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MASTER'S THESIS

From interpretation to adaptation

Working on Strindberg, Arias and Dostoyevsky

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

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Abstract:

The dramatic structure is like the skeleton that holds together the components and gives birth to the orchestration of the performance.
This structure is essential to give the performance life.

As a director in theatre it is our main tool. In defining the performance we define the dramaturgy. But what does the dramaturgy consist of and how do we get a hold of a tool, which is so driven by our intuition and how do we change it during the process?

In this thesis work I will focus on how to use the dramatic principles in different works from interpretation to adaptation. I will explore how these principles function in each process and how they support the dramaturgy towards the creation of the performance.

Chapter 1:

How to interpret a classical script and see the potential?

How to use the dramatic principles to understand the classical dramatic structure?

The questions will be elaborated through the interpretation and adaptation of the modern drama *Miss Julie* by August Strindberg

Chapter 2:

How to create a bigger dramatic tension in a text, which does not have a classic dramatic structure?

How to define and keep the tempo rhythm in adaptations with the notion of the dramatic principles?

The question will be elaborated through the process of interpretation and adaptation of *The Revolver Trilogy* by Lola Arias.

Chapter 3:

How to create a dramatic structure in a non-dramatic text?

The question will be elaborated through the adaptation of *Crime and Punishment* by Dostovetsky.

Chapter 4:

How can the actor and director work with dramaturgy in the creation of the performance?

How to create good rehearsal flow?

Critical reflection and discussion.

Chapter 1:

The fundamental starting points while working with interpretation of a classical play is to understand the structure of the play. In order to learn how to see the dramatic potential in a play it is necessary to go closer and look into the structure of a dramatic text. And ask the question: what is a dramatic text?

Aristoteles' definition of a tragedy and structure of a tragedy is useful in the structure of *Miss Julie*, by August Strindberg, even though *Miss Julie* is a modern drama and not a tragedy in the original sense. This will be the focus of this chapter's first part.

With the knowledge of the dramatic principles how do we interpret a classical play, in a modern way, relevant for a younger audience? This question is the subject of the second part of this chapter with the focus on the adaptation of *Miss Julie*.

Now before the work starts, it is important for the director to ask; What do I want with the play? Why is it interesting me?

My understanding and development of the Miss Julie character was my fundament for the whole idea of the staging of the play. For me she is a character full of contradictions. She is naive and inexperienced in life, but at the same time she is a rebel who is testing the limits of Jean and Christine. The development of Miss Julie becoming an adult was my focal point. I was trying to see how I could increase the dynamic by making the contradictions bigger.

It is a great tool for the actors to find a contradiction, during the rehearsal period, where they are getting to know their own characters. Jerzy Grotowski elaborates the technic of conjunction oppositorium, in his exercises for actors he tried to stimulate them to go beyond the conventional way of behaving¹ and try to find the contradiction in the character. The character would consist of a conjunction of opposites that create the

¹ Grotowski, Jerzy, *Towards a Poor Theatre*, Simon and Schuster, New York, 1968.

dynamic in the actors work. This was exactly the idea while working with the character of Miss Julie performed by Sara Arnstein, who is a very physical actress from Department of Alternative and Puppet Theatre at DAMU.

My reference from a behavioral standpoint was *Daisies* by Věra Chytilová² from 1966. I was watching *Daisies* over and over again and drew lines to my own adaptation of *Miss Julie*. The main protagonists in *Daisies* inspired my interpretation of *Miss Julie*.

One of the interesting experiences you get while watching *Daisies* is that Chytilová makes a compilation of a hypothesis, while we are watching it. We do not know if we should believe in the film or not. But as the film is processing we believe in it more and more. All the way until the end we follow the hypothesis that absolute freedom is possible and you can do whatever you want in your life and act as you want, until the end, where we get the moral turn and are told that it is not possible to behave like the two protagonist and get away with it, because we are always a part of something bigger. We will always be a part of society and other people living in it, so we will always have a responsibility, which will limit our freedom. It cannot be different. That is why people, who do not take responsibility for the other should be punished. That is the statement we are left with at the dramatic shift in the film, where the two girls fall in the water. Chytilová destroys the hypothesis she put up in the beginning and by that says you cannot live life without any moral responsibility.

Not only the characters were a big inspiration for me but also the topic of the film. I chose to see the film as a critic of capitalism. The two protagonists are insatiable consumers and will let nothing in the way of them following their desires. In the end they lose it, when they lose power and fall in the water.

The capitalist society will always be a society, where people misuse their power and the desire and obsession of power will always be there because our ideals are intertwined

² Věra Chytilová (2 February 1929 – 12 March 2014) was an avant-garde Czech film director and pioneer of Czech cinema.

with evil and egoistic motivations. When following our ideals, we have to keep in mind the importance of caring for each other to avoid cultivating evil behavior and jeopardizing the human race as a result.

The two girls are acting irrational and stupid. They can be seen as two dolls. As an observer it is hard to feel invested in the characters. They are not conscious of their own mistakes and they keep repeating them, which is why the journey for the audience is not an emotional one. We never feel close to the characters or get a sense of understanding and knowing them. On the contrary we feel alienated from them. One of the reasons is that they do not develop through the film. The only change we see is in their dialog towards the end. The fact that the punishment does not appear until the end gives us the feeling that the two characters are very strong and nothing can stop their actions. The sudden surprise in the end has an effect on even the most powerful people. This story shows us that the moral lies within your actions. It seems like Chytilova is judging the characters and their spoiled behavior.

In the beginning Miss Julie is crawling around on the table that Christine is cleaning. She is behaving like an animal. Miss Julie has little "ratio" and would break the social rules in the space where the two other characters Jean and Christine are working and in the end she faces the consequences of her actions. Miss Julie does not have as much life experience. She grew up in a vacuum always treated like a princess. This lack of experience with life and the fact that she always got everything that she wanted makes her innocent as a character, but also extremely fragile. Because she never suffered or was forced to fight for anything, she is creating an illusion about life and love.

The development of the character of Miss Julie is very different from the two girls in Chytilova's film, because there is an emotional development. Miss Julie loses her innocence and faces the consequences of her actions, and it is an external event in Chytilova's film that makes the ending of her film, where the two girls fall in the water, they are unprepared. It is both an internal and external experience that creates the ending,

where Miss Julie is left alone helpless and desperate. She is not as strong, as the two females in *Daisies*, she is seduced by Jean and blindfolded by his love.

In *Daisies* there is a phone conversation with a man, the man calls one of the girls Julie and is talking about his all-encompassing love for her. The conversation is stylized and it seems exaggerated the way that he tries to convince her about his love.

It could be a reference to Strindberg's *Miss Julie* and to the character Jean. It is used in a moment to emphasize the girl's naivety. A naivety that both *Daisies* and *Miss Julie* has in common; they believe that everything is possible and you can do whatever you want. Which is a complete illusion that they both elaborate. I think *Daisies* is very relevant today; especially in the shadow of capitalism we see the overload of consumerism, materialism and individualism. This overload is influencing the growing dehumanization in Europe, the growing fascism. People are afraid of the other even though they do not know "the other" and want to protect what is theirs for any cause, even for the cause of not helping people in desperate need. Especially in the Czech Republic we see a huge racism against Muslims. There is already a strong racism against gypsies, which goes years back, but it is hard to see the racism against Muslims other than a result of political propaganda. Because how could this racism even grow when there are so few Muslims in the Czech Republic. It is like seeing the Czech Republic as the innocent Miss Julie, because the country has been in a vacuum, like many other countries in Europe and is first now seeing the dark side of capitalism and is not able to do anything about it.

First step:

When defining the theme of the play and personal motivation the structure of the interpretation begins. Aristotle was the first to define the classic principles of drama³. They consist of three unities: action, space and time. The original Greek word *drama*⁴ means action. The action of the characters on stage is the result of the dramatic situation. But to make the dramatic situation work we have to define the space and time of the play.

³ Aristotle, *The Poetics of Aristotle* trans. S. H. Butcher, An Electronic Classic Series Publication, The Pennsylvania State University, 2000.

⁴ Classical Greek: δράμα, drama.

Action, space and time:

The space and time can be defined very widely; both can be concrete and very abstract it depends on the style and genre of theatre. Those decisions in the interpretation of the performance are essential for the action on stage. These two circumstances propel the action forward. Therefore they play an important role in dramatic texts.

Defining e.g. the season and the time of day can set the dramatic time. This decision influences the final tempo rhythm, which will be created in the performance, because it defines the tempo of the action, the pauses and the breaks in the whole performance, more about tempo rhythm in chapter 4.

The author of the dramatic text first of all gives the notion of space. The space is identifying the environment on the stage. The scenography that gives this identification can be created in a naturalistic way or with only a few elements on stage, as long as it allows for the actors to 'act'.

In our process of interpreting *Miss Julie* by August Strindberg in winter 2015/2016 we created the space as a dancing club. In the original play Miss Julie is a very spoiled upper class girl and the space is in the kitchen of the Count's manor house on a Midsummer's Eve. In our adaptation it was a clubbing scenario after closing hour and Miss Julie was the daughter of the club owner, a mafia boss doing dirty business. Jean and Christine are living together serving the club. Christine is a grounded and respectful woman, who knows her position in life and do not get carried away by illusions or desire. Jean, on the other hand, follows his carnal urges in seducing Miss Julie, because he is dreaming of a future with more possibilities and economical benefit. All the while he is well aware that Miss Julie's father is not someone to mess around with. Miss Julie experiences her first intimate relation with Jean believing that it is true love but later learns that their affair was part of Jean's plan to become a successful club owner himself. Jean later gets to "eat his own medicine", when he becomes the victim of his own illusion of a better life as rich man. The central dramatic shift is the disillusion of Miss Julie and Jean respectively and

leads to an ultimatum. The expectation that the father will return to the club and they will be revealed, becomes crucial for Jean and Miss Julie's destiny. When Jean finds a way to escape Miss Julie is left brokenhearted with the gun belonging to Jean.

Changing the space defined a different environment than originally and influenced the actors, as they had to think differently while creating their character. We decided to make Jean manager of the bar and Christine bartender. But the actions were the same. Christine was carrying Jean's meal from the back of the stage. Instead of having what looks like a kitchen on stage she entered from the side of the dancing floor with the meal, as if the kitchen was in the back of the dance club. In this way the meaning of the meal for Jean was still there but the action changed. Instead of actually cooking the meal she brings it from the kitchen. Even though the action is changed and one could think that she probably loved him more if she was cooking the meal on stage and not just bringing it already made. It addresses something about modern times and the way we live as consumers in society. However, it still tells us something about their relationship and that she wants to make him happy. Christine was preparing the liver for the neighbor's dog on the bar/disk. It was important that we saw the liver on stage and how she is putting poison in it for the neighbor's dog. She only had to cut it and put the poison in the meat, so no kitchen was necessary. This did not change a lot; she brought the meat in a plastic bag and cut it on the stage.

The task was to make the interpretation modern. Our concern was to still keep the notion that Christine and Jean were from a different social background than Miss Julie. We wanted to keep the power of money as the main obstruction between them so we transformed to focus from the traditional class difference to the employer/owner's daughter-relationship.

The time was after closing hours, so we followed the logic that they did not have to think about that costumers could enter. Christine and Jean are the only ones on the front stage and on the back stage, Miss Julie dances in to the DJ, who is standing on a plateau. Jean

talks about how Miss Julie is wild tonight. We concentrate on the fact that she is dancing with herself, wild and free. It is clear to us that Jean is fascinated by Miss Julie.

Jean and Christine are working with the circumstance that they feel at home in the club. In the beginning Miss Julie was with a distance from them on the dance floor, which was place in the background. And because it is after closing our strangers would not suddenly appear. It is by using the imagination and belief in the given circumstances of the dramatic text that the actor can create truth on stage. The understanding of how to work with the given circumstances, and how to approach them as an actor is elaborated by Konstantin Stanislavski⁵. In his System, it is through physicality and giving circumstances, we get into the character's life and can access the emotion of the character.

The plot gives the development of the characters. The characters can have qualities themselves, but it is through their actions that we get to know them. Here, we are defining the main principle for the dramatic situation. To be able to read the dramatic actions we have to understand the dramatic situation.

Miss Julie interrupts Christine and Jean in their privacy. In the original script we are in the kitchen in the Court, but in our interpretation the bar after closing hours. The entrance of Miss Julie creates the dramatic situation, because the situation changes and Christine and Jean act differently. Miss Julie is behaving as a spoiled girl, jumping up on the table and drinking whatever she wants. In the dialogue and by their action we understand that it is her father who owns the club. The character's actions define the situation.

It is through the actions that we understand the thoughts the character has. When Miss Julie is dancing around on the table, we see Jean getting fascinated with her approach to life; an approach that is without any concerns. We understand by Jean's behavior that he dreams of a better life, a life similar to that of Miss Julie. And we see how different he acts with Miss Julie and with Christine. The dramatic situation makes us understand that Jean wants something from Miss Julie.

⁵ Acting technic developed by Konstantin Stanislavski, Stanislavski and the actor, Stanislavskij og skuespillere, Danish version, DRAMA, 1999

From the beginning where Miss Julie interrupts the interaction between Christine and Jean:



From performance in DISK, Christine is showing Miss Julie the liver with poison. © Michal Hancovsky.

The tragedy has a narrative. By narrative we mean a sequence with different events that create potential meaning.

The characters can have an independent quality. Miss Julie can be naive and with her head in the sky, but if we do not understand how she interacts with Jean and Christine it would not be clear to us. We understand from Jean's reactions to Miss Julie and his attempts to seduce her, that he has a flighty nature and is dreaming about a brighter future. Christine is a grounded and respected woman, who do not get carried away by illusions, and we understand her position by the frustration she shows when Miss Julie is present, and later in the play this becomes even more clear, when she finds Jean the morning after he has been enjoying the night with Miss Julie. Each action provokes a reaction. That is

the fundament of interpreting a play and this is what connects one event to the next and keeps the audience's attention to the characters. The key to keeping the attention of the audience and make it possible for them to identify with the characters, is to reveal the qualities of the characters in their actions.

Plot:

Aristotle distinguishes between scripts that have a simple and a complex plot.

In a complex plot there is a reversal of the situation happening and possibly also recognition. This is the case in *Miss Julie*.

Aristotle' takes his example from *Oedipus*⁶:

The recognition is presented in the beginning, where Oedipus gets to know the truth, when he tries to ask the Gods, who planted a pest, for help. We can say that the play starts in the end, so Sophocles leads Oedipus to understand what happened in the past.

Oedipus' father Laios hands him to a servant and instructs him to go to the mountain to kill the child. But first Oedipus gets his angles pierced together. The servant finds mercy and decides not to kill baby Oedipus, but gives him to a Shepherd from Corinth and asks him to take the child far away from Thebes. The Shepard gives him to the king of Corinth, who is childless. Later Oedipus hears the rumors that he is adopted. To clarify the truth about the rumor Oedipus goes to the oracle in Delphi. The oracle in Delphi tells him that his destiny is to kill his own father and marry his mother. Oedipus is scared to go back to Corinth and travels to Thebes instead. On his way he meets an old man that he has an argument with and ends up killing. Oedipus here kills his biological father without knowing who he is. This is where the reversal of the situation happens⁷. Because Oedipus is escaping the situation that he does not want to happen, but it is happening. As a reward, for killing the sphinx who is destroying Thebes, he inherits the thrown and marries the queen, who he in the end finds out is his biological mother.

