

# Section C

## Characters

I learnt about Sarah Kane's "Cave" through conversation with a friend who's producing it for the Edinburgh Fringe Festival. I thought the characterisation in the play, very Brechtian and with an aim of producing a feeling of futility, could help my own and did some research.

"There is no written identification for individual characters... Character A... B... C... M"

characters are vague ideas, representational tools

necessity female? could female be played by man?

Fits my idea of almost nameless parts - concepts not people

"Character A is perhaps an abuser. M may represent the maternal figure"

ambiguity can be useful, gives greater freedom and can provide emphasis on some points

possibility for female character? but ambiguous... also daughter, wife etc

distancing effect

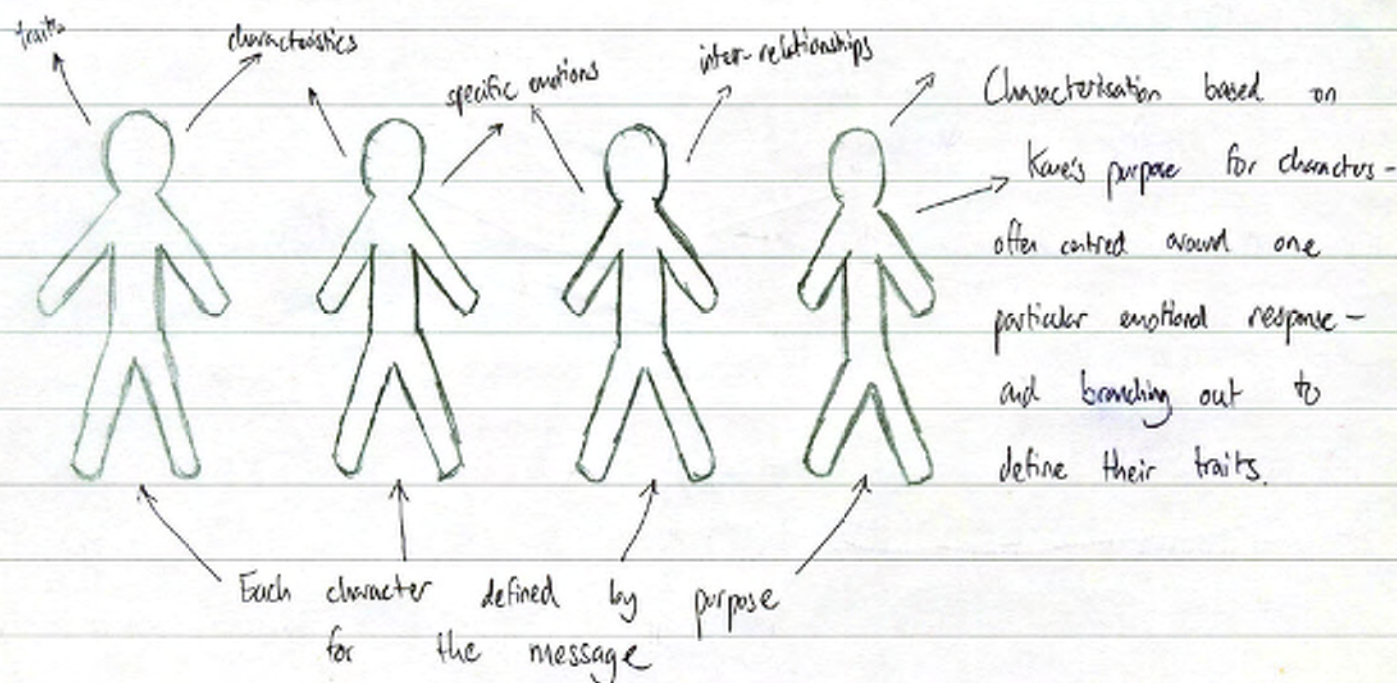
"Some background can be extracted from the play"

