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I am submitting herewith a thesis written by Glenn Whitten Abbott entitled "The Role of Dialect and Language Styles in Theme and Character Development in Selected Plays by Carl Zuckmayer." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of master of Arts, with a major in German.

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THE ROLE OF DIALECT AND LANGUAGE STYLES
IN THEME AND CHARACTER DEVELOPMENT
IN SELECTED PLAYS BY CARL ZUCKMAYER

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DEDICATION

This thesis is dedicated to my parents

George and Joyce Abbott

and to my wife

Anne Thomas-Abbott

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ABSTRACT

This thesis examines the various language styles used in Carl Zuckmayer's four major folk plays written between 1925 and 1931: Der fröhliche Weinberg, Schinderhannes, Katharina Knie, and Der Hauptmann von Köpenick. These plays are examined not only to reveal the extent to which Zuckmayer uses various types of speech to successfully create realistic dialogue, but also to demonstrate the author's use of language styles to enhance theme and character development.

Katharina Knie, a play in which only one language style is used--the dialect of the Rhenish Palatinate--will serve mainly as a point of contrast to the other works, because dialect is used in this play only to portray realistic dialogue. The language used in Schinderhannes also serves primarily to reflect realistic speech, but does, to a limited extent, enhance character development. In the other two dramas, Der fröhliche Weinberg and Der Hauptmann von Köpenick, a variety of speaking styles is used and they play an essential role in the development of theme and character.

The characters in Der fröhliche Weinberg and Der Hauptmann von Köpenick are categorized according to speaking style in order to show how language is used to distinguish each character as a representative of a certain segment of society. In both of these plays there are also characters whose speaking styles change on particular occasions. These characters are closely examined to explore the meaning behind their fluctuating speaking styles, the reasons for the alteration of their speech, and the significance of these language shifts for character and thematic development within the plays.

TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION	1
II. <u>Der fröhliche Weinberg</u>	5
III. <u>Schinderhannes and Katharina Knie</u>	23
IV. <u>Der Hauptmann von Köpenick</u>	29
V. CONCLUSION	42
WORKS CITED	46
VITA	48

CHAPTER I

INTRODUCTION

Carl Zuckmayer (1896-1977) wrote many short stories, essays, poems, novels and plays in his long career as a writer. This thesis will focus on four of his folk plays written early in his career, between 1925 and 1931: Der fröhliche Weinberg (1925), Schinderhannes (1927), Katharina Knie (1928), and Der Hauptmann von Köpenick (1931). These plays were chosen not just because they were Zuckmayer's first successful works, but because of the language in which they were written. Each was written using dialect native to the region in which it is set. The first three contain dialect native to the Rhenish-Hessian region where Zuckmayer was born and spent his childhood. Der Hauptmann von Köpenick incorporates the Berlin dialect, which Zuckmayer learned while living in Berlin between 1920 and 1922. Zuckmayer said of his early years in Berlin, "Ich lernte Berlin von unten kennen, aus der Keller-Perspektive, aus der Sicht der häßlichen Mietshäuser und finsternen Hinterhöfe" (Als wär's ein Stück von mir, 324). As he worked at odd jobs, lived among the city's poorer class, and tried to establish himself as a playwright he became familiar with the Berlin dialect--the language of the city's common people (Bauer 30).

In each of these four folk plays Carl Zuckmayer demonstrates a deep understanding of the subtleties of human communication. In the following excerpt from his autobiography, Als wär's ein Stück von mir, he describes his natural ability to understand language on a deeper level, that is, beyond the mere meaning of words and phrases:

Wer in einer der sieben Nächte zwischen Weihnachten und Neujahr geboren ist, und noch dazu am Sonntag, der kann, so heißt es, die Tiere sprechen hören. Und ich möchte allen Ernstes behaupten, daß ich es kann. Nicht so genau wie der Verhaltensforscher Konrad Lorenz. Aber ich kann es auf meine Weise, und ich halte es sogar für meine berufsentscheidende

Eigenschaft. Denn wer die Tiersprache versteht, wer bereit ist, der Kreatur zu lauschen, ahnt, was die Menschen mit ihrer Sprache meinen und wollen-
-die nur zum Schein ein logisches Gebäude ist. In Wirklichkeit ist sie aus Laut und Klang vieltönig komponiert, um hinter nomen und pro-nomen [sic], Grammatik und Syntax ihren eigentlichen Wahrsinn zu verbergen.
(133)

From an early age he understood that the manner in which something is said carries as much meaning as what is actually said. As will be shown in this thesis, Zuckmayer used various dialects and speaking styles in his plays to give meaning to the characters' dialogue beyond the surface meaning of the words and phrases. He used language in this way to distinguish social class among his characters and to reveal their personalities and inner motives.

A further demonstration of Zuckmayer's thorough grasp of the complexities of human communication is his recognition that individuals do not adhere strictly to one particular speaking style. He incorporated into his plays a phenomenon of spoken language which linguists have since identified as code switching. Code switching, as will be explained in greater detail in chapter two, is the act of changing one's speaking style according to such factors as environment and speaking partner. In his autobiography Zuckmayer describes an instance in his own life in which he changed his speaking style to help himself out of a particularly dangerous situation. Describing one of several interrogations he underwent during his escape from Germany in 1938, Zuckmayer writes:

Als ich endlich zum Verhör in ein Büro gebracht wurde, war mir schon alles gleich, ich wußte, worum es ging, und ich hatte nichts zu verlieren.
Außerdem kannte ich den Typus des 'Unterbeamten' nur allzu gut und war entschlossen, mich wie ein 'Oberer' zu benehmen. Kaum betrat ich das Büro, begann ich sofort zu brüllen. 'Das ist unerhört!' schrie ich in

schärfstem Kommißdeutsch den diensttuenden Polizist an. . . . (83)

Zuckmayer was successful in using language to create a particular image of himself and to intimidate his interrogators--a perfect example of how the manner of speech can be as important as the words spoken. Like the author, some of the characters in the plays discussed in this thesis adjust their speech on certain occasions. These instances of code switching will be examined to find the motivations and factors which caused them and to explore the significance of such language shifts in relation to what they reveal about the characters who make them.

That Carl Zuckmayer used a variety of dialects in these plays is certainly not a new discovery, and many people have written about Zuckmayer's use of dialect to create realistic dramas; Siegfried Mews, for example, commenting on the use of dialect in Der fröhliche Weinberg in his book for the Twayne's World Author Series, Carl Zuckmayer, writes, "The employment of native dialect contributed to the authenticity of the milieu" (34). Yet, the deeper significance of Zuckmayer's employment of different speaking styles and his use of code switching have not yet been fully recognized. For example, Paul Riegel describes the language of Friedrich Hoprecht, a character in Der Hauptmann von Köpenick, as follows: "Hoprecht bedient sich in der Auseinandersetzung noch der Sprache der Regimentsbefehle, die Wörter und Ausdrücke haben die Bedeutung, die ihnen die Sprachregelung von oben gab" (qtd. in Mews, Carl Zuckmayer: Der Hauptmann von Köpenick 65). Riegel neglects to mention, however, that Hoprecht's language has shifted from standard German to Berlin dialect, the language of the play's lower classes, as Hoprecht espouses these creeds of the play's upper classes. This thesis will examine the different language styles used in each of these four plays, not only to reveal the author's success at creating realistic dialogue but, more importantly, to demonstrate the author's use of these language styles to enhance the character and thematic development within the plays.

The plays will be discussed in chronological order. Chapter two deals with Der fröhliche Weinberg. Schinderhannes and Katharina Knie will be treated together in chapter three, because the connection between language and thematic development in these works is not as strong as in the other plays analyzed. Schinderhannes, and especially Katharina Knie, will serve mainly as points of contrast to the other plays, underscoring the difference between the use of dialect and other language styles solely for the sake of realism, as opposed to the use of various language styles as a literary device, as is the case to a greater extent in the first and last plays being examined in this thesis. Chapter four focuses on Zuckmayer's best-known work, Der Hauptmann von Köpenick.

CHAPTER II

Der fröhliche Weinberg

Der fröhliche Weinberg, Carl Zuckmayer's first play which achieved both commercial success and critical acclaim, premiered in Berlin on December 22, 1925. Although the play was initially rejected by theaters throughout Berlin, Zuckmayer eventually found a theater manager willing to stage the play. Shortly before its stage debut, the play received the Kleist award from critic Paul Fetcher (Bauer 35-36; Mews I, 34; Zuckmayer, Stück von mir 401-407).

The audience's reaction to the opening performance of Der fröhliche Weinberg was overwhelmingly positive. Zuckmayer himself, who was watching nervously from the wings, was stunned by their response. In his autobiography, Als wär's ein Stück von mir, Zuckmayer described the scene as he saw it that night:

Durch einen Sehspalt beim Feuerwehrmann, durch den man das Publikum beobachten konnte, erblickte ich eine wogende Brandung von Köpfen, Gesichtern, Hemdbrüsten - Schultern, die sich unablässig bogen und gleichsam wälzten vor Lachen--, aufgerissene Münder, aus denen es schrie und kreischte. Es war wie der Ausbruch einer ansteckenden Lachkrankheit, einer epidemischer Heiterkeits-Ekstase, eines mittelalterlichen Massenrausches, und wurde dann auch von den Teilnehmern, sogar von der Kritik, so beschrieben. (410)

On the morning after the play's rousing debut, Zuckmayer received over a hundred requests for rights to the play from theaters throughout Germany (Bauer 36). The play ran for over two years in Berlin and was greatly successful throughout the country (Mews I, 34).

