

ACADEMY OF PERFORMING ARTS IN PRAGUE
THEATRE FACULTY

MASTER'S THESIS

Prague, 2016

Jose Alejandro Gonzalez

THEATRE FACULTY

Master's Degree
Stage Design

Master's Thesis

***Wozzeck* opera by Alban Berg
Based on Woyzeck drama by George buchner**

Jose Alejandro Gonzalez

Thesis Advisor : Prof. Jan Dušek
Examiner: Doc. Jakub Korčák
Date of Thesis Defence: 16th June 2016
Academic Title Granted: M.A Stage Design

Prague, 2016
DIVADELNÍ FAKULTA

Diplomová Práce
Vizuální Interpretace

Magisterská Diplomová Práce

***Opera Wozzeck* od Albana Berga
Podle dramatu *Woyzeck* od George Buchnera**

Jose Alejandro Gonzalez

Vedoucí práce: Prof. Jan Dušek
Zkoušející: Doc. Jakub Korčák
Datum obhajoby práce: 16. Červen 2016
Udělený akademický titul: Master of Arts
Praha, 2016

Declaration

I declare that I have prepared my Bachelor's Thesis/Master's Thesis, Dissertation independently on the following topic:

under the expert guidance of my thesis advisor and with the use of the cited literature and sources.

Prague, date:

Signature of the candidate

.....

Warning

The use and public application of the findings of this thesis or any other treatment thereof are permissible only on the basis of a licensing contract, i.e. the consent of the author and of the Academy of Performing Arts in Prague. ACADEMY OF PERFORMING ARTS IN PRAGUE

User's Log

By signing below, the user attests that he/she has used this thesis solely for study purposes, and he/she declares that he/she will always cite the thesis appropriately among the sources used.

Name	Institution	Date	Signature

ABSTRACT:

This thesis includes the complete process of my visual interpretation of Alban Berg opera named *Wozzeck*, based on the drama *Woyzeck* by George Buchner, for DAMU's International Master Degree final task. It includes the political and social background in which it was written, my personal analysis of the play, a state of art, my creation of costumes, and my concept of stage design.

ABSTRAKT:

Tato diplomová práce představuje celý proces mé vizuální interpretace opery *Wozzeck* od Albana Berga, inspirované dramatem *Woyzeck* od Georga Buchnera. Tato závěrečná práce je vypracována v rámci mezinárodního magisterského studia na DAMU. Pojednává o politické a sociální situaci vzniku tohoto dramatu. Zahrnuje také mou osobní analýzu opery, vizuální reference, mé výtvarné pojetí kostýmů a scénografie.

Acknowledgments:

To my father and mother who have supported me and believed in me all my life. To my brother and sister, examples of work and discipline. To my friends David Klaudy, Valeria Pacific, , Barbora Frycova, Juan Pablo Barcelo, Sofia Garzon, Wil Son and Paola Nieto for their talent, help, patience and time. To Mr. Dušek, Mr. Tempir, Mr. Korčák, Mrs. Koubska, Mrs. Stefkova, Mr. Hradlicka, and Mrs Pejrimovska for their knowledge and leadership.

To all of them, thank you very much, because you make this dream come true. Love you so much.

1 Obsah

Introduction	10
George Buchner (1813-1837)	10
Political Background	11
Real Woyzeck	12
Woyzeck Drama	12
Alban Berg (1885-1935)	14
Wozzeck opera	15
Development	18
Analysis	18
State of Art	20
Woyzeck by Gerardo Vega	20
Woyzeck by Jette Steckel	21
Inspirational spaces:	23
Scale	26
Light	26
Structure	27
Asymmetry and non-perpendicular angles	27
Stage elements	28
Walls	28
Conveyor belt	31
Doors	32
Beds	34
Projections	35
Light	37
Characters and costumes design	40
Woyzeck	44
Marie	46
The Captain	49
The Doctor	51
The Drum Major and the soldiers	54
Margaret and the Prostitutes	56
The Child	58
Key scenes	61
Woyzeck shaves the captain	61
Woyzeck with the Doctor	62
The retreat passes, led by the Drum Major	63
Woyzeck and Andres cutting wood in the bushes	64
The Captain, the Doctor and Woyzeck	65
Woyzeck and Andres in the Guardroom	65
Conclusion:	67
Bibliography	68
Appendix	69

1. Introduction

1.1. George Buchner (1813-1837)

Born in Goddelau, Germany, Buchner came from a family of doctors and was the eldest of six children. His father was Ernst Buchner, a military surgeon of the Napoleonic armies for five years, who went on to become a doctor in Goddelau. Ernst was also a renowned industrial chemist and invented various scientific tools such as the Buchner funnel. His mother was Caroline Reuss, who belonged to a family of senior officials of Pirmasens. She had an enormous love for literature and art. It was from them that George acquired his admiration for the figure of Napoleon, his interest in everything about French culture, and his love for science, medicine and literature.

Since childhood Buchner began to show in his schoolwork impressive rhetorical skills and a very original point of view. At the age of eighteen he went to university in Strasbourg to study zoology and anatomy. He was a bright student and made fast progress up the academic hierarchy.

Buchner had a special passion for politics and social ideas. He defended and fought fervently for the rights of ordinary people. During his university career he participated in a lot of student debates and discussions, joined the radical movement known as "Young Germany", co-founded the grandly named Secret Society for the Rights of Man, and was one of the authors of The Hessian Courier pamphlet. This pamphlet promoted working people of Hesse to win social rights by use of force. His co-authors of this document were arrested and imprisoned, but Buchner managed to escape by denying any involvement with the pamphlet, by accepting house arrest at his parent's home, which disapproved his activism, and then by moving out of Germany to Strasbourg where he wrote most of his literary work.

During his life he had a lot of health issues. Since childhood he had propensity to migraines and stomach disorders. When he was 20 he had a serious attack of meningitis, and in February 1837 he contracted typhus and died.

Despite his short life, he composed different works such as: the novella fragment *Lenz* (1839), and the plays *Dantons Tod* (1835), *Leonce and Lena* (1838), and *Woyzeck* (first published in 1879). In these works he rejected the idealism of the Romantic movement of the late eighteenth and early nineteenth centuries and had a more realistic and pessimistic view of life. His works show a hopeless life in a world where isolation, monotony and suffering prevails.

As is so often the case for many influential and well-known artists and writers, he was not able to enjoy his recognition. His works were performed and reached the stage almost three generations after his death. Nowadays he is remembered as a dramatist, whose works were a major influence on the naturalist and expressionist movements. (Motton G., 2001)

1.1.1 Political Background

Buchner was born a generation after the French Revolution, and couple of years before the defeat of Napoleon and his vision of a single, French dominated European empire. It took a lot of time and effort for the rest of the European countries to achieve enough military and political unity to finish with the Napoleonic era. After that, there was a political paralysis throughout the continent, and all the experiments regarding liberalism, expansion of democracy, extension of human rights and religious tolerance, which had marked the last decades of the eighteenth century, came to an abrupt end. (Motton G., 2001)

Political and social radicalism, and those who preached it, became a target for the eyes of the authorities of the different states. These intellectual radicals were considered dangerous for the system, and for that reason a political witch-hunt started. Thousands of over voluble intellectuals and people that follow ideas which deviated from the normative paradigms of the time disappeared or died.

Hesse-Darmstadt, Buchner's home state, was an example of this feudal tyranny which such measures were intended to maintain. The inhabitants were obliged to pay unfair taxes, but only the corrupt rulers that were in the level above of the pyramid of authority, benefited from it. This social injustice was the reason that students and young people like Buchner start participating in secret political societies that promoted unconventional political philosophy and dissent. They believed that if people organized themselves, they could fight against that tyranny of corruption, and Germany could be united as an integrated state, allowing its residents to live in a democratic Utopia. It wouldn't take too much for these groups to be persecuted by the state. Many of Buchner's co-authors of the pamphlet *The Hessian Courier* were arrested. Buchner, however, was able to flee from the country. (Motton G., 2001)

1.1.2 Real Woyzeck

Woyzeck is based on a real story about a murder and the controversial trial that followed in Liepzig in the early 1820s. In 1780, Johann Christian Woyzeck was born. After he was three years old he was orphaned, and passed the rest of his life drifting from place to place throughout Germany and Austria. During his life, he took odd jobs as a farmhand or waiter, and enlisted as a soldier in any army that would have him. Years later, he found love and formed a relationship with his landlady, Frau Woost. After discovering she was being unfaithful to him with a soldier, he stabbed her to death. He was arrested and sentenced to death in 1822, but the sentence was prolonged because before the execution due to his claims that he committed the murder undress duress, after having visions and hearing voices telling him to do it. Controversy about his mental health started. Following these protestations by Woyzeck, the court demanded that he be examined by specialists, who in the end confirmed that he was sane. He was finally executed in 1824. (Motton G., 2001)

1.1.3 Woyzeck Drama

Woyzeck, in the context of the traditional dramas of the same time period, was unique. The first reason is the structure of the play. Until that moment, all

tragedies had followed the same patterns of form. They were constructed as narratives and sequenced events. Each one of those events was developed by cause and effect of the next one, or the one before, having a progressive link and developing the characters and the dramatic situations in an organic way. *Woyzeck*, by contrast, has twenty-four scenes and each one of them is self-contained. If we see the scenes individually, they can seem trivial or meaningless due to the fact that each scene can be understood as being independent from the others, and shows a different topic or point. *Woyzeck* is constructed like a collage, in which characters and events are juxtaposed, and delivered as independent units. We are only able to appreciate the message, and the power of the play when we experience it as a whole.

Because Buchner died before finishing the play, we are unable to confirm whether this unusual form of play was deliberate, or if it was due to a lack of time. He probably wrote the scenes randomly, like notes, diary entries or ideas that just occurred to him, because some of them were completed but others were just fragments or scraps of dialogues. Maybe, in a later stage, he wanted to edit them and unify them in a consecutive way.

The second aspect of *Woyzeck*'s uniqueness is in its content. Earlier tragedies had centered on "great" people and on their dilemmas and sufferings, most of them challenging fate and then losing everything. The heroes of these tragedies were gods, semi gods, aristocrats, monarchs or nobles. These characters were often used as archetypes, who were considered to have sufficient position and moral stature to symbolize the suffering of humanity as a whole. Only the trials and inevitable failings of these great people were considered to impact the audiences emotions and provoke them to feel pity and terror. Ordinary people only appeared in tragedies in diminutive roles such as servants, soldiers, entertainers or the mob. This demographic of person was only mentioned in the drama as part of the life of the hero, but they were never granted the authority or empathy from the play-writer or the audience to be the protagonist of the story.

Buchner was the first one to make a tragedy take place around the plight of someone with no social standing or claim whatever. *Woyzeck* is the perfect image of an anti-hero, a *"protagonist who lacks conventional heroic qualities*

*such as idealism, courage or morality*¹". Woyzeck is a soldier of a very low rank and class, poor and without any possibility of overcoming this. It seems like in his world everyone is conspiring against him. All the other characters despised him.

Buchner makes us feel sympathy for Woyzeck and the ones that are in the same inferior class. In continuation of the usurping structure of Woyzeck, the higher the socio-economic class of a given character, the more negligibly this character is presented to the audience. (Motton G., 2001)

1.2 Alban Berg (1885-1935)

Alban Berg, one of the principal composer of the Second Viennese School was born in Vienna in 1885. He discovered his musical talent like a 14 years old boy. Firstly he finished little formal music education than in 1904 he became a passionate student of Arnold Schoenberg.

When Alban Berg had just 17 years, his daughter little Albine was born. This child came from the relation with a servant girl of his family.