⁶ Sofocles, King Oedipus: A Version For The Modern Stage, W. B. Yeats, 1928, Scribner, 2001

⁷ The Greek word; Peripeteia

Transforming the recognition and the reversal of the situation are both important points in the work of adapting a script.

In *Miss Julie*, Jean is seducing Miss Julie hoping to become a rich club owner. Jean makes Miss Julie fall in love with him, because he dreams of a better future, but in the end it is a reversal of the situation. Jean himself becomes the victim of his illusion and loses his job when trying to escape Miss Julie's father, who is the owner of the club. Christine is Jean's likeminded and true companion but he realizes this too late. The story has two recognitions because both Jean and Miss Julie recognize that they have been fooled.

This structure is not changed in our interpretation even though the circumstances are different. In our interpretation we wanted, as mentioned in reference to Grotowski, to investigate a physicality of the character of Miss Julie, which was not rational. In this way she did not become a polite upper class girl but more of a rebel. I wanted to make Miss Julie stronger than she originally was written and make her attempts to break rules her weak point. My interest was to not focus on class and background and to not be too romantic, mainly because the romantic language is specific for a certain period, and in today's time and age it would appear pathetic. To make the changes in the script we had to keep the original structure of the tragedy, but change the circumstances.

I will demonstrate how we made the edition by this example:

The situation is taking place after Christine leaves Jean and Miss Julie alone and Jean is trying to make a good impression on Miss Julie, a step of his plan in seducing her. We understand Miss Julie's naive, untouched nature.

The italic is the original script. The cuts are marked with a cross over. The regular text font marks the words we changed in the edition:

JULIE: Have you ever been in love?

*JEAN: We don't use that word, but I've been fond of many girls,
and once I was sick because I couldn't have the one I wanted.*

*That's right, sick, like those princes in the Arabian Nights-
who couldn't eat or drink because of love.*

JULIE: Who was she? (JEAN is silent.) Who was she?

JEAN: You can't force me to tell you that.

JULIE: But if I ask you as an equal, as a friend! Who was she?

JEAN: You!

JULIE (sit's): How ~~amusing~~ absurd!

*JEAN: Yes, if you like! It was ridiculous! You see, that was
the story I didn't want to tell you earlier. Maybe I will now. Do
you know how the world looks from down below? Of
course you don't. Neither do hawks and falcons, whose backs we
can't see because they're usually soaring up there above us. I
grew up in a shack with seven brothers and sisters and a pig, in
the middle of a wasteland, where there wasn't a single tree. But
from our window I could see the tops of apple trees above the
wall of your father's garden. That was the Garden of Eden,
guarded by angry angels with flaming swords. All the same, the
other boys and I managed to find our way to the Tree of Life.*

Now you think I'm contemptible, I suppose.

JULIE: Oh, all boys steal apples.

*JEAN: You say that, but you think I'm contemptible anyway. Oh
well! One day I went into the Garden of Eden with my mother,
to weed the onion beds. Near the vegetable garden was a small
Turkish pavilion in the shadow of jasmine bushes and over-
grown with honeysuckle. I had no idea what it was used for, but
I'd never seen such a beautiful building. People went in and
came out again, and one day the door was left open. I sneaked
close and saw walls covered with pictures of kings and emper-
ors, and red curtains with fringes at the windows now you
know the place I mean. I (breaks off a sprig of lilac and
holds it in front of MISS JULIE'S nose) I'd never been
inside the manor house, never seen anything except the
church but this was more beautiful. From then on, no matter
where my thoughts wandered, they returned there. And grad-
ually I got a longing to experience, just once, the full pleasure
of enlin, I sneaked in, saw, and marveled! But then I heard
someone coming! There was only one exit for ladies and gentle-*

men, but for me there was another, and I had no choice but to take it! (MISS JULIE, who has taken the lilac sprig, lets it fall on the table.) Afterwards, I started running. I crashed through a raspberry bush, Aew over a strawberry patch, and came up onto the rose terrace. There I caught sight of a pink dress and a pair of white stockings it was you. I crawled under a pile of weeds, and I mean under under thistles that pricked me and wet dirt that stank. And I looked at you as you walked among the roses, and I thought: if it's true that a thief can enter heaven and be with the angels, then why can't a farmhand's son here on God's earth enter the manor house garden and play with the Count's daughter?

JULIE (romantically): Do you think all poor children would have thought the way you did?

JEAN (at first hesitant, then with conviction): If all poor yes of course. Of course!

JULIE: It must be terrible to be poor!

JEAN (with exaggerated suffering): Oh, Miss Julie! Oh!——A dog can lie on the Countess's sofa, a horse can have his nose patted by a young lady's hand, but a servant (changing his tone) oh, I know now and then you find one with enough stuff in him to get ahead in the world, but how often?——Anyhow, do you know what I did then?——I jumped in the millstream with my clothes on, was pulled out, and got a beating. But the following Sunday, when my father and all the others went to my grandmother's, I arranged to stay home: I scrubbed myself with soap and water, put on my best clothes, in order that I might and went to church so that I could see you! I saw you and returned home, determined to die. But I wanted to die beautifully and pleasantly, without pain. And then I remembered that it was dangerous to sleep under an elder bush. We had a big one, and it was in full flower. I plundered its treasures and bedded down under them in the oat bin. Have you ever noticed how smooth oats are? and soft to the touch, like human skin ... ! Well, I shut the lid and closed my eyes. I fell asleep and woke up feeling very sick. But I didn't die, as you can

see. What was I after? What did I want? I don't know.

I almost jumped from the trainbridge. *There was no hope of winning you, of course. You were a symbol of the hopelessness of ever rising out of the class in which I was born.*

JULIE: You're a charming storyteller. Did you ever go to school?

JEAN: A bit, but I've read lots of novels and been to the theatre often. And then I've listened to people like you talk that's where I learned most.

JULIE: Do you listen to what we say?

JEAN: Naturally! And I've heard plenty, too, driving the carriage or rowing the boat. Once I heard you and a friend...

JULIE: Oh? — What did you hear?

JEAN: I'd better not say. But I was surprised a little. I couldn't imagine where you learned such words. Maybe at bot tom there isn't such a great difference between people as we think.

JULIE: Shame on you! We don't act like you when we're engaged.

JEAN (staring at her): Is that true? — You don't have to play innocent with me, Miss ...

JULIE: The man I gave my love to was a swine.

JEAN: That's what you all say afterwards.

JULIE: Ah!?

JEAN: I think so. I know I've heard that phrase before, on similar occasions.

JULIE: What occasions?

JEAN: Like the one I'm talking about. The last time ...

JULIE (rising): Be Quiet! I don't want to hear any more!

The example shows how we were making cuts in the text, which had very long monologues and was focusing on the class differences. The romantic language was adapted into a less romantic tone between man and woman. After Jean's seduction of Miss Julie both characters desperately work to stay in control, and therefore manipulate the other in order to take over the power of the situation. Jean is confronted with his own desire for money and power, and Miss Julie with her illusion of love. Until about two weeks before the show we were making cuts in the text. It was especially challenging to keep the tempo rhythm in the longer monologues because none of the

actors were native speakers and generally struggled with understanding the rhythm in English. Diction, as Aristotle mentions, is an essential part of structuring a tragedy, even though we are not talking about the rhythm of verse, which he originally referred to.

Originally the play has much more exposition, too much to catch a young audience, in my opinion, because it would have resulted in information overload for the audience. The contemporary audience is bombarded with information in their everyday; therefore it has to be other means that catch their attention when they watch a play the theatre. We worked with the intimacy and the musicality of the play, but it could also be other tendencies e.g. an attempt to be more formalistic. Nevertheless what keeps their attention is the dramaturgy which leads them through the dramatic points of the play.

It created a different tempo rhythm cutting away so much text, but at the same time it speeded up the structure and allowed for a higher tempo. I think the tempo we created fits a younger audience better. My biggest concern in working with the play *Miss Julie* was connecting it to contemporary times through an environment that a younger audience would be able to identify with. This was the main goal.

In the process of creating the new adaptation we focused on the following six points where the tempo rhythm is more intense:

- Introduction of space: Miss Julie dances in the background, Christine works in the bar and Jean arrives. Miss Julie interrupts them.
- Dance: Miss Julie invites Jean to dance. Christine gets jealous.
- Seduction: Jean seduces Miss Julie, Miss Julie gives in (VIDEO & change of space)
- Fight: Jean destroys Miss Julie, but she takes away his pride.
- Chaos: Christine returns, sees the disaster.
- Ending: Jean escapes, Miss Julie is alone with the gun.

These points were important notes for us in creating the adaptation. These notes are only notes for the tempo rhythm; when the rehearsals starts these notes are changing until the play comes together in the end.

All the changes we have made to the script up until now we can call an edition of the original play or light adaptation. When we take a closer look at the father character and the changes we made to this role, it will become clear why this can be called an actual adaptation.

There are five different ways for the director to choose to use the original text. This decision is important for the copyright law before the work of the interpretation and rehearsal can start:

- 1) No changes in the original text.
- 2) Small changes, like an edition.
- 3) Big changes; there is a fine line between edition and adaptation.
- 4) Adaptation; if the director chooses to cut out characters or situations, but keep the story the same.
- 5) The director can also take fragments of the play, in which case the play is inspired by the original text.

The question of adaptation concerns the change of persons, characters, situations, story and text. Because of our choice of making the club scenario we had to change all the parts where the play refers to the kitchen. The way we solved it was by working with the notion of a bar room with a big table that would assist the characters in developing their physicality. It was a challenge to change the focus on the class differences. When we removed parts regarding class differences from the play, we also removed some of the original dramatic tension that Strindberg had intended, and we worked continuously to add dramatic tension in new ways.

One decision we made to support the dramatic tension was to make Julie's father a man with his own rules in life; he became a club owner with his own Mafia. We worked with

the idea that he was an unpredictable character. In this way Miss Julie remained the daughter of a powerful man, and she would still be given everything she wanted.

The question became how to operationalize this idea?

Not only does the father have power, the father is also a threat to Jean. The audience has to clearly see this in Jean's actions. We realized that we could use the father character to stimulate the tempo rhythm by letting him interfere several times during the play:

We did not use the father's jacket hanging in the space as it is mentioned in the original space. What we did do, was to introduce the father through letting him call for Miss Julie when she interrupts Jean and Christine. In this way we created a circumstance for the audience to explore how the presence of the father influences Jean, and also how spoiled Miss Julie behaves towards her father; she drowns her phone in the ice cube bowl.

The second time the father calls over the phone it is for Jean, just after he has seduced Miss Julie. In this situation the audience explores how uncomfortable and nervous Jean gets, and how he seems even more eager to find a way to get away from the club to go to Switzerland and start a new life. At this point Miss Julie understands how she is just a tool for him to escape his current world, and that he does not love her. Jean has no chance of convincing her to escape.

The last time the father calls is towards the end after Jean recognizes the danger he is in after having seduced Miss Julie and made her miserable. In the end he leaves the gun in the space and runs away. Miss Julie takes up the gun and there is a black out before we hear a gun shot. This was a conscious decision to make Miss Julie's death absurd rather than tragic. Third time Jean hesitates picking up because he is afraid that the father has found out that he seduced Miss Julie. This is where he runs away and leaves Miss Julie behind. It becomes a bit tragic-comic. The main reason for the phone calls by the father was to show another power that dictates how Jean reacts to Miss Julie, the power of money.

Scenography:

We wanted the environment to be a clubbing landscape. The set design consisted of a backstage with a dance floor. We had a DJ who played live on the backstage. A curtain separated the dance floor from the front stage. The front stage had a big bar table placed in the middle; an obstacle separating and illuminating the conflicts between the characters. This bar table was essential for the scenographic space. We made the table stable to allow the actors to walk around on top of it. The purpose of the table came from the idea of making Miss Julie more like a rebel than a polite upper-class girl.

The bar was used to express the different positions that the characters had in the play and also give the character's action meaning. An example is when Miss Julie crawls to the table and takes a higher position than Christine and Jean. We used actual materials like ice cubes for the action of the characters.



From performance in DISK, Christine in the foreground, to release her anger from her jealousy, she dips her head in ice. Jean and Miss Julie is dancing in the background. © Michal Hancovsky.

The use of ice as a scenic object represents the iceberg/white whale as the symbol of the price we pay for the unfortunate choices in our lives.

During the play the ice cubes would melt and the character Miss Julie throws the water on the ground.



Picture from performance in DISK, from the beginning where Miss Julie have not yet fallen for Jean's romantic words. © Michal Hancovsky.

As we see in the picture below we used a unicorn in the set design as well. This was our way of replacing the symbolic of the bird in the play. It presents Miss Julie in another form. The idea of the unicorn came after my set designer researched the symbolism of a unicorn: In the Middle Ages and Renaissance, it was commonly described as an extremely wild woodland creature, a symbol of purity and grace, which could only be captured by a virgin. For that reason we let Miss Julie be the only one who could touch it and move it around in the beginning. Unicorns symbolize the spirit of purity, innocence, and childhood. During the play Christine tried to hit the unicorn out of jealousy but without success.

The unicorn states that only a young pure female could attract a unicorn to become visible. After Jean's seduction of Miss Julie everybody can see the unicorn and towards the end of the play he actually kills it. The legend of the unicorn combines male and female in one beast and therefore symbolizes opposites.

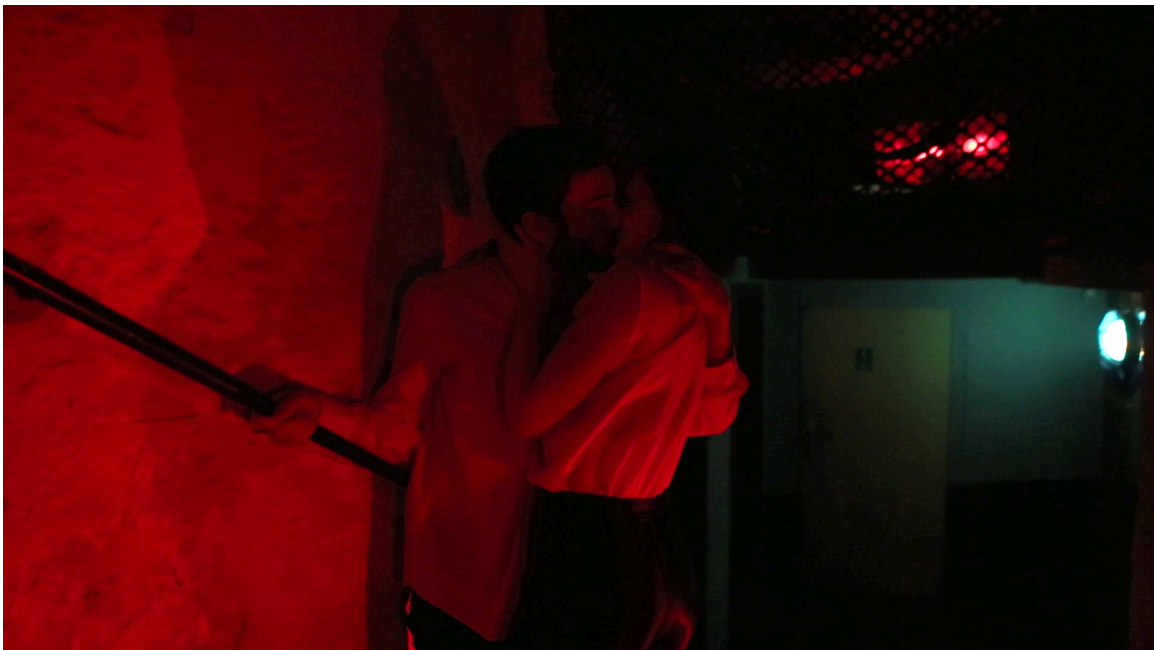


Picture from performance in DISK, when Jean is about to “kill” the unicorn. © Michal Hancovsky.