In addition to tremendous commercial and critical success, the play also generated

a great negative response from a wide variety of groups who took offense to it. The play's strong language and bawdiness was enough to offend some, but many more people felt either personally or politically attacked by certain elements of the drama. National Socialists correctly felt that their ideals had been ridiculed in the play. Many Jews were unhappy with the portrayal of the drama's Jewish characters. A large number of college students believed they were being insulted through the character Knuzius, who took great pride in his college education but was made a fool of in the course of the play. Even the citizens of his hometown, feeling that they had been portrayed in a bad light, were angry at Zuckmayer. In the year following the premiere of Der fröhliche Weinberg, there were sixty-three theater riots, yet the violent reaction of some groups against the play only added to its popularity (Bauer 38-39; Zuckmayer, Stück von mir 414-415).

Der fröhliche Weinberg is set in Rhenish Hesse, Zuckmayer's home region, around 1921. In the opening scene a group of people have gathered at the vineyard of Jean Baptiste Gunderloch, who has decided to sell half of his vineyard to the highest bidder, so that he may retire. His daughter, Klärchen, is being courted by the college-educated Knuzius. Gunderloch stipulates, however, that before he will allow Knuzius to marry his daughter, Knuzius must impregnate her, proving his virility. Klärchen, however, is no longer interested in Knuzius. Instead, she longs for a relationship with the sailor Jochen Most. Klärchen's friend, Babetchen, is interested in Knuzius, however, and is therefore delighted to find out Klärchen's true feelings. Annemarie Most, Jochen's sister, has fallen in love with Gunderloch and helps Klärchen develop a plan that will help each woman get the man she wants. In the end, all of the mismatched lovers are brought together with their proper partners, and four engagements are announced.

In a short introduction to the play, Carl Zuckmayer briefly explains the purpose of dialect in the work: "Was den Dialekt betrifft, so kommt es nicht auf philologische Genauigkeit, sondern auf die Melodie und den Charakter an, der keineswegs idyllisch ist,

sondern wie die Landschaft der Weinberge eher spröde, rostig, holprig und von einer eignen geruchstarken herbstlich heitern Luft umwebt" (8). Yet, in this work Zuckmayer does more than simply reflect the spirit of his home region through the use of its native dialect. The author uses other dialects in addition to the Rhenish Hesse dialect, as well as standard German, to give the play an even more realistic quality. The wine dealer Stenz speaks the dialect of his home region, Cologne. The Jewish character, Löbche Bär, incorporates Yiddish terms into his speech. The college-educated Knuzius speaks primarily in standard German.

Not only does the author show differences in speaking styles between characters with different backgrounds, he also allows for variation in the individual character's speaking style. That an individual will change his/her speaking style under certain circumstances is not a new concept. Michael G. Clyne commented on this phenomenon in his book, Language and Society in the German-speaking Countries. In the following passage from that book, Clyne explains under what circumstances an individual might use code switching, i.e., change speaking style:

The factors influencing choice of variety are the ones operating in language contact situations (Fishman 1965, Cooper 1969): domain (contextualized sphere of communication, e.g. family, work, school, neighbourhood, church); interlocutor (speech partners will accommodate to each other's speech, as Giles (1977) has shown for bilinguals); role-relationship; type of interaction (public or private, e.g. business transaction, lecture, sermon, carnival, private conversation--this factor being identified by Mattheier (1980) as a key one in the dialect/standard dichotomy); topic (more personal or emotional topics in dialect; politics or occupation in Standard); locale of interaction (e.g. village, town or city, home, street or pub). (48)

Although the act of code switching is a natural part of everyday communication and

has been researched in recent years, when Zuckmayer wrote Der fröhliche Weinberg in the early 1920's dialectologists had not yet accommodated for this phenomenon in their research. As Clyne points out:

Code-switching between varieties is undoubtedly not a new phenomenon, but one that had been ignored by dialectologists propagating the myth of a 'uniform local dialect' On dialect maps and in dialect dictionaries, in fact throughout monolithic traditional dialectological research, no provision was made for variation within the speech of one locality or even of one speaker. (48)

Though he was probably not familiar with the term, Zuckmayer was aware of the phenomenon of code switching as an element of communication and incorporated it into his play. This certainly enhances the realistic and natural quality of the play's dialogue. Furthermore, as will be illustrated in this chapter, Zuckmayer used code switching to enhance character development. Giving special attention to individuals in the play whose speaking styles vary, this chapter will examine how language is used to develop their characters. Instances of code switching, and the context in which they occur, will be examined to find out what they reveal about the characters who make such adjustments in their speech.

In order to define individual speaking styles and to identify instances of code switching, it is first necessary to establish the elements of speech which will be used to characterize a speaking style as either dialect or standard German. As stated in the play's introduction, phonological exactness was not the author's intent or reason for using dialect. Nor is it the purpose of this thesis to make a precise linguistic analysis of the text. Even if desired, such an analysis would be impossible, since the text is a written representation of a speaking style, rather than a phonetic transcription of actual conversation. The term 'dialect,' as used in this thesis, will be broadly defined to include elements of speech which

some linguists might classify as colloquial language (*Umgangssprache*) rather than dialect. This is necessary, because even among linguists a clear and indisputable sub-division of non-standard German has been difficult to establish. Clyne explains the difficulty in categorizing different forms of non-standard German in the following passage:

Within any given area, speakers will select their code(s) from a series of varieties along a continuum from the narrowest local form to something approaching Standard German. . . . The continuum has led to disagreement amongst researchers as to the number and nature of the varieties. (45-46)

In A History of the German Language John T. Waterman says of these unclear boundaries between different levels of non-standard German, "There is no precise dividing line separating either *Hochsprache* from *Umgangssprache*, or *Umgangssprache* from *Mundart*; the one merges almost imperceptibly into the other" (185). Since attempting to sub-divide language which is non-standard would obscure rather than promote the purpose of this thesis, no such attempt will be made. Instead, speaking styles will be simply classified as either dialect or standard German. The specific elements which will distinguish dialect from standard German are listed in the chart below.

Characteristics of dialect	notes	examples
1. apocope	loss of final vowel or consonant	mein > mei ziehen > ziehe Leute > Leut
2. assimilation	assimilation of consonant cluster	nicht > nit unter > unner meinem > meim

3.I.H.G.S.S	incompleted High German sound shift	Kopf - Kopp haben - hawwe Teufel - Deufel
4.vowel quality		auf - uff heim - haam kaputt - kapott
5.syntax	A. <u>wo</u> used as all-purpose pronoun B. word order C. use of "tun" (dun) as a helping verb, which is inconsistent with Standard German	A. "...den steifen Kragen <u>wo</u> er trägt" B. "...daß das für die Lieb gar keine Roll kann spielen" C. "Wenn ihm nur sein steife Krage de Hals zudrücke <u>deet</u> ."

In order to examine how language is used to develop the characters in Der fröhliche Weinberg, each character will first be categorized according to speaking style. Many of the characters speak in dialect consistently throughout the play, never code switching, and will be classified as consistent speakers of dialect. No character speaks pure standard German completely free of dialect elements throughout the play, which further demonstrates the author's success in capturing realistic speech, for in reality no one, regardless of background or education, speaks perfect, carefully articulated standard German all the time. Therefore, infrequent random occurrences of dialect elements which are more common to natural speech, such as *apocope* (ich habe > ich hab) and *assimilation* (auf dem > auf'm), will not be sufficient to label otherwise standard language as dialect. One minor character,

the *Studienassessor* Bruchmüller, will be classified as a consistent speaker of standard German, although his otherwise standard speech contains a few of these more common dialect elements. The characters whose speaking styles vary, that is, the most of whose speech is in dialect or standard German but contains occasional switches, will be grouped together as speakers who code switch.

Since the vast majority of characters in Der fröhliche Weinberg belong to the first group, consistent speakers of dialect, and since their status as dialect speakers does not in itself contribute to the play's thematic development (as it does in plays to be discussed in later chapters), they will not be the focus of this chapter. This group will serve mainly as a point of contrast for the characters whose speaking styles change. However, one character from this category, the wine dealer Stenz, does deserve closer examination. Although Stenz speaks dialect consistently, he speaks Cologne dialect rather than Rhenish Hessian like his counterparts. Throughout most of the play communication between Stenz and the other characters is unobstructed by the difference in dialects. In one scene, however, misunderstanding caused by Stenz's Cologne dialect creates a humorous and revealing exchange. The confusion begins when Stenz tries to tell a joke in strong Cologne dialect:

STENZ. In Kölle, in Kölle passieren in der Beziehung die dollste
Jeschichte, dat soll ma gar nich für möglich halte! Pfui Deubel
nochemal! Bei der Jelegenheit möcht ich nich unterlasse han, Ihne det
neuste Krätzje zu arzähle, Sie lache sich kapott! (Er setzt sich in
Positur.) De Hennes hätt emal in de Botz jetresse, da trifft er am Ring
de Tünnes un de Maritzebill . . . (33)

At this point Stenz is interrupted by his Rhenish Hessian companions. Their inability to understand Stenz's dialogue is expressed through Rindfuss, a fellow wine trader, who asks if he is speaking Latin. Vogelsberger, also a wine dealer, speculates that Stenz is quoting from the New Testament. Stenz, on the other hand, expresses his utter

exasperation at having been interrupted in the middle of a story. The innkeeper Eismayer tries to help Stenz finish his joke by offering his services as a translator, which only leads to more comical misunderstandings:

EISMEYER. Redde Se ruhig weiter, ich übersetz es dene Herrn, die kei fremde Sprache könne. Da hat auf Hochdeutsch einer in die Hos gemacht.