In the year 1907 Berg began to take composition lessons and was studying music full-time. Berg really admired his teacher and mentor Arnold Schoenberg during his seven years of studies. Both remained very good friends for whole life. Berg belonged to a of Vienna's cultural elite. He knew very well musician Alexander von Zemlinsky also the painter Gustav Klimt and the writer Karl Kraus. During the period of the First World War Berg served in the Austrian Army. This tough experience has influenced him while he was working on the Opera Wozzeck. In the year 1924 Alban Berg had first public success with performing three excerpts from his opera Wozzeck. Whole opera was performed in Berlin on December 14, 1925. Nowadays this piece is one of the most important operas of 20th century (Adorno et al., 1991).

Wozzeck is a mistaken title firstly used by Karl Emil Franzos who deciphered Buchner's manuscripts originally named Woyzeck in 1875. When the Woyzeck

¹ Quote taken from <https://en.wikipedia.org/wiki/Antihero>. Access date: 4 April, 2016.

manuscripts came to his hands they were so faded that Franzos had to treat the pages chemically to restore whole text. It was just one of the difficulties that had to be solved. The scripts were often written microscopically with many author's specific abbreviations (Perle G., 1989).

Berg had a particular interest in the number 23, using it to structure several works. He is also famous because he was capable to express human emotions by using free atonality. He combined expressionist and romantic idioms (Adorno et al., 1991).

His life ends in 1935 at the age of just 50 years. Alban Berg died on the Christmas Eve in Vienna from blood poisoning caused by an insect sting.

1.2.1 Wozzeck opera

Once Berg had decided to write a whole opera that would last an evening, he faced a problem. Make harmony without the proven means of tonality and even without being able to use the formal structures based on it. The sense of completeness and musical unity was hard to achieve. For the self-containedness of the whole work he used harmonic features and mainly to the harmony at the end of each act. Parts in a tonal composition are made clear, so that they are recognizable to the audience. On the end harmonic circle closes in an atonal work (Bryan et al.,2014).

In this specific work it could be found a very strong influence of expressionism, typical for the first decades of the twentieth century. This manner peculiarly well deals with such extreme emotional and mental states in the play. Perspective of Berg's opera is subjectivity represented in the character of poor Wozzeck. One of many examples of this perspective appears at the end of Act III, scene 4, where Wozzeck is drowning in a blood-red pool. This scene is expressed in a very unusual way. Normally, sinking would be cast in descending musical figures, for example *glissandi*, as Wozzeck is descending deeper and deeper into the water. Instead of this traditional expression Berg used *ascending* scales of parallel seconds, triads and fourths. This surprising reversal of subjective

perspective could be Wozzeck's view of the water rising all around him while he is drowning (Jarman D.,1989).

Another example of subjectivity is found, when Wozzeck wanders into a pub where people are singing, drinking and dancing. It is not a normal dance, it is kind of strange polka very distorted by atonal harmonies. It is really reminiscent of the waltz heard in Act II scene 4, when Marie is dancing with the Drum Major. Wozzeck grabs the bar maid and foments her to sing to him. The song is a bizarre one about dresses too nice for a servant. It reflects the common theme of oppression. The whole theme is surrounded by atonal harmonies which distort the situation. Margret, the bar maid ask him about a blood on his hand. He reacts very emotional: "Me? Me?" The music stops except for a ghostly theme on contrabasses. "Blood? Blood?" retorts Wozzeck, The music signalizes increased anxiety by use of the contrabassoon and bassoon (Reich W.,1965).

Tonality and atonality is mixed by Berg in order to express situations in a distinctive context. For the subjective and existentialist perception of the world by the main character Wozzeck is used atonality. Berg accentuated in his teaching that music should relate and use Freudian "depth-psychology" that should illuminate and express the subconscious (Read et al.,1959).

The author also used the Wagnerian principle of the leitmotif. These motifs are short musical fragments that serve as musical expressions or symbols of the actions, characters, moods that appears in his drama.

These motifs are constructed in special ways that reflect the meaning or connected meaning of the symbols. For example, the musical static motif of Marie's aimless waiting suggests the motionless of waiting. The brutality of murder portrays thundering force of the rhythm. Wozzeck's entrance motive is the retrograde-inversion to his exit motive. The drum major motive and the military march is emphasized by rhythms of military

music. Tonal motives usually begins with traditional folk tunes. These motives firmly contrast with most of the others, which are created atonally. The tritone traditionally used for expressing doom or evil was used in scenes with the captain, the doctor, Marie's waiting, and song in the tavern to symbolize their doom or sinister aspects. Motive of hallucinations (made by wood of the bow) contains wildly "jumping" intervals to express visions that are totally out of control. In the scene when the captain orders to Wozzeck to slow down, the music immediately slows down too (Jarman D.,1989).

As a conclusion is evident the importance of Alban Berg's music for the development of the dramatic situations in Wozzeck opera. Music has the role of showing to the audience Wozzeck's perception about reality, reinforcing the effect of alienation, violence and madness.

2 Development

2.1 Analysis

Like the pyramid of the symbol of the freemasons that is clarified behind an eye that simulates to be the conscience but that is in reality the control and domination of the majority by the ones that are above, Woyzeck is about a pyramid of domination. In Woyzeck, the mind is administered through wishes and desires; life and death are traced in a game of powers that doesn't leave space for individuality.

In this play we can see the perfect example of the unethical management of power in the hierarchical pyramid of an oppressed society, where the higher agents who hold power and represent a tiny proportion of the social order are able to control and manipulate the whole of society by means of consumption, including war consumption, while the masses, which are composed by the vast majority of individuals, are forced to or manipulated into following blindly and fighting, even devoting their lives, for the selfish purposes of the ruling class.

The concept of individuality precisely takes what happens within each brain. – a world of unequivocal and paranoid thoughts-, seems that what we think is natural and our own but this comes traces in a belt that narrates what the system needs: beings without consciousness that see each other without recognizing themselves, and that's why the so called "dehumanization" exists today, which isn't anything other than the reign of the ego over each body in conflict with another.

The base of the pyramid of the elite supports the foundations with walls filled with slaves' blood. The rich are on top taking the sun, while the ones on the bottom suffer from abuse, hunger and desperation.

Besides, the rulers serve as servants of this powers, there's always something or someone else above and nobody can see it clearly. Everyone believes that they work for their interests, but in reality they work to satisfy the morbidity of the great elite.

The ones who govern these territories control society through hunger, anxiety, corruption and a set of "organisations" that "mitigate" the problematics when they are out of control. It is these territorial entities that would little understand about the order that governs the planet, and that are made up of human beings that have moral policies inclined to corruption, that are treated indulgently.

The true conscience would consist in opening the eyes and seeing beyond the "world", but this matters little when the primordial necessity is to consume what the system allows.

What would the fear be from this analysis? Another device of control over the mind, an element that quietens down the subject. How could some organize to subject others? Through the changing method that is unbalanced, that is how injustice could be supported, because it's about a system that based on money, allows the subject to move over the sphere of "reality". Having money guaranties the lineage of the "subject" to be the one of the criminal. Not having it makes the "subject" a victim.

Who can we point at to be guilty of this? They are a pyramid of subjects who are ones and others to be pointed by their "sickening habits", by the corruption of their minds, for the manipulation of their communication and by the lack of intelligence. They all need each other to achieve the ends of the great elite. It would be this untouchable elite where we should reach, since deep down is the one that controls money, the food industry, health and desire. There are so many fields that have been used that we could difficultly point at just one.

In a pyramid of domination in which the male is the backbone and source of power and authority, the women and children are the dominated by excellence, for its "weakness". Children represent the greatest degree of vulnerability for the purity of their mind, which takes some time to adapt to the machine. They become the center of the desire of the "rapist". The weak ones are for the machine of the system, like the piece of meat with which distracts the hungry lion.

2.2 State of Art

2.2.1 Woyzeck by Gerardo Vega

Woyzeck directed by Gerardo Vega. National Drama Center Spain. Teatro Maria Guerrero (Madrid). season 2010/2011



The scenery is a reedy swamp. This marsh is present in all the spaces of the play and represents Woyzeck's mental state. The space is surrounded by rods, made

² <http://cdn.mcu.es/wp-content/uploads/2012/08/52-WOYZECK-10-11.pdf>

³ <http://cdn.mcu.es/wp-content/uploads/2012/08/52-WOYZECK-10-11.pdf>

⁴ <http://cdn.mcu.es/wp-content/uploads/2012/08/52-WOYZECK-10-11.pdf>

⁵ <http://cdn.mcu.es/wp-content/uploads/2012/08/52-WOYZECK-10-11.pdf>

⁶ <http://cdn.mcu.es/wp-content/uploads/2012/08/52-WOYZECK-10-11.pdf>

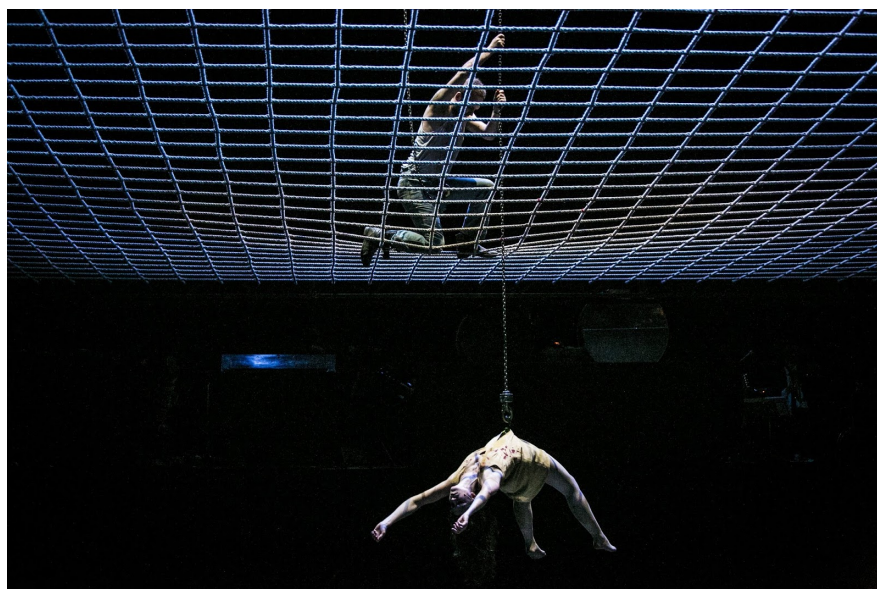
of PVC looking like a prison of tall steeples that imprisoned him on stage. These rods are mobile and are always showing movement. They are able to lean all to one side or to cross in the center.

This concept of scenario was very interesting for me cause it is quite simple and it uses very few elements, in this case the reeds, to recreate the degenerative state of mind of Woyzeck. Also the idea of not recreating a realistic space but an abstraction of this, based on how Woyzeck perceives reality, is very useful for my concept. The lighting element as in my stage design also takes a great role, because it is through this that he is able to recreate a dark and mysterious space and contributes to dramatize the elements on stage.