setting isn't clearly defined as one place - maybe useful later for set

leads to idea of her ambiguous undefined nature to show effects of location

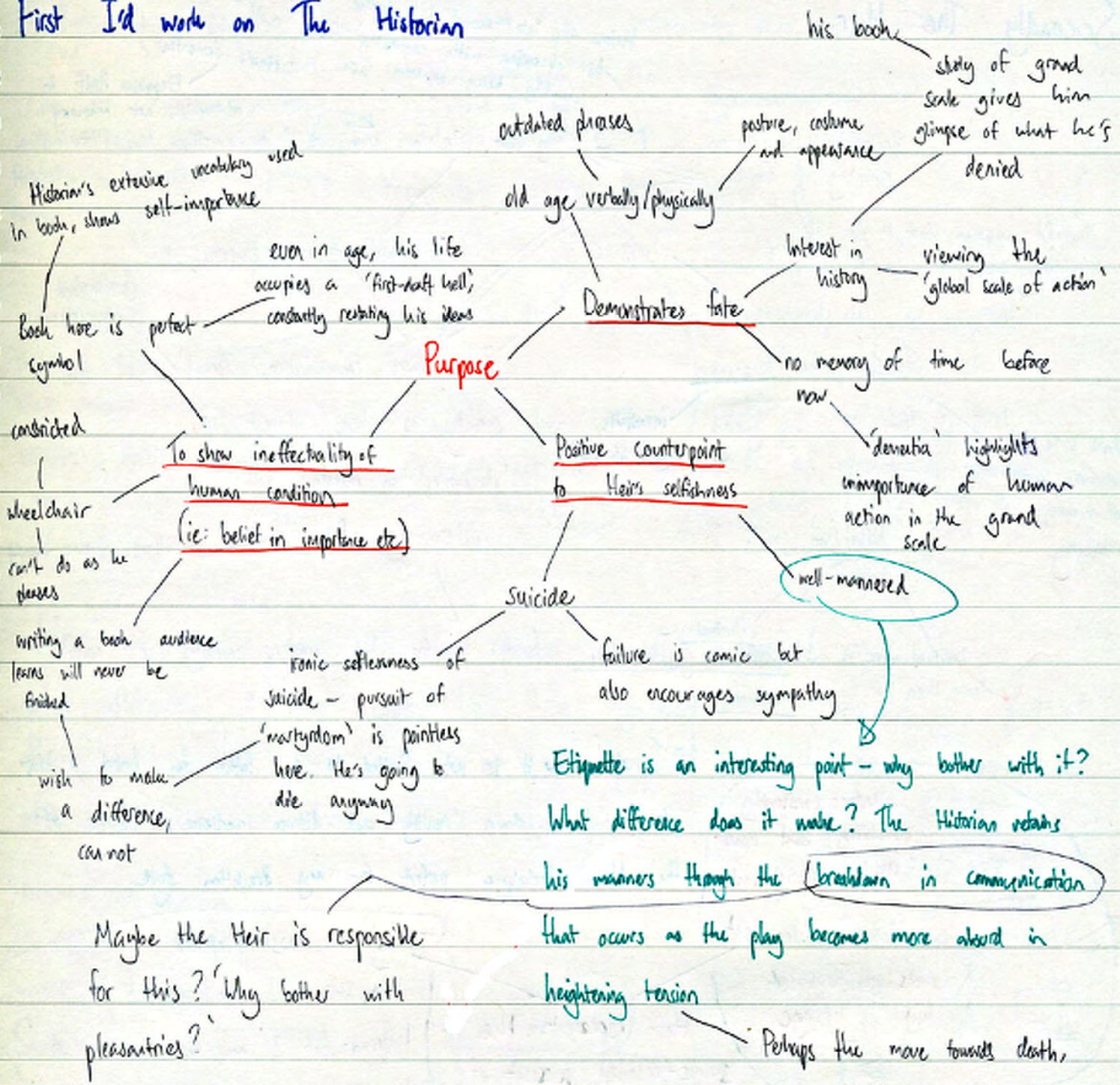
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[http://en.wikipedia.org/wiki/Sarah\\_Kane](http://en.wikipedia.org/wiki/Sarah_Kane)



I wanted to use this for my own characterisation, to make the three characters truly tools of my message.

