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Literature, music, theater? The performative character of Rammstein's work
[Literatura, muzyka, teatr? Performatywny charakter twórczości zespołu Rammstein]

Summary

This dissertation intends to answer following research questions: Do the stage shows of the German music band *Rammstein* have a performative nature, i.e. Whether there is an intensified impact on the audience caused by artistic means, which is leading to the loss of passive attitude and encouraging them to take action within the performance at real time?

The research problem has an interdisciplinary character and the main research direction is based on the comparative method which deal with literature in a broad context. The analysis takes into account all the culturally and socially determined artefacts. In the wider cultural context all the visual, audiovisual works might be considered as a subject to the review.

Due to the fact that the analysed text is a stage show, the analysis is closely related with the elements of communication process. The performers communicate using various communication channels. The elements of the performance venue such as stage design, choreography, stage outfits enforced the message.

The theoretical part of my dissertation is divided into six parts. The first part is devoted to the contemporary view on comparative studies. In the following chapter I attempted to describe the research status on the relationship between literature, music and theatre and place my research subject. In my dissertation the concerts of the band Rammstein are considered as a theatrical practice, i.e. performance art which is situated between a stage play and a social drama. The third chapter comprises an description of the performativity and definitions of the terms 'performance' and 'performativ term'. I also depicted the main research trends. In my dissertation I focused my attention on the Victor Turner's performance

theory. The next chapter is devoted to the communication process and its components. Furthermore I outline the conceptions behind the scenic performativity.

With thorough analysis I took into account not only verbal and non-verbal communication, but also sound effects and elements of the staging frame of the performance, which I described in the next chapter.

In the following dissertation, the main research method of empirical material is the analysis of the stage show, which includes the following elements: assembly, lighting, choreography, scenography and spatial arrangement, outfits, masks, props, as well as messages sent by musicians and the audience reactions.

The fifth chapter includes the analysis of the empirical material: the concert recordings of the band Rammstein: '*Rammstein: Paris*' which has its premiere on 16 March 2017 in Berlin. The album was released on 19 Mai 2017. The selection of the material is connected to the research problem.

I conducted the analysis in the form of a table, which I divided into the following categories:

- M/S.: The minute/second duration of the film;
- Frame: Part of the frame of the stage performance (scenography, choreography, assembly);
- Element: Description of individual elements and behaviours;
- Key: Interpretative tool to facilitate the collection and understanding of the work;
- Performability: What type of performability arises during the duration of the individual elements of the presentation (material, cognitive, emotive).

The analysis is carried out in the form of a table, which allowed me to find the key used by the creators of the project. This method shall not only contribute to a better reception of the analysed performance, but also to emphasise the above mentioned intensified impact on the spectators caused by artistic means, which is leading to the loss of passive attitude and encouraging them to take action within the performance at real time.

The analysis is based on the following categories: the verbal behaviour of the artists, the non-verbal behaviour of the artists, light changes, the hold-up-moments, stage assembly, pace, taboo/controversy, symbols, movable elements of scenography, rock (behaviour characteristic for this culture), audience 'intervention' reaction, passive reaction of the

audience, weakening of stimuli, multiplication, multimodality, monumentality, mixing of perspectives, creation of acting, interaction with the audience, pyrotechnic elements, sound effects, distance, additional assemble effects and the song attribute.

The last chapter includes the conclusions.