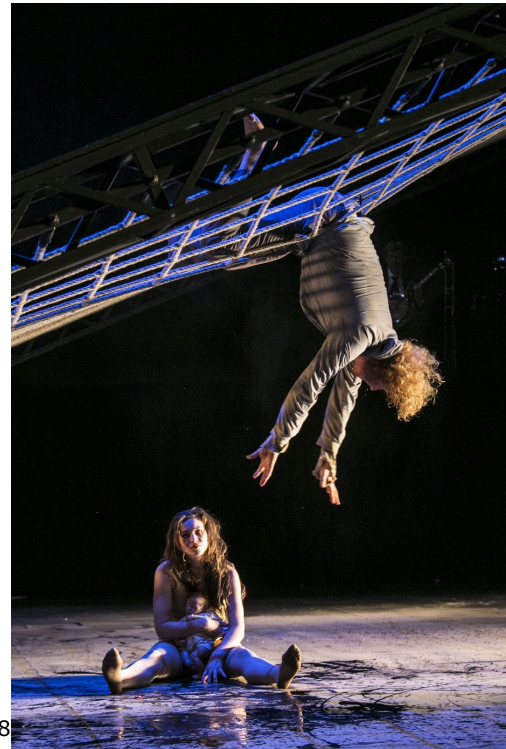
The costume design has a very strong military component. Most of the characters wear military jackets, like Woyzeck. The costumes remind of the Prussian War. A very interesting element of the costumes for me is that the whole wardrobe has a greased texture that makes them feel humid throughout the play, and this is indirectly connected with the idea of the swamp and the death of both characters.

2.2.2 Woyzeck by Jette Steckel

Woyzeck created by Tom Waits, Kathleen Brennan and Robert Wilson, and directed by Jette Steckel at Sydney Festival:



⁷ <http://ccc-canberracriticcircle.blogspot.cz/2016/01/woyzeck-at-sydney-festival.html>

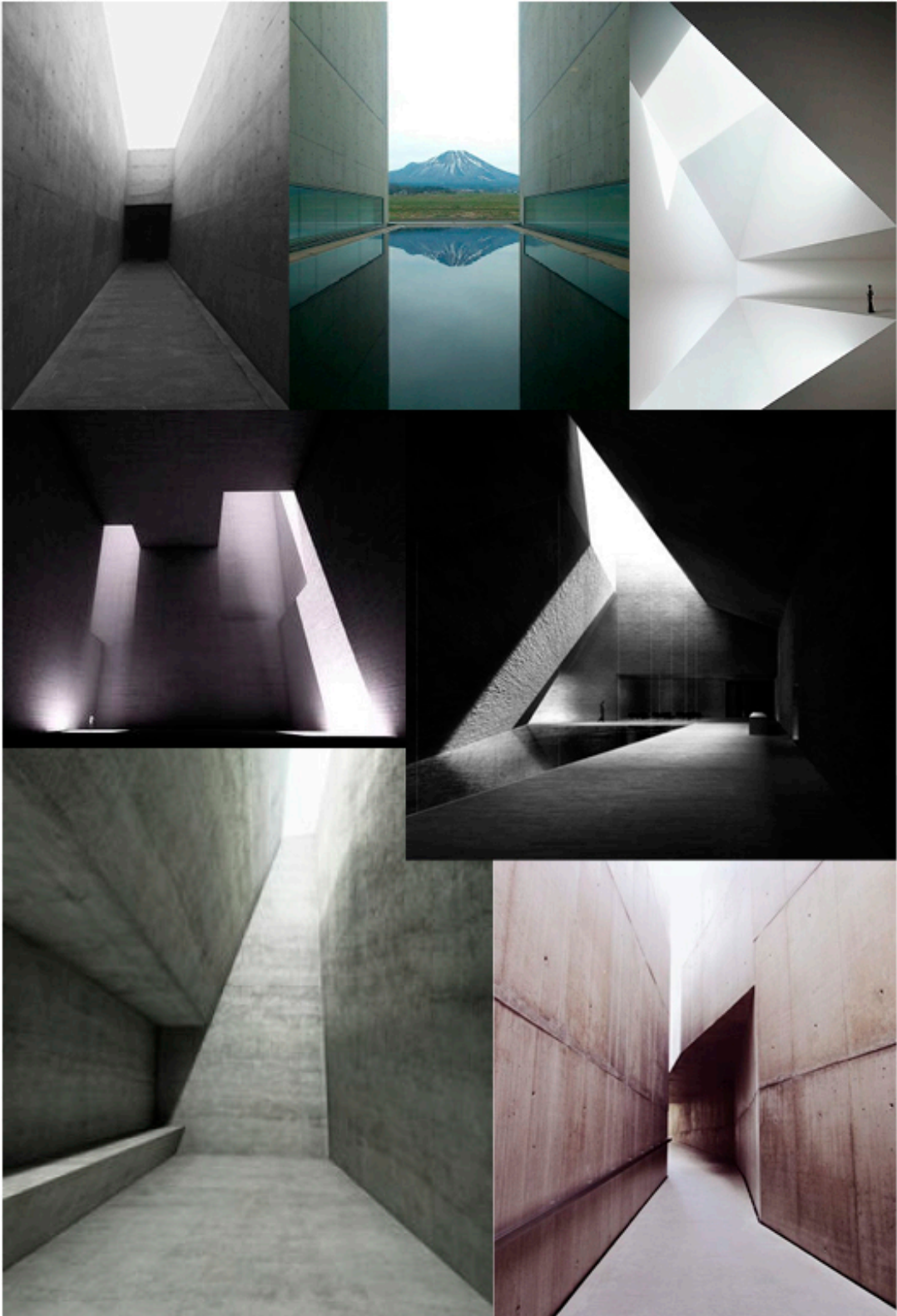


This production is another good example of how you can use a very simple device in a clever way, to create infinite symbolic possibilities. In this case they use a net, that can symbolize the web of life. This net can be tilted at any angle from horizontal to vertical, by the use of some suspension cables and some silent motors. The actors can climb up, down or across the net, they can be suspended or underneath it, and they can cross through the different squares of the net, creating different feelings like emerging, floating, and being trapped. This concept of design was a great way to create a dream state on stage, that combined with light and music created Woyzeck's perception about life.

⁸ <http://ccc-canberracriticscircle.blogspot.cz/2016/01/woyzeck-at-sydney-festival.html>

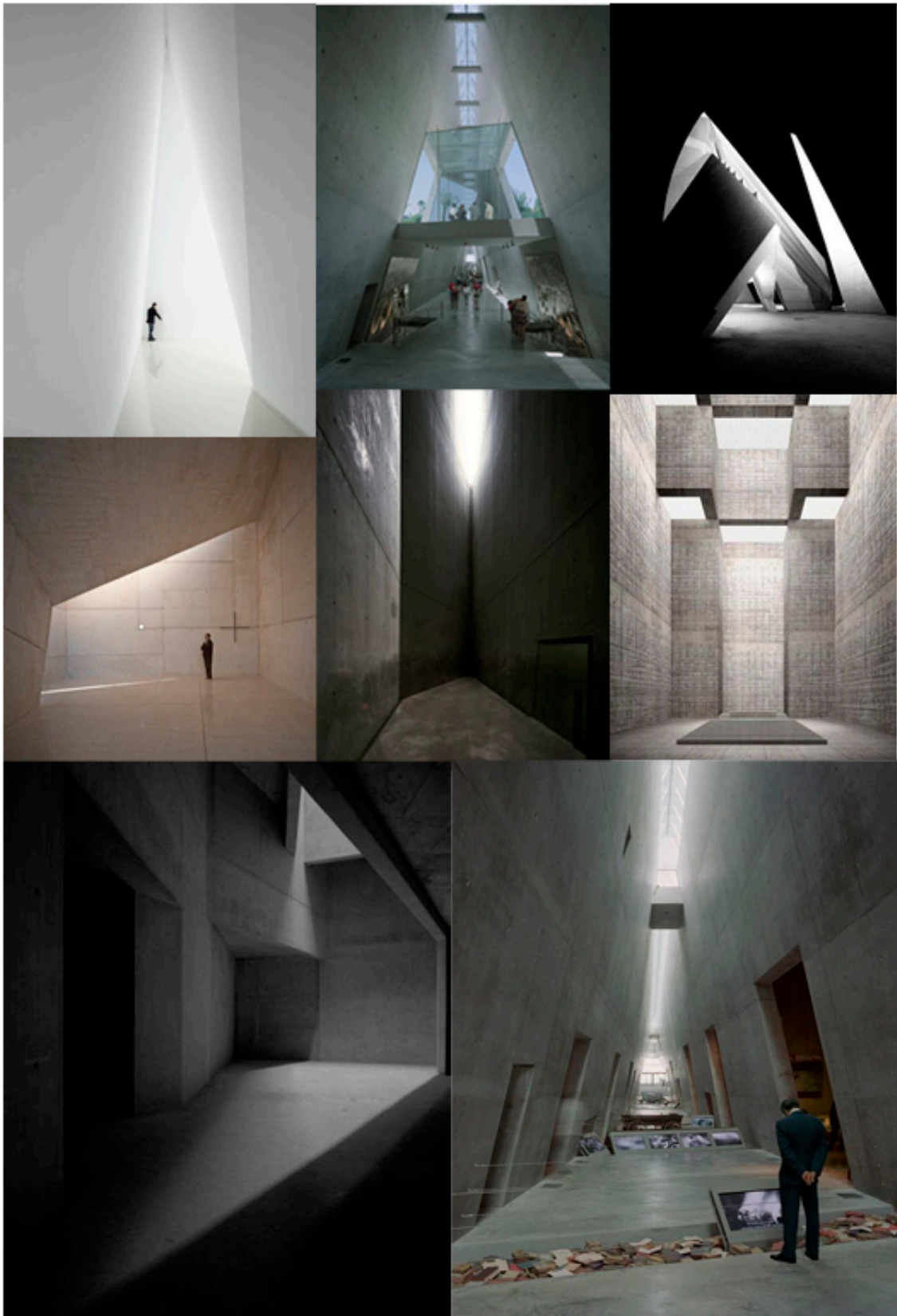
⁹ <http://ccc-canberracriticscircle.blogspot.cz/2016/01/woyzeck-at-sydney-festival.html>

2.3 Inspirational spaces:



¹⁰ (from left to right, from top to bottom):
<https://cz.pinterest.com/pin/397442735847428453/>,

<https://cz.pinterest.com/pin/397442735847428441/>,
<https://cz.pinterest.com/pin/397442735847428329/>,
<https://cz.pinterest.com/pin/397442735847428327/>,
<https://cz.pinterest.com/pin/397442735847428291/>,
<https://cz.pinterest.com/pin/397442735847428326/>,
<https://cz.pinterest.com/pin/397442735847428299/>



These places inspired me for my project, and in them I found several elements that strengthen the concept and design of my space. I found them interesting because of their scale, the peculiar way in which light enters to them, their huge geometrical structures, and the feeling of asymmetry produced by the use of angles.

2.3.1 Scale

When I see these places, they give me a feeling of greatness, power and domination. They are monumental and have huge walls, while the figure of man is totally insignificant in the midst of these. Their great scale, and large amount of free space, creates an effect of emptiness and absence. If you compare the scale of the human with the one of the space, the figure of man looks tiny next to the powerful verticality of the walls. The space makes the man look helpless, lost and without the opportunity to escape.

2.3.2 Light

The feeble lights used will be reflections of the character's own gloominess, his own dark perception of the world and of life. Spaces will have openings with natural light that are in a way the hope left in this vision of the world. A world that has a strong social critique, a tragedy seen from the point of view of the oppressed, the ones that see the world under a soft light.

For this reason, lights will be soft, to emphasize and give strength to this perception of an oppressive society and of a story that makes the audience wonder about the real existence of free will. The verticality of the lights also give the viewer the impression of being watched from above, another allegory to the pyramidal structure of society, of being seen, judged and ruled by those above in the hierarchical structure.

