THE "HORROR" GENRE IN MODERN GERMAN DRAMATURGY

Gladkov Mykhailo Oleksandrovich
graduate student at the Institute of Journalism, Film and Television
Kyiv International University, Ukraine

The horror genre is popular not only in modern filmography (for example, “28 Days Later,” “Reincarnation,” “Let Me In,” “The Conjuring,” “The Cabin in the Woods,” “Pulse” and many others), but also in computer games (“Friday Night Funkin Lullaby”, “All the Scary Sounds from Garten of Banban”, “Zombie Space Episode II”, “Outlast 2”, “Resident Evil 7”, “Dead Space” and others. Undoubtedly in fiction The image of Dracula, vampires and werewolves is iconic for this genre.

In modern English-language literature, the theme of Dracula is developed in the novels of Dacre Stoker and Aen Gault “Dracula. Revolt of the Mertz” (“Dracula the Un-dead”) (2009) and “Dracula, My Love” by S. James (2010) [1; 2]. These are, first of all, recognized sequels of the famous novel by Bram Stoker [3; 4]. At the same time, the images of Dracula and vampires are significantly transformed here [5].

In the modern German tradition, the theme of Dracula and vampires appealed to Marina Granatshtein, a young playwright from Bonn. In the song “Winter” (2018) [6], the director of the out-of-the-way school turned away the shocking news: tomorrow before school the commission will come with a check, as they checked much later. Along the way, we learn that the auditors are the “founding ladies” of the school, who were not at the initial foundation for 23 years [6]. The director, the entire team and staff of the school begin intensive preparation before receiving guests: the director writes a promo, the assistant director is preparing student applications and decorations for the hall, a young reader of literature is voting on a competition among students for a year for guests, and the sister. I'm the caretaker, quickly cleaning up and save on scheduled repairs. There is an alarming and nervous atmosphere at school.

The center communicates with the teaching staff – likes and dislikes, intrigues and stratagems. A new student of literature issues a fake diploma, but in reality she is being buried in a juvenile colony. The depositor sees himself as a different person, tries to sit with his colleague and ingratiate himself with the director. The director's assistant hates the high school student Pasha Chernov, a student and a discipline violator, and wants to send him to boarding school [6]. The young reader of literature will demonstrate new pedagogical approaches – she will vote for the right to conduct an excursion for guests, because children can be provocateurs and vote for a disabled girl, about impressing ū.

Granatshtein portrays a group of children who share friendship, conflicts, and the beginning of confusion. One of the central problems of the dog is the problem...
of bullying. Alevtina Petrova is a cool little girl, all her classmates know her: “Evil little girl, in unison (turning around to see). We are an evil girl. We are callous, soulless, we have no conscience. We chose Alechka Petrova as the main target of our residents. We look at her kulgavist, orthopedic boot, curl, pale appearance. If there was a small pistol, she would have killed us. But there is no pistol.

Alevtina Petrova (turning around to stare). I am Alevtina Petrova. The evil girls always miss me, they make fun of my bulk, my orthopedic boot, my waist, my pale appearance. If I had a gun, I would have killed them. If I drank yakbi, I would have cut it into pieces. But there’s nothing in me! [6]. Before the speech, Alevtina’s saw appears at the finale, and she dissects the “evil girls.” Before us is a typical school comedy, with elements of farce.

At the same time, along with the text, there are scattered details and tensions, which until the hour of singing were unreasonable for the readers/lookers. From the dialogues and monologues we learn that female founders come to check the school very rarely and even for a long time; they don’t like warmth (they’ve been visiting for 18 years, because it’s time to break out on the street); Before arrival, the watchman cuts the radiators so that the room is cold; The remaining order of these will be to replace all living rooms at the school with non-living ones [6]. It is getting even colder for literature readers at school, as all days are ending [6]; Schoolchildren mean that in the rooms for teachers there is always a motor cold - this will happen if there are some inanimate wastes present.

The action is rapidly collapsing to the point of unraveling: three women-leaders appear, and they are not people, but monsters: “Their hands are long, they throw the excuse. Individuals are powdered. The eyes are painted on the eyelids. The combs and cloths are old-fashioned, dating back to the 20th century” [6]. Comedy transitions from horror. Women attack those present, bite them, drink their blood. Those who are bitten “regenerate” - they themselves begin to bite people, as well as stranggle and cut with a saw. Negative characters (the evil girl) get close to each other [6]. Pasha Chernov, who was demonized by the assistant director and other characters and who was killed by Tonya Listyeva, without betraying anyone, without changing anything, but was killed by the great slimy pincers: “Buv Chernov, becoming Krasnov” [6].

The founding women, on the one hand, predict vampires (they bite and drink blood, after their bites people become zombies), thereby updating the entire rich tradition of vampirism in literature [7]. The situation of the a play recalls the scenes of the famous 1990s rr. the film “Before Sunset”: near the strip bar near the Mexican border there is a clan of bloody vampires who kill all bikers and long-distance bikers. The song and the film have no explanation why the stars appeared in the caves, they become active uncontrollably and begin a merciless massacre.

On the other hand, these heroines are associated with the images of the Great Walkers from the series “Game of Thrones”, based on the series of books by J. R. R. Martin, the novel “Song of Ice and Half” (magical facts that can be predicted by the Merts, but they are not like that, they come only in winter, they are afraid of warmth, their appearance is accompanied by severe cold). The name of Granatshtein’s song “Winter” is connected with this very characteristic of the “slaughter house guests” [7]. From start to finish, the song is accompanied by tops and songs about winter, the
stench becomes the leitmotif of the story. At the end of the song, chaos begins, the heroes, who have lost their lives, cannot find a way out of the closed space, the stench realizes that there is no place. This technique is typical for horror films, in which the heroes run around on a stake, cannot get out of the artificially created “scenery” and die (for example, “The Hunger Games: Mockingjay”, “The House in the Forest”, “Pull to Pus”) san”), “Seven in the Shepherd” ta ін).

“The Thriller of the Jakhivs” by M. Granatshtein is an original intertextual and intermedia dialogue based on the material of a comedy about school life. The plot of the comedy with an undeniably catastrophic finale about zombies and vampires is perceived as well known and easily recognized by representatives of the Millennials and Zoomers generation, who grew up on similar content – movies, computers them in games and video clips.

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