When Jean “kills” it in the end it both symbolizes Miss Julie and Jean's downfall. The reversal of the situations, Aristotle was mentioning, is the dramatic turning point in the play. Jean believes that seducing Miss Julie will bring him to a better life but instead it brings him to his deroute. Both with music and scenography we wanted to change the space.

We made this event in the script as a video adaptation of what happens "behind the scenes" in the script. We wanted to stick with the idea of a club so we created a projection that could look like VJ work: strong colors and movement. But keeping the meaning of the character's action: Jean is seducing Miss Julie, but to be sure that no one sees them, he leads them to the toilets of the club.

As you see in the pictures it is a very intimate capturing of the two character's first sexual experience. I was interested in working with going close to the characters; my goal was that the audience would almost feel them and feel the pleasure and the darkness. The contrast was important here.



Videoprojection, where Jean seduce Miss Julie offstage.

The work for the visual language of the projection was developed by the cinematographer Laura Camila Cortés and myself.

From our process:

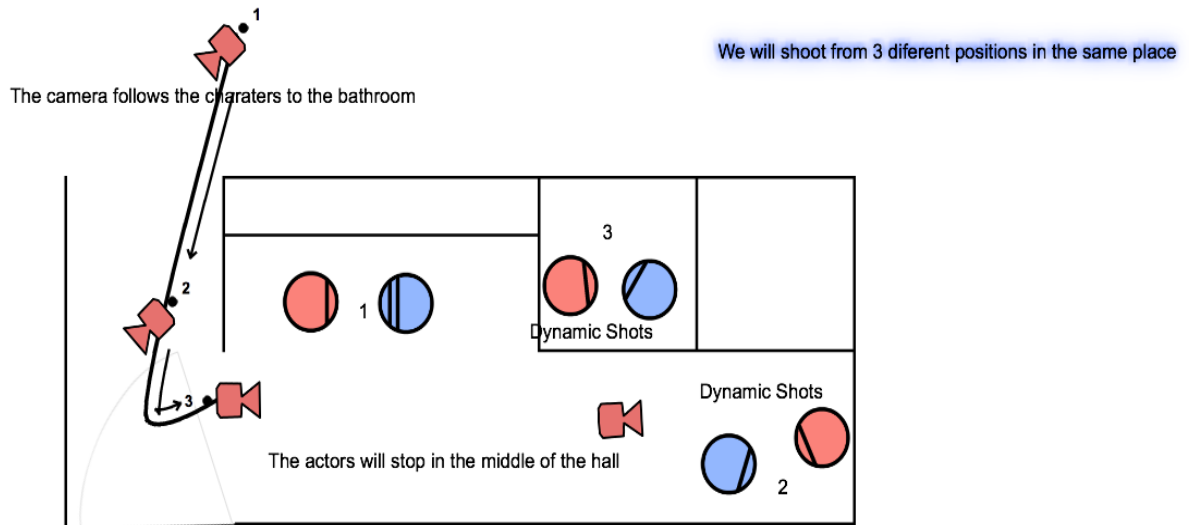
The visual treatment is led by the red color besides spot light and hard contrast, the camera will go slower than the actors to emphasize the tension, inside the scene the time is divided in 3 moments:

- 1) The couple is going to the bathroom; that will be visually clean and sharp.
- 2) The actions become faster and the images appear like snapshots going in and out of focus.
- 3) Just about to finish the scene the image turns into out of focus, emphasizing the feeling = we don't know what will happen next.



The couple going to the bathroom, that had to be visually clean and sharp.

Geography of the location:



Shots:

1-Long shot in the stairs going into the bathroom

2-Medium shot of them taking off their clothes (T-shirt)

Dynamic Shots (Must) – in action:

Close Up of hands

Close Up of waist

Close Up of neck

Close Up of breast

Close Up of ears

Close Up of shoulders

Close Up of back

Close Up of legs and arms

Close up of grabbing hair and back

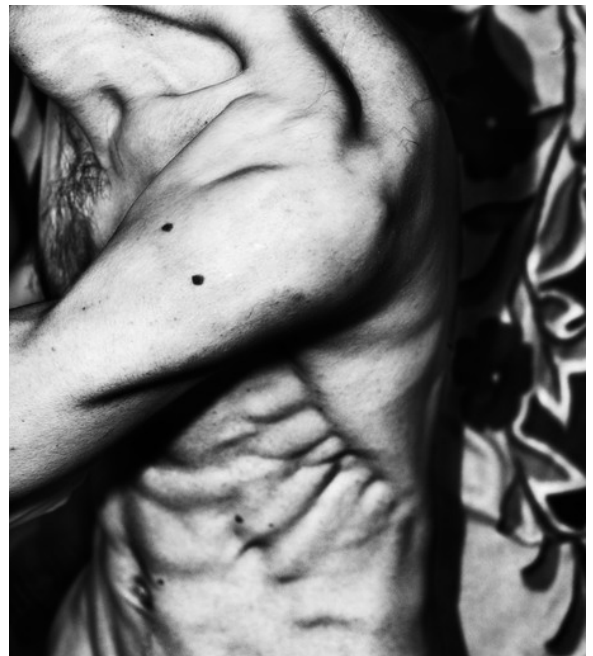
Close Up of hair on the face

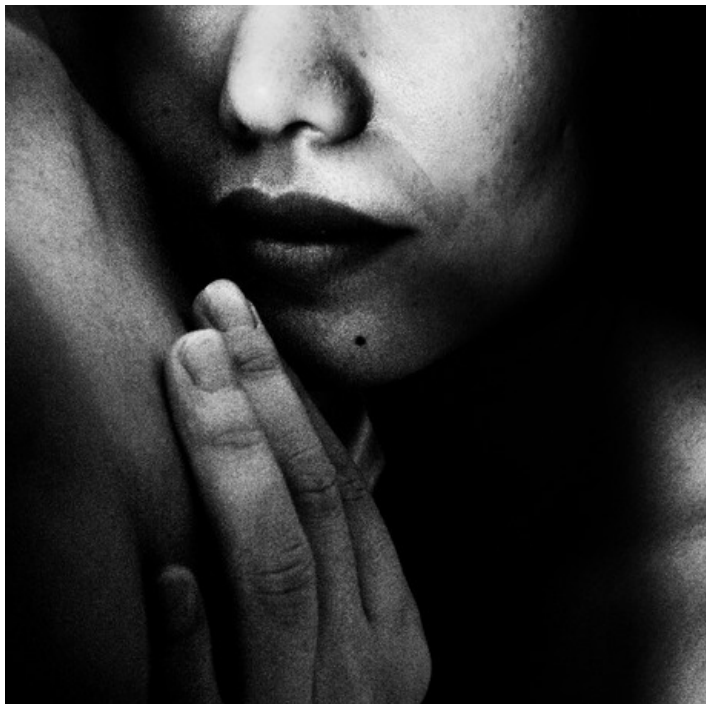
Close Up of the eyes (Miss Julie is a virgin).

References of frames:

References from the Danish Magnum Photographer Jacob Au Sobol;

<http://www.jacobauesobol.com>. © Jacob Au Sobol.





We did not want the images to be vulgar or lead the audience to perceive it as porn. But we were fully aware that we designed it to create a physical reaction from the audience. This was especially created together with the music, which was a deep bass that went through the body of the audience. The breakdown of the storyboard in shots was intended to transfer the feeling of pleasure and desire and the bass and the strong colors the feeling of darkness and danger.

References of light:



Light test. © Laura Camila Cortes.

We recorded the video when the actors had reached the place in the process where they were familiar with their characters. In this way it was not hard for them to stay in character during the shooting. Because it is such an intimate situation, the character work was very challenging. The two actors had to feel that they could trust each other.

Linda Williams⁸, believes that pornographic expressions compensate for the distance between audience and screen. She inspired me for the scenographic choice. If I could lead the audience to feel the same as the two characters, I could also lead them to the feeling of betrayal in the next scene. Lead them to react to the fact that it was just an illusion. The goal was to give them a feeling of illusion by the cinematic language.



Videoprojection, Dynamic shots. © Laura Camila Cortes.

Before the video projection the DJ started playing and the actors closed the curtains. This was also a good way to create a different, narrower space that showed that Jean's seduction of Miss Julie changed everything in the lives of the two characters. The choice of set design was made to meet a younger audience that does not often go to the theatre. By creating a world they know and by working with the idea of a club. We intended to question how they see the world and how they deal with the question of social difference.

⁸ Williams, Linda, *Hard Core: Power, Pleasure, and the "Frenzy of the Visible"*, Expanded edition Reprint Edition, University of California Press, 1999

A further discussion of strong and weak points of the final work of staging *Miss Julie* will be elaborated in Chapter 4.

Many post-dramatic plays do not have the same use of space and time as modern dramas. This demands the director to create the right circumstances, which can be the components that give the right tempo rhythm in a performance.

The next chapter will focus on how to create a stronger dramatic structure in a script that does not have an obvious dramatic structure like it is the case with *Miss Julie*.

CHAPTER 2:

In this chapter I will focus on how to create bigger dramatic situations in a script, which is dialogue driven and where there is no clear circumstances given by the author. I will elaborate on how the knowledge of the dramatic principles can help in the work of interpreting a play that does not have as clear dramatic structure as *Miss Julie*. Furthermore I will focus on what to do when the adaptation is so radical that it changes the tempo rhythm of the whole performance.

Many contemporary authors are more liberated in their use of given circumstances, space and time and often leave it to the director to interpret it in the way he or she chooses to. This includes how to define the circumstances in the structure so the tempo rhythm will complement the choices we make in the adaptation. I will use the example of working with *The Revolver Trilogy*.

My motivation for working with Lola Aria's trilogy *The Revolver Trilogy* was completely different than my motivation for working with *Miss Julie*. From the very first time I read Lola Aria's play I liked her way of writing. The dialogues between the characters are so well balanced between being funny, honest, daring, sexy and cruel. The energy in her work was much more familiar to me than *Miss Julie*. I was excited with her use of female characters that I found very controversial. The two main female characters are put into positions in the plot that typically belong to men.

In my reading of the script it was the theme disconnection that attracted me the most. It gave me the possibility to focus on a thematic, that I have studied and observed happening in society. Our culture is vanishing very slowly and becoming more and more homogeneous. This is happening in the shadow of living with a capitalistic system, where the free market is defining the economical system.

We see that the consumer society is using the media and blind people by creating needs that we do not have by nature. The media infiltrates with our emotions, eyes and senses to the extent that we cannot feel ourselves anymore. We become lost souls. Our interpretation

of *The Revolver Trilogy* has a beginning and an end that is played as a talk show.

The *Trilogy* shows one characters past, future, and dreams by exploring intimacy and distance, reality and representation in love. The main character is a man who is caught inside his own world with no way to escape, he cannot see any alternative to the life he already has. He is isolated and disconnected from society. The show portrays how a feeling of disconnection to oneself and moral guilt can lead a person to commit suicide. The play is written so the first act *Striptease* is in the past, second act *Revolver Dream* in the future and the third act *Love is a Sniper* in the present. To be more accurate we imagined that first act was 1970s, second act 2050 and third act today in 2016.

Besides the direction of time there was no direction in the text about the space. This was a challenge because we had to create our own boundaries.

The original script of *The Revolver Trilogy* is character driven and created with very little dramatic action, everything is given by the dialogue. I wanted to make the dramatic situation more significant inside and make the rhythm more dramatic. It was important for me especially in the first part of the play, because it had to create the rhythm and open the theme for the rest of the play. During the work with the actors in the second part we did a lot of cuts, because some of the parts were too long and explanatory, similar to in *Miss Julie*. The process was different in the *Trilogy* because we worked organically with the cuts during rehearsal together with the actors and could explore which cuts would create the best dramatic tension.

“...the imitation is one when the object imitated is one, so the plot, being an imitation of an action, must imitate one action and that a whole, the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed. For a thing whose presence or absence makes no visible difference, is not an organic part of the whole.” – Aristotle⁹

⁹ Aristotle, *The Poetics of Aristotle* trans. S. H. Butcher, An Electronic Classic Series Publication, The Pennsylvania State University, 2000, p. 13

Aristotle defines here a very important truth when creating adaptations for the stage.

If the director chooses to make an adaptation of a play, it is important to remember that the whole tempo rhythm, which was originally created by the author, also changes. This was what we experienced while interpreting *Miss Julie*, but even more so in *The Revolver Trilogy*, especially in the third part of the trilogy, where we created a whole new structure. Through this chapter I will try to define the tools we utilized to change the tempo rhythm.

In the *Trilogy* there are a lot of connections between the three parts. From the first reading I took note of how it could be interesting to connect the third part to the world of the man and at the same time keep the hyper reality. I thought that the only way that the drama would work in the third part was if it could be an extreme world and if it could be in a faster tempo rhythm. We did not have to look very much beyond mainstream reality and the talk show world we have today. For me the emotional focus that media inject into the talk shows and x-factor programs today is extreme enough.

STRIPTEASE:

The first act *Striptease* pictures this man's past. The man is calling his ex. That is everything given by the text to help establish the space. In our interpretation the act begins with the man watching the talk show. But the audience only experiences the talk show by sound while watching the man sitting on a chair.

This opening picture was inspired by Gregory Crewdson photograph Untitled (The Father), from the series 'Beneath the Roses'¹⁰.



The disgusting form of self-pity and decay, we get from the old man in the armchair, was the emotion that we wanted the show to open with; a man on the edge of a melt down, passive and about to give up. We chose to use a warmer light to make the space feel claustrophobic and small.

The opening picture witnesses the man watching the talk show of the scenario of third act, where six suicide participants are playing Russian roulette. The man feels lost and because of his last desire for connection, he decides to call his ex-wife.