¹¹ (from left to right, from up to down):

<https://cz.pinterest.com/pin/397442735847428284/>,

<https://cz.pinterest.com/pin/397442735847428419/>,

<https://cz.pinterest.com/pin/397442735847428391/>,

<https://cz.pinterest.com/pin/397442735847428411/>,

<https://cz.pinterest.com/pin/397442735847428297/>,

<https://cz.pinterest.com/pin/397442735847428287/>,

<https://cz.pinterest.com/pin/397442735847428302/>,

<https://cz.pinterest.com/pin/397442735847428324/>

2.3.3 Structure

The big geometrical structures give the sensation of power and domination over the characters, the same limits imposed by society that are represented by the walls give a sensation of distance, frigidity, rigor and imprisonment.

The colors use on the walls, and the materials of this ones reinforce these sensations, mostly gray resembling concrete or cement, they are an expression of the accomplishments of men working together, the inventions of men and hence of society as a whole but that can be seen as imposed and oppressive by the individual that belongs and is confined to society but is at the same time an individual.

2.3.4 Asymmetry and non-perpendicular angles

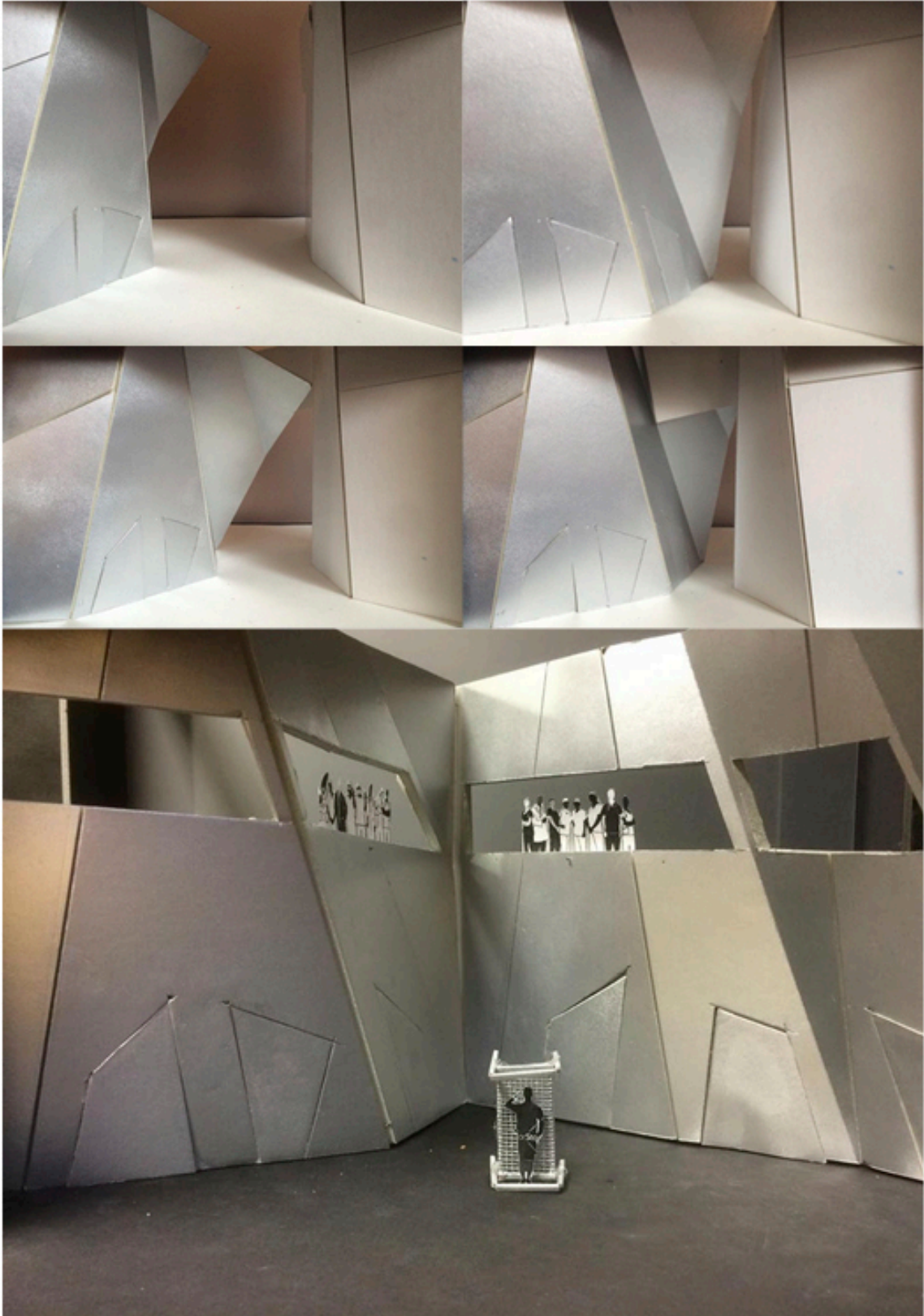
The use of non-perpendicular angles and inclined planes with vertical lights give a sensation of instability and confinement. This sensations cause the characters to feel asphyxiated by the walls that circle them under a labyrinth with no exit. At the same time, it gives dynamism to the stage, it creates the illusion that the walls are actually pressing in, pushing on the feeling of claustrophobia and the desire to escape through by breaking the laws accepted by society which is precisely what the main character does, under this psychological, social and even physical pressure his life is defined.

2.4 Stage elements

For the design and development of my space I will use six different elements: walls, doors, beds, light, projections, and a conveyor belt. The dramatic combinations of these design aspects will help me create Woyzeck's world and how he perceives it. The idea is to create a monochromatic space that reflects the coldness and absence of joy that one feels in a life in confinement. It will look like Woyzeck is trapped inside three different places: a prison, a psychiatric hospital, and a military bunker. During the development of the play, the space will be transforming as Woyzeck progressively loses his sense of humanity. The space will look like a labyrinth without ends, a world in which ordinary people like Woyzeck have no chance to escape in search of a better destiny. The space will also expose Woyzeck's paranoia, and will introduce the audience to a world of nightmares and apocalyptic visions. The idea is to make them live Woyzeck's anguish and fear.

2.4.1 Walls

As part of the stage I will have two walls of large proportions. They will have x m of width and x m of height. These walls are the representation of the oppressive system in which Woyzeck lives. They will simulate the color and texture of concrete to potentiate the feeling of coldness, rigor and imprisonment. These walls will be fragmented into various inclined planes and will have asymmetric folds that will allow them to unfold and create different compositions in space. This use of angles and fragmented surfaces, aims to distort and twist the reality of Woyzeck in different ways. The purpose of this distortion is to show the transformation of Woyzeck's mind throughout the play, as he suffers the multiple abuses of the other characters, and the betrayal of his love. These movements of the walls will create a feeling of suffocation and anguish; the audience will be able to feel on stage. The space will be reduced to small labyrinthine paths, to show how Woyzeck is in the midst of a maze of concrete. This will be a metaphor of the despair, degradation and horror, which he lives and oppress him in a dark and absurd universe with no exits. The idea of the broken form of the walls is also to represent Woyzeck's tortuous life and how it will be breaking down as he loses its meaning on humanity. The monumentality of the walls will help to express the terrible emptiness and loneliness of his existence.



¹² Picture of model: own authorship (Jose Alejandro Gonzalez)

The walls will have a system that will allow them to extend up and create empty spaces. This system will be used in the scene in which the doctor and the students are examining Woyzeck. Behind the open walls there will be some bridges that will sustain and elevate the actors. Behind the walls it will be dark, and there will only be a light that will highlight the silhouette of the Doctor and the students and create the atmosphere of an auditorium where Woyzeck will be observed and studied.

In conclusion I want to symbolize with this elements the relationship of the individual with society. Society is represented as these big structures that limit and define the space in which the individual lives, grows and exists. It is an analogy of how human behavior and psychology are defined by the walls put around it by family, society and the conditions under which each one of us lives. For this particular piece the existence of these cold structures is also a representation of how the main character is a different hero, one that is part of society but at the same time is alienated by an oppressing society that eventually leads him to commit the crimes, a society that pushes him to the edge and then judges him.

As a consequence, the space must give the audience this sensation of majesty and at the same time of separation from these walls that force limits upon the characters and leave them as small individuals both inside and out of society.

2.4.2 Conveyor belt



13



14

As part of the stage there will be a conveyor belt installed on the rotating floor. This will allow me to change the position and direction of the belt during the course of the work. The tape will be a symbol of how being a productive member of society is the equivalent of losing individuality at the expense of becoming a machine: unemotional, consistent and scheduled, and most importantly, another screw that keeps the system functioning properly.

The conveyor belt will serve the system and will help transport its members such as the army of soldiers, which represent the oppressive authority. However, this belt will be playing against Woyzeck. It will be an obstacle for him and we will see him running and falling on it, cause he will always be going on the opposite direction of the belt.

On the other hand I want to show how Woyzeck in his inferior status, poverty and low social class, has no time to rest as the other characters do. Instead he must be running all the time, from place to place, and from one job to the other in order to survive. His life consists on being able to survive also the manipulation, physical torture and psychological terror of the characters that are above him. This physical torture will be evident while Woyzeck will be running and sweating on top of the belt.

¹³ Drawing: own authorship (Jose Alejandro Gonzalez)

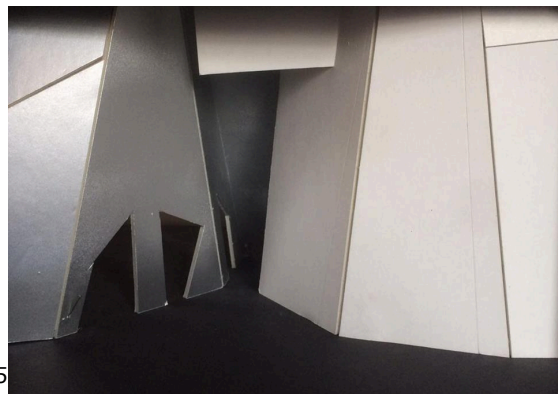
¹⁴ <http://www.automation-supplies.com/Stainless-Steel-Belt-Conveyors.html>

The conveyor belt will be used in three different times during the play. The first time will be to transport the Drum Major and the battalion of soldiers when they march through the streets. In this scene we will see them appear within a door and be transported as machines to the door on the opposite wall, while Marie and the group of prostitutes flirt with them.

The next scene in which the belt will be used, will be in the scene where the Doctor examines Woyzeck with his students. In this scene Woyzeck will be enclosed between the walls, and will be running on the tape in the opposite direction of this, like a lab rat.

At the end of the play, for the scene in which Woyzeck kills Marie, the conveyor will be located looking toward the back of the stage. In this scene we will see Woyzeck fighting with Marie, pulling her on to the belt, stabbing her and eventually disappear upstage in the middle of a strip of light.

2.4.3 Doors



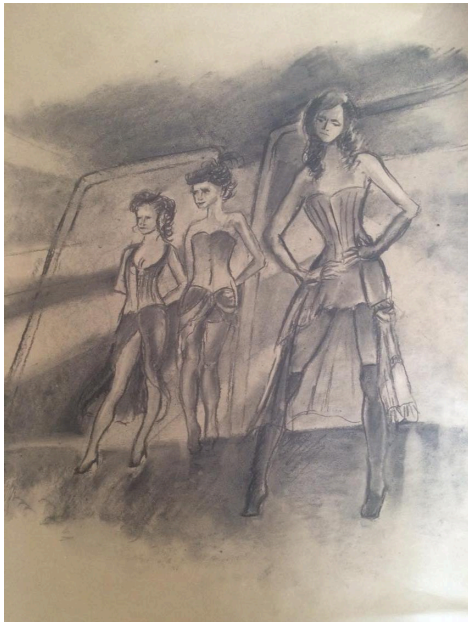
Another element that I will use for my concept of design is the door. There will be six doors in total, three on each one of the walls. These doors will have a rectangular shape, and will have the same distance from each other to represent the rigor and discipline of the system. The doors will serve as inputs and outputs for the characters. The only character that will never cross these doors will be Woyzeck, because these doors are part of the structures of power of a society

¹⁵ Picture of model: own authorship (Jose Alejandro Gonzalez)

¹⁶ Picture of model: own authorship (Jose Alejandro Gonzalez)

that hates him, humiliates him, and excludes him. Only the elite of this society are permitted to gain access to the inside, the same elite that excludes him because of his inferior status and class.

