt's Hörspiele as well as Dürrenmatt's specific use of certain Hörspiel techniques.

6 Friedrich Knilli, Das Hörspiel: Mittel und Möglichkeiten eines totalen Schallspiels, Urban Bücher, Nr. 58 (Stuttgart: Kohlhammer, 1961), pp. 20, 37, 54, 74, 96. Knilli is interested only in Dürrenmatt's use of certain Hörspiel techniques of expression.

7 Armin P. Frank, Das Hörspiel: Vergleichende Beschreibung einer neuen Kunstform durchgeführt an amerikanischen, deutschen, englischen und französischen Texten, Frankfurter Arbeiten aus dem Gebiete der Anglistik und der Amerika Stud-
dien, Heft 8 (Heidelberg: Winter, 1963), pp. 61, 184.


9 Werner Klose, Das Hörspiel im Unterricht (Hamburg: Hans Bredow-Institut, 1962), pp. 30, 44, 45, 89, 100, 106-11, 119, 125, 126. Klose is primarily interested in Dürenmatt's dramatic theories and in the thematic suitability of Dürenmatt's Hörspiele for formal study in the curriculum of German secondary schools.

10 Fischer, p. 131.

11 Fischer, p. 143.

12 Knilli, pp. 53-54.

13 Klose, pp. 43-44.


18 Hans Bänzinger, Frisch und Dürenmatt, 7. Aufl. (Bern: Francke, 1976), pp. 173-79. The work is organized into separate studies of the two authors.

19 Brock-Sulzer, p. 154.

20 Brock-Sulzer, p. 178.


29 Schwitzke, Das Hörspiel, pp. 154-55.

30 Schwitzke, Das Hörspiel, pp. 300-01, 303.

31 It should be pointed out that in addition to language and sound effects, both the voices of Hörspiel characters and the unavoidable association of room acoustics with all sounds present in a Hörspiel also establish FSIas of a Hörspiel's characters and settings. Aside from its virtually automatic projection of the gender of the speaking character, a voice can, for example, project a character's relative age, his race, or his condition of weariness, sickness, suffering, or drunkenness. Room acoustics can project, among other things, open space; a large room; a small room; an empty room; even an adjoining room. Beyond the automatic projection of gender by voice, Dürrenmatt makes essentially no use of the FSI-projecting potential of either voice or room acoustics in any of his eight Hörspiele. Room acoustics are employed in every scene in each of the Hörspiele but only because the presence of some kind of room acoustics is unavoidable whenever sound is generated anywhere--not because Dürrenmatt provides any textual directive for its use himself. Dürrenmatt leaves the choice of voices and room acoustics in any given Hörspiel almost exclusively to whoever is directing a performance of that Hörspiel.

32 Interestingly, Peter Leonard Steiner has produced a marginally similar study of Günter Eich's Hörspiele in the form of his dissertation, "Language and the Dimensions of Reality in Günter Eich's Radio Plays" (University of Pitts-
burg 1969). More interesting, however, is the fact that except for Steiner's dissertation and the present study of Dürrenmatt's Hörspiele, there are, to the knowledge of the writer, no other thorough studies of Eich's or any other writer's Hörspiele. Somehow, because of the electronic medium by which they are transmitted to their audiences, Hörspiele (even the best among them) seem to fall outside the serious interest of literary critics. At the same time, the people who are truly interested in the medium of radio and the genre of the Hörspiel in general (people like Heinz Schwitzke, Eugen Kurt Fischer, and Friedrich Knilli) apparently do not feel qualified or are otherwise disinclined to conduct extensive studies of individual Hörspiel authors. This lack of thorough studies of specific Hörspiele is rather curious in view of the productivity and frequently high artistic achievement of German Hörspiel authors. Hopefully, the investigative approaches (although quite different from one another) of Steiner toward Eich's Hörspiele and of the present writer toward Dürrenmatt's Hörspiele may prove productive approaches to the works of other Hörspiel authors as well.

33 Heinz Schwitzke, ed., Reclams Hörspielführer, Reclams Universal-Bibliothek, Mr. 10 161-68 (Stuttgart: Reclam, 1969), pp. 25-314. The average broadcast time for the first two hundred Hörspiele listed in Reclams Hörspielführer is 57.19 minutes.


39 Wolfgang Hildesheimer, Begegnung im Balkanexpress, in Begegnung im Balkanexpress. An den Ufern der Plotinitza: Zwei
Hörspiele, Reclams Universal-Bibliothek, Nr. 8529 (Stutt-

40 Günter Eich, Geh nicht nach El Kuwehd, in Fünfzehn
Hörspiele, Die Bücher der Neunzehn, Bd. 136 (Frankfurt a.

41 Heinz Huber, Früher Schnee am Fluß, in Hörspielbuch
1953 (Frankfurt a. M.: Europäische Verlagsanstalt, 1953),

42 Heinz Huber, Früher Schnee, p. 16.

43 Eduard Reinacher, Der Narr mit der Hacke, in Frühe
Hörspiele: Sprich, damit ich dich sehe, Bd. II, ed Heinz
Schwitzke, List Bücher, Nr. 217 (München: List, 1962),
pp. 189-204.