VOGELSBERGER. (haut auf den Tisch) Ich merk's doch schon die ganze Zeit!

RINDSFUSS. Du Simpel, im Stenz sein Witz!
(Gelächter. Die Tanzmusik hat wieder begonnen)

STENZ (setzt sich beleidigt). Un dat wolle Kulturvölker sein. (33)

Even though Stenz and his German compatriots are all from towns relatively near each other on the Rhine, the vast differences among their language styles are revealed in this one short scene. Stenz's Cologne dialect, which heretofore had not hampered communication, is now described by the Rhenish Hessian speakers as a foriegn language requiring translation into High German. Out of this language barrier a broader cultural division is revealed. Stenz's final comment in the passage quoted above reflects his view of himself as an outsider among his companions. By making a broad statement about his Rhenish Hessian counterparts, the kind of people they are supposed to be, he distinguishes them as a people with a separate culture from his own. This brief exchange between Stenz and his Rhenish Hessian neighbors reflects in a very realistic way the nature of interactions between Germans from different regions. These characters' sense of *Heimat* (homeland) is shown in this passage to be more locally oriented than nationalistic.

The one character who consistently speaks standard German without code switching is Bruchmüller. There is no evidence in the text to suggest that Bruchmüller is not a native of the Rhenish Hessian town in which this play takes place. Yet his use of

standard German as opposed to the local dialect is consistent with the author's intent to incorporate realistic language in the play. The fact that he is a *Studienassessor*, a graduate teacher who has recently completed his/her training, makes it logical that the well-educated Bruchmüller would speak standard German. While his role is minor and his speaking parts are few, in the following passage from the play Bruchmüller reveals his pride in being better educated than his dialect-speaking counterparts:

DER ALTE RAUNZ (hat sich aufgerappelt, haut plötzlich auf den Tisch und singt in einem Ton). "Dominus nostrus däus, (sprich däus wie läus) Sankt Florian und Prospera, Bewahr uns vor de Rebläus, Und vor der Peronospera!"

HAHNSESAND. Bravo, Meister!

ALLE. Bravo!

BRUCHMÜLLER. Großartig, großartig! Dominus däus, großartig!

RAUNZ. Hawwe Sie was gesagt?

BRUCHMÜLLER. Ich mein: ein guter Wein, ein großartiger Wein!

RAUNZ. Das willt ich nur wisse. (Verfällt in Stumpfsinn.)

BRUCHMÜLLER (zu Kurrle). Ein guter Wein, ein schlechtes Latein!

KURRLE. Wem sagen Sie das?! (40)

Although Raunz's mistake is either unnoticed by or insignificant to the others who are assembled, Bruchmüller is compelled to point it out and in so doing draws attention to his superior education. He makes his final comment to Kurrle, who also presents himself as well-educated through his use of standard German. The fact that the inspiration for Bruchmüller's sarcastic remarks is a mispronounced word reveals the importance which he places on correct pronunciation, even of Latin. Thus, Bruchmüller's speaking style is not only realistic considering his educational background, but also reflects his desire to distinguish himself from his less-educated, dialect-speaking compatriots.

Kurrle also distinguishes himself through his speaking style. Using standard German along with bureaucratic jargon, Kurrle emphasizes his authority as the town clerk (*Standesbeamter*). The language he uses is a reflection of his desire to distance himself from the general populace. A perfect example of his deliberate aloofness comes at the end of the second act where Gunderloch's party has erupted into a brawl:

KURRLE (der während des ganzen Kampfes ruhig sitzen blieb und Aufzeichnungen machte). Herr Gunderloch, ich habe die Ehre, Ihnen die Anerkennung der Behörde für Ihr tapferes Einschreiten auszusprechen. Alle andren sind zur Bestrafung notiert. (46)

His speaking style achieves the desired effect, distinguishing him as an authority figure, as evidenced by Vogelsberger's reaction to Kurrle's opening line in the play:

VOGELSBERGER (mürrisch zu Kurrle). Hat die Domän schon e Aug drauf geworfe?

KURRLE. Darüber wird amtlicherseits noch nichts verlautbart.

VOGELSBERGER (zu Rindsfuß). Der hat auch e Mundwerk wie en Regierungspräsident. (Zu Kurrle.) Herr Diplomat, ich dank Ihne für Ihr Aufklärung.

KURRLE. Wollen Sie mehr wissen? Kaufen Sie sichs amtliche Verordnungsblatt. (9)

Vogelsberger reacts negatively to Kurrle's arrogant language. He makes a derogatory comment about Kurrle's speaking style to fellow dialect speaker, Rindfuß, and then addresses Kurrle in mock respect, referring to him as "*Herr Diplomat*." In spite of Vogelsberger's feigned cordiality, Kurrle maintains his distance and again responds in the language of his profession. Later, however, Kurrle responds differently to a similar attack by Vogelsberger. In this instance Kurrle code switches:

VOGELSBERGER (zu Kurrle). Geht der Herr Präsident per pedes oder

werde die Pferd erst gesattelt?

KURRLE. Sie allerdings werde sich wohl Blase in die Füß laufe, wo Sie
nix wie Autofahrn gewöhnt sin!

VOGELSBERGER. E Schlappmaul wie en Einquartierungschef! (10)

Vogelsberger adjusts his own speech to to enhance the sarcastic quality of his question, referring to Kurrle as "*Herr Präsident*" and using the Latin expression "*per pedes*" instead of the German "*zu Fuß*." He mocks Kurrle's arrogant attitude by exaggerating the privileges that someone of Kurrle's position might enjoy, and by implying that the town clerk is unaccustomed to the inconveniences of everyday life. Although he previously used standard German to distance himself from the common villager, in order to refute Vogelsberger's implication Kurrle must show himself to be like the common villager. To do this Kurrle responds with an idiomatic phrase loaded with elements of dialect and calls Vogelberger's own stamina into question. Kurrle adapts his language to reflect the image of himself he wants to convey in a particular situation.

That the image of himself Kurrle tries to put forth is inconsistent with his true character is proven as the play progresses. When Rindsfuß tries to bribe him late in the first act, Kurrle acts as if he doesn't understand. Then, when Vogelsberger interjects a sarcastic comment about the honesty of the local authorities, Kurrle is quick to defend their integrity:

RINDSFUSS (versucht Kurrle beiseite zu ziehn). Meine Sie, Herr Stadtrat,
ma könnt's bei geeignetem Entgegekemme durch die Behörde billiger
hawwe?

KURRLE. Ich hab nicht genau verstanden.

RINDSFUSS. Vielleicht verstehe Se später, wir spreche beim Wein
nochemal drüwwer. Ich laß en Fuffzehner springe. Die annern sin
lauter filzige Drecksäck.

VOGELSBERGER. Herr Rindsfuß, die Behörde wärn hier unbestechlich,
hab ich gehört.

KURRLE. Die Herrn können offenbar nicht viel vertragen. (22-23)

However, in the final act Kurrle proves himself to be quite corruptible. When Kurrle comes to inspect the pig which the innkeeper Eismayer is preparing to slaughter, Eismayer seemingly hints at a possible bribe: "Eher gibt Ihne mei Sau e Trinkgeld, als einer von dene Krüppel [the local veterans]" (62). Kurrle's defensive response, "Wer spricht hier von Trinkgeld?" (62), confirms his interpretation of Eismayer's subtle comment as a proposition. Changing the topic, Eismayer states: "Wisse Sie was? Es gibt heutzutag kei noble Leut mehr" (62). From this ensues a conversation bemoaning society's ills, which ends with Kurrle's statement, "Volksgesundheit, mein lieber Eismayer, Volksgesundheit. Daran fehlt's" (63), which is an ironic prelude to the illegal transaction which follows immediately thereafter:

EISMAYER. Möglich, mache Sie de Fleischschau selber?

KURRLE. Gleich nach der Versteigerung.

EISMAYER. Ich denk, mir halt's wie immer. Die Lewwerwürscht un de
Blutmage schick ich gleich Ihrer Frau enüwwer.

KURRLE. Alles in Ordnung! Steche Se gut.

EISMAYER. Danke! Die Sau, wo ich stech, braucht kein Veterinär mehr!

(63)

Kurrle's speaking style reflects his hypocritical nature. He uses standard German and bureaucratic terminology deliberately to create an authoritative image for himself, but when circumstances are such that dialect would best serve his image, he switches to dialect. The unnatural sound of his speaking style causes the dialect-speaking Vogelsberger to distrust him immediately. Vogelsberger's suspicions of Kurrle, initially based solely on Kurrle's speaking style, are proven to be true; Kurrle is not an honorable government

official deserving the respect and admiration he desires; rather, he is a corrupt town clerk abusing his authority.