These doors will open and close according to the scene and the dramatic moment. In some scenes they will all be open, as in the bar scene. In that scene we will see a group of prostitutes dancing in the middle of the doors, with bottles of alcohol in their hands, alluding to the red light district of Amsterdam, where women expose their bodies in shop windows, as if they were objects of consumption. Drunken soldiers will enter and leave these doors with them, simulating they are having fun and sex with them. Meanwhile the Drum Major will be dancing and kissing Marie on the center of the stage.



18

In other scenes the doors will be all closed, as when Woyzeck is with the Doctor. In that scene the doctor and his students will examine Woyzeck. He will appear on the middle of the stage, trapped by the walls and running on the conveyor belt as a lab rat without any way to scape from it.

¹⁷ Drawing: own authorship (Jose Alejandro Gonzalez)

¹⁸ <https://cz.pinterest.com/pin/397442735847168186/> <http://www.automation-supplies.com/Stainless-Steel-Belt-Conveyors.html>

2.4.4 Beds



19



20

The only element of furniture that I will use on stage will be steel beds, such as the ones used in military barracks and psychiatric hospitals. One of them will belong to Marie, and will be highlighted over the other ones having red silk sheets to accentuate the passionate nature of this character. During the scenes in which Woyzeck visit Marie in her room, we will see her lying on her bed accompanied by the child. In this same bed, Marie will receive the Drum Major, and they will be insinuating and seducing each other. During the play, after Woyzeck begins to hear rumors about the infidelity, we will see Marie and the Drum Major playing between the sheets while the bed slides from one side of the stage to the other on a belt conveyor, while appearing and disappearing between the doors. The idea of this is to show Woyzeck's paranoid state, and how this

¹⁹ <https://cz.pinterest.com/pin/397442735846867254/>

²⁰ <https://cz.pinterest.com/pin/397442735846867255/>

image of passion and betrayal crosses his mind, haunting him and disrupting him.

The rest of the beds will appear in the scene in which Woyzeck is sleeping with his friend in the military barracks. In this scene Woyzeck hears voices and has visions asking him to commit a bloody revenge. Like an apparition in a nightmare, the beds will be covered by a plastic and will be illuminated from the inside, like a morgue full of corpses. These bodies are anticipating a death, the death of Marie. As beings in process of fertilization, these beds covered with plastic will be a metaphor of how the idea of revenge and death in Woyzeck's mind is growing in intensity with each passing moment. This idea will become stronger and stronger, and will be birthed at the end of the play.

2.4.5 Projections

To display the psychotic state of Woyzeck and how his notion of reality is altered during the course of the play, I will use visual projections on stage. Life often ends up being what each one of us chooses it to be. With our thoughts and actions we can turn our lives into an ally, or our worst nightmare. Which life is 100% real?

Woyzeck lives a life of oppression, domination and restrictions. He has no voice or vote. He isn't recognized or free to express himself. This is the reason why he begins to live in a world of visions and hallucinations invented by his mind, showing all his desires, and thoughts repressed by a society that does not let him express. In a world where there is a structure of power, and where just a few have control of everything, the ones above cannot let the ones underneath them express their opinion because they could become an obstacle for them to continue in the power. This world created by Woyzeck is a cry for help. It represents his subconscious, and at the same time ends up being his gun to escape from the life of confinement he is trapped in.

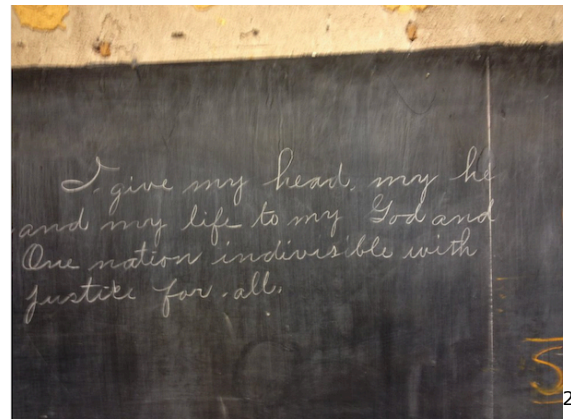
My idea with the projections is to immerse the audience in this surreal and subconscious world of Woyzeck. The first scene that will have visual projections, is the one in which Woyzeck is with Andres near a lagoon chopping wood for the Captain. The idea of this scene is to see on stage Andres organizing and

collecting firewood, while Woyzeck is perched on a staircase, and striking with his ax one of the walls that surround them. It will be after Woyzeck strikes the wall, that the projection will start. On the wall will begin to grow a large crack from the place that will be hit by Woyzeck. The crack will be bigger and bigger and blood will start to come out. The walls will be bleeding filling all the space in blood. This is an allegory, of the Woyzeck's desire to break these walls and the confinement in which he is living. It represents the idea of breaking with all the structures of power that dominates and oppresses society, without allowing the men to be free. I wish to represent the right of man to be free. Blood is the symbol of how these walls of power and control, have been created from injustice and corruption.

The projections will be used again for the scene in which Woyzeck is sleeping in the barracks with his friend Andres. This is the second time that Woyzeck has visions and hallucinations during the play. On stage there will be located some steel beds, simulating the barracks. These will be covered with plastic and will be illuminated from inside, recreating a dream state and an atmosphere of unreality (as explained before in the subchapter of the beds). Woyzeck tormented will rise from his bed, and will start writing with chalk on the walls. This act will be seen as an act of desperation and desolation by his state of confinement. He will appear streaking the wall with lines, counting the days he have been a slave of society. The projections will be used to enhance and exaggerate this act. On the walls projections of phrases and feelings of Woyzeck will start to appear. At the end we will see how all space will be scratched and written as a diary, like the cells of prisoners who have been in captivity for a long time, and in which their walls become the only way to vent and express themselves. The sentences will be written in a cursive typeface, to create a contrast between the cold and rigorous space that surrounds him, and his warm and strong emotions of love, inconformity and hope, emotions that every human being need to have.



21



22

The third and last time in which I will make use of projections on the walls will be for the last scene where Woyzeck kills Marie. In the original play, this act happens on the outskirts of the city, near a lake. After Woyzeck stabs Marie he throws her body into the water, and this one disappears. To represent this last act of liberation of Woyzeck, I will have the conveyor belt directed towards the back of the stage. The walls will be open in their wider expression, and there will be a strong light upstage. The idea is to project waves of water on the walls as a symbol of the lagoon where both will die. Woyzeck will take Marie with him to the conveyor belt. After we see them fighting, he will stab her with a knife and both will disappear at the back of the stage. The water waves also represent how the crime committed will be forgotten, as the water will erase any memory of both characters.

2.4.6 Light

The feeble lights used will be reflections of the character's own gloominess, his own dark perception of the world and of life. Spaces will have openings with natural light that are in a way the hope left in this vision of the world. A world that has a strong social critique, a tragedy seen from the point of view of the oppressed, the ones that see the world under a soft light.

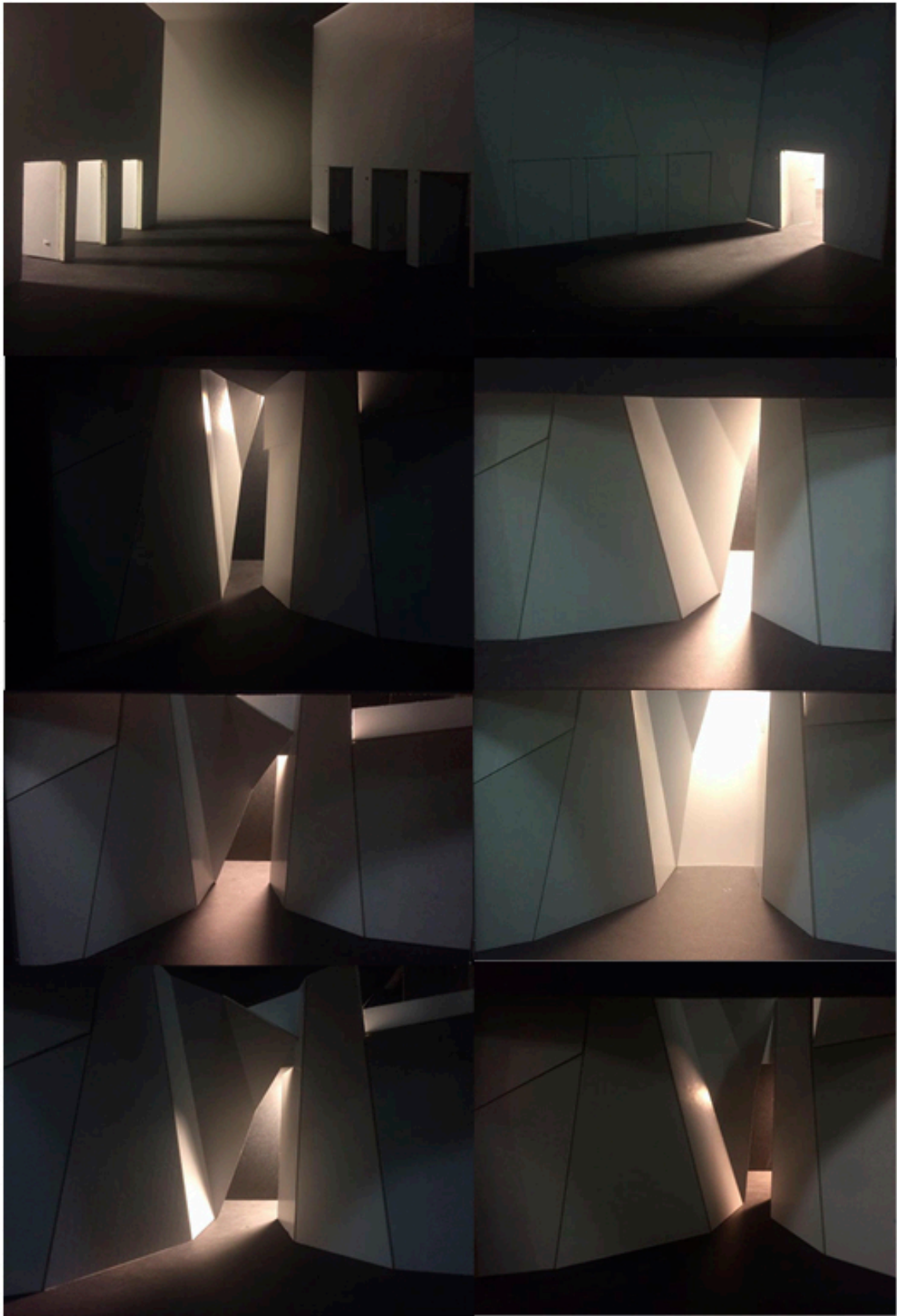
For this reason, lights will be soft, to emphasize and give strength to this perception of an oppressive society and of a story that makes the audience wonder about the real existence of free will. The verticality of the lights also give

²¹ <http://losviajesdeclaudia.com/irlanda/dublin/la-carcel-kilmainham-en-dublin-el-horror-de-irlanda/>

²² <http://www.buendiario.com/encuentran-un-pizarron-escrito-con-tiza-en-1917/>

the viewer the impression of being watched from above, another allegory to the pyramidal structure of society, of being seen, judged and ruled by those above in the hierarchical structure.