¹⁰ Gregory Crewdson, Courtesy Gagosian Gallery, New York
© Gregory Crewdson, 2010

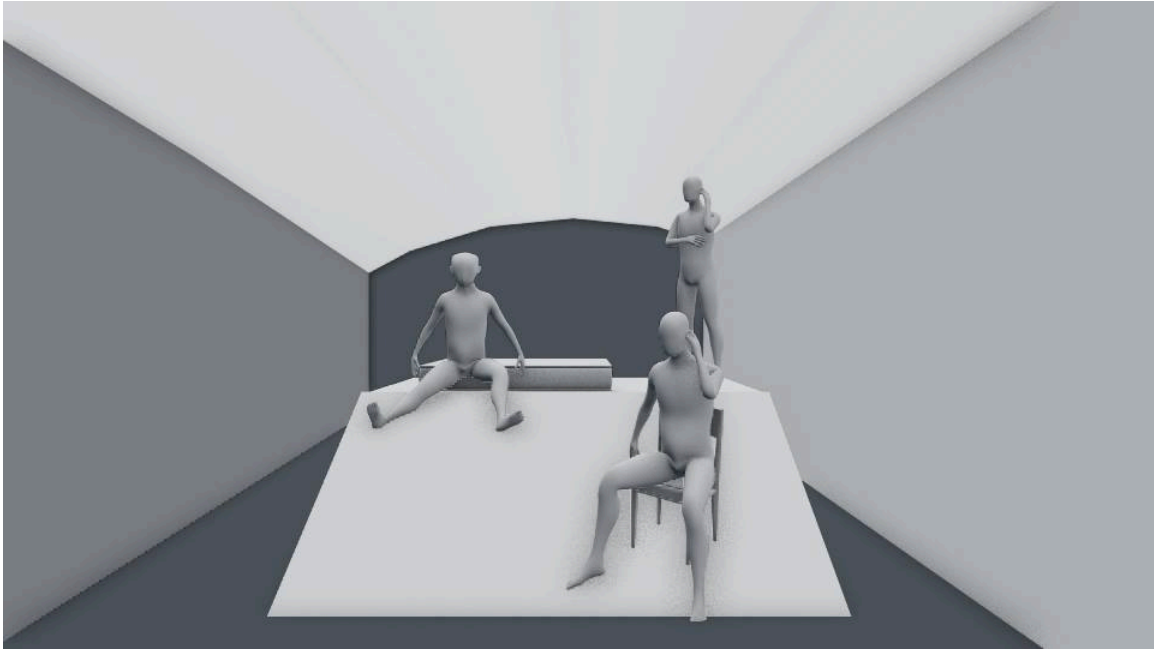
Opening picture of the Trilogy's 1st act, Striptease, © Ida Kat Balslev.



He still loves her, while she on the other hand sends him the revolver back that he gave her under her pregnancy. This revolver plays a huge role for the way we created tension in the first act. We placed the revolver close to the man, in an envelope on the front stage. So the audience did not see it at first. The revolver is placed in the same place during the first act and later in the third act. This was a circumstance that created a clear dramatic tension from the beginning. Before the man called, he studied the envelope, unpacked the gun and made several attempts to point the gun at himself. This was our way to show that this was his final goodbye.

The moment she is ready to say goodbye and hangs up, she regrets and calls him again. He picks up right before he is about to shoot himself. We learn that her thoughts actually also circle around suicide. The only circumstance that prevents her from bringing it to fruition is the baby that keeps her occupied. The baby ended up playing an important role for the tempo rhythm.

The baby symbolizes the bond between the man and the woman. We made the baby exist in the space exclusively through sound. It was clear to us after three weeks of rehearsing with a physical actor playing the baby, that it distracted the dramatic situation more than contributed something to the situation. The scenographic sketch below demonstrates how crowded the stage would become with a third character. It would limit the positions of the two main characters.



Sketch of scenography 1st act, with physical baby to the left. © Enric Porta.

We experienced through our rehearsals how we could understand the situation emotionally and through action with the woman alone and without seeing the baby reacting to the situation. This made us decide to remove the baby as a physical person. We created an area where the woman could show by action that the baby was lying next to her and how she felt about it. She could react to the sound.

The baby functioned as a dual entity for the man by representing both the hope for a better life and a terrible longing for the past and the life they had together. In this way the baby was an important component for the situation, because it changed the speed of the man's actions. When he heard the sound of the baby through the phone he became sad and his actions became slower. It underlined the overall theme of disconnection that the

baby was not physically connected to the mother.

The baby sound would sometimes fill up the space creating an even more intense claustrophobic feeling, which only exaggerated the struggle the woman was going through while sitting alone in the apartment with their baby.

The upper space of the stage belonged to the woman, played by Laura Nuuttila from the Department of Authorial Creation and Pedagogy at DAMU. She had a typewriter on a table, since she is an author, and her lack of artistic freedom was one of the major issues in their relationship. The typewriter played an important role in determining the tempo in the beginning. Through action she could express her anger of getting interrupted by the man, and her fast tapping on the typewriter was an effectual contradiction to the man's pitiful and slow movements.



Picture from Rehearsal, Laura Nuuttila. © Ida Kat Balslev.

The typewriter acted as a component to the rhythm. It became an instrument for the actress. Laura Nuuttila used it to keep the tempo rhythm in the dialogue. Especially, in the beginning, when the husband was calling her.

Creating the scenography was a very dynamic process. I teamed up with Enric Porta and Tiber Yilmaz from the dramatic department of scenography. We worked very closely and were constantly discussing and elaborating the characters development in the scenic space. We wanted to separate the man and the woman's space and limit their individual realities to make them appear disconnected. At the same time it was important for us to connect them in their misery.

The lower space belonged to the man. It was created as a slide, mounted diagonal to the space of the woman and sliding down to the floor. This was a choice we made to accentuate the emotional state of the man. His mind is constantly distorted. His fight to get stable involves either convincing the woman he loves to come back to him or convincing himself to end his life. The man had a keyboard he used to sing an angry love song. In collaboration with the actor, who was playing the man, we improvised a melody to the song, already written in the script, it complemented his emotional state and the conflict between him and the woman.

Will they ever meet again, is a reoccurring question. We externalized this feeling by working with the actor's placement in the space. He could move close enough to her on the slide that he could almost touch her with his breath. But he would then retreat to his initial position on the slide, and this was repeated over and over again. He wanted to reach her, but it was impossible. They never broke the idea that they were in two different places but they created a rhythm and movements as if they were in the same space.

It was an important fact that the woman was in the upper room and the man in the lower, because he was the one feeling lost in the beginning. We could really make it clear that she had the power in their relationship. But through their conversation we learn that she is as lost as he is and as lonely as him, even though she was the one deciding to separate. She demonstrates power but she is as disconnected to life and lost as the man.

He sees "getting back together" as the only solution to their misery. This first part of the trilogy is about the tough struggle between freedom and loneliness, connection and destruction. We tried to support these contrasts by dividing the space and by using the

diagonal line that creates disturbance for the eye.



Picture from performance at Retizek, from the moment in the beginning, where the man calls the woman. © Laura Camila Cortes.

It was important to build up to the dramatic point in the dramatic curve, in the middle of act one, to create a good tempo that suited the dramaturgy. The two characters are fighting to let go of each other, to destroy the memories that keep them together and to face the fear of being completely alone. We used Beefeaters¹¹ *I'll meet you there*, too emphasize the contradictive feeling of them wanting to say goodbye without being unable to do so.

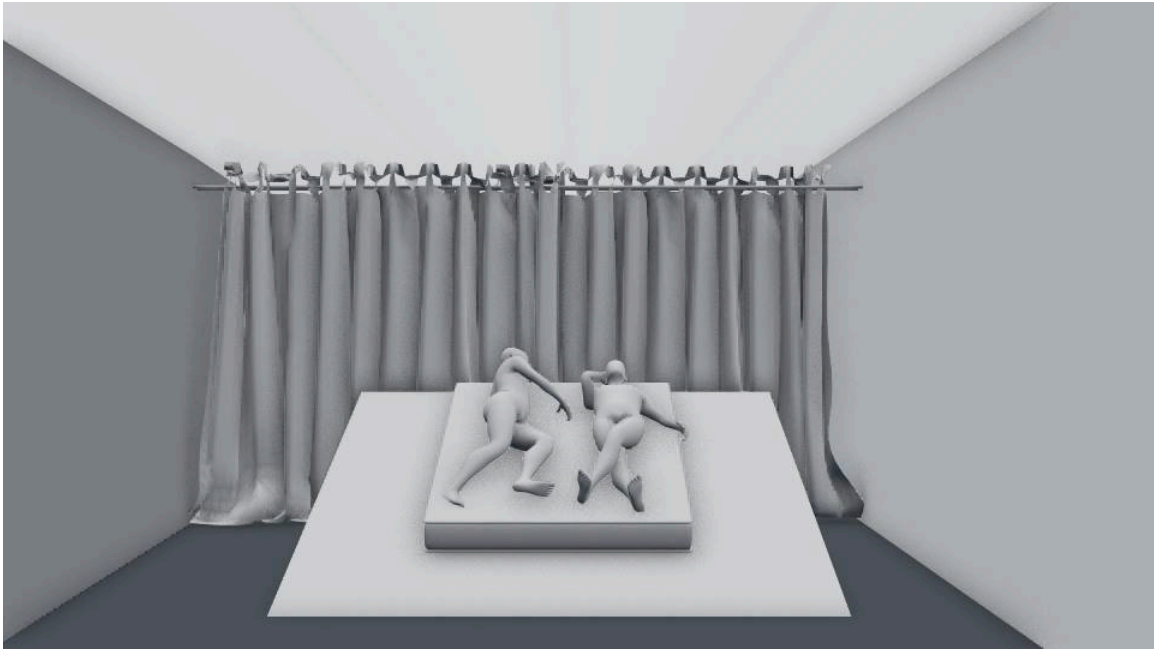
Towards the end of the first act the man realizes that he will never see the woman again. The man points the gun at himself. He spins the cylinder of the revolver but no gunshot is heard. The light turns down.

¹¹ Danish psychedelic rock band from the 1960s. <https://www.youtube.com/watch?v=-q96mbpgyjs>

REVOLVER DREAM:

The second act starts in the same darkness, but now in a different space and time.

The second act *Revolver Dream* pictures the future of the same man. Two strangers meet in the darkness after a powercut. A young girl and an older man. The audience is blind witnesses to their intimate space.



Sketch of scenography 2nd act. © Enric Porta.

The chaotic society outside is unpredictable and controlled by the mafias and emphasizes the meaning of modern man in an isolated world. To emphasize this we created a dark almost hidden space that the actors would play in. The slide element is the same as in act one, but we only use the slide and not the upper space. The young woman and the man use the same mattress in second act as the baby used in first.



Picture from the performance in Retizek. From the beginning of the 2nd act, where the light appear. © Laura Camila Cortes.

We quickly realize that it is the man from first act. But his characteristics are more like a Don Juan. We highlighted this by the limited use of light and through creating a simple space. The way we developed the light was an important component for the tempo rhythm and the atmosphere at first and during the first part of the performance as it is very dialogue driven. Because the story is that there is not enough electricity, water or food, we decided to use the light as an unreliable source of energy that the characters cannot control. This created a surprise during the act and was useful for the tempo rhythm.

Our focus in the adaptation was to bring the dilemma closer to the Czech Republic. The play originally takes place in Buenos Aires, so in order to make the connection to the Czech Republic more visible we changed the geographic position. Lola's vision in the second part was to create a future scenario, where civilizations are not working anymore and the Mafias has the power in city. My vision was to create a link to Eastern Europe and I created an adaptation in the text using references to the Russian, Chechens and

Albanian Mafias to influence the Czech audience on a deeper level. My goal was to let them understand the feelings of fear that has the power over the main character.

Our changes copied in with red:

MALE VOICE:
Here.

FEMALE VOICE:
What is it?

MALE VOICE:
It's called "kid's spit", it's a lemonade with spices...

FEMALE VOICE:
It's nice. I've never tried anything like that.

MALE VOICE:
It's made by some Bolivians who have a little market on the border with the Korean area.

MALE VOICE:
It's made by some Vietnamese who have a little market on the border of the Russian and Ukrainian area.

FEMALE VOICE:
Where's the Korean area?

FEMALE VOICE:
Where's the Russian and Ukrainian area?

MALE VOICE:
South of the railway line. The Korean mafia and the Bolivian mafia compete for customers in the area. Sometimes, in the Bolivian supermarkets you can see men in jogging suits with slanted eyes, they're Korean spies checking out prices and stealing recipes. The Bolivians in turn make up stories to drive the Koreans out of business, like how instead of chicken-fried rice they give you rat-fried rice.

MALE VOICE:
Next to the railway line. The Russian, Chechen and the Albanian mafias compete for customers in the area. Sometimes, in the Vietnamese supermarkets you can see men in jogging suits with slanted eyes, they're Chechens spies checking out prices and stealing recipes. The Albanians in turn make up stories to drive the Russians out of business, like how instead of chicken-fried rice they give you rat-fried rice.

FEMALE VOICE:
I've never been to this part of town.

MALE VOICE:
Where do you live?

FEMALE VOICE:
In the north.

MALE VOICE:
In the neighborhoods with barbed-wire fences and armed guards?

FEMALE VOICE:
No, on the outskirts, where the poor people's trains pass.

FEMALE VOICE:
No, on the outskirts, where the poor people live.

MALE VOICE:
Have you always lived there?

FEMALE VOICE:
No, I was born in the countryside but I moved to Buenos Aires when I was young.

FEMALE VOICE:
No, I was born in the countryside.

This change was made after research of mafias in this region. We tried to imagine how it could be in the future if chaos broke out.

We did many cuts to make the part shorter in *Revolver Dream*. We focused on the dramatic shift in the play, where the man realizes that the young woman is crazy about him and have fallen for the illusion of him being the man of her life. He on the contrary is a fearful man who tries to forget the past and kills time by being with young women. The young girl speaks with certainty about her emotional state of mind. She has chosen to live fearlessly. We used this statement as an important component for her character. She is dressed up extravagantly and has blue colored hair. As the *Miss Julie* character she is a rule breaker. Who does not feel moral quilt. The man on the other hand is scared in his own skin and filled with quilt from his past.

Picture from the performance in Retizek. From 2nd act, Right before the woman seduce the man by dancing a very sensual dance. © Laura Camila Cortes.



The contrast between the two characters constructs a sexual game switching between fear and desire. Because of the limited tools it was a challenge for the actors to keep the tempo rhythm. In the middle of the act we created a choreography for the woman. With her sex she tries to seduce the man. Her sex is her tool to mislead the man. But the man does not fall for her games. Towards the end the young girl discovers the gun that the man has kept since he got it from his ex girlfriend. This discovery allowed for her to create more tension in the scene. What starts as a stupid game between them ends in a tragedy. The woman fires the revolver. But, as the end of the 1st act, no shot is heard.

We changed the structure completely in third act. In the first reading of the play everybody felt confused. The structure in the play is not very visible and appears chaotic. I explained to the actors that we would be forming our own talk show and that it would be featuring six participants who consider suicide. That is actually the reason why they are part of the talk show. The cuts inside the play emerged and were decided on during

the rehearsal with the actors. We were cutting in the script until one week before the premiere.

LOVE IS A SNIPER

The third part *Love is a sniper* is an absurd reality and presents the man's subconsciousness, feelings and anxiety. The voice of The Referee, a young girl opening the show, is familiar and the audience realizes that it is the sound from the talk show the man was watching in the first act.



The participants are six different characters. The Shy Guy, The Country Girl with a Guitar, The Stripper, The Beauty, The Boxer and The Don Juan.

