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At this point, a final remark is appropriate. The new messenger has been defined as *a character with a name, who has the authority to report about facts and/or events from outside the framework of the on-stage action*. It makes a character-type and its function within the structure of a dramatic text is to push the action forward, interpret for others, or mediate knowledge. The new messenger is not a “great character”. In fact, its application and use may well be even less frequent and functional than that of its predecessor, the traditional conventional messenger. Nor is the new messenger a necessary character’s role. On the contrary, the list of plays doing without it would be endless. Moreover, its use is also a minor element in the plays that do take advantage of this recent convention. As the “old” messenger only enters a few times, so does the new one and when a character assumes its role, he does so only for a short time.

This claim may seem to the reader of the present book somewhat of a let-down, and I must admit it does seem anticlimactic. However, I believe that it is necessary to remember that the new messenger is in its essence, a marginal character disregarding the amount of pages written about it, because it is only then that the importance of this new convention can be recognized.

It is not a central element that would redefine the understanding of how contemporary mainstream drama is made. However, it presents answers to several key issues. It illustrates how conventions disappear and how new ones take over their roles. In other words, that drama, as one of the oldest forms of artistic expression, remains a living (and thriving) genre with inner dynamics and developments, it incorporates new trends and remains in vivid communication with its audience. It is a case in point of how efficiently drama treats language. A simple change of mode opens up a whole range of possibilities, changes characters, and focuses the audience’s attention towards radically different targets. As a system of signs, it is very efficient in the meaning-creative process and its possibilities to encode can be very subtle. It provides evidence that the creative potential of language is without borders. The new messengers expand the fictional world across the boundaries of space

and time, they can efficiently create a complex context in a sentence, and can twist the course of events on a whim.

And lastly, the new messenger contributes to the answer to the question, which is a permanent part of any serious enquiry into the area of drama and theatre, which is, *how does it work?*