The subtle lights used are a representation of hope and mind clarity; they are the remnants of good will and moments of belief. Lights signify lucidity, imagination, understanding and seeing beyond the limits imposed by society, they are a guide for the characters, being a driver to keep living, hoping that everything has a solution that will come with clarity. They are the lights at the end of the tunnel or of the labyrinth, in which society traps people and the final goal, to reach the light and feel its warmth and comfort versus the coldness of a tragic life. The lights are what keep the characters going and push them to survive in the society they reflect and critique at the same time.



²³ Picture of model: own authorship (Jose Alejandro Gonzalez)

2.5 Characters and costumes design

In the play there is a very strong military character. To get to shape the characters was necessary to make a historical journey where it was possible to extract images, documents, drawings, paintings, and films of the interwar period of the 20th century. The influences of people like Hitler, Joseph Stalin, Musollini, Franco; was necessary for the development of each character on stage.

The costumes will be a very important element on stage, to send a message of power, conflict and domination. With them I will be able to show the differences of class and status of the different characters (hierarchy of controls), and show the concept of woman as an objet of desire an liberation. All the characters will have monochromatic costumes. They will be in black, except for Woyzeck and his child.

Military Images board:



24



25



²⁴ Stalin cropped image of Joseph Stalin during the Tehran Conference. In the full photo he is sitting beside Franklin D. Roosevelt, and Winston Churchill on the portico of the Russian Embassy.

Paintings of art board:



26



27

²⁵ <http://vozpopuli.com/actualidad/72265-si-franco-estuviera-vivo-espana-seria-la-primera-potencia-de-europa-y-no-habria-separatismo>

²⁶ <http://www.waggish.org/tag/george-grosz/>



28



29

²⁷ <http://www.elmundo.es/especiales/2011/10/cultura/guernica/grito.html>

²⁸ <https://www.museodelprado.es/aprende/investigacion/estudios-y-restauraciones/recurso/restauracion-del-dos-y-el-tres-de-mayo-de/19cdd154-67be-4dbd-a5cd-a071d426e54c>

²⁹ <https://www.nationalgalleries.org/collection/artists-a-z/b/artist/max-beckmann/object/die-holle-hell-das-martyrium-martyrdom-gma-2465-d>

Movie boards:



30



31



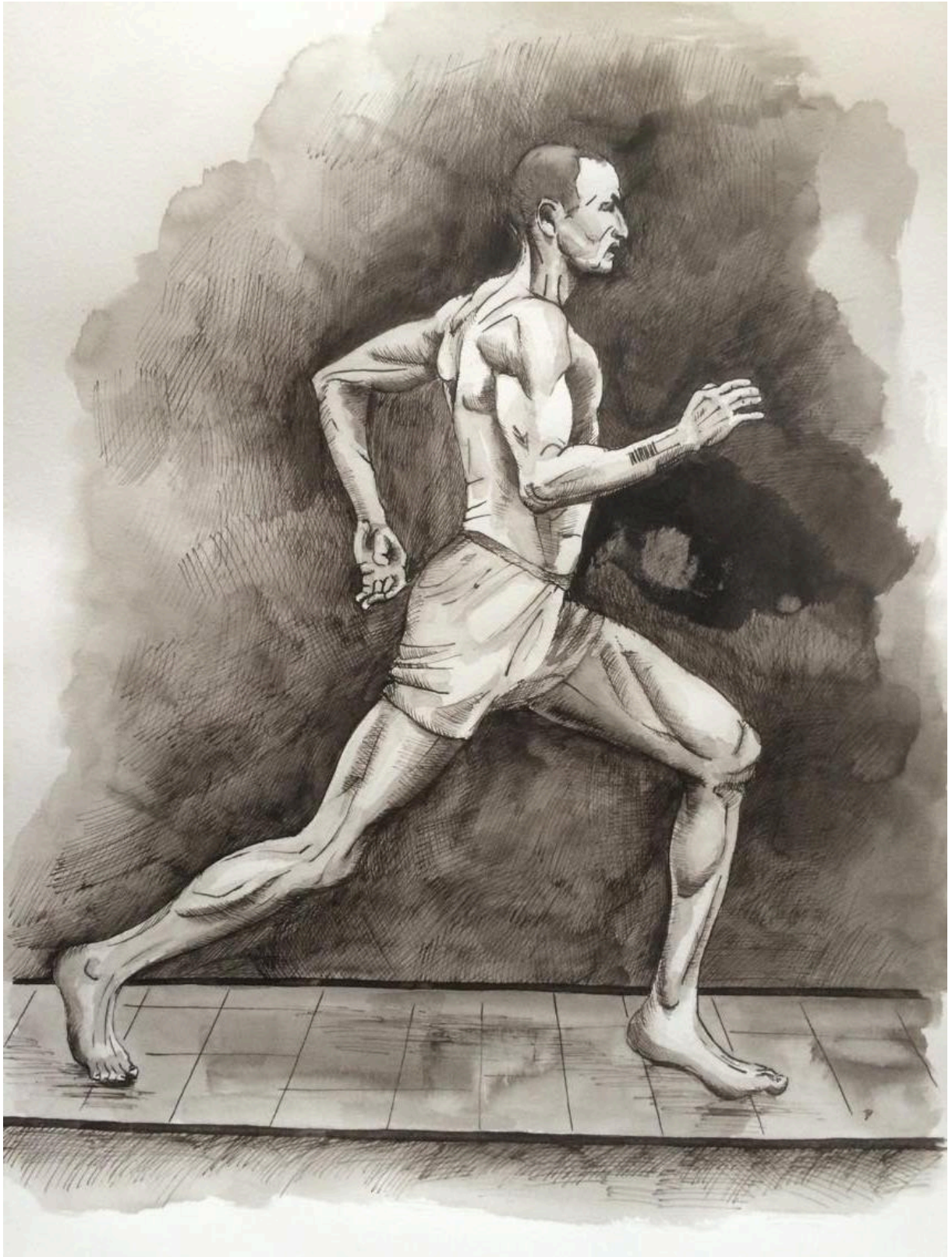
32

30 Movie : Hitler by Christian Duguay

31 Movie: Glorious Bastards by Quentin Tarantino

32 Movie: Pan's Labyrinth by Guillermo del Toro

2.5.1 Woyzeck



33

³³ Drawing: own authorship (Jose Alejandro Gonzalez)

Woyzeck embodies the elemental simplicity of the common people. During the play, he is crushed by people and events beyond his control, that makes him progressively lose his sense of humanity. His identity as a human depreciates more and more, with the constant abuses he receives from the other characters. He is not respected and not treated as a dignity person. Unlike the other characters, he is not selfish and he isn't thinking only on himself. He let's the other character's experiment with him and humiliate him to receive a payment in return and just to be able to take it to his beloved.

*Woyzeck: "we poor folk- you see, Captain it's money, when you've got none. You cant set a fellow like me in the world on just morals, a man is flesh and blood as well. The likes of us are unblessed in this world and in the next. I expect when we get to heaven well have to help out with the thunder."*³⁴

Following this idea I would like to represent him on stage with the same military uniform of the other soldiers, because although he is physically and psychologically abused from these ones, he is also part of them. The difference will be seen in the size and in the condition of the uniform. This one will be worn and will be much bigger than him, to show how he doesn't fits on this system.

In the scene in which he is being examined by the doctor and his students, he will appear in white underwear, to represent humiliation in front of the other characters. Also being in underwear will be a contrast to the elegant and clean military garments of the other characters, highlighting the difference of his lower class. Being exposed in underwear in front of the doctor and his students also represents his vulnerability towards the surrounding society.

Also he will have in his arm a barcode symbol of how being a productive member of society is the equivalent of losing individuality at the expense of becoming a code. A code that is monitored and persecuted. He don't have privacy, and he can't have his own will.

³⁴ BÜCHNER, Georg a Gregory. MOTTON. *Woyzeck*. London: Nick Hern Books, 2001. ISBN 1854591835.

2.5.2 Marie



35

³⁵ Drawing: own authorship (Jose Alejandro Gonzalez)

Marie is Woyzeck's mistress, and is also member of his own inferior social class. They together have an illegitimate young child. She is the only source of stability and hope in Woyzeck's life, and this is what makes him submit to her in devotion. Despite this, she is careless and uses him like an instrument, for her own selfish and avaricious purposes. Her superficial will for money and her strongly sexual nature, makes her violate the loyalty she is taught by society to have to the father of her child. She can't resist the vital, manly, and important Drum Major, who seduces her and with whom she has an affair. The discovery of her infidelity has a huge impact on Woyzeck, and produces a breakdown in him, we see him losing his focus and any understanding of the meaning of life. Woyzeck, as retribution for her betrayal, stabs her to death.

Marie represents the sexual drive as a determining and strong force of the human nature, that is opposite of the Christian ideal of love. She is unfaithful, sexual, and lustful, and she is carried away by the passionate instincts. According to Christian education, love should be divine and pure. If there's any sexual or passionate connotation, sin is committed. Marie's sexual nature can be seen in her relationship with the Drum Major, who has a passionate attraction to her, and that sees her as a perfect woman for procreation:

"Drum Major: and you're a real piece of woman, too. Hell's bells, lets raise a race of Drum-majors. Eh?"

Marie: let me go!

Drum Major: you wildcat!"³⁶

At the same time Marie characterizes a misconception of love. Her love is not pure, and is not based on real love. Instead she is moved by possessions. Her love is very materialistic, banal and superficial. She represents a concept of false love, which has been imposed in a capitalist and consumer society. She compares himself with this grandest ladies that live in golden cages and which their only ideal of life, is money, possessions, comfort, opulence and glory. Impenetrable communities for ordinary people cause somebody who doesn't

³⁶ BÜCHNER, Georg a Gregory. MOTTON. *Woyzeck*. London: Nick Hern Books, 2001. ISBN 1854591835.

have their same social and economical stature or class, isn't able to be part of them.

"but my lips are as red as the finest ladies, with their top to bottom mirrors, and handsome gentlemen kissing their hands. And I'm just a common woman."³⁷

I want to show her as a very attractive and desirable woman. Unlike the male characters, which their bodies are fully covered, she will be revealing a lot of her skin and body. She will be wearing a black leather corset and light semitransparent clothes, that will expose and highlight her sexy silhouette, and will give her the sexual connotation women have in this play and in society. To strengthen this idea, she will appear on her room lying on a bed with a red silk sheet. This will be one of the few colors that will appear on this monochromatic space. The red silk sheets represent the lustful and carnal subconscious that characterizes Marie. She will be exposed as an object of temptation. It will be a metaphorical element of the origin sin.

³⁷ BÜCHNER, Georg a Gregory. *MOTTON. Woyzeck*. London: Nick Hern Books, 2001. ISBN 1854591835.

2.5.3 The Captain



38

³⁸ Drawing: own authorship (Jose Alejandro Gonzalez)

This character will be represented as a fat, lazy, pig-like man, who embodies the high ranks of authority in a corrupt government. This depiction symbolizes the unethical management of power in the hierarchical pyramid of an oppressed society, where the higher agents who hold power and represent a tiny proportion of the social order are able to control and manipulate the whole of society by means of consumption, including war consumption, while the masses, which are composed by the vast majority of individuals, are forced to or manipulated into following blindly and fighting, even devoting their lives, for the selfish purposes of the ruling class.