The Referee arrives and explains the rules of the Russian roulette, innocent and deadly with a revolver in hand. The six love-starved suicidals tumble the stage as it transforms to a golden talk show room. Angst-filled and full of self-hatred they long for the sound of the shot revolver and hope to avoid fear in facing their own death. They all get one last

wish during the show and help each other in reconstructing the wishes. The community feeling of helping each other to death is a comment to the absurdness of life itself and is intended to question modern life. Specifically modern life as a state of mind filled with fear and paralysis that creates isolation. The trilogy ends in this black comedy where all the suicidal candidates are revealing their failure in love and disconnection with life. We were interested in keeping the character's monologues from the original structure. It was clear that each character had a strong contradicting, which contributed to focus on in the physical development of the character.

Work with the actors:

It was a group of actors from different departments at DAMU, KALD, Dramatic department and KATAP. They worked very well together both as characters playing their monologues but also as team players, though they had different backgrounds in theatre, as the actors playing in *Miss Julie*. Working with a group that did not grow up with a common language can be a big challenge.

Anne Bogart developed a physical practice exercise called "Viewpoints", which turned out to be very useful in our process. It consist of the following points:

1. Tempo, the group creates 5 different levels of tempo.
2. View on one other, the two others, without them noticing, then all in the end
3. Unison, feel the movement of the other and follow it
4. Distance, react to the present of the other, even though there is a big distance
5. Aesthetic, walk in angles, squares
6. Gestures, memories the gestures of the others

These 6 points create a system of physical movement on the floor. It is an extremely useful way to create a synergy in the group from the beginning. It is helping the actors to let go of the body and the mind. To let go of the control and be in the body. It can be a challenge for the dramatic actors because there is no text; it is all based on being present in the body.

I first started to deconstruct the structure of the third act together with the actors, after our physical exercises. First rule for the structure was that all participants had to work on the monologue where their dilemma was revealed and tell why they so badly wanted to kill themselves. Every one of the participants had to have an opinion about the others that they could externalize in action during their monologues. It would keep the tempo rhythm during the monologues. The character work was developed through improvisation and not from analyzing the psychology of the character. We were stylizing the characters a lot but we had to know them deeply to know how they would react to each other. Each of them had to help the others towards their suicide.

By example The Shy Guy was too shy to talk to girls, he wants to be kissed on the mouth before dying, so all participant stood in a queue to kiss him for the first and last time, before he is spinning the cylinder and try his luck with getting the bullet. Or The Beauty who never met love, because she was too beautiful, that nobody dared to talk to her or The Boxer, who always fell in love with two girls at one time. None of the participants succeeds in getting the bullet. Dissatisfied and angry they return to the talk show and continue the game. It was very important that we could see the change in their mood after the suicide attempt. In the very end it is Don Juan's turn. He does not feel anything anymore, he has been acting too much. What I found interesting was to place the actor, who played the man in the two first parts as the Don Juan character. In this way I think we managed to create a third dimension to his role in the third act.

The way I made sure that the orchestration of the performance did not stop during the monologues was through encouraging the actors to constantly support each other. In the beginning I made a big deal out of mentioning that it was only by paying a lot of attention to each other that we could make the third part work.

The characters were all relating to the different thematics that have been revealed during the dialogue between the man and the women in first and second act, and we did not want to loose the theme in the dialogues. But what we did was to move around different parts

of the text to increase the tempo rhythm and follow the dramaturgy we wanted to create the talk show.

Four examples of our improvisations:

They improvised on the story of being a group of lost souls, who come to the stage for the first time and have to present themselves to the audience. Each of them entered the space and played with the ideas of how their character might feel when being exposed in front of an audience. This both created a good discussion and was a good way to get to know the characters.

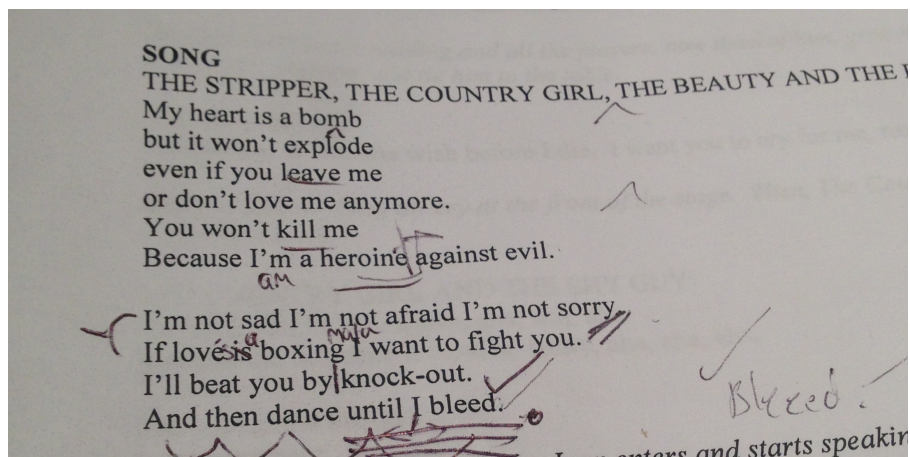


Three prompts your character should answer:

- Things you are afraid of
- Words that makes me cry
- Things I never did

These three prompts were originally from the play although used in another way. We chose to use them in the beginning of the show to prepare the participants for the talk show and present the absurd reality to the audience.

We improvised on a song that comes in the end before Don Juan gets his final turn to commit suicide. There was no indication of melody; the melody simply came from the mood that we felt inside the play. I suggested the melody that I was thinking of and we tried to make the song work with different tonations.



We created a very comic and awkward moment through the improvisation, which emphasized the pathetic mood of the talk show.

Petr Šmíd, who played the character of Don Juan and the man in 1st and 2nd part, educated from Department of Dramatic Theatre at DAMU, came to the rehearsal space one day wanting to share a fun experience he had had with us. The evening before he was out with some friends and he made up a game, where they were laughing different melodies. Not singing but laughing.

Picture from rehearsal of 3rd act.



The effort and energy he put inside the laughing of the melody, was so incredible funny and revealing, that we decided to put it into our third act. But a few weeks before the premiere we took it out again, because it took too much attention and did not fit the structure anymore. But by having it as part of the play during the rehearsal process we created the mood we wanted to reach for the end of the show.

The moment we wanted to reach was the tragic comic moment where Don Juan and the other participants realize that Don Juan is the one who is going to die. He will get the last shot of the revolver, so the bullet is his.

Instead of the laughing choir The Stripper character made a cover of "Cry Me A River" by Ella Fitzgerald. It made the perfect pathetic moment, which functioned as a comic relief in the sad ending.

Picture from the performance in Retizek, where the characters who are about to sing the last song for Don Juan.



The Don Juan is the lucky one who succeeds in getting the bullet. The bullet is finally fired and a big bang leaves the room in darkness.

CHAPTER 3:

In this chapter I will elaborate how to create a dramatic structure in non-dramatic text by using the notion of the dramatic principles in the novel *Crime and punishment* by *Dostoyevsky*.

The dramatic action should solve the dramatic situation as we touched in chapter one. To find the right actions to solve the situation is the core for the actor to develop during the rehearsal period. The circumstances around it are helping the situation to move forward. This is the key for the creating of an adaptation for stage.

Therefore in the process of adapting a non-dramatic text it's the main concern to find the dramatic situations, which can define the action.

We will in this chapter focus on developing adaptation of *Crime and Punishment* by Dostoyevsky. Raskolnikov, the main character in *Crime and Punishment* is a good example. Dostoyevsky is writing long interesting passages about Raskolnikov's inner life. This is very interesting in the literary work but for dramatic work for stage it is useless, if the play should be dramatic. If the show is epic and with a narrator voice leading the audience through the performance, it might be possible, without a radical adaptation, but still the long monologue would be too long to put on the stage.

To make the play dramatic it has to be possible for the actor to bring the inner life to the stage. The basic is to focus on the situations in the novel, which are action based. Then too find a way to transform the parts, which are expressing the psychology of the character into action. It is not necessary to transform all, but only the ones, which are leading the situation forward.

As when we are editing and make cuts in *Miss Julie* or in *The Revolver Trilogy*, it is important to focus on the parts in the text which are supporting the overall theme of the

scene. The overall theme of chapter IV in *Crime and Punishment* is Raskolnikov's confession.

There is a beginning: He comes to tell Sonja that he is the guilty one. But how is he going to do it, how is he going to confess and with what means can he externalize on the stage?

A middle: Sonja's reaction to his confession, will she understand him?

An end: The solution? Will she forgive him? Will Raskolnikov forgive himself?

These are the three points we will elaborate in this chapter. There is a lot of comparison between the original text and my adaptation, but I hope it will give you an impression of the adaptation work.

Original text: This is only a chapter of the novel and of course if the adaptation should be of the whole novel we had to make the links between each chapter strong. In this example we will elaborate very practically how to break down and cut away the text, so that it can fit the stage. The next point would be how to connect each chapter in the interpretation and how to elaborate the scenography that serves the adaption.

There will be three different marks in the following:

Bold is what to pay attention to.

~~This is what is being cut out.~~

This is my comments and thoughts about the work.

The script placed in the center is my adaptation.

CHAPTER IV

~~Raskolnikov had been a vigorous and active champion of Sonia against Luzhin, although he had such a load of horror and anguish in his own heart. But having gone through so much in the morning, he found a sort of relief in a change of sensations, apart from the strong personal feeling which impelled him to defend Sonia. He was agitated too, especially at some moments, by the thought of his approaching interview with Sonia: he had to tell her who had killed Lizaveta. He knew the terrible suffering it would be to him and, as it were, brushed away the thought of it. So when he cried as he left Katerina Ivanovna's, "Well, Sofya Semyonovna, we shall see what you'll say now!" he was still superficially excited, still vigorous and defiant from his triumph over Luzhin. But,~~

strange to say, by the time he reached Sonia's lodging, he felt a sudden impotence and fear. **He stood still in hesitation at the door, asking himself the strange question: "Must he tell her who killed Lizaveta?" It was a strange question because he felt at the very time not only that he could not help telling her, but also that he could not put off the telling.** He did not yet know why it must be so, he only felt it, and the agonising sense of his impotence before the inevitable almost crushed him.

First of all it is good to think about what can I SHOW and not TELL or DESCRIBE. Because this is what Dostoyevsky is doing to perfection in *Crime and punishment*, but it would make a theatre unnecessary, long and slow.

When I look at the text I both look at the text as a director and as a dramaturgist. The red text is pointing out with which emotion Raskolnikov is entering the space in this scene. This question could be very useful for the actor to know. This is his doubt. This doubt can be expressed even before he meets Sonja. His mind knows what he has to do, but his body is going the other way, because he is afraid of which reaction Sonja might come with.

This could simply be our beginning:

Raskolnikov enters the apartment, but he hesitates when he sees Sonja. She is sitting on a chair with her back to him. When she sees Raskolnikov she runs into his arms.

Sonja:

I wanted to go back directly, but I kept thinking that you would come.

Raskolnikov is about to leave the room again, but Sonja stops him and Raskolnikov turn around.

Raskolnikov:

I told you yesterday that I was not coming to ask forgiveness and almost the first thing I've said is to ask forgiveness.

~~To cut short his hesitation and suffering, he quickly opened the door and looked at Sonia from the doorway. She was sitting with her elbows on the table and her face in her hands, but seeing Raskolnikov she got up at once and came to meet him as though she were expecting him.~~

~~"What would have become of me but for you?" she said quickly, meeting him in the middle of the room.~~

~~Evidently she was in haste to say this to him. It was what she had been waiting for.~~

~~Raskolnikov went to the table and sat down on the chair from which she had only just risen. She stood facing him, two steps away, just as she had done the day before.~~

~~"Well, Sonia?" he said, and felt that his voice was **trembling**, "it was all due to 'your social position and the habits associated with it.' Did you understand that just now?"~~

~~Her face showed her **distress**.~~

~~"Only don't talk to me as you did yesterday," she interrupted him. "Please don't begin it. There is misery enough without that."~~

~~She made **haste to smile**, afraid that he might not like the reproach.~~

~~"I was silly to come away from there. What is happening there now?"~~

~~**"I wanted to go back directly, but I kept thinking that... you would come."**~~

As you can see in there is a lot of descriptive words that the actor can show on the stage. One of Dostoyevsky characteristics of his writing is also that he is good at describing. His writing can be brutally disgusting and on the same time extremely beautiful. But we cannot translate that poetry completely in his way to the stage. But we can do something else.

To give the actor freedom to develop his own version of Raskolnikov I would be very careful with letting too much action be described in the adaptation. Just let the dialogue stand clearly and define the dramatic situation in the script. So the first dramatic situation is that Raskolnikov is entering Sonja's home in a terrible condition.

We can immediately see that something is wrong. It is much better that we see it instead of Raskolnikov should tell us that he doesn't feel good. If he was supposed to tell us about how he felt it could maybe be if we wanted a genre that was a stylized comedy. But we stick with the idea of the tragic drama.

~~He told her that Amalia Ivanovna was turning them out of their lodging and that Katerina Ivanovna had run off somewhere "to seek justice."~~

~~"My God!" cried Sonia, "let's go at once...."~~

And she snatched up her cape.

"It's everlastingly the same thing!" said Raskolnikov, irritably. "You've no thought except for them! Stay a little with me."

"But... Katerina Ivanovna?"

"You won't lose Katerina Ivanovna, you may be sure, she'll come to you herself since she has run out," he added peevishly. "If she doesn't find you here, you'll be blamed for it...."

Sonia sat down in painful suspense. Raskolnikov was silent, gazing at the floor and deliberating.

"This time Luzhin did not want to prosecute you," he began, not looking at Sonia, "but if he had wanted to, if it had suited his plans, he would have sent you to prison if it had not been for Lebeziatnikov and me. Ah?"

"Yes," she assented in a faint voice. "Yes," she repeated, preoccupied and distressed.

"But I might easily not have been there. And it was quite an accident Lebeziatnikov's turning up."

Sonia was silent.

"And if you'd gone to prison, what then? Do you remember what I said yesterday?"

Again she did not answer. He waited.

"I thought you would cry out again 'don't speak of it, leave off.'" Raskolnikov gave a laugh, but rather a forced one. "What, silence again?" he asked a minute later. "We must talk about something, you know. It would be interesting for me to know how you would decide a certain 'problem' as Lebeziatnikov would say." (He was beginning to lose the thread.) "No, really, I am serious. Imagine, Sonia, that you had known all Luzhin's intentions beforehand. Known, that is, for a fact, that they would be the ruin of Katerina Ivanovna and the children and yourself thrown in—since you don't count yourself for anything—Polenka too... for she'll go the same way. Well, if suddenly it all depended on your decision whether he or they should go on living, that is whether Luzhin should go on living and doing wicked things, or Katerina Ivanovna should die? How would you decide which of them was to die? I ask you?"

Sonia looked uneasily at him. There was something peculiar in this hesitating question, which seemed approaching something in a roundabout way.

"I felt that you were going to ask some question like that," she said, looking inquisitively at him.

"I dare say you did. But how is it to be answered?"

"Why do you ask about what could not happen?" said Sonia reluctantly.

"Then it would be better for Luzhin to go on living and doing wicked things? You haven't dared to decide even that!"

