

Summary

This doctoral thesis entitled *Das Dokumentarische und das Fiktionale im deutschsprachigen Drama nach 1945 (Documentarism and fiction in German-language drama after 1945)* aims to study the relation between facts and literary fiction in German-language post-war documentary drama. Particular attention is paid to the fictionalisation of factual material and its literary execution in the text. The thesis specifies the characteristics and semantic fields of documentary, political and historical drama.

The dissertation is divided into four parts. The first chapter is an attempt to characterise different currents in documentary literature, with particular focus on the determinants of documentary drama. They were compared with distinguishing literary features of political and historical plays. The first chapter presents the writers' process of working on factual material and the text of a documentary drama. Then it was compared with the work of historians and their method of assessing documents. This part of the dissertation describes the documentary theatre, political theatre and epic theatre, as well as the similarities and differences between them.

The subject of the second part of the thesis are reflections on facts and literary fiction. It analyses phenomena such as literariness, fictionality and fictionalisation. Moreover, the second chapter contains a detailed description of the components of literary fiction. Reflections also concern the level of the text that is fictionalised in documentary plays.

The third chapter is a literary analysis of documentary plays that have not been thoroughly studied by literary scholars: *Trotzki im Exil (1970) (Trotsky in Exile)* by Peter Weiss, *Bruder Eichmann (Brother Eichmann)* (1982) by Heinar Kipphardt, and *Hitlers Dr. Faust (2000)* by Rolf Hochhuth. Each analysis is preceded by the writer's biography, which focuses on dramatic works.

Peter Weiss was born in Nowawes near Potsdam in 1916. In 1934, he and his family were forced to emigrate to the United Kingdom and then to Sweden because of their Jewish origin. Weiss owes his international success as a writer to his documentary play entitled *Ermittlung (1965) (The Investigation)*, which talks about the Auschwitz Trial. Peter Weiss died in 1982 in Stockholm.

The protagonist of *Trotzki im Exil* by Peter Weiss is the Soviet revolutionary Lev Davidovich Bronstein 'Trotsky'. The play tells the story of his political activity, his exile and his assassination in Mexico in 1940. The plot includes important events from the history of the world and the Soviet Union, such as the last years of the tsar's rule, the 1917 Russian

Revolution, the beginnings of the Red Army, the death of Lenin, Stalin's rise to power and the Moscow Trials.

Heinar Kipphardt was born in 1922 in Heidersdorf (Silesia) and studied psychiatry. When the war ended, he became a doctor in Düsseldorf. He became a famous writer and playwright mainly thanks to his documentary play entitled *In der Sache J. Robert Oppenheimer* (1964) (*In the Matter of J. Robert Oppenheimer*). Heinar Kipphardt died in Munich in 1982.

Heinar Kipphardt's play *Bruder Eichmann* is a dramatic adaptation of the hearing of Adolf Eichmann, a former SS officer, who was responsible for organising the deportation of Jews to concentration camps during the Second World War. When Eichmann was captured in Argentina in 1960 (he had been hiding there since the unconditional surrender of Nazi Germany) he was put in an Israeli prison to await trial. From then until April 1961 Eichmann was being questioned and the reports with his conversations with police officers serve as the basis of the play. It includes the most important stages of Adolf Eichmann's life: his early childhood, membership in the SS and the SD and his work on organising the relocation and deportation of Jews. What is characteristic of Kipphardt's play are 'analogous scenes' (which is a term coined by the author himself; Analogie-Szenen in German) incorporated into the plot, which talk about historical events that are seemingly unrelated to Eichmann, taking place both before and after his execution by hanging in 1962. Kipphardt's intention was to use these scenes to characterise the behaviour of a 'functional man', a person who unconditionally follows their superiors' orders, without thinking about the consequences.

The youngest of these three writers, Rolf Hochhuth, was born in Eschwege in 1931. As a 20-year-old, he started working in a book shop and was promoted to editor in a publishing company. This is when he started writing. He became internationally recognised when he published a play entitled *Der Stellvertreter* (1963) (*The Representative*). Rolf Hochhuth died in Berlin in 2020.

Rolf Hochhuth's drama entitled *Hitlers Dr. Faust* tells the story of Hermann Oberth, a scientist and an inventor, who was fascinated by the novels of Jules Verne as a child and dreamt about constructing a rocket that could take man into space. The costs of research and expensive experiments could only be covered by collaboration with the military, which was financed by public funds. Hermann Oberth and his student Wernher von Braun, who later became his associate, constructed the V-2 rocket, which was used by Hitler as the 'retaliation weapon' to bomb the United Kingdom in the final phase of the war. Oberth's daughter, who was a researcher and participated in the project, died when they worked on improving the missile. The most important scientific idea of Hermann Oberth, a reflecting telescope, could only be

financed by collaborating with the military, similarly to the rocket. The American president also thought about carrying out this project as part of the Star Wars programme. Apart from documenting the story of Hermann Oberth, Rolf Hochhuth's play poses a question on the moral responsibility of scientists and their attitude towards politics and those in power.

The analyses of every play included in this thesis focused on identifying factual and fictional elements in the discussed works. To do that, individual acts and scenes were analysed for their documentary authenticity. Because of that, it was necessary to provide the historical and cultural background and juxtapose it with the world presented in the analysed works. When I presented historical facts, I used not only the available historical material indicated by the authors of the plays, such as biographies, autobiographies, historical writings and documents, but also other source materials which are directly related to the subject of my research. Therefore, the historical background offers a broader context and goes beyond the plot of the plays. It makes it possible to complete and understand events in the discussed plays, which are often described in a fragmentary way. Moreover, it makes it possible to analyse the elements of fiction in the plays and the fictional dimension of the text. In the above mentioned chapters, I refer to each play not only by indicating its documentary and fictional layers, but also by trying to determine its affiliation with the documentary, political, historical or epic drama.

In the fourth chapter, I sum up my research, present its results and draw conclusions.