44 Wolfgang Weyrauch, Das grüne Zelt, in Das grüne Zelt.
Die japanischen Fischer: Zwei Hörspiele, Reclams Universal-
Bibliothek, Nr. 8256 (Stuttgart: Reclam, 1963), pp. 3-31.

45 Wolfgang Borchert, Draußen vor der Tür, in Sechzehn
deutsche Hörspiele, ed. Hansjörg Schmitthenner (München:

46 Fred von Hoerschelmann, Das Schiff Esperanza, in
Sprich, damit ich dich sehe, ed. Heinz Schwitzke, List Bü-

47 Frank, pp. 103-04.

48 Frank, p. 106.

49 Weyrauch, p. 5.

50 Frank, p. 106. Brackets are Frank's.

51 1943 marks the beginning of Dürrenmatt's literary
career with his writing of two short prose pieces entitled
Weihnachten and Der Folterknecht. These two works and seven
other of Dürrenmatt's early, short prose works appear as a
collection entitled Die Stadt (Zürich: Arche, 1962). The
title of the collection is borrowed from Die Stadt (1946),
one of the stories within the collection.

52 See Dürrenmatt's collection of early prose entitled
Die Stadt (Zürich: Arche, 1962). In particular, Der Doppel-
gänger bears strong resemblances in plot, theme, and imagery
to Kafka's Der Prozeß.
The other most detailed rooms in Dürrenmatt's eight Hörspiele are: 1) Stranitzky's and Anton's Mansarde in Stranitzky und der Nationalheld (pp. 156-63 of this text); 2) Baldur von Moeve's quarters in the Bethlehemklinik in Stranitzky und der Nationalheld (pp. 170-73 of this text); 3) the Speisezimmer of Herr Werge's Villa in Die Panne (pp. 324-31 of this text); and 4) Maximilian Friedrich Korbes's workroom in the Grandhotel in Abendstunde im Spätherbst (pp. 366-72 of this text).


Wieland, p. 837.

The latter point is one which, perhaps, Dürrenmatt might have made even more emphatically if he had chosen to use the sounds of croaking Frösche more frequently as a kind of acoustic motif in the Hörspiel.

It is the particularly unhealthy relationship between the mass media and the society which Armin Arnold, in his own analysis of Stranitzky, considers the primary target of the entire satire: "Es geht ihm [Dürrenmatt] nicht in erster Linie um die sozialen Zustände, sondern um die verheerenden Einflüsse der Massenmedien auf das rapide verdummende Volk; ein Volk, das auf einen Moeve hereinfällt, wird auch alles andere gläubig hinnehmen, was ihm durch die Medien vorgesetzt wird" (Arnold, p. 69).

Dürrenmatt's barbs at the media in Stranitzky are similar in many respects to his barbs at the media (press, radio, and newsreel companies) three years later (1955) in his drama, Der Besuch der alten Dame. One recalls that in Der Besuch, the media are only concerned about reporting an emotionally pleasing story about the wealthy Claire Zachanassian's visit to her old home town of Güllen. The media in Der Besuch are all too happy to be blinded to the true significance of Claire's visit. The media allow themselves to be kept from the real and horrifying story of revenge and greed which is happening in Güllen. At the end of the play, when the townspeople murder Ill, the newspaper men are happy to report that Ill has died of a heart attack. "Tod aus Freude," observes one of the reporters. "Das Leben schreibt die schönsten Geschichten," observes another. See Dürrenmatt's Der Besuch der alten Dame, 9. Aufl. (Zürich: Arche, 1966), p. 97.

In her dissertation, Ursel Boyd interestingly observes: "Dürrenmatt's Einschaltung der Kathedrale ist eine Satire auf Hitlers feierliche Vereidigung in der Potsdamer
Garnison Kirche" (Boyd, p. 92).

Arnold, pp. 82-83; Boyd, p. 85; Brock-Sulzer, p. 140; Peppard, pp. 97, 99; Tiusanen, pp. 187, 189; Usmiani, "Masterpieces in Disguise," p. 51; Usmiani, "Die Hörspiele Friedrich Dürrenmatts," p. 137.

At least two kinds of Venus's Riesentieren are specified during the course of the Hörspiel. On one occasion, the Kriegsminister reports having seen "ein Chamäleon von fünfzig Metern Länge" (GH, p. 223). On another occasion, Irene explains to the commission from the FUSEA that Smith and Peterson, the first Venuses to meet with the commission, cannot be present for a second meeting because they have sighted and are in pursuit of Wale. Irene does explain, however: "Sie sind anders als die Wale auf der Erde, aber man kann sie essen" (GH, p. 227).

Since Traps's consciousness is the only consciousness present during every moment of the Hörspiel's performance, the entire story may be perceived as being projected entirely from Traps's perspective.