"But I can't know the Divine Providence.... And why do you ask what can't be answered? What's the use of such foolish questions? How could it happen that it should depend on my decision—who has made me a judge to decide who is to live and who is not to live?"

"Oh, if the Divine Providence is to be mixed up in it, there is no doing anything," Raskolnikov grumbled morosely.

~~"You'd better say straight out what you want!" Sonia cried in distress. "You are leading up to something again.... Can you have come simply to torture me?"~~

~~She could not control herself and began crying bitterly. He looked at her in gloomy misery. Five minutes passed.~~

~~"Of course you're right, Sonia," he said softly at last. He was suddenly changed. His tone of assumed arrogance and helpless defiance was gone. Even his voice was suddenly weak. **"I told you yesterday that I was not coming to ask forgiveness and almost the first thing I've said is to ask forgiveness....** I said that about Luzhin and Providence for my own sake. I was asking forgiveness, Sonia...."~~

As you can see in this part, there are two things that give us a problem in terms of the adaptation. One is when the characters are talking about the past. This is not dramatic enough. It is creating bigger drama if the situation is happening right now. The connection to the other character, which is explained in the dialogue is not so dramatic either. It is better to see how the characters are reacting to each other.

The exposition about Raskolnikov's desperate situation and anxiety can be in the way the actor plays the role. I would choose to not write too many actions, but in this situation in the beginning, I would ask the actor to think about several actions in the situation, where the audience would understand that he is trying to escape the confrontation with Sonja. Without leaving the room. But I would not write it in the adaptation to not lock the actor in a special way. The choice of actor for the role of Raskolnikov would also be essential. It would even be very useful to know which actor plays Raskolnikov before making the final adaptation and discuss with this actor how he sees it. Because this actor's understanding of Raskolnikov is a crucial thing in the development of the show.

In the development of the adaptation we can ask now, where is the situation leading. There is an action happening, Raskolnikov comes to see Sonja, what is the reaction to this?

Raskolnikov is going to tell Sonja who killed Lizaveta. He is going to tell her that it was him, who killed her. For that matter we have to focus in the adaptation with what possible means he is going to tell that to her. How? Let's take a closer look on the dialogue in the next part:

~~He tried to smile, but there was something helpless and incomplete in his pale smile. He bowed his head and hid his face in his hands.~~

And suddenly a strange, surprising sensation of a sort of bitter hatred for Sonia passed through his heart. As it were wondering and frightened of this sensation, he raised his head and looked intently at her; but he met her uneasy and painfully anxious eyes fixed on him; there was love in them; his hatred vanished like a phantom. It was not the real feeling; he had taken the one feeling for the other. It only meant that *that* minute had come.

He hid his face in his hands again and bowed his head. Suddenly he turned pale, got up from his chair, looked at Sonia, and without uttering a word sat down mechanically on her bed.

His sensations that moment were terribly like the moment when he had stood over the old woman with the axe in his hand and felt that "he must not lose another minute."

"What's the matter?" asked Sonia, dreadfully frightened.

He could not utter a word. This was not at all, not at all the way he had intended to "tell" and he did not understand what was happening to him now. She went up to him, softly, sat down on the bed beside him and waited, not taking her eyes off him. Her heart throbbed and sank. It was unendurable; he turned his deadly pale face to her. His lips worked, helplessly struggling to utter something. A pang of terror passed through Sonia's heart.

"What's the matter?" she repeated, drawing a little away from him.

"Nothing, Sonia, don't be frightened.... It's nonsense. It really is nonsense, if you think of it," he muttered, like a man in delirium. **"Why have I come to torture you?"** he added suddenly, looking at her. **"Why, really? I keep asking myself that question, Sonia...."**

He had perhaps been asking himself that question a quarter of an hour before, but now he spoke helplessly, hardly knowing what he said and feeling a continual tremor all over.

"Oh, how you are suffering!" she muttered in distress, looking intently at him.

"It's all nonsense.... Listen, Sonia." He suddenly smiled, a pale helpless smile for two seconds. **"You remember what I meant to tell you yesterday?"**

Sonia waited uneasily.

"I said as I went away that perhaps I was saying good-bye for ever, but that if I came to-day I would tell you who... who killed Lizaveta."

She began trembling all over.

"Well, here I've come to tell you."

"Then you really meant it yesterday?" she whispered with difficulty. **"How do you know?"** she asked quickly, as though suddenly regaining her reason.

Sonia's face grew paler and paler, and she breathed painfully.

"I know."

She paused a minute.

"Have they found him?" she asked timidly.

"No."

"Then how do you know about *it*?" she asked again, hardly audibly and again after a minute's pause.

He turned to her and looked very intently at her.

"Guess," he said, with the same distorted helpless smile.

A shudder passed over her.

"But you... why do you frighten me like this?" she said, smiling like a child.

"I must be a great friend of his... since I know," Raskolnikov went on, still gazing into her face, as though he could not turn his eyes away. **"He... did not mean to kill that Lizaveta... he... killed her accidentally.... He meant to kill the old woman when she was alone and he went there... and then Lizaveta came in... he killed her too."**

Another awful moment passed. Both still gazed at one another.

"You can't guess, then?" he asked suddenly, feeling as though he were flinging himself down from a steeple.

"N-no..." whispered Sonia.

"Take a good look."

As soon as he had said this again, the same familiar sensation froze his heart. He looked at her and all at once seemed to see in her face the face of Lizaveta. He remembered clearly the expression in Lizaveta's face, when he approached her with the axe and she stepped back to the wall, putting out her hand, with childish terror in her face, looking as little children do when they begin to be frightened of something, looking intently and uneasily at what frightens them, shrinking back and holding out their little hands on the point of crying. Almost the same thing happened now to Sonia. With the same helplessness and the same terror, she looked at him for a while and, suddenly putting out her left hand, pressed her fingers faintly against his breast and slowly began to get up from the bed, moving further from him and keeping her eyes fixed even more immovably on him. Her terror infected him. The same fear showed itself on his face. In the same way he stared at her and almost with the same *childish* smile.

"Have you guessed?" he whispered at last.

As we can see, the dialogue alone is very dramatic in this part. I think it is a bit to repetitive so I would cut away the parts where the characters are repeating each other. And for the last part, we have to transform the text in a way so we don't use Raskolnikov's stream of consciousness as it is written, it has to be based on action. This could be a solution:

Sonja:

What's the matter?

Raskolnikov:

Nothing, Sonia, don't be frightened.

Sonja:

Oh, how you are suffering!

Raskolnikov:

It's all nonsense.... Listen, Sonia. You remember what I meant to tell you yesterday? I said as I went away that perhaps I was saying good-bye forever, but that if I came today I would tell you who killed Lizaveta. Well, here I've come to tell you.

Sonja:

Then you really meant it yesterday? How do you know?

Raskolnikov:

I know.

Sonja:

Have they found him?

Raskolnikov:

No.

Sonja:

Then how do you know about *it*?

Raskolnikov

Guess?

Sonja:

Why do you frighten me like this?

Raskonikov:

I must be a great friend of *his*... since I know, He... did not mean to kill that Lizaveta... he... killed her accidentally.... He meant to kill the old woman when she was alone and he went there... and then Lizaveta came in... he killed her too. You can't guess, then.

Sonja:

N-no...

Raskolnikov:

Take a good look. Have you guessed?

Raskolnikov violently grabs Sonja's shoulders and forces her to look at him. When she tries to secede Raskolnikov grabs her with a firmer grip on her shoulders. Sonja screams and he loosens his grip. Raskolnikov lets go at Sonja and she collapses on the floor crying.

This reaction is building up the tension. We as audience would already be scared about how Sonja would react to this. What will she say to Raskolnikov? Does she believe him? Will she forgive him?

~~"Good God!" broke in an awful wail from her bosom.~~

~~She sank helplessly on the bed with her face in the pillows, but a moment later she got up, moved quickly to him, seized both his hands and, gripping them tight in her thin fingers, began looking into his face again with the same intent stare. In this last desperate look she tried to look into him and catch some last hope. But there was no hope; there was no doubt remaining; it was all true! Later on, indeed, when she recalled that moment, she thought it strange and wondered why she had seen at once that there was no doubt. She could not have said, for instance, that she had foreseen something of the sort—and yet now, as soon as he told her, she suddenly fancied that she had really foreseen this very thing.~~

"Stop, Sonia, enough! Don't torture me," he begged her miserably.

~~It was not at all, not at all like this he had thought of telling her, but this is how it happened.~~

~~She jumped up, seeming not to know what she was doing, and, wringing her hands, walked into the middle of the room; but quickly went back and sat down again beside him, her shoulder almost touching his. All of a sudden she started as though she had been stabbed, uttered a cry and fell on her knees before him, she did not know why.~~

~~"What have you done—what have you done to yourself?" she said in despair, and, jumping up, she flung herself on his neck, threw her arms round him, and held him tightly.~~

~~Raskolnikov drew back and looked at her with a mournful smile.~~

~~"You are a strange girl, Sonia—you kiss me and hug me when I tell you about that... You don't think what you are doing."~~

~~"There is no one—no one in the whole world now so unhappy as you!" she cried in a frenzy, not hearing what he said, and she suddenly broke into violent hysterical weeping.~~

~~A feeling long unfamiliar to him flooded his heart and softened it at once. He did not struggle against it. Two tears started into his eyes and hung on his eyelashes.~~

~~"Then you won't leave me, Sonia?" he said, looking at her almost with hope.~~

~~"No, no, never, nowhere!" cried Sonia. "I will follow you, I will follow you everywhere. Oh, my God! Oh, how miserable I am!... Why, why didn't I know you before! Why didn't you come before? Oh, dear!"~~

"Here I have come."

~~"Yes, now! What's to be done now?... Together, together!" she repeated as it were unconsciously, and she hugged him again. "I'll follow you to Siberia!"~~

~~He recoiled at this, and the same hostile, almost haughty smile came to his lips.~~

~~"Perhaps I don't want to go to Siberia yet, Sonia," he said.~~

~~Sonia looked at him quickly.~~

~~Again after her first passionate, agonizing sympathy for the unhappy man the terrible idea of the murder overwhelmed her. In his changed tone she seemed to hear the murderer speaking. She looked at him bewildered. She knew nothing as yet, why, how, with what object it had been. Now all these questions rushed at once into her mind. And again she could not believe it: **"He, he is a murderer! Could it be true?"**~~

~~**"What's the meaning of it? Where am I?"** she said in complete bewilderment, as though still unable to recover herself. **"How could you, you, a man like you.... How could you bring yourself to it?... What does it mean?"**~~

I would go directly and transform Sonja's stream of consciousness to an open question to Raskolnikov:

Sonja:

You are a murderer! Can it be true? What's the meaning of it? How could you, you, a man like you.... How could you bring yourself to it?... What does it mean?

Raskolnikov:

Don't torture me, Sonia.

I would elaborate with the Sonja character how we could build up to this reaction; build up to how she would react to this confrontation. It will be a very painful moment for her character and this pain is transformed at the stage with such a force that Raskolnikov doesn't know how to react to her frustration. The next question is how Sonja is going to justify his action, that he killed the two women.

"Oh, well—to plunder. Leave off, Sonia," he answered wearily, almost with vexation.

Sonia stood as though struck dumb, but suddenly she cried:

"You were hungry! It was... to help your mother? Yes?"

"No, Sonia, no," he muttered, turning away and hanging his head. "I was not so hungry.... I certainly did want to help my mother, but... that's not the real thing either.... **Don't torture me, Sonia.**"

Sonia clasped her hands.

"Could it, could it all be true? Good God, what a truth! Who could believe it? And how could you give away your last farthing and yet rob and murder! Ah," she cried suddenly, "that money you gave Katerina Ivanovna... that money.... Can that money..."

"No, Sonia," he broke in hurriedly, **"that money was not it.** Don't worry yourself! That money my mother sent me and it came when I was ill, the day I gave it to you.... Razumihin saw it... he received it for me.... **That money was mine—my own."**

Sonia listened to him in bewilderment and did her utmost to comprehend.

"And *that* money.... I don't even know really whether there was any money," he added softly, as though reflecting. **"I took a purse off her neck, made of chamois leather... a purse stuffed full of something... but I didn't look in it; I suppose I hadn't time.... And the things—chains and trinkets—I buried under a stone with the purse next morning in a yard off the V—— Prospect.** They are all there now...."

Sonia strained every nerve to listen.

"Then why... why, you said you did it to rob, but you took nothing?" she asked quickly, catching at a straw.

~~"I don't know.... I haven't yet decided whether to take that money or not," he said, musing again; and, seeming to wake up with a start, he gave a brief ironical smile. "Aeh, what silly stuff I am talking, eh?"~~

~~The thought flashed through Sonia's mind, wasn't he mad? But she dismissed it at once. "No, it was something else." She could make nothing of it, nothing.~~

"Do you know, Sonia," he said suddenly with conviction, "let me tell you: if I'd simply killed because I was hungry," laying stress on every word and looking enigmatically but sincerely at her, "I should be *happy* now. You must believe that! What would it matter to you," he cried a moment later with a sort of despair, "what would it matter to you if I were to confess that I did wrong? What do you gain by such a stupid triumph over me? Ah, Sonia, was it for that I've come to you to-day?"

Again Sonia tried to say something, but did not speak.

"I asked you to go with me yesterday because you are all I have left."

"Go where?" asked Sonia timidly.

"Not to steal and not to murder, don't be anxious," he smiled bitterly. "We are so different.... And you know, Sonia, it's only now, only this moment that I understand *where* I asked you to go with me yesterday! Yesterday when I said it I did not know where. I asked you for one thing, I came to you for one thing—not to leave me. You won't leave me, Sonia?"

Our adaptation;

Sonja:

Good God, what a truth! Who could believe it? And how could you give away your last farthing and yet rob and murder! Ah, that money you gave Katerina Ivanovna... that money?

Raskolnikov:

No, Sonia, that money was not it. Don't worry yourself! That money was my own. And *that* money.... I don't even know really whether there was any money. I took a purse off her neck, but I didn't look in it and the things I buried under a stone with the purse next morning in a yard off the V Prospect.

Sonja:

Then why you said you did it to rob, but you took nothing?

Raskolnikov:

Do you know, Sonia, let me tell you: if I'd simply killed because I was hungry, I should be *happy* now. You must believe that! What would it matter to you if I were to confess that I did wrong? What do you gain by such a stupid triumph over me? I asked you to go with me yesterday because you are all I have left.

Sonja:

Go where?

Raskolnikov:

Yesterday when I said it I did not know where. I asked you for one thing, I came to you for one thing—not to leave me. You won't leave me, Sonia?