The Captain illustrates a corrupt member of the privileged power holders who are capable of and find pleasure in exerting corruption, spreading war and fear, using their subordinates at their will and for their ends without giving the slightest importance to the means.

We can see this on the play while Woyzeck is shaving the Captain, and this one is mocking him in a pretentiously way, telling him he lacks morals and virtues because he is poor, and had a illegitimate child without the blessing of the church.

Captain: "Woyzeck you have no virtue. You are not a virtues man. Flesh and blood? Why, when I lie by my window after the rain and I see those white stockings flashing over the sidewalk- damn it, Woyzeck then I know what love is too, Woyzeck. But virtue! Virtue!"³⁹

³⁹ BÜCHNER, Georg a Gregory. MOTTON. *Woyzeck*. London: Nick Hern Books, 2001. ISBN 1854591835.

2.5.4 The Doctor



40

⁴⁰ Drawing: own authorship (Jose Alejandro Gonzalez)

In the play, the character of The Doctor uses Woyzeck as a guinea pig to carry out scientific experiments on him regardless of the physical and mental consequences that this might have on him. He is a completely rational and dehumanized character moved only by the thirst of knowledge and scientific advance. He represents the human beings' natural inquisitive attitude towards scientific progression, but taken to unethical new heights. The role of this character portrays how this desire, sometimes even greed for knowledge, science and rationality can turn characters like The Doctor into completely emotionless beings.

An example of this is the absurd and cruel diet that the Doctor puts Woyzeck on. He makes him eat during three months nothing but peas, in order to track the effects:

*"have you been eating your peas, Woyzeck? Nothing but peas. Cruciferae. Remember that! This will cause a revolution in scientific thought, I'll blow it to bits! Urea, 0.10, Ammonium hydrocholate, hyperoxidic. Woyzeck, can't you piss again? Go in there again and try."*⁴¹

Another example of his emotionless and dehumanized character towards Woyzeck, is the way he talks and refers to him while examining him with his students. He makes impersonal observations about him and compares him with an animal:

*"you brute, do I have to wiggle your ears for you? Are you going to behave like that cat? Well, gentlemen, here's a case of evolution into a donkey, which is frequently the consequence of being brought up by women."*⁴²

In relation to this subject, it becomes pertinent to outline how the sphere of science and knowledge are a privilege of few, namely the elite (represented by The Doctor), and that throughout history this privilege has been consistently

⁴¹ BÜCHNER, Georg a Gregory. MOTTON. *Woyzeck*. London: Nick Hern Books, 2001. ISBN 1854591835.

⁴² BÜCHNER, Georg a Gregory. MOTTON. *Woyzeck*. London: Nick Hern Books, 2001. ISBN 1854591835.

denied to the masses to avoid rebellion. We can find several examples of these subjects throughout history: the biggest and most obvious one was obscurantism, when only the members of the clergy were allowed to access knowledge by learning how to read and write and having access to books. More recently, it was Masons who are known for possessing conscience over several subjects which they deny others. One-third example showing the empowerment of knowledge taken to an extreme is the holocaust, when Nazi scientists experimented on Jewish children in the same way as The Doctors experiments on Woyzeck, only for the sake of knowledge and without any trace of humanity.

In other words, we can classify knowledge as indeed a very powerful tool for mass control. If knowledge belongs to a few, these few can exert control over the majority and this majority will not possess the one tool they need, that is, knowledge, to find the means to rebel.

The Doctor will appear on stage wearing a black, elegant and clean military uniform with long boots to show the empowerment, sense of superiority and privilege status of the ones that belong to the sphere of science and knowledge. He will also have a lens on one of his eyes, to represent the scientific method, which is based on the observation and experimentation, and that describe the relationship between the Doctor and Woyzeck. In top of the uniform, he will be wearing a synthetic apron and gloves, like the ones used for butchery. The idea of this is to show him as a torturer, which feels pleasure and joy while torturing Woyzeck for his scientific experiments.

2.5.5 The Drum Major and the soldiers



43

⁴³ Drawing: own authorship (Jose Alejandro Gonzalez)

Part of the staging will consist of an army of soldiers which will be transported on top of a belt and who wear gas masks and uniforms, which are themselves seen as a representation of superiority and credibility. The whole of the soldiers' characters are a depiction of the authority reigning in an oppressed and oppressive society.

Inspiration for this element comes from two main sources: first, the disengaged future society portrayed in the book 1984 by George Orwell, which lives in a state of constant vigilance and oppression and is ruled by a domineering government who watches and judges all. In this dystopian world, being a productive member of society is the equivalent of losing individuality at the expense of becoming a machine: unemotional, consistent and scheduled. In this society, the members of the party can only wear a blue uniform, which at the same time imposes a certain status – member of the party- and restrains individuality by making the mass even, uniform.

In relation with the latter point and acting as a second source of inspiration, is the Milgram experiment, the most famous exploration related to obedience to authority conducted in 1963 by Yale University psychologist Stanley Milgram following the holocaust. The experiment consisted in asking a diverse group of individuals from different backgrounds, occupations and education levels to perform acts conflicting with their personal conscience, in this case, to give other individuals electric shocks to the point of –apparent- injury and even death following instructions from an authority figure. The experiment concluded that a very high percentage of the individuals tested were prepared to obey and that, as stated in the last paragraph, human beings can reach a point where they are incapable of valuing their own ideals and principles when they become part of a multitude.

Following this research, I've developed the idea of oppressive authority being represented by this group of soldiers with gas masks. The drum Major and the rest of these soldiers will wear black military uniforms. Besides this, the Drum Major will be wearing a black leather coat, and a lot of belts on his chest representing him as the aggressive, arrogant bully he is and to show he is proud of his look and his status.

2.5.6 Margaret and the Prostitutes



44

⁴⁴ Drawing: own authorship (Jose Alejandro Gonzalez)

In this order of domination and power, there is a sexual differentiation between men and women. While the male is the backbone and source of power and authority, the woman is seen as an object that is not able to do the same things as men. Within this idea, female sexuality is seen as something dirty and lower, which is well seen only when it comes to procreation and pleasure. The representation of the superiority of male power, denies any participation level of women. For this reason women started using their body as a tool for work. While men were soldiers, prostitution was the only recognized profession for women.

In *Woyzeck*, we see how women appear in a condition of inferiority and with a sexual connotation. They are only known for their sexual prowess, and to meet the wishes of male authority. This is the reason why I want to represent Margaret and the other women of the play, as a group of prostitutes. These prostitutes will represent the concept of woman as an object of desire and entertainment.

They will be wearing boots with heels, skirts and corsets that will expose their bodies. Also they will have in their hands bottles of alcohol, as the soldiers will come to them as a way of releasing their fears. In times of war, women and alcohol became the means of escaping from the atrocities done on the war. The only way the soldiers could feel they were loved in a reality with lack of affection, was going to these ladies of the night who could offer them pleasure, and fake love.

The group of ladies will appear leaning on the walls, flirting with the soldiers. Also on the scene in the bar, they will appear dancing between the doors, making a reference to the red light district of Amsterdam, where women prostitute themselves in shop windows.

2.5.7 The Child



45

⁴⁵ Drawing: own authorship (Jose Alejandro Gonzalez)

Is the illegitimate child of Woyzeck and Marie. She is a silent character, and doesn't speak during all the play, but we know she is there. Woyzeck and Marie are careless with her. They almost forget about her existence. For them, there's no time for her. Each one of them is worried about different things. This feeling of carelessness is experienced by the audience when Woyzeck comes to visit Marie in her room, and after telling her about the apocalyptic visions he had while cutting wood for the captain, he leaves the room without even knowing or asking for his child.

Marie: "He didn't even look at his child. He'll go mad with thinking. Why are you so quiet for, boy? Are you scared?"⁴⁶

Violence, adultery and destructiveness are always occurring in front of her eyes, but she is not able to complain, because she is never heard by anyone. Instead adults use fear on her, to have control over her, and to prevent her from ever becoming aware of the crimes and injustices committed by the adults in the play. The power differential in the parent/child relationship is a societal norm we can see in present day society, where children are not granted the right to self-determine, and are deliberately withheld from information under the guise of 'protecting them'. This trend can also be seen as an abuse of power deliberately carried out to maintain the identity of the child, for whom companies are now able to produce special toys, games, food, clothes etc ad infinitum, thereby contributing the incessant consumerism of modern Capitalism. The notion of the child is relatively new to history, beginning in the 16th century, before which time young people were treated as adults as soon as they were able to work, often from as young as 5 years old. An example of this power differential is seen when Marie is sitting at her room with the child on her lap and starts singing her a song of the BOOGY MAN, so she can close her eyes, and don't see the earrings she received from the Drum Major.

Marie: "What kind did he say they were? Sleep now, my boy, close your eyes hard. Tighter, that's it, otherwise he'll come and get you".⁴⁷

⁴⁶ BÜCHNER, Georg a Gregory. MOTTON. *Woyzeck*. London: Nick Hern Books, 2001. ISBN 1854591835.

“The original nature of man is good, but corrupted by society”⁴⁸. For me the child symbolizes the new generations. Generations of pure people who will be corrupted by the system, and forced to participate in it. When you are born in a reality in which you experience all the time violence, injustice, betrayal, falseness, adultery, and bullying, you don't have other option but to accept it, thinking it's normal, and doing the same.

Following this idea, she will be the only character dressed in a different color, besides Woyzeck. She will be wearing colorful clothes to differentiate her from the monochromatic, spoiled and corrupted world of the adults. She will also appear holding a teddy bear on her hands representing her innocence, her purity, and her clear conscience, all this qualities proper of a human newborn. She and her teddy will have on their faces, gas masks like the ones used by the soldiers. With this tension element I want to represent the influence of the world of adult people on her and also the conflict between the inherently purity of the being, and how it can be corrupted and spoiled by the evils of society.

⁴⁷ BÜCHNER, Georg a Gregory. MOTTON. *Woyzeck*. London: Nick Hern Books, 2001. ISBN 1854591835.

⁴⁸ jean jacques rousseau

2.6 Key scenes

2.6.1 Woyzeck shaves the captain



In this scene we see the difference of power between the captain and Woyzeck. The captain treats him like a fool. He tells him that he lacks values and virtues as he had a child without the blessing of marriage. This world is divided in two big spheres, rich and poor people, and each one of these two characters belongs to a different side. The captain does not give him much hope of overcoming or change, cause if you had the infortune to born as poor, there ´s no option to change of side. He makes him feel more miserable.

I would like to show in a very intimate space the difference between these two worlds of rich and poor. On one hand there will be a large door open. This open door will represent the opportunities, and grandeur of the Captain ´s world. A very strong light will come through this door and will be illuminating the Captain all the time. His shadow will be overshadowing Woyzeck. In the opposite side of the room I will be representing Woyzeck world, a dark, narrow, and smaller world that is overshadowed by the others above him. Woyzeck will be in the opposite side of the exit, representing with this the lack of opportunities to scape and shine with his own light.

By the other side the Captain will appear lying on a bed, showing his life of privilege which Woyzeck lacks. I also want to show with this a state of laziness,

⁴⁹ Picture of model: own authorship (Jose Alejandro Gonzalez)

and good life of the captain, embodying the manipulation of society by means of consumption.