Like Kurrle and Bruchmüller, Knuzius, the college graduate who has come to the Rhenish Hessian village to marry Klärchen Gunderloch, uses language to distinguish himself from the local citizenry. In the following passage the motivation behind Knuzius' speaking style--to impress others as well as express himself--is clear; and once again Vogelsberger reacts to the unnecessarily stilted language:

KNUZIUS (tritt zum Tisch Gunderlochs und der Weinhändler, ergreift ein Glas). Darf ich mir erlauben, aufs ganz Spezielle der hochverehrlichen p.p. Honoratioren einen kräftigen sine sine cum cum h.c.h.c. zu kommen?

VOGELSBERGER. In der Zeit hätt ich e Faß ausgesoffe! (37)

In Als wär's ein Stück von mir, Zuckmayer described Knuzius as "... ein verkommener, verbummelter Mitgiftjäger, der sich vor den einfachen Leuten als 'Akademiker' aufspielt. . ." (414). Although Knuzius speaks standard German to distinguish himself as an academic in a class above the common villager, he is revealed in the play to be a hypocrite and a fool. In contrast to the dialect which others use, his stilted language is contrived and artificial, enhancing the development of this character as a phony.

Also interjected into Knuzius' dialogue are phrases which were frequently used by the National Socialists during this era. Commenting on the reaction of the National Socialists to the play, Zuckmayer said in his autobiography, "... sie fühlten sich in den komischen Figuren des Stücks, denen ich die alten und neuen, 'völkischen' und antisemitischen Phrasen in den Mund gelegt hatte, mit Recht porträtiert. . ." (414). In the play's conclusion Knuzius awakes from a drunken stupor atop a manure heap to find that Klärchen is engaged to his rival Jochen Most. He tries to mend his shattered image by proposing to Babettchen in the following speech in which he espouses typical National

Socialist ideals, among which is "Rassenreinheit":

KNUZIUS (hat sich erholt und in Positur gesetzt). Ich bin hier das Opfer einer Camorra geworden. Aber der Finger Gottes hat es mir zum Besten gelenkt. Von Ihne, Herr Gunderloch, hab ich nie viel Gutes gehalten. Sie, Fräulein Gunderloch, sollten sich an der Charakterstärke des Fräulein Eismayer ein Beispiel nehmen, die sie mir im Gegensatz zur leichtfertigen Moral gewisser anderer hier anwesender weiblicher Personen aufs kräftigste bewiesen hat! Indem ich ohne Ansicht von Stand, Rang und Name um ihre Hand anhalte, gedenke ich nicht nur die Erfüllung persönlicher Wünsche, sondern auch die Gesundung unseres Volkes im Hinblick auf seine Tugend, Wehrhaftigkeit, Sauberkeit, Pflichttreue und Rassenreinheit zu erstreben!! (72)

Coming from the mouth of Knuzius, whose hypocrisy has just been revealed to all, this sermon on the "mount" (the manure heap) sounds especially ridiculous. While no character in the play refutes this National Socialist rhetoric, Zuckmayer does so effectively by putting the language of the Nazis into the mouth of a fool.

Although Knuzius speaks predominantly standard German, he occasionally switches into dialect. Examination of these instances of code switching and of the circumstances under which they occur reveals a correlation between Knuzius' different speaking styles and the two sides of Knuzius' character: Knuzius as he wishes to be seen and Knuzius as he really is.

There are three basic circumstances under which Knuzius switches into dialect: upon waking from a drunken sleep, while fighting with his rival Jochen Most, and when talking privately to Babettchen. The factors influencing a code switch are more apparent in the first circumstance. In this scene, at the play's conclusion, Knuzius awakens to the sound of laughter when he is discovered atop the manure heap by Gunderloch, Annemarie,

Klärchen and Jochen. Knuzius, covered in manure and straw, wakes up disoriented and confused. When Gunderloch greets him and asks if he has slept well, Knuzius responds in dialect, "Geschlafe? Ich schlaf doch nie! Ich wollt nur grad emal. . . ." (67). It is natural that his first spoken words would reflect his impaired state of mind. However, while his speaking style is in this instance realistic, it is also symbolic. The significance of this scene is that it reveals a side of Knuzius that Knuzius has tried to hide. While Knuzius has attempted to place himself in a class above the common townspeople, he is discovered on this morning in the lowliest of positions. Standard German, which has been a major part of Knuzius' scholarly image, is replaced by dialect when Knuzius' more common nature is exposed.

In the second of the aforementioned circumstances, Knuzius is faring poorly in a vicious fist fight with his rival, Jochen Most. Annemarie, Jochen's sister, physically intervenes, and Knuzius frees himself from Jochen's grasp. He shields himself behind Annemarie and pleads with Jochen for an end to the fight: "Schäme Sie sich nit vor Ihrer Schwester? Nehme Se doch Vernunft an! Was hab ich Ihne denn getan?" (45). In this moment, Knuzius is too unnerved from the intense fighting and too concerned for his own physical safety to maintain his pompous attitude. His actions are cowardly and his language slips noticeably from carefully articulated standard German into a mild form of dialect.

The most drastic change in Knuzius' speaking style occurs when he is talking to Babettchen. It is in a private conversation with Babettechen that Knuzius shifts into dialect for the first time, and it is in this instance that Knuzius reveals his intentions to marry Klärchen to be less than honorable. All of the play's characters are gathered at a party being given by Gunderloch. After Klärchen has left the party, Knuzius approaches Babettchen and the following conversation ensues:

KNUZIUS. (ist währenddessen zu Babettchen getreten und poussiert):

Sehe Sie Babettche, mei Braut is mir durchgange.

BABETTCHEN. Ach, Sie Schlimmer, Sie!

KNUZIUS. Wolle Sie mich nit e bisje tröste?

BABETTCHEN. Ich wollt schon, aber ich darf nit.

KNUZIUS. Sie dürfe, Babettche, Wenn ich's Ihne erlaub, dürfe Sie!

BABETTCHEN. Sie mache ja nur Uz mit mir.

KNUZIUS. Habe Sie nit gesehe, wie eifersüchtig das Klärche war? Die
weiß warum! Du schönste Blüte vom Mittelrhein!!

BABETTCHEN. Leise! Daß es keiner hört!! (40-41)

Up to this point, Knuzius has presented himself as an educated gentleman wishing to marry his true love, Klärchen. However, in this passage Knuzius betrays his supposed love for Klärchen and reveals his real affection for Babettchen, thus indicating that he is more motivated to marry Gunderloch's daughter, Klärchen, by the dowry he will receive than by love. As Knuzius sheds the image he has so carefully created for himself to disclose his true feelings, standard German, which is an essential part of this image, is replaced by dialect.

Finally, it is important to note that it is not only the characters who normally speak standard German who occasionally code switch. Gunderloch, who speaks in heavy dialect throughout most of the play, does on one occasion change his speaking style to standard German. This occurs at the beginning of the play, as Gunderloch formally announces his intentions to sell a part of his property:

GUNDERLOCH. Ein Augenblick, verehrte Anwesende! Nachdem wir nun
den Heiligkreuzwingert, den Rote Weg und den Kapelleberg besichtigt
haben, kenne Sie den Umfang und die Beschaffenheit meines
Besitztums. Ich erkläre also noch einmal vor amtlichen Zeugen, daß ich
gesonnen bin, die Hälfte meines Weinguts zum Schätzungswert zu

verkaufen, ebenso die Hälfte meiner Kellereibestände an den
Meistbietenden zu versteigern. Herr Kurrle vertritt bei dieser Handlung
die Behörde. (9-10)

The language in this passage contrasts sharply with the heavy dialect spoken by Gunderloch in every other instance. Yet, it is also logical that Gunderloch would alter his speaking style in this circumstance. He is making a public announcement, and he wants his speech to reflect the formal nature of the announcement. This is further evidence of the author's careful attention to detail in creating realistic speech in the play.

The language used in Der fröhliche Weinberg was carefully chosen by the author to make the dialogue realistic. He did this not only by using the dialect native to the play's Rhenish-Hessian setting, but also by incorporating a different dialect, Stenz's Cologne dialect, and realistically portraying the nature of interaction between people of different dialect-speaking regions. He also used standard German in the speech of the more educated characters: Knuzius, Bruchmüller, and Kurrle. Zuckmayer seemed to recognize what has since been identified as code switching, i.e., that people adjust their speaking styles in various situations, and incorporated that phenomenon into the play.

The language in Der fröhliche Weinberg, however, serves a greater purpose than merely reflecting realistic speech. Writing about his intentions for the play, Zuckmayer stated that he wished "to have true nature triumph over artificiality and false phrases" (Second Wind 234). He used different language styles to help achieve this goal. The standard German spoken by Bruchmüller, Kurrle, and Knuzius contrasted sharply with the dialect spoken by most of the play's characters, as was the intention of these three characters, who wanted to distinguish themselves as members of a higher social class than the dialect speakers. Yet these figures, particularly Kurrle and Knuzius, proved to be imposters in the course of the play. Kurrle, who tried to project the image of an important government official, proved to be corrupt. His stilted language was an essential part of his

image, but when he was harrassed by Vogelsberger for his pompous attitude, Kurrle switched to dialect, accentuating the deliberateness and artificiality of his speech.