A good dramatic situation because we explore how Sonja is responding to the crime. Raskolnikov is so much in despair. He doesn't know what to do. He is asking Sonja for help. She has the power over the situation now. She is the only one Raskolnikov has left. What I find interesting is that it is first, when Raskolnikov sees Sonja's reaction that he faces himself and what he has done. I would like to emphasize that in the situation:

~~She squeezed his hand.~~

~~"And why, why did I tell her? Why did I let her know?" he cried a minute later in despair, looking with infinite anguish at her. "Here you expect an explanation from me, Sonia; you are sitting and waiting for it, I see that. But what can I tell you? You won't understand and will only suffer misery... on my account! Well, you are crying and embracing me again. Why do you do it? Because I couldn't bear my burden and have come to throw it on another: you suffer too, and I shall feel better! And can you love such a mean wretch?"~~

~~"But aren't you suffering, too?" cried Sonia.~~

~~Again a wave of the same feeling surged into his heart, and again for an instant softened it.~~

~~"Sonia, I have a bad heart, take note of that. It may explain a great deal. I have come because I am bad. There are men who wouldn't have come. But I am a coward and... a mean wretch. But... never mind! That's not the point. I must speak now, but I don't know how to begin."~~

~~He paused and sank into thought.~~

~~"Ach, we are so different," he cried again, "we are not alike. And why, why did I come? I shall never forgive myself that."~~

~~"No, no, it was a good thing you came," cried Sonia. "It's better I should know, far better!"~~

~~He looked at her with anguish.~~

~~"What if it were really that?" he said, as though reaching a conclusion. "Yes, that's **what it was! I wanted to become a Napoleon, that is why I killed her.... Do you understand now?"**~~

~~"N-no," Sonia whispered naively and timidly. "Only speak, speak, I shall understand, I shall understand *in myself!*" she kept begging him.~~

~~"You'll understand? Very well, we shall see!" He paused and was for some time lost in meditation.~~

~~"It was like this: I asked myself one day this question—what if Napoleon, for instance, had happened to be in my place, and if he had not had Toulon nor Egypt nor the passage of Mont Blanc to begin his career with, but instead of all those picturesque and monumental things, there had simply been some ridiculous old hag, a pawnbroker, who had to be murdered too to get money from her trunk (for his career, you understand). Well, would he have brought himself to that if there had been no other means? Wouldn't he have felt a pang at its being so far from monumental and... and sinful, too? Well, I must tell you that I worried myself fearfully over that 'question' so that I was awfully ashamed when I guessed at last (all of a sudden, somehow) that it would not have given him the least pang, that it would not even have struck him that it was not monumental... that he would not have seen that there was anything in it to pause over, and that, if he had had no other way, he would have strangled her in a minute without thinking about it! Well, I too... left off thinking about it... murdered her, following his example. And that's exactly how it was! Do you think it funny? Yes, Sonia, the funniest thing of all is that perhaps that's just how it was."~~

~~Sonia did not think it at all funny.~~

~~"You had better tell me straight out... without examples," she begged, still more timidly and scarcely audibly.~~

~~He turned to her, looked sadly at her and took her hands.~~

~~"You are right again, Sonia. Of course that's all nonsense, it's almost all talk! You see, you know of course that my mother has scarcely anything, my sister happened to have a good education and was condemned to drudge as a governess. All their hopes were centered on me. I was a student, but I couldn't keep myself at the university and was forced for a time to leave it. Even if I had lingered on like that, in ten or twelve years I might (with luck) hope to be some sort of teacher or clerk with a salary of a thousand~~

roubles" (he repeated it as though it were a lesson) "and by that time my mother would be worn out with grief and anxiety and I could not succeed in keeping her in comfort while my sister... well, my sister might well have fared worse! And it's a hard thing to pass everything by all one's life, to turn one's back upon everything, to forget one's mother and decorously accept the insults inflicted on one's sister. Why should one? When one has buried them to burden oneself with others—wife and children—and to leave them again without a farthing? So I resolved to gain possession of the old woman's money and to use it for my first years without worrying my mother, to keep myself at the university and for a little while after leaving it—and to do this all on a broad, thorough scale, so as to build up a completely new career and enter upon a new life of independence.... Well... that's all.... Well, of course in killing the old woman I did wrong.... Well, that's enough."

He struggled to the end of his speech in exhaustion and let his head sink.

"Oh, that's not it, that's not it," Sonia cried in distress. "How could one... no, that's not right, not right."

"You see yourself that it's not right. But I've spoken truly, it's the truth."

"As though that could be the truth! Good God!"

"I've only killed a louse, Sonia, a useless, loathsome, harmful creature."

"A human being—a louse!"

"I too know it wasn't a louse," he answered, looking strangely at her. "But I am talking nonsense, Sonia," he added. "I've been talking nonsense a long time.... That's not it, you are right there. There were quite, quite other causes for it! I haven't talked to anyone for so long, Sonia.... My head aches dreadfully now."

His eyes shone with feverish brilliance. He was almost delirious; an uneasy smile strayed on his lips. His terrible exhaustion could be seen through his excitement. Sonia saw how he was suffering. She too was growing dizzy. And he talked so strangely; it seemed somehow comprehensible, but yet... **"But how, how! Good God!"** And she wrung her hands in despair.

"No, Sonia, that's not it," he began again suddenly, raising his head, as though a new and sudden train of thought had struck and as it were roused him—"that's not it! **Better... imagine—yes, it's certainly better—imagine that I am vain, envious, malicious, base, vindictive and... well, perhaps with a tendency to insanity.** (Let's have it all out at once! They've talked of madness already, I noticed.) I told you just now I could not keep myself at the university. But do you know that perhaps I might have done? My mother would have sent me what I needed for the fees and I could have earned enough for clothes, boots and food, no doubt. Lessons had turned up at half a rouble. Razumihin works! But I turned sulky and wouldn't. (Yes, sulkiness, that's the right word for it!) I sat in my room like a spider. You've been in my den, you've seen it.... And do you know, Sonia, that low ceilings and tiny rooms cramp the soul and the mind? Ah, how I hated that garret! And yet I wouldn't go out of it! I wouldn't on purpose! I didn't go out for days together, and I wouldn't work, I wouldn't even eat, I just lay there doing nothing. If Nastasya brought me anything, I ate it, if she didn't, I went all day without; I wouldn't ask, on purpose, from sulkiness! At night I had no light, I lay in the dark and I wouldn't earn money for candles. I ought to have studied, but I sold my books; and the dust lies an inch thick on the notebooks on my table. I preferred lying still and thinking. And I kept thinking.... And I had dreams all the time, strange dreams of all sorts, no need to

describe! Only then I began to fancy that... No, that's not it! Again I am telling you wrong! You see I kept asking myself then: why am I so stupid that if others are stupid—and I know they are—yet I won't be wiser? Then I saw, Sonia, that if one waits for everyone to get wiser it will take too long.... Afterwards I understood that that would never come to pass, that men won't change and that nobody can alter it and that it's not worth wasting effort over it. Yes, that's so. That's the law of their nature, Sonia,... that's so!... And I know now, Sonia, that whoever is strong in mind and spirit will have power over them. Anyone who is greatly daring is right in their eyes. He who despises most things will be a lawgiver among them and he who dares most of all will be most in the right! So it has been till now and so it will always be. A man must be blind not to see it!"

Though Raskolnikov looked at Sonia as he said this, he no longer cared whether she understood or not. The fever had complete hold of him; he was in a sort of gloomy ecstasy (he certainly had been too long without talking to anyone). Sonia felt that his gloomy creed had become his faith and code.

"I divined then, Sonia," he went on eagerly, "that power is only vouchsafed to the man who dares to stoop and pick it up. **There is only one thing, one thing needful: one has only to dare!** Then for the first time in my life an idea took shape in my mind which no one had ever thought of before me, no one! **I saw clear as daylight how strange it is that not a single person living in this mad world has had the daring to go straight for it all and send it flying to the devil! I... I wanted to have the daring... and I killed her. I only wanted to have the daring, Sonia!** That was the whole cause of it!"

"Oh hush, hush," cried Sonia, clasping her hands. **"You turned away from God and God has smitten you, has given you over to the devil!"**

"Then Sonia, when I used to lie there in the dark and all this became clear to me, was it a temptation of the devil, eh?"

"Hush, don't laugh, blasphemer! You don't understand, you don't understand! Oh God! He won't understand!"

"Hush, Sonia! I am not laughing. I know myself that it was the devil leading me. Hush, Sonia, hush!" he repeated with gloomy insistence. **"I know it all, I have thought it all over and over and whispered it all over to myself, lying there in the dark....** I've argued it all over with myself, every point of it, and I know it all, all! And how sick, how sick I was then of going over it all! I have kept wanting to forget it and make a new beginning, Sonia, and leave off thinking. And you don't suppose that I went into it headlong like a fool? I went into it like a wise man, and that was just my destruction. And you mustn't suppose that I didn't know, for instance, that if I began to question myself whether I had the right to gain power—I certainly hadn't the right—or that if I asked myself whether a human being is a louse it proved that it wasn't so for me, though it might be for a man who would go straight to his goal without asking questions.... If I worried myself all those days, wondering whether Napoleon would have done it or not, I felt clearly of course that I wasn't Napoleon. I had to endure all the agony of that battle of ideas, Sonia, and I longed to throw it off: I wanted to murder without casuistry, to murder for my own sake, for myself alone! I didn't want to lie about it even to myself. It wasn't to help my mother I did the murder—that's nonsense—I didn't do the murder to gain wealth and power and to become a benefactor of mankind. Nonsense! I simply did it; **I did the murder for myself, for myself alone,** and whether I became a benefactor to others, or

~~spent my life like a spider catching men in my web and sucking the life out of men, I couldn't have cared at that moment.... And it was not the money I wanted, Sonia, when I did it. It was not so much the money I wanted, but something else.... I know it all now.... Understand me! Perhaps I should never have committed a murder again. I wanted to find out something else; it was something else led me on.~~ **I wanted to find out then and quickly whether I was a louse like everybody else or a man. Whether I can step over barriers or not, whether I dare stoop to pick up or not, whether I am a trembling creature or whether I have the right..."**

"To kill? Have the right to kill?" ~~Sonia clasped her hands.~~

~~"Aeh, Sonia!" he cried irritably and seemed about to make some retort, but was contemptuously silent.~~ **"Don't interrupt me, Sonia. I want to prove one thing only, that the devil led me on then and he has shown me since that I had not the right to take that path. because I am just such a louse as all the rest. He was mocking me and here I've come to you now! Welcome your guest! If I were not a louse, should I have come to you? Listen: when I went then to the old woman's I only went to try.... You may be sure of that!"**

Raskolnikov:

Don't interrupt me, Sonia. I want to prove one thing only that the devil led me on then and he has shown me since that I had not the right to take that path. He was mocking me and here I've come to you now! Listen: when I went then to the old woman's I only went to try.... You may be sure of that!

"And you murdered her!"

"But how did I murder her? Is that how men do murders? Do men go to commit a murder as I went then? I will tell you some day how I went! Did I murder the old woman? I murdered myself, not her! I crushed myself once for all, for ever.... But it was the devil that killed that old woman, not I. Enough, enough, Sonia, enough! Let me be!" he cried in a sudden spasm of agony, "let me be!"

~~He leaned his elbows on his knees and squeezed his head in his hands as in a vise.~~

"What suffering!" ~~A wail of anguish broke from Sonia.~~

Our adaptation:

Raskolnikov:

What if it was really that, Yes, that's what it was! I wanted to become a Napoleon that is why I killed her.... Do you understand now?

Sonja:

Oh, that's not it. How could one... no, that's not right.

Raskolnikov:

I've only killed a louse, Sonia, a useless, loathsome, harmful creature.

Sonja:

A human being!

Raskolnikov:

I too know it wasn't a louse.

Sonja:

But how, how! Good God!

Raskolnikov:

Better imagine that I am vain, envious, malicious, base, vindictive and... well, perhaps with a tendency to insanity. But there is only one thing, one thing needful: one has only to dare! I saw clear as daylight how strange it is that not a single person living in this mad world has had the daring to go straight for it all and send it flying to the devil! I wanted *to have the daring* and I killed her. I only wanted to have the daring, Sonia!

Sonja:

You turned away from God and God has smitten you, has given you over to the devil!

Raskolnikov:

Then Sonia, when I used to lie there in the dark and all this became clear to me, was it a temptation of the devil, eh?

Raskolnikov starts to laugh.

Sonja:

Hush, don't laugh, blasphemer! You don't understand. Oh God! He won't understand!

Raskolnikov:

Hush, Sonia! I did the murder for myself alone. I wanted to find out then and quickly whether I was a louse like everybody else or a man. Whether I can step over barriers or not, whether I dare stoop to pick up or not, whether I am a trembling creature or whether I have the *right*.

Sonja:

To kill?

Raskolnikov:

Don't interrupt me, Sonia. I want to prove one thing only that the devil led me on then and he has shown me since that I had not the right to take that path. He was mocking me and here I've come to you now! Listen: when I went then to the old woman's I only went to *try*.... You may be sure of that!

Sonja:

And you murdered her!

Raskolnikov:

But how did I murder her? Is that how men do murders? I murdered myself, not her! I crushed myself once for all, forever.... But it was the devil that killed that old woman, not I. Enough, enough, Sonia, enough! Let me be!

Sonja:

What suffering!

At this point where we are longer than half way inside the scene, it is important to think about what we want the scene to end with. The interesting point of this scene would be if we could create the situation with Raskolnikov facing his own cruelty. Will he turn to God, which is Sonja's suggestion or will he turn to the Devil, and kill himself. It is important that we can translate this view without having the religious point. So does he want to kill himself because he cannot live with the guilt over the crime he committed or will he listen to Sonja and go to prison to serve his sentence. Therefore we should now look at the moment where we can plant this doubt at the audience.

~~"Well, what am I to do now?" he asked, suddenly raising his head and looking at her with a face hideously distorted by despair.~~

~~"What are you to do?" she cried, jumping up, and her eyes that had been full of tears suddenly began to shine. "Stand up!" (She seized him by the shoulder, he got up, looking at her almost bewildered.) "Go at once, this very minute, stand at the crossroads, bow down, first kiss the earth which you have defiled and then bow down to all the world and say to all men aloud, 'I am a murderer!' Then God will send you life again. Will you go, will you go?" she asked him, trembling all over, snatching his two hands, squeezing them tight in hers and gazing at him with eyes full of fire.~~

~~He was amazed at her sudden ecstasy.~~

~~"You mean Siberia, Sonia? I must give myself up?" he asked gloomily.~~

"Suffer and expiate your sin by it, that's what you must do."

"No! I am not going to them, Sonia!"

"But how will you go on living? What will you live for?" cried Sonia, **"how is it possible now? Why, how can you talk to your mother? (Oh, what will become of them now?) But what am I saying? You have abandoned your mother and your sister already. He has abandoned them already! Oh, God!"** she cried, **"why, he knows it all himself. How, how can he live by himself? What will become of you now?"**

"Don't be a child, Sonia," he said softly. **"What wrong have I done them? Why should I go to them? What should I say to them? That's only a phantom.... They destroy men by millions themselves and look on it as a virtue. They are knaves and scoundrels, Sonia! I am not going to them. And what should I say to them—that I murdered her, but did not dare to take the money and hid it under a stone?"** he added with a bitter smile. **"Why, they would laugh at me, and would call me a fool for not getting it. A coward and a fool! They wouldn't understand and they don't deserve to understand. Why should I am not going to them? I won't. Don't be a child, Sonia...."**

"It will be too much for you to bear, too much!" she repeated, holding out her hands in despairing supplication.

"Perhaps I've been unfair to myself," he observed gloomily, pondering, **"perhaps after all I am a man and not a louse and I've been in too great a hurry to condemn myself. I'll make another fight for it."**

A haughty smile appeared on his lips.