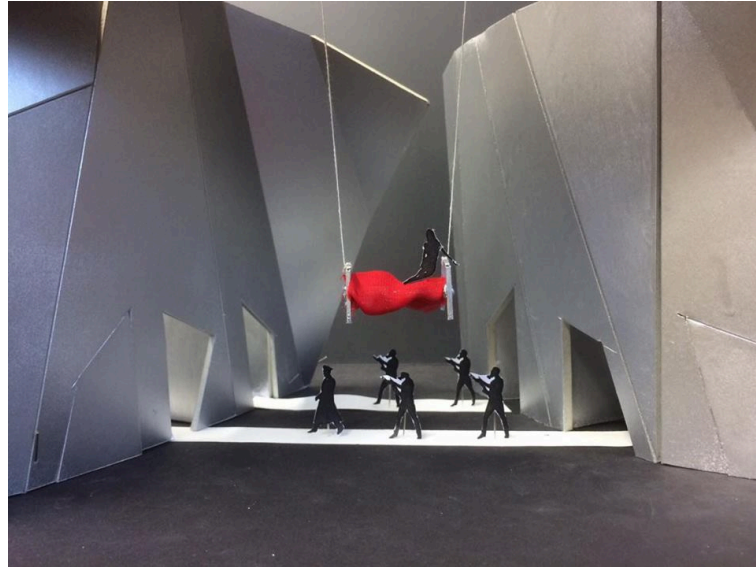
2.6.2 Woyzeck with the Doctor



In this scene Woyzeck is being examined by the doctor and his students. The walls will be joined in the center, closing the entire space on stage. Woyzeck will be running on the conveyor belt, in his underwear and completely exhausted. The walls will open up creating some empty spaces like the windows of an observation lounge where the Doctor and his students will be watching him and studying him like an animal. The idea of having them in a position above Woyzeck, is to show how they have control and power over him.

⁵⁰ Picture of model: own authorship (Jose Alejandro Gonzalez)

The retreat passes, led by the Drum Major

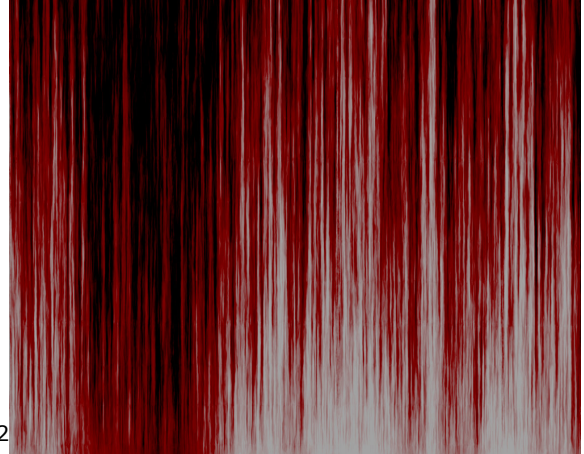
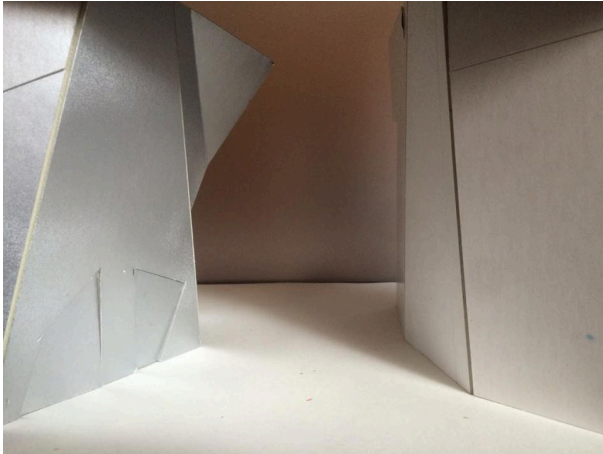


In this scene, only the central gates of each one of the walls will be open. The revolving stage will be located in such a way that the conveyor belt will appear from both gates, communicating both walls. The soldiers will appear on one side of the stage, and will be transported on the belt to the other wall, as we see them disappear through the opposite door. The idea is to show uniformity and discipline from the soldiers, and send a message of how this system deprives the individuality of being, and turns individuals into emotionless machines.

At the same time we will see the group of prostitutes with Marie leaning against one of the walls and gossiping to each other. They will start to admire the soldiers as they pass on the belt, while the Drum Major best and Marie will flirt for the first time.

⁵¹ Picture of model: own authorship (Jose Alejandro Gonzalez)

2.6.3 Woyzeck and Andres cutting wood in the bushes

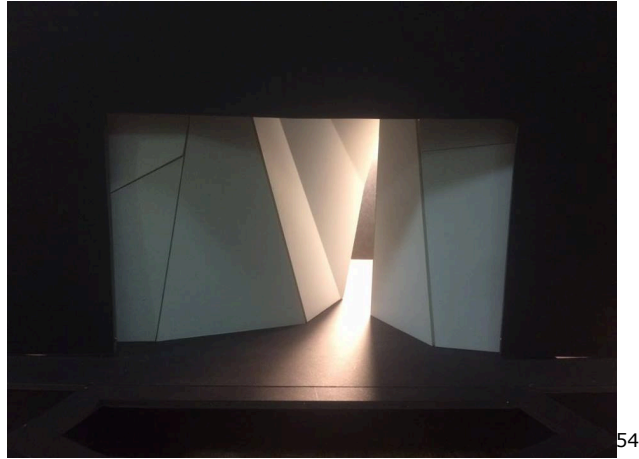


This is the first scene in which Woyzeck hears voices and has apocalyptic visions, while performing work for the Captain in an open field. My idea is to show the field in a metaphorical way. Thus, the walls will be further apart; creating a more open space than the one we are used to see till that moment. . His friend Andres will accompany Woyzeck, and both of them will be perched on a different staircase. They will have axes with them and will be hitting the walls simulating the work entrusted by the Captain. Using projections, the walls will start to crack and bleed till the entire space is filled of blood. On one hand I want to represent with this the anticipation of the murder Woyzeck is going to make. The only way Woyzeck has to put and end with this oppressive and unjust world in which he is living will be through revenge and murder. It is the only form of seeking recognition in a world where he has never been recognized. On the other hand I want to represent with this the desire of breaking the oppressive walls of the system. Walls filled of blood and sweat of people who are at the base of a pyramid of domination, and serve as slaves to the system

⁵² Picture of model: own authorship (Jose Alejandro Gonzalez)

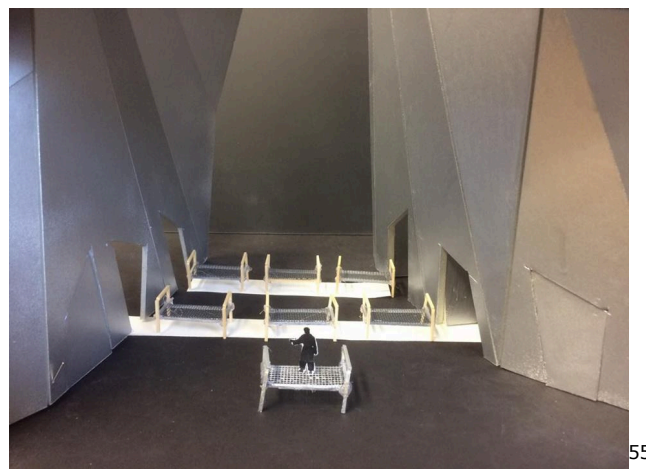
⁵³ <http://rca1988.deviantart.com/art/Bleeding-Wall-17808634>

2.6.4 The Captain, the Doctor and Woyzeck



In this scene, the doctor, the captain and Woyzeck meet on the street. For this scene the walls will be almost united, and will be bent, limiting the space and making it feel like a maze. The idea of this is to show how these walls are defining the space in which Woyzeck (the individual) lives, grows and exists. The characters of the Doctor and the Captain will appear and leave the stage through different doors. They will meet on stage and after the meeting they will re-enter the walls and to these power structures. In contrast we will see Woyzeck coming on a rush from one of the corners of the stage, and disappear between the dark and narrow alley. The idea of this is to represent how Woyzeck is isolated from the system, and how his life elapses between shadows and restrictions, while he is in a race to survive.

2.6.5 Woyzeck and Andres in the Guardroom



⁵⁴ Picture of model: own authorship (Jose Alejandro Gonzalez)

In this scene the idea is to recreate a room in the barracks. The space will be full of steel beds covered by plastic, and illuminated from the inside, creating the feeling of dead bodies, and anticipating Marie's death. Woyzeck will be writing on the walls, with a chalk, feelings of inconformity. To exaggerate this act, and make it more desperate, projections of his feelings will appear on the walls, and will make the space look like a great diary of disillusion.

⁵⁵ Picture of model: own authorship (Jose Alejandro Gonzalez)

3 Conclusion:

We should live for the journey, and not the destination. With Woyzeck I've seen that an end is a new beginning, a time to reflect in the on-going adventure. We become a product of the environment we seek. The lessons are learned and the people are met. Is better to live on the edge pushing the boundaries and the limits imposed by the walls of society. We only discovered what's possible by attempting the impossible. Nothing will happen unless we make it happen.

We shouldn't live by routine, or schedule, or like machines transported by a conveyor belt. We should go by our feelings and cross walls when we get to them. We should always have faith and trust in our instincts. If there is no way, we should look for a way. If there is no path, then we should try to make one. We should always be chasing our dreams, rebelling in the moment and living outside from those walls.

4 Bibliography

ADORNO, Theodor W., Juliane. BRAND a Christopher. HAILEY. *Alban Berg, master of the smallest link*. New York: Cambridge University Press, 1991. ISBN 0521338840.

ARREDONDO, Martha. ¿Qué es falocentrismo? [online]. 2015 [cit. 2016-4-02]. Dostupné z: <http://www.rexpuestas.com/secciones/algo-para-ellos/que-es-falocentrismo/>

BRYAN R. SIMMS. et Berg, Alban *Pro mundo-pro domo: the writings of Alban Berg*. New York: Oxford University Press, c2014. ISBN 9780199764068.

BÜCHNER, Georg a Gregory. MOTTON. *Woyzeck*. London: Nick Hern Books, 2001. ISBN 1854591835.

JARMAN, Douglas. *Alban Berg, Wozzeck*. New York: Cambridge University Press, 1989. ISBN 0521284813.

Lindsay. Opera in the 20th Century: Buchner's "Woyzeck" and "Wozzeck" as the Anti-hero [online]. 2004 [cit. 2016-03-29]. Dostupné z: <http://opera20thcent.blogspot.cz/2004/10/buchners-woyzeck-and-wozzeck-as-anti.html>

MILLER, Jackson. Woyzeck Paper [online]. 2010 [cit. 2016-03-12]. Dostupné z: <https://bu.digication.com/millersem1/Assignments1>

PERLE, George. *The operas of Alban Berg*. Berkeley, Calif: University of California Press, 1989. ISBN 9780520066175.

READ, Herbert. *A Concise History of Modern Painting*, Thames and Hudson, London, 1959

REICH, Willi. *The Life and Work of Alban Berg*, London: Thames & Hudson, 1965

RICHARDS, David G. Georg Büchner's Woyzeck: a history of its criticism. Rochester, NY: Camden House, 2001. Studies in German literature, linguistics, and culture. ISBN 1571132201.

The new york times: Review/Theater; Woyzeck, Antihero, Cannot Outrun His Destiny [online]. Mel Gussow, 1992 [cit. 2016-05-27]. Dostupné z: <http://www.nytimes.com/1992/12/07/theater/review-theater-woyzeck-antihero-cannot-outrun-his-destiny.html>

Woyzeck. Centro Dramatico Nacional [online]. Madrid [cit. 2016-5-02]. Dostupné z: <http://cdn.mcu.es/wp-content/uploads/2012/08/52-WOYZECK-10-11.pdf>

5 Appendix