Language was also an important part of Knuzius' image, and each time that he switched to dialect, a significant aspect of his true nature was revealed. He showed his cowardice when fighting Jochen, and his normally well articulated German slipped into dialect. His motives for seeking Klärchen's hand in marriage were proven dishonorable when he propositioned Babettchen in strong dialect. And his first words upon waking from a drunken stupor atop the manure heap at the play's conclusion were also muttered in dialect. Thus, Zuckmayer used standard German to represent the artificial sides of these characters and dialect to reveal their true nature.

CHAPTER III

Schinderhannes and Katharina Knie

After the critical and commercial success of Der fröhliche Weinberg, Carl Zuckmayer was pressured by his publishers to strike while the iron was hot and produce another play as soon as possible (Zuckmayer, Stück von mir 422). On October 14, 1927 his next play, Schinderhannes, premiered in Berlin. It was well received by audiences, but elicited mixed reviews from critics (Bauer 43).

Schinderhannes depicts the life and exploits of Johann Wilhelm Bückler, an historical figure (nicknamed Schinderhannes because of his early career as an executioner's assistant) who was convicted of numerous murders and beheaded in Mainz in 1803. However, the play is based on the Johann Bückler of German legend, which portrays him as a Robin Hood type of figure, rather than on the historical Bückler, whose life was probably far less heroic (Mews I, 40). The play takes place in the town of Hunsrück and the nearby city of Mainz. It is set during the Napoleonic era during which the real Schinderhannes lived, although Zuckmayer states in the play's introduction that this should be de-emphasized (8). Zuckmayer wanted the play to be relevant to the modern era, and not just an historical play.

In the play, Johann Bückler and his gang of outlaws, who are heroes of the poor under-class, steal from the rich and rebel against established authority. When a detachment of the French army is sent to restore order to the town by arresting Bückler and his gang, the outlaws try to resist, but find themselves outnumbered and overpowered. Bückler and some of his men eventually try to escape arrest by joining the German army. However, they are betrayed by two former members of the gang, Der rote Fink and Benzel, and then turned over to the French authorities. In the play's final act, Bückler awaits his execution

in a prison in Mainz. He is allowed to spend his last hours in a cell with his lover, Julchen. The play ends as they listen to the sounds of the crowd outside gathering for the execution.

Although this play does involve a conflict between social classes--the wealthy land owners and merchants versus the poor working class--language is not used as a key element in differentiating these two groups. In the opening scene, townspeople of various levels of social distinction are gathered in an inn. Although the description of the scene at the beginning of the act specifies that they are "scharf getrennt in 'bessere Leute' und 'Gewöhnliche'," all of the characters speak the same dialect. This holds true throughout the first and second acts of the play, with characters from both ends of the social spectrum speaking dialect. The local police officers speak in the same dialect as Bückler and his robbers, and the speech of the wealthy citizens is no different from the speech of the poor citizens.

In the third and fourth acts, however, a few characters are introduced who speak standard German, and two characters shift their language from dialect to standard German. The first of these characters to enter the play is Korporal Mauschkä, a German army officer who welcomes his two new recruits, Benzel and Der rote Fink, by joining them in a visit to the local prostitute. In this informal situation, Mauschkä speaks dialect. Later, when Mauschkä addresses the entire assembly of recruits in his capacity as army officer, taking them through drills and giving them commands, he speaks standard German. This shift in speaking style simply reflects the difference in the relationship between him and his recruits when he is on duty in contrast to when he is off duty. He explains this to the soldiers in the following passage: "Ihr denkt vielleicht, ich bin ein Schweinehund?! Ich bin auch ein Schweinehund. Aber nur im Dienst! Verstanden?! Außer Dienst da bin ich der beste Kerl! Da kann ich ein urgemütliches Viech sein, merkt's euch. Da kann man mit mir sogar mal einen heben, wenn man Durst hat und Geld" (78).

The other German army officers, the Leutnant, the Adjutant, and the Stabsoffizier,

speak in standard German as well. While this certainly contributes to the realistic tone of the play's dialogue, it does not enhance the play's thematic development, nor does it reveal anything significant about the character of these minor figures. Two more standard German speakers are introduced in the play's final act: the prison chaplain and the prison attendant (Wirt). Again, the use of standard German for these two minor characters contributes to the play's realistic dialogue. It also serves to create a social distance between Bückler and these two members of the prison system. However, it is not an essential element in the play's thematic development.

The final character whose speech is worth noting is Benzel, the one-time member of Schinderhannes' gang, who turns his former leader over to the authorities. Benzel shows signs of cowardice and the potential for disloyalty to Schinderhannes early in the play, as evidenced in the following passage from the play in which Benzel and other members of the outlaw gang discuss their course of action as the French troops arrive to dispel the rebels:

BENZEL. Ihr wollt doch nit schieße, geges leibhaftig Militär!

BENEDUM. Wolle wolle mir nit, aber müsse werde mir müsse.

BENZEL. Ei, warum nehme mir nit die Bein unter de Arm un butze die
Platt, solang se warm is? Warum solle mir denn schieße, solang mir
laufe könne? Ich kann ja gar nit ziele mit meim Glasaug! (42)

Prior to betraying Bückler, Benzel spoke dialect, yet when he appears in Mainz for the execution, dressed in fine clothing obviously purchased with the reward money for Bückler's capture, he speaks standard German. When he thinks that someone in the crowd has stepped on his elegant new gaiter, he comments, "Wer hat mir denn da auf die Gamaschen getreten? Das ist doch unerhört, mir einfach auf die Gamaschen zu treten!" (96). When his female companion suggests that the clothing can easily be washed, he replies, "Nein, ich trage nichts Gereinigtes! Nein, das ist mir nicht gegeben" (96). In this

instance, language is an essential element in the portrayal of Benzel as a traitor and an imposter. Coming from the mouth of Benzel, the former dialect-speaking outlaw, this standard German sounds stilted and artificial. The combination of his newly acquired attire, his new-found pomposity, and his new speaking style clearly illustrates the shallowness and selfishness of Benzel's nature.

Although the use of dialect and standard German is not as essential to the character and thematic development in Schinderhannes as it is in Der fröhliche Weinberg and Der Hauptmann von Köpenick, it does enhance the realistic quality of the dialogue. The fact that the citizens of Hunsrück all speak dialect, regardless of class distinction, could be the result of the author's adherence to realistic dialogue, because it is likely that in a rural area such as Hunsrück, during the late eighteenth and early nineteenth century, these various members of society did all speak dialect rather than standard German. The development and acceptance of a standard pronunciation of German came much later in the language's history as the following excerpt from A History of the German Language, by John T. Waterman, indicates: "It was not until the last decade of the nineteenth century that the pronunciation of the *Schriftsprache* achieved widespread standardization" (174).

The use of standard German in the final acts does help underscore the rigid social order of the military, as evidenced by Mauschka, whose language shifts from dialect in casual situations to standard German when he is commanding the troops as an officer. It also highlights the social distinction between the prisoner Bückler and the prison chaplain, a representative of the church, and the Wirt, an employee of the state. Finally, standard German is used to emphasize the deliberate and artificial transformation of the traitor, Benzel, thereby revealing his shallow character.

Carl Zuckmayer's next play, Katharina Knie, premiered in 1928 in Berlin. The play was well received by audiences throughout Germany, especially in Berlin, where it was performed over a hundred times (Zuckmayer, Stück von mir 437). The response of

the critics to Katharina Knie was, on the other hand, much less favorable. Siegfried Mews summed up a major complaint of the critics in the following statement: "The drama seemed to present an overly sentimental, nostalgic view of a vanishing art and focused only peripherally on questions of contemporary significance" (Mews I, 46).

The first and second acts of the play take place in 1923 in a small city in the Rhenish Palatinate region. The third and fourth acts take place one year later in the same location. The drama focuses on a family circus troupe led by Karl Knie, which is struggling to survive financially during this inflationary period. In the first act, the circus troupe is accused of stealing grain from a local land owner, Martin Rothacker. When Katharina, the only daughter of the elder Karl Knie, confesses to stealing the grain in order to feed their donkey, Rothacker drops the charges. Later, Rothacker discusses the dismal economic situation with Karl Knie and offers to employ Katherina at his estate. Knie finally agrees to allow it, conceding that agriculture is a more stable business during difficult economic times, and that such training would perhaps be beneficial to his daughter. Katharina, who is secretly attracted to Rothacker, agrees to go. Yet the senior Knie holds firmly to his belief that his only daughter will someday rejoin the family business.

Katharina does return one year later. However, she has come back not to rejoin the circus, but to announce her engagement to Rothacker. Her father is so overjoyed by her return that Katharina is unable to tell him about her marriage plans. That evening Karl Knie, patriarch of the circus troupe, dies. After her father's death, Katharina breaks her engagement to Rothacker and assumes the role of troupe leader in place of her father. She uses her engagement ring to pay off the troupe's debts and, determined to keep the family business alive, rallies her fellow performers to prepare to move to the next town and the next performance.

