

NOTE ON THE SIX EXAMPLES AND AN EPILOUGE FROM THE SCRIPTWRITING PROCESS OF THE PROJECT: “Darkness – the enemy inside”

I want you to look upon these five examples and the additional, possible epilogue as an insight into five writer’s first attempt at addressing a theme. These examples are not coherent scenes set in an order to show you the outline of a finished play. And these texts may or may not end up in the final text, but they are here to show you different voices, angles and “languages” that each writer represent.

A BIT ABOUT THE TRANSLATION

The texts have been translated to English for the occasion.

Kristín Eiríksdóttirs text was first written in Icelandic.

Sigbjørn Skådens text was originally written in a dialect based North-Norwegian with traits of the Sami language, and then roughly translated by me head-writer, Tale Næss. In my translation I have tried to preserve some of the original words like “marbakke” (where the land rises underwater as it meets the shore), and “dauinghode” (dead man’s head – in North-Norwegian dialect form), as well as names of places, settings. I have also kept names of people as they are, as well as nicknames, for instance the man named Kroken which means crooked or bent like a hook.

Gianluca Iumento has written his text in English, but he has tried to keep the rapidity and the rhythm of his original Italian language in the text. There is also signifiers like that in the way he uses signs (, - . etc) and the way he divides sentences and repeat words.

When I have modified or edited his text, I have tried to keep the feeling of his hybrid English, although it has been somewhat modified so that it would be possible for you to understand it and relate to it.

I write my own text both in Norwegian and English. In this version I have saved the word “engangsgrill” in Norwegian – mainly for the charm of it. It means a small dispensable barbeque.

Often I find that some of my texts are more easy to write in English and some come to me in Norwegian. This was a text that worked in both languages – but especially the swearwords would function differently in each language. They might feel more casual and playful in English (the way they are intended) – but be darker and more sinister in Norwegian. Maybe even signaling that these children are more aggressive than the average, or from a lower class.

METALOGUES AS DRAMA

There is a text in the mix that is a result of notes written down during conversations between the four writers. Conversations we have had in English trying to relate to the theme in a contemporary setting. I took the notes and dramatized this conversation. I think this again shows a fifth language level in the text. Not a written language, but a kind of modified oral language, heightened into a dialogue through simple rhetorical measures.

Please think of this assemblage as a series of seeds to bear fruit in a total structure that is not there yet. This will evolve as more texts take form. As our fifth writer, Thomas Ostermeier, adds his text through the mix. It will also take form through a process of discussions and discoveries shared by us all.

All of this will happen with a focus on the polyphonic.

We are trying to cultivate the differences, the clashes and the juxtapositions. To merge traditional and new poetics. Working alone, collectively and in collaboration. To create a hybrid, a beast of a play with a behavior based on clashes of styles, language, genre and theatrical conventions.

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