"What a burden to bear! And your whole life, your whole life!"

"I shall get used to it," he said grimly and thoughtfully. **"Listen,"** he began a minute later, **"stop crying, it's time to talk of the facts: I've come to tell you that the police are after me, on my track...."**

"Aeh!" Sonia cried in terror.

"Well, why do you cry out? You want me to go to Siberia and now you are frightened?—But let me tell you: I shall not give myself up. I shall make a struggle for it and they won't do anything to me. They've no real evidence. Yesterday I was in great danger and believed I was lost; but to-day things are going better. All the facts they know can be explained two ways, that's to say I can turn their accusations to my credit, do you understand? And I shall, for I've learnt my lesson. But they will certainly arrest me. If it had not been for something that happened, they would have done so today for certain; perhaps even now they will arrest me today.... But that's no matter, Sonia; they'll let me out again... for there isn't any real proof against me, and there won't be, I give you my word for it. And they can't convict a man on what they have against me. Enough.... I only tell you that you may know.... I will try to manage somehow to put it to my mother and sister so that they won't be frightened.... My sister's future is secure, however, now, I believe... and my mother's must be too.... Well, that's all. Be careful, though. **Will you come and see me in prison when I am there?"**

"Oh, I will, I will."

They sat side by side, both mournful and dejected, as though they had been cast up by the tempest alone on some deserted shore. He looked at Sonia and felt how great was her

~~love for him, and strange to say he felt it suddenly burdensome and painful to be so loved. Yes, it was a strange and awful sensation! On his way to see Sonia he had felt that all his hopes rested on her; he expected to be rid of at least part of his suffering, and now, when all her heart turned towards him, he suddenly felt that he was immeasurably unhappier than before.~~

~~"Sonia," he said, "you'd better not come and see me when I am in prison."~~

~~Sonia did not answer, she was crying. Several minutes passed.~~

~~"Have you a cross on you?" she asked, as though suddenly thinking of it.~~

~~He did not at first understand the question.~~

~~"No, of course not. **Here, take this one, of cypress wood. I have another, a copper one that belonged to Lizaveta. I changed with Lizaveta: she gave me her cross and I gave her my little icon. I will wear Lizaveta's now and give you this. Take it... it's mine! It's mine, you know," We will go to suffer together, and together we will bear our cross!**"~~

Here we will make a dramatic turn:

~~"Give it to me," said Raskolnikov.~~

~~He did not want to hurt her feelings. But immediately he drew back the hand he held out for the cross.~~

~~**"Not now, Sonia. Better later,"** he added to comfort her.~~

~~"Yes, yes, better," she repeated with conviction, "When you go to meet your suffering, then put it on. You will come to me, I'll put it on you, we will pray and go together."~~

Our adaptation:

Raskolnikov:

Well, what am I to do now?

Sonja:

What are you to do? Stand up! Go at once, this very minute, stand at the crossroads, bow down, first kiss the earth that you have defiled and then bow down to all the world and say to all men aloud, 'I am a murderer!'

Then God will send you life again. Will you go, will you go?

Raskolnikov:

You mean Siberia, Sonia? I must give myself up?

Sonja:

Suffer and expiate your sin by it, that's what you must do.

Raskolnikov:

No! I am not going to them, Sonia!

Sonja:

But how will you go on living? How is it possible now? Why, how can you talk to your mother? What will become of them now? You have abandoned your mother and your sister already. What will become of you now?

Raskolnikov:

Don't be a child, Sonia. What wrong have I done them? Why should I go to them? They destroy men by millions themselves and look on it as a virtue. And what should I say to them—that I murdered her, but did not dare to take the money and hid it under a stone? Why, they would laugh at me, and would call me a fool for not getting it. A coward and a fool! I am not going to them.

Sonja:

It will be too much for you to bear alone, too much!

Raskolnikov:

Perhaps I've been unfair to myself perhaps after all I am a man and not a louse and I've been in too great a hurry to condemn myself. I'll make another fight for it.

Sonja get's desperate and starts to cry and then hits Raskolnikov. He embraces her lovingly and she cries even more.

Sonja:

What a burden to bear! And your whole life!

Raskolnikov:

Listen, stop crying, it's time to talk of the facts: I've come to tell you that the police are after me, on my track. ..Why do you cry out? You want me to go to Siberia and now you are frightened? But let me tell you: I shall not give myself up. I shall make a struggle for it and they won't do anything to me. Will you come and see me in prison when I am there?

Sonja:

I will, I will. Here, take this one, of cypress wood. I have another, a copper one that belonged to Lizaveta. I changed with Lizaveta: she gave me her cross and I gave her my little icon. I will wear Lizaveta's now and give you this. Take it! We will go to suffer together, and together we will bear our cross!

Raskolnikov:
Better later Sonja.

Dramatic turn:

Sonja grabs his jacket and she see that he has a revolver in his pocket. Raskolnikov is taking the cross, but then give it back to her. Sonja insists, but Raskolnikov is already on his way out.

Sonja:
Cross yourself, say at least one prayer.

She tries to stop him then she picks up a suitcase.

Raskolnikov:
What are you doing? Stay here, stay! I'll go alone.

Raskolnikov leaves the stage.

In this way we will leave Sonja and the audience with a question what will happen next?
Is he going to forgive himself or not?

Because I am only a cultural Christian, but not a strong believer myself, the next step for me would be how I can try to write out the religious point of the story. But it would be a very strong adaptation then, which would remove some of the original meaning that Dostoyevsky wished to elaborate in his novel.

Chapter 4

Conclusion and discussion

Peter Brook and Anne Bogart mention "no method". The way I interpret "no method" is that there is a natural relationship between our experience and practice and our increased intuition. But there are always references we can grasp from history and from our lives, which make the work even stronger and the process more meaningful. One of my professors told me that I always look to emphasize the characters in plays that are breaking the rules, and I realize that this is something I do subconsciously. But it is true that I often find the value of the ones who are weak or outsiders in one way or another. This approach can probably be traced back to my admiration for the work of Baudelaire.

These three experiences helped me form a deeper understanding of dramaturgy and allowed me to develop my skills as a director.

By practicing the principles in non-dramatic text work like *Crime and punishment* my intuition is sharpened and I realize the dramatic potential faster. But it is a complete transformation that Dostoyevsky's original work is going through and the poetry in his writing will not stand the same in the adaptation. With close collaboration between the director, actors and scenographers, light- and sounddesigner the poetry could potentially be transformed into the stage expression. But Dostoyevsky's words will not be the same on stage, as in the literary work of course.

Miss Julie was an important step because the dramatic situations were clear and I needed to understand how to transform them. By replacing the estate with a club and changing the environment we were able to open up the theme of the play for a more modern interpretation and reach a younger audience. This choice of adaptation made it possible for us to focus on how we see the difference between the social classes today.

In the beginning of our rehearsal process Stanislavsky and his system were very essential for me to use. The actress of Miss Julie did not come from a dramatic theatre background. But it turned out to be very useful that the three actors came with different experiences.

We used Stanislavsky's System in analyzing and understanding the character's psychology. Miss Julie's actions were clearly reflecting her psychology, and a way to get to know the character was to analyze her background and her actions.

The actors were from the beginning very active in the process. We had long heated discussions, where we elaborated the character of MJ, that she had an isolated and spoiled childhood, which led her to a general lack of experience with real life. The fact that her father, who always wanted a son, never acknowledged her resulted in Miss Julie's feeling of never being good enough. This starting point was quickly transformed into Miss Julie's physical behavior. These two circumstances, that she was both liberated and isolated, created a contradiction, which gave a dynamic to the character and she was not afraid of pushing the limits.

One of our big challenges was the language. Unfortunately I think that the audience lost some attachment to the actors because of the lack of understanding and because it was in English and not in Czech. The fact that theatre is so connected to the culture of each nation is something that is hard to fight against, if not impossible. But we did our best to create the right tonation in the voice of the non-native actors and developed subtitles, so it was possible for the audience to follow. But because the actors were not native speakers it was difficult for them to catch up on the tempo rhythm of the longer monologues. Sometimes the pauses in the monologues were too long, which dropped the energy in the dialogue. But our physical interpretation of the character Miss Julie improved the tempo rhythm in the situations, where the speeches were long.

We started out with playing our interpretation of *Miss Julie* in a small black box and later in the DISK theatre. These were two very different experiences. The play was first adapted into a smaller space and the script adaptations were made for the specific size of the room. When we placed that tight dramaturgy in the larger scale theatre the tempo rhythm was not as sharp and energetic. In the larger scale theatre we should have used more exposition from the text to fill out the space. In the smaller room we needed less, because the actors were always very close to one another. The timeframe was definitely

our biggest challenge. Because of the limited time of rehearsal in the new space the tempo rhythm was suffering. If we had had longer time to transform the play into the bigger theatre space it would have served the performance better.

The ending of the performance in the big space was suffering because of the lack of play throughs. The actors would have needed more time to practice playing it bigger and finding the right solutions in the bigger space. With the little rehearsal time we did not have time to practice the tempo rhythm to work well. In addition, the original DJ was sick so we had a replacement of him, a guy who never worked with music in theatre before. That was ofcourse not the optimal situation, the music could potentially have assisted the actors better and improved the overall ending of the show. But we did the best we could.

The strongest point of working on *The Revolver Trilogy* was the teamwork and the close relationship between scenographers, actors and director. The actors accepted that they had to pay attention to each other and be present on stage. Only in this way could we make the third part function. The scenographers were very process oriented and came to rehearsals to talk to the actors and hear their point of view in regards to the scenography. It became clear to me how to create a better tempo rhythm in the adaptation and how necessary it is to use the dramatic principles to transform the play in a new way.

The weakness I see in the process prior to the rehearsal period, is that I should have been clearer regarding the production before rehearsal start. It would have caused less frustration in the ending phase. The producer of the performance was not as reliable as we had expected from the initial meeting. In hindsight, we should have been more open about our timeframe and the effort it would take to be part of the project. A more direct communication would have been preferable.

One way to increase the dramatic situation is to work organically with the adaptation in the rehearsal space as we did in the second and third act of *The Revolver Trilogy*. Developing the third part of the trilogy was especially interesting, because everything

was created together with the team in the rehearsal space. Everyone was offering suggestions for the talk show quiz and most of it, was improvised by the actors.

The song we have created together with a melody I composed with the lyrics from the play. The monologues were adapted in close collaboration between the actors and me. In the process I was constantly open towards their suggestions and most of the actors were very comfortable with improvising. I often heard myself responding: "Yes I think this is the right direction, what do you think?". The ones not good at improvisation had other qualities for example as being good musicians.

In *The Revolver Trilogy* the actors often brought new things to the table. Some of the students were very shy or found it challenging to offer suggestions, mainly because of the language barrier. Others suggested something at every rehearsal.

My work as a director has given me an opportunity to work with many different personalities, and I have learned to identify the passive versus the active actor. More importantly I think I have established my own approach to supporting both types of actors. The passive actor is not open for suggestions from colleagues and is not likely to play the ball. The active actor keeps all senses open towards the orchestration of the performance and are doing everything he or she can to keep the "ball" in the air. If the ball hits the ground the melody disappears and the breath is taken away from the performance. The actor is required to be fully present on stage together with the rest of the team and focus 100 percent.

The active actor is easier to collaborate with, because he or she is more attentive and progressive, but not necessarily reacting to everything. It is my experience that the team cannot work together and support each other if an actor is having a hard time being present. It affects the entire team if one actor is struggling with their ego or has personal problems and naturally this is a task for everyone to work together to overcome. A lazy actor becomes dead weight to a team.

A passive actor has a harder time letting go and often spends time judging what is happening in the rehearsal space and the work of others on the team or of the director. More often than not it is my experience that a passive actors struggles with their own insecurities or is uncomfortable in the group or with the director or he or she is simply inattentive for practical reasons like lack of sleep. The role of the director is to register this and discuss it individually to encourage the actor to take on the challenge after the given frame. It is about finding the right communication so everybody can reach the right point in the performance.

My general experience is that it is way better for the director to stimulate the actor's own fantasy than telling the actor what to do. The performance by the actor becomes much more joyful and authentic this way. But on the other hand it is important that the actor has limits. "*The enemy of art is the absence of limitations*", Orson Welles famously said for a reason. In a world where everything is possible nothing becomes possible. And the actor has nothing to hold on to if there are too many possibilities.

As for the casting of actors, I experience that it creates an interesting travel to not cast the obvious actors for the roles, because to see the evolution for the actor to become the role. Often I am bored when I see shows where the roles are obviously casted after archetypes. To return to Dostoyevsky's language of literature, he always finds some beauty in the ugly, in the same way I think an actor can transform into the character, either ugly or beautiful.

Another important point I take with me from my own experience, is what Bertholt Brecht formulate very precise in his *A Short Organum for the Theatre*:

*"..the learning process must be co-ordinated so that the actor learns as the other actors are learning and develops his character as they are developing theirs. For the smallest social unit is not the single person but two people. In life too we develop one another."*¹²

To create a theatre piece is a collective process.

¹² Brecht, Bertholdt, *A short Organum for the theatre*, 1948, p. 12

The great thing about developing the performance organically with the actors was that the actors explore the material in the same way as you, they feel the ownership, and the feeling of teamwork becomes stronger and is more fun in the long run. Even though the third act was not settled structure wise, we knew which way we were going, we knew what was important for us to say, when we started rehearsing and we accepted the process in finding the right structure for the last part. By training our ability to use the dramatic principles our intuition is on the same time getting sharper.

These experiences gave me a chance to reflect on how organic theatre work is and that in the end it almost never works out in the exact way that it was planned. Peter Brook make an important point: *“The essence of theatrical thinking: a true theatre designer will think of his designs as being all the time in motion, in action, in relation to what the actor brings to a scene as it unfolds.”*¹³ Brook is here underlining the importance of theaters organic process. He mentions that it is important to have the goal clear, but it is useful to have an incomplete design in the beginning face of working with the performance, because the dramaturgy will change during the process.

The scenography and the dramaturgy can be defined before the rehearsal starts, but it is important that it can be adjusted and transformed again during the rehearsal process so that the space can be formed by the actors as well. That we are starting rehearsal in an empty space is deeply inspiring, and if the scenography can be as organic as the actors work, maybe the audience can be more active, this would support what Grotowski wanted, to have an active audience, because we stimulate their imagination.

The optimal process is that every actor reaches to challenge themselves in every new work. I see the thoughts of Grotowski influencing my work of how to make the actors challenge their own limits and discovering himself, his own soul, which is different from the approach of naturalistic theatre. For Grotowski what we have on stage is only a part of reality.

¹³ Brook, Peter, *The Empty Space*, Touchstone, Simon & Schuster, 1996, p. 124-125.

We still keep the logic that we have from the script but in the staging of the play we create new rules, a new world. Together. But what is carrying the world is the body of work, the skeleton.

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Trailer: <https://vimeo.com/152292231>

Performance in rehearsal space: <https://vimeo.com/157159013>

Links to THE REVOLVER TRILOGY:

Performance in Retizek:

1st act: https://youtu.be/tD_BvaN9ISY

2nd act: <https://youtu.be/4YgAg6TlgL8>

3rd act: <https://youtu.be/-EbJG2Zy7jI>