Unlike the three other plays treated in this thesis, Katharina Knie incorporates no

other language style than the local dialect of the Rhineland-Palatinate. Furthermore, language is not used in this work to make social distinctions between character types, to enhance character development, or to contribute to the play's thematic development. Carl Zuckmayer used varying speaking styles to distinguish social standing in the other three works in which conflict between different social groups played an important thematic role. No such social distinctions are made in Katharina Knie. Siegfried Mews commented on this lack of contrasting social groups:

But in his third folk play Zuckmayer is perhaps farthest removed from the portrayal of genuine folkways if we assume that the folk represented should include a comparatively broad spectrum of social types and characters, as is actually the case in both The Merry Vineyard and Schinderhannes. In contrast, in Katharina Knie we encounter primarily people from the tightrope dancers' troupe; a visible manifestation of the prevailing circus atmosphere are the caravans that provide a prominent feature of the setting throughout the four acts. Hence all encounters between the artists and the representatives of the nonartistic world take place in the tightrope dancers' domain. (Mews I, 44-45)

All of the play's primary characters, the members of the circus troupe, speak the same dialect. The few minor characters who belong to social groups outside of the circus troupe, including the land owner Rothacker, the bailiff Membel and the police superintendent Dillinger, also speak this dialect. Thus, language is not used in this work to make distinctions between characters of different social status. In Katharina Knie dialect serves only to enhance the realistic, working-class atmosphere of the play.

CHAPTER IV

Der Hauptmann von Köpenick

Der Hauptmann von Köpenick is a fictionalized drama based on a true story. The play's main character, Wilhelm Voigt, portrays the life of the historical Wilhelm Voigt, a man who gained notoriety in Germany in 1906, when he impersonated a military captain, led a group of soldiers to the town of Köpenick, arrested the town's mayor and stole the community treasure. Voigt had spent fifteen years in prison for stealing approximately three hundred marks from a post office when he was around eighteen years old. After his release, he ran into tremendous difficulties with the bureaucratic system of his homeland as he tried to find work and a place to live. Without proper forms, no employer would hire him. Yet, in order to get the proper forms, he had to show proof of employment. This impossible situation forced Wilhelm to seek illegal means of obtaining the documents he needed, and this in turn led to his arrest and return to prison. Facing the same bureaucratic entanglement after his second release from prison, Voigt eventually purchased an old army captain's uniform from a second-hand store, assumed the role of an officer and again tried to get the papers he needed.

As the play Der Hauptmann von Köpenick follows the struggles of Wilhelm Voigt, it exposes the bureaucratic problems of Germany during the early part of the twentieth century. It also takes a critical look at the inflated admiration of the military and the rigid social class structure which was so closely tied to military and civil service during this period in German history. In his dissertation, "Social Awareness in the Folk Plays of Carl Zuckmayer, 1925-1931", Robert Kafka Lehrer summed up the play's major themes by noting that "Zuckmayer's primary purposes, it should be reiterated, are to satirize German militarism, authoritarianism, nationalism and the evils of bureaucracy in general" (265).

Since this play is set in and around Berlin, much of the dialogue was written in the Berlin dialect. While many of the characters speak Berlin dialect, others speak standard German, and a few minor characters speak other dialects, such as Höllhuber who speaks a Bavarian dialect, Jupp who speaks “im Aachener Tonfall” (142), and Pudritzki whose language is flavored “mit . . . polnischem Akzent” (160). Dialect is used along with standard German in Der Hauptmann von Köpenick to give the dialogue a more realistic quality, to reveal the various characters’ personalities, and to establish social position among the characters, which in turn enhances the play’s major themes.

The characters in this play are more than just individual personalities, they are representatives of the different classes of German society. As Siegfried Mews notes, “Seventy-three major and minor characters appear and represent various segments of Wilhelminian society” (Mews I, 48). The association of each of the characters with a certain section of society is reflected in his/her language style. In order to show this connection between social class and language style, the characters will be categorized into three groups based on their individual speaking styles: consistent speakers of Berlin dialect, consistent speakers of standard German, and inconsistent speakers of Berlin dialect--those characters who code switch. Although other dialects do appear in the work, they are only spoken by minor characters who do not merit extensive examination.

The elements of language which will be used to identify the Berlin dialect are listed in the chart below, which was taken from The Sociolinguistics of Urban Vernaculars: Case Studies and Their Evaluation, edited by Norbert Dittmar and Peter Schlobinski. Dittmar and Schlobinski used the “pioneer work on B.U.V. [Berlin Urban Vernacular] of [Agathe] Lasch (1928)” as a basis for the chart (Dittmar 6). In explaining their choice of these particular variables as indicators of the Berlin dialect, they state, “Additional variables are operative in the speech community, but those presented in Table 1.1 [same as below] have been tested for their social significance” (6). They have been chosen for this analysis

because they make the clearest distinction between Berlin dialect and standard German, colloquial speech, and the various other dialects found in the play. Examples of each of these sound shifts, taken from the text, have been added to the chart.

variable	s. German > Berlin	Description and examples
(g)	g -----> j	Word initial/word medial pos. ganz > jan z ; morgen > morjen
(ai)	ai -----> e:	Low German lexical input kein > keen
(au)	au -----> o:	Low German lexical input auch > ooch
(au)	au -----> u	Functional variants of /auf/ auftrennen > ufftrennen
(ç)	ç -----> k	/Iç/ (personal pronoun): ich > ick
(s)	s -----> t	Low German lexical input was > wat

Characters who consistently employ these deviations from standard German in their speech belong to the first category, consistent speakers of Berlin dialect. The first character to speak in dialect in the play is Wabschke, an employee in Adolf Wormser's uniform shop. In his opening lines, Wabschke employs all six of these elements of dialect (in bold type):

Herr Hauptmann--mit **det** Jefühl, **det** is so ne Sache. Wenn **ick** mal in en Paar neie Buxen steige--selbst zujeschnitten, akkurat **jenau** uff jeden hosenknopp--da hab **ick** **o**och immer son komisches Jefiehl. Un denn

komm ick hinter: **det** is gar keen Jefühl--**det** is nur de Neuheit. (107)

Since Wabschke's speech contains these elements throughout the play, he is one of the consistent speakers of Berlin dialect. Other characters belonging to this category include: Kalle, an unemployed ex-convict and friend of Wilhelm Voigt; Plörösenmiese, a prostitute; the Grenadier, a soldier; Marie Hoprecht, Wilhelm's sister; and Fanny, the Obermüller family's maid. The important similarity among all of the characters in this group, besides their use of the Berlin dialect, is their social status. Every consistent speaker of dialect in the play has a relatively low position in society. This group is made up of prisoners, prostitutes, and all types of working-class people, such as chauffeurs, maids, waiters, and waitresses.

The second category of characters is the consistent speakers of standard German. To fit into this category characters must speak in standard German consistently throughout the work. Their speech does not contain any of the elements of dialect listed previously, unless it occurs so infrequently that it cannot be interpreted as an actual shift in language style. As noted in chapter one of this thesis, such random infrequent dialect elements are reflective of realistic speech and are not sufficient evidence of a code switch.

Members of the second category of characters include: Hauptmann von Schlettow, a military officer; the Oberwachtmeister, an officer of the police; medical doctor Jellineck; Bürgermeister Obermüller and his wife; the prison director and other civil servants and military officers who play minor roles in the play. In contrast to the group of dialect speakers, these speakers of standard German all belong to a higher class in society. All but two of the standard German speakers are either military officers or civil servants (or members of their families). Lehrer describes the status of military officers and civil servants in Germany during the late nineteenth and early twentieth centuries in the following passage:

While the military officer rated above and beyond any other single group in

representing the symbol and force of Bismarck's Germany of order and organization, he was assuredly followed by the constituent who helped compose the mass of higher civil servants. This caste of civic officials took second place in the conduct of German life and affairs (256).

One of the two standard German speakers not belonging to the military or civil service is the minor character Dr. Jellinek. It is natural that he, as an educated person, would speak standard German rather than dialect. Because he is a medical doctor, it is also logical that he would be an important and respected member of society.

The other such character, Adolf Wormser, a Jewish tailor and uniform shop owner, may at first seem an unlikely member of this higher social class, which is so firmly rooted in the military and civil service. The fact that he speaks standard German and is an accepted member of the upper social class, as evidenced by his seat in the V.I.P. Box (*Ehrenloge*) at a social function (185), is even more perplexing when one considers another of the play's characters--Krakauer. Like Wormser, Krakauer is a Jewish storekeeper. However, Krakauer is a member of one of the poorest classes and speaks dialect. Lehrer explains this apparent contradiction as follows:

Unlike his higher-stationed haberdasher brother, Adolf Wormser, Krakauer does not aspire to a social life among the German trinity, nor does he seek a military career for his son. Certainly, the ghetto mannerisms and speech of the Krakauers would preclude any rise in station. Not such, of course, is the case of the Wormsers. Although Adolf Wormser has only 'geringen jüdischen Rassenmerkmalen' and Willy has Jewish racial characteristics which are 'stärker ausgeprägt als beim Vater,' they are probably so slight in nature as not to preclude successful social climbing. (294)

The importance of social climbing to Wormser is evidenced in a conversation with his son, Willy, at the dinner party in the thirteenth scene. Worried that his son is not trying

hard enough to please and impress the more prestigious members of the party, Wormser tells Willy:

Vor sechs Jahren haste gedient, was biste noch? Gefreiter. Kein Wunder, wenn de rumsitzt wie 'n Holzbock. Sei mal 'n bißchen aufmerksam gegen Herrn Rittmeister, das gehört sich doch! Schenk ihms Glas voll, wenn er nichts mehr hat, biet ihm Obst an, gib ihm Feuer, wenn er sich ne Zigarette nimmt. (190)

As Lehrer mentioned in explaining Krakauer's low social position, an appropriate speaking style is essential to gaining acceptance into the upper levels of society. Therefore, Wormser's use of standard German is a reflection of his desire to belong to an upper social caste and aids in his success at social climbing.