In the prose version of Die Panne which appears later the same year as the Hörspiel, the ending of the story is shockingly different. In the prose version, Herr Pilet collapses in a drunken stupor on the stairs leaving Traps to make his way to his room alone. A few minutes later, the drunken Werge, Zorn, and Kummer stumble up the stairs to Traps's room only to find that Traps has hung himself.

Interestingly, in the only performance of Die Panne which this writer has experienced, there is no attempt to indicate either in speeches by Traps or in speeches by Werge, Zorn, Kummer, and Pilet (all of whom consume considerable amounts of alcohol during the game of Gericht) the kind of linguistic distortions which one normally associates with even moderate alcoholic inebriation. This seems to be due to the fact that in Die Panne such distortions in language pronunciation are not necessary either to indicate the general quantity of alcohol consumed by the characters or to indicate the effects which the alcohol has on them. Furthermore, and more importantly, in the purely acoustic medium of radio, a long and complex encounter among five variously inebriated men would be tedious for a listener at best and difficult or unpleasant at worst if the characters did not speak clearly.

In spite of Werge's use of the word "lallenden" to describe his speech at this point in the Hörspiel, Werge actually speaks articulately and clearly both in the printed form of the Hörspiel and in the only performance of the
Hörspiel which the present writer has experienced (see also note 64 above).

66 These and other instances of Traps's talking to himself are the only examples of internal monolog in all of Dürrenmatt's Hörspiele.

67 It should be pointed out that although it is not indicated in the printed text of the Hörspiel, sounds of Traps's running car engine are also present in the final scene of the story, at least in the only recording which this writer has heard of a broadcast of Die Panne. In the recording referred to by this writer, the Hörspiel closes with Traps's speaking the same words he spoke as the story opened, with the radio playing, and with the sound of the car's accelerating in the distance—all touches which make the first and last scenes of the Hörspiel almost mirror images of one another and which, in terms of both image and content, bring the action of the Hörspiel full circle back to the point where it began.

68 See note 67.

69 There are strong parallels between the feast in Panne and the feast which concludes Dürrenmatt's novel Der Richter und sein Henker. In Richter und sein Henker, the game played out in Kommissär Bärlich's dining room involves only Bärlich and his subordinate, Tschanz, who is guilty of having murdered Bärlich's protégé, Polizeileutnant Schmied, at the start of the story. During the bizarre feast in which Bärlich, who suffers from cancer of the stomach, consumes enormous quantities of various gourmet food and drink while Tschanz nervously plays with his salad, Bärlich stuns Tschanz by revealing his knowledge of Tschanz's crime and the clever way that he, Bärlich, used Tschanz as his personal instrument—his Henker—in disposing of his old arch enemy, the diabolical criminal, Gastmann. The one-sided feast ends with Tschanz's departure (he and his car are later found crushed by a train) and with Bärlich's sinking comatose into his chair where he sleeps out the night.

70 In this Hörspiel, also, there are obvious parallels to Dürrenmatt's Der Richter und sein Henker although with a quite opposite conclusion. In Richter und sein Henker, of course, the criminal, Kommissär Bärlich's subordinate, Tschanz, is exposed as a murderer and so totally defeated that he later commits suicide by driving his car in front of a train. See also note 69 above.

71 There is a peculiar irony connected with Korbes's name and the evil associated with him. Herr Korbes is the name of a character in a very cryptic fairy tale of the
brothers Grimm. In the fairy tale, a cat, several small barnyard animals, and several animated objects including a pin, a needle and a millstone pay a visit to Herr Korbes who is not at home when they arrive. The animals and things station themselves in various places around Herr Korbes's house—the millstone taking a position over the door. Bizarrely, when Herr Korbes returns home, the animals and things attack him. In a rage, Herr Korbes attempts to flee his house but is killed when the millstone falls upon him. The story concludes with the line: "Herr Korbes muß ein sehr böser Mann gewesen sein." The Herr Korbes of Dürrenmatt's Hörspiel is definitely an evil man. In ironic contrast to the Herr Korbes of the fairy tale, however, Dürrenmatt's Herr Korbes wins the confrontation with his visitor and, in fact, murders him.

72 Commenting on Dürrenmatt's dislike for the biographical method of interpreting literature (particularly his own) and his dislike for critics who use the method, Armin Arnold writes: "Die biographische Interpretation führt im Falle von Dürrenmatt nicht weit, und Dürrenmatt ist sie verhaßt. Im Falle von Herrn Korbes hat der Kritiker absurderweise den Nagel auf den Kopf getroffen. Und mit größtem Vergnügen rächt sich Dürrenmatt an ihm, an diesem literarischen Eindringling ins Privatleben..." (see Arnold, p. 71).

73 This resemblance is reminiscent of the very clear and ironic resemblance between Dürrenmatt and the Schriftsteller whom Bärlach and Tschanz visit in Dürrenmatt's Richter und sein Henker.
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