Thus, a clear division between the upper and lower social classes in the play is reflected in the language used by the members of each of the two classes. The prison director speaks standard German, while the inmates speak in dialect. Wormser, the uniform shop owner uses standard German, and his employee, Wabschke, uses the Berlin dialect. Frau Obermüller, the mayor's wife, speaks standard German, while her maid, Fanny, speaks the local dialect.

Furthermore, all of the representatives of the German bureaucracy, the system that is preventing Wilhelm Voigt from starting a new life as a productive citizen, speak in standard German. A perfect example of how the barrier between Voigt and the system is illustrated through the language differences between Voigt and the representatives of the system can be found in the first scene of the first act. In this scene, Voigt is trying to get the documents he needs to find employment from the local police chief. In one sentence the police chief emphasizes his position of authority over Voigt and mocks Voigt's pronunciation of the German language:

VOIGT. Pardong, Herr Wachtmeester, ick wollte nit nur mal erkundigen --

OBERWACHTMEISTER. Erstens ist von zwölf bis zwei geschlossen, das könnense draußen an der Tür lesen. Zweitens bin ich kein 'Wachtmeester,' sondern Oberwachtmeister und Reviervorsteher, das erkennt man an den Knöpfen und am Portepe. (112)

Since language is an essential element in the portrayal of social class structure in this play and a symbolic barrier between Voigt and the bureaucratic system, the most interesting group of characters in this analysis is the final group, the inconsistent speakers of Berlin dialect. There are two characters in this play who make significant shifts in their speaking style and, therefore, belong in this category: Wilhelm Voigt and Friedrich Hoprecht, Wilhelm's brother-in-law. The reasons for and the effects of the changes in their language will be examined to see if they support the connection made earlier between language and social status and to explore the contribution of these instances of code switching to the play's themes and character development.

Friedrich Hoprecht appears in only two of the play's many scenes. In each of these scenes, however, Hoprecht's language shifts from standard German to Berlin dialect. Hoprecht works for the municipal authority and is a reservist in the army. As Lehrer has noted, civil service and military service were closely tied together in this period of German history: "As a part of his duty to promulgate the Prussian spirit this university-trained pillar of the state [the civil servant] was required to be an officer in the reserves . . ." (256).

In his first scene, Hoprecht comes home from work and meets his brother-in-law, Wilhelm, for the first time. In the beginning he speaks standard German, with none of the key sound shifts characteristic of Berlin dialect. This is evident in the following passage containing many of the sounds which differentiate the two speaking styles (these are in bold print for easy identification):

HOPRECHT. Unsinn! Erlaub mal, aber da hab **ich** doch recht nich? **Ich** will dir was sagen. **Ich** mach nämlich **kein** langen Sums, **das** kann **ich**

nicht. Du bist der Bruder von meiner Frau, da gehörste auch zu mir.

Hier biste willkommen. (166)

Later, however, the language Hoprecht speaks makes a distinct shift towards the Berlin dialect. The standard German "ich," which Hoprecht previously used regularly, becomes "ick" on four occasions. The standard German "das" is replaced by "det" three times during the later part of his conversation with Voigt. "Kein," as seen in its standard German form in the passage quoted above, is pronounced "keen" in a later passage. And, towards the end of the scene, Hoprecht makes the dialectical shift from "g" to "j" seven times, pronouncing the word "genau" as "jenau," for example.

Because Hoprecht is a civil servant and a military reservist, it seems logical that he would belong to the upper class of society and would, like other members of this group, consistently speak standard German. However, there is a difference in social standing between Hoprecht and other civil servants such as Obermüller, as Lehrer points out:

Along with his wife Marie, Voigt's sister, Hoprecht represents Zuckmayer's archetype from the stratum of the Kleinbürgertum (petty bourgeois) [sic], and both serve the playwright in creating dramatic contrast with the Obermüllers. From an economic standpoint Friedrich Hoprecht, unlike Oskar Obermüller, finds the wages earned from his daily work inadequate to run his household and, to make ends meet, Marie Hoprecht, unlike Mathilde Obermüller, finds it necessary to run a small soap shop in addition to housing a boarder. (287)

Hoprecht's social standing, which lies somewhere between the upper and lower classes, is reflected in his language which fluctuates between standard German and dialect.

Hoprecht's language, however, is not a constant mix of standard German and Berlin dialect; rather, it shifts from one to the other. A logical explanation for this shift in speaking style, which matches one of Clyne's reasons for code switching listed in chapter

one; ie., domain, is that Hoprecht has moved into a different environment and his language has adapted to that new environment. In his first scene, Hoprecht has just left work, where it is likely that standard German is spoken, and arrived at home where he begins to converse with his dialect-speaking wife and brother-in-law. The idea that Hoprecht is a part of two different social spheres, as this explanation suggests, is supported by the following passage in which Marie Hoprecht describes her husband to Voigt:

Jewiß, auf sein Magistrat, wo er in Amt is, da kann er auch mal enerjisch werden, da is er sehr streng drin, er is nu überhaupt 'n Feind von jede Unregelmäßigkeit, das kann er nicht vertragen. Aber nee, Willem, das darfstu nich falsch auffassen, außer Amt is der Mann die Güte selber
(163)

The shift in Hoprecht's language is not only an authentic portrayal of human interaction in which speech naturally changes according to environment and speaking partners, but it also accentuates the precariousness of Hoprecht's position in the social structure. His status as a lesser civil servant on the fringes of the upper social class is reflected in his language. The uncertainty of his opportunity to rise in rank and status is revealed in his second and final appearance. In this, the fourteenth scene, Hoprecht returns home from his military duties, with the news that a military promotion he had expected to receive has been denied. The significance of this disappointing revelation is explained by Lehrer, who notes: "From a military standpoint, however, Hoprecht, like Obermüller, knows that his expectations for civic advancement are contingent upon his achievements in the reserves" (287).

Soon after Hoprecht's return home, a conversation ensues between Hoprecht and Voigt, who has also just received bad news concerning his status in the society, namely that he will soon be evicted because of his inability to find employment and to obtain the proper papers he needs to remain in Berlin. As the two relate their recent rejections within

the system, the conversation turns to a discussion of the structure of their society and the ideologies behind it. Midway through their discussion, Hoprecht's language again shifts from standard German to dialect.

Hoprecht enters the scene wearing his military uniform. He consistently speaks standard German, with none of the key elements of Berlin dialect, until shortly after it is noted in the text that Voigt, who has been wearing one of his brother-in-law's suits, and Hoprecht "haben begonnen, sich umzukleiden" (195). From this point until the end of the scene, Hoprecht's speech contains forty-two instances of the sound shifts associated with the Berlin dialect, a clear shift in language.

Considering the symbolic importance of the military uniform in this play, it cannot be dismissed as mere coincidence that Hoprecht's shift from standard German to dialect corresponds with his change from the uniform into civilian clothes. Not only does the uniform which changes hands throughout the play and is finally used by Voigt to become the captain of Köpenick serve as "the symbol of Prussian authoritarianism, militarism and nationalism" (Lehrer 248), but the military uniform in general is a powerful symbol in this play. Hauptmann von Schlettow, who, while relaxing in a bar in civilian clothes in the third scene, says, "Na ja, in Uniform, da geht's ja, da macht man Figur, das gibt 'n kolossalen Halt, da is man 'n ganz anderer Kerl" (124), is ironically arrested later in the same scene for trying to subdue a drunken soldier, because Schlettow is out of uniform and no one will believe that he is a military captain. Without the uniform von Schlettow has no more authority than any other civilian. Thus, both the change from military to civilian clothes and the shift from standard German to dialect symbolize Hoprecht's transition from the esteemed social sphere of the civil servant and military officer to the working-class world which he is unable to completely escape.

The topic of Voigt and Hoprecht's conversation is also significant. As they discuss the social system in which they live, and from which they have both received differing

degrees of rejection--Hoprecht being denied advancement within the system and Voigt being denied acceptance into the system--Hoprecht becomes a defender of the existing social order and Voigt becomes its critic. The language used by Hoprecht as he defends the system reveals the irony of his ideological position in light of his status within that system. Paul Riegel describes the language used by Voigt and Hoprecht to express their opposing positions as follows: "Hoprecht bedient sich in der Auseinandersetzung noch der Sprache der Regimentsbefehle, die Wörter und Ausdrücke haben die Bedeutung, die ihnen die Sprachregelung von oben gab. Voigt deutet sie aus dem Sprachgebrauch des Volkes" (qtd. in Mews II, 65). Ironically, while Hoprecht uses words and phrases reflecting the official creeds promoted by the segment of society which controls and benefits from the existing social structure, he does so in Berlin dialect, the language of the oppressed segment of that society, as evidenced in the following excerpt from the play (key elements of the dialect are in bold print):

HOPRECHT. Bei uns gibt's kein Unrecht! Wenigstens nich von oben runter! Bei uns geht Recht und Ordnung über alles, das weiß jeder Deutsche!

VOIGT. So? Un deine Beförderung, is **det** Recht und Ordnung? Und mein Aufenthalt, is **det** Recht und Ordnung?

HOPRECHT. Du drehst alles um, Willem! Du hast doch zuerst **j**eschlagen, widers Recht, und denn hat's dich **j**etroffen! Und das mit der Beförderung, das muß eben sein! Da gibt's keine Beschwerde drüber! Die kriegen im Reichstag de Hölle heiß **j**emacht, wegen de Wehrvorlage und 'n Heerestat, denn müssense 'n Etat kürzen, und denn trifft **et** eben mich, **det** is nu mal so, könnt jedem andren auch passieren! Wat is denn schon einer, gegens Ganze **j**enommen? Für **det** Geld, wat se an Löhnung sparen, da wird vielleicht ne Kanone **j**baut! (198)

Thus, in this instance dialect is used to reveal Hoprecht's association with the oppressed segment of society, thereby enhancing the irony of his defense of a society which, despite his loyalty and adherence to its rules, denies him the opportunity to rise into its upper, more privileged classes.

The other character belonging to the category of inconsistent speakers of Berlin dialect is the play's main character, Willhelm Voigt. Voigt speaks in a heavy Berlin dialect throughout most of the play. However, on two occasions his speaking style shifts from dialect to standard German. The first evidence of such a code switch, though a minor switch in comparison to the later change in his language, necessitates mention. In the eighth scene, in which Voigt is serving his second term in prison, Voigt is asked by the prison director to answer the question, "Was versteht man unter einer Kavalleriedivision?" (160). Voigt's answer contains no elements of the Berlin dialect:

Eine Kavalleriedivision ist eine selbständige Formation, welche direkt der Armee unterstellt ist und über deren Einsatz das Armeeoberkommando je nach der Lage verfügt. Sie besteht aus drei, manchmal vier Kavallerieregimentern, denen eine Abteilung berittener Feldartillerie zur Unterstützung beigegeben ist. (161)

As he correctly answers the question, Voigt reveals the knowledge of the military he has acquired while in prison, and he also displays, for the first time, an ability to mimic the speaking style of a military officer. Although he does not speak German free of dialect again until the seventeenth scene, this one line spoken in standard German indicates that Voigt has acquired some of the tools necessary for making his future transformation into the captain of Köpenick.

In the play's third and final act, in the seventeenth scene, Voigt changes from his civilian clothes into the captain's uniform in a bathroom. When he emerges from the bathroom dressed in the uniform his speech shifts immediately from dialect to standard

German. He continues to speak standard German as long as he is wearing the uniform. As mentioned earlier, an appropriate speaking style is essential to gaining acceptance into the play's upper class, and language is also essential in making Voigt believable to the reader as well as to the other characters as the captain of Köpenick. His metamorphosis from social outcast to authority figure, made possible by the uniform, is completed by the change in his speaking style.

Carl Zuckmayer uses dialect along with standard German in Der Hauptmann von Köpenick not only to give the dialogue a realistic quality, but also to highlight the division between the upper and lower social classes and between those wielding authority and those subject to that authority. Zuckmayer emphasizes Hoprecht's precarious position within the social structure through Hoprecht's language, which shifts from standard German to dialect, and the dialect used in Hoprecht's arguments in defense of the existing society and its values underscores the irony of his identification with the ideologies of a system which denies him the opportunity to rise in its ranks. And, finally, language is used to complete Wilhelm Voigt's transformation into the captain of Köpenick.

CHAPTER V

CONCLUSION

In the four folk plays discussed in this thesis, particularly in Der fröhliche Weinberg and Der Hauptmann von Köpenick, Carl Zuckmayer demonstrates his extraordinary ability to create realistic dialogue by using a variety of dialects and speaking styles. His insight into the complexities and nuances of human communication and his recognition that the manner in which something is said is as important as what is said is reflected in his writing. Not only does Zuckmayer use different dialects and speaking styles for characters from different regions, social classes and educational backgrounds, he also allows for code switching, that is, variety in the speaking style of individual characters.

The dialect used in Katharina Knie contributes to the realistic quality of the play's dialogue and, as Siegfried Mews notes, "provides additional local flavor" (Mews I, 44). However, in contrast to the use of different language styles in Der fröhliche Weinberg, Der Hauptmann von Köpenick, and to a lesser extent Schinderhannes, the use of dialect in Katharina Knie does not play a significant role in the character and thematic development. Unlike the other three works, all of the characters in this play have the same speaking style--the dialect of the Rhenish Palatinate--and there are no instances of code switching.

In Schinderhannes dialect is used along with standard German primarily to create realistic dialogue. Language is not used in this work to distinguish social class among the characters, as it is in Der fröhliche Weinberg and Der Hauptmann von Köpenick. All of the citizens of Hunsrück, from the wealthy land owners and merchants to the lower-class workers and members of Johann Bückler's outlaw gang, speak the same dialect. There

are, however, a few instances of code switching in the play. Corporal Mauschka speaks dialect when he is off duty, but switches to standard German when he is on duty, thereby making it clear to the new army recruits that, while they can treat him like a comrade and friend off duty, when they are on duty he expects a completely professional relationship in which he gives the orders and they follow those orders. More significant to the play's character development, however, is the traitor Benzel's code switching. After Benzel, the dialect-speaking outlaw, betrays Schinderhannes by turning him over to the authorities, he appears in Mainz for the execution of Bückler and other members of his gang dressed in fine clothing and speaking standard German. In this case, the shift in language enhances the portrayal of Benzel as a traitor and an imposter.

Although language plays a more integral role in Schinderhannes than it does in Katharina Knie, it serves a much greater purpose in Der fröhliche Weinberg. Zuckmayer uses a variety of speaking styles in Der fröhliche Weinberg as a literary device which contributes to the play's character and thematic development. As the author stated in his autobiography, Second Wind, one of his intentions in writing this work was to have "true nature triumph over artificiality and false phrases" (234). The variety of speaking styles used in the drama plays an essential role in the development of this theme. These two opposing qualities, true nature and artificiality, are represented by two different types of speech. True nature is represented by the dialect-speaking characters such as Gunderloch, Klärchen, Annemarie Most and her brother, Jochen Most. Artificiality is represented by the standard German speakers--Bruchmüller; Kurrle, whose superficiality is repeatedly mocked by the dialect-speaking Vogelsberger; and Knuzius. On the occasions when Kurrle and Knuzius change their speaking styles from standard German to dialect, elements of their true nature are exposed, thereby enhancing the development of these characters as imposters who pose as members of a higher class, but who are in fact the least honorable characters in the play. In the play's conclusion true nature does triumph over artificiality,

for the standard German-speaking Knuzius is exposed as an imposter and a fool and his rival, the dialect-speaking Jochen Most, becomes engaged to Klärchen.

Language also functions as an essential literary device used in the thematic and character development of Der Hauptmann von Köpenick. The division of the upper and lower classes in the play is clearly marked by the language spoken by each of the characters: members of the upper class speak standard German and members of the lower class speak dialect. The importance of appropriate speech in gaining access to the upper classes is evident when the social status of Wormser and Krakauer, both of whom are Jewish shopkeepers, is compared. In spite of their similarities, the standard German-speaking Wormser is an accepted member of the upper class and the dialect-speaking Krakauer belongs to the lower class. Comparing these two characters, Lehrer notes that “the ghetto mannerisms and speech of the Krakauers would preclude any rise in station” (294).

Because of the clear division of the upper and lower social classes according to speaking style, the most interesting characters in the play are the two who code switch. Hoprecht’s speech, which fluctuates between standard German and Berlin dialect, reflects his precarious position within the social order. As a member of the petty bourgeoisie, his social status lies somewhere between the upper and lower social classes. The shift in Hoprecht’s language while he is debating with Voigt about the validity of the ideology behind the existing social system reveals much about Hoprecht’s character. Hoprecht, who has just been denied a military promotion and thus the opportunity to improve his social and economic status, defends the social system. Yet, while espousing the ideology promoted by the beneficiaries of the existing social order--the standard German-speaking upper class--his speech shifts from standard German to Berlin dialect--the language of the lower class. Zuckmayer’s use of this code switch exposes Hoprecht’s unbreakable tie to the lower class as Hoprecht touts the ideology of the upper class, thus emphasizing the

tragic irony of Hoprecht's position, in that he is defending a social system which denies him access to its privileged class.

Language is also used to enhance the transforming power of the military uniform, the symbol of prestige and authority in the society. The shift in Hoprecht's speaking style during his debate with Voigt coincides with the changing of his uniform. The transformation of Wilhelm Voigt from an outcast of society into the captain of Köpenick is made possible by his donning of the uniform and made complete by his shift from Berlin dialect to standard German. But language here, as in Der fröhliche Weinberg, reveals a relation to falseness. Standard German is used in the service of deception, however morally justified, whereas dialect reveals a deeper and more honest truth, which Zuckmayer incidentally shows is not enough to succeed in German society.

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