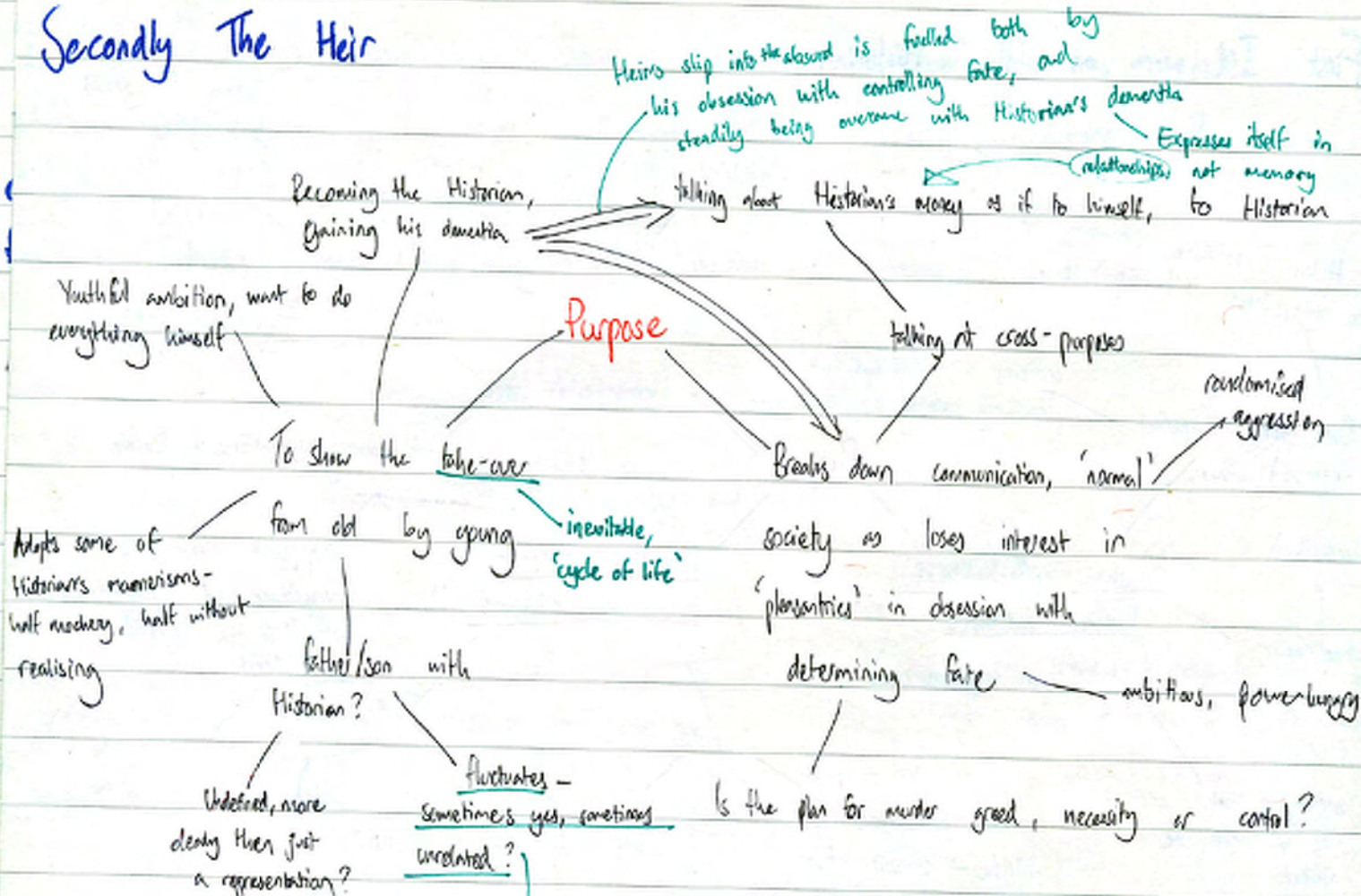
# First I'd work on The Historian




## Central Points

- Name → represents concept, striving to understand controlling external forces, but also as a document of these forces
- Wheelchair → part of old age, highlights his impending death - fate moving in - and constriction of human powerlessness
- Book → constantly drafting, just as he is with his words, his ~~messes~~ memories
- Well-mannered and verbose → shows compassionate personality, and natural human self-importance
- Dementia → sense of futility, but is he deteriorating, or is it their existence ceasing to matter?

# Secondly The Heir




Calendar: constantly scheduling but never reaches appointments



Ambitious, independent

Levels: positions self higher or upstage



Heir represents the single-minded pursuit of determinism, of ambition, over everything else - with all the resulting failure of the folly of youth

Emulating the Historian; taking over from him



Fluctuating relationship with father

Talking at cross-purposes

Heir: Well as I was saying to the Historian...

Historian: But I am he

Heir: He has no concept of time

Historian: When?

Heir: Exactly.

Cross over one conversation between...

Aren't I your son? ... I don't know you old man, I'm just delivering this... well when I've finished working here.

Historian: Have I paid you for this week?

To show how it is not limited to a father-son bond, but also to break down reality and distance audience; Theatre of the Absurd technique perfect for my Brechtian style

As in; I'm not suggesting all women are only capable of being mothers. But they are capable, so it's a good analogy for being part of an overwhelming force, here in fact

### Finally, my female character

Like the Heir in relationship with Historian, but moreso; Heir fluctuates as he reacts with protesting, female merely 'sidesteps it'

Heir's destabilisation of the normal is almost semi-intentional, he isn't

Representative of female gender

What to name her?

This allows me to use motherhood as a symbol of responsibility, of being an unwitting part of an uncontrollable grander scheme, ie: life

She's totally undefined because she's obsessed with inaction, generic name reflects this

Generic, similar to others  
emphasise her being a concept not a character

Pretend baby in last scene, represents realisation of her fate

'Her' - it covers all the points above. Besides, I enjoy the ~~star~~ alliteration of the cast. Ties them together whilst removing a part of their individuality. I've worked out her purpose over the previous work, so will concentrate on how this is expressed.

Dialogue?

costume changes?

How?

Lighting over her?

### Switching characters

Book assistant on the plane; moving between being the Heir or Historian's wife, mother, daughter. A constantly disconcerting experience for audience - her relationships are impossible to keep track of.

Her shows the other deterministic approach to events; believing that if you don't act, fate will not come to pass. Instead, she's left devoid of a defined personality

Shown through voice, body language and blocking - otherwise it's too confusing for any effect



Loneliness coupled with fear of childbirth

Motherhood shown in her movements and dialogue respectively

Never comes into contact with others; trying to extricate herself from life.

Mood swings emphasises her battle for inaction

Historian: Would you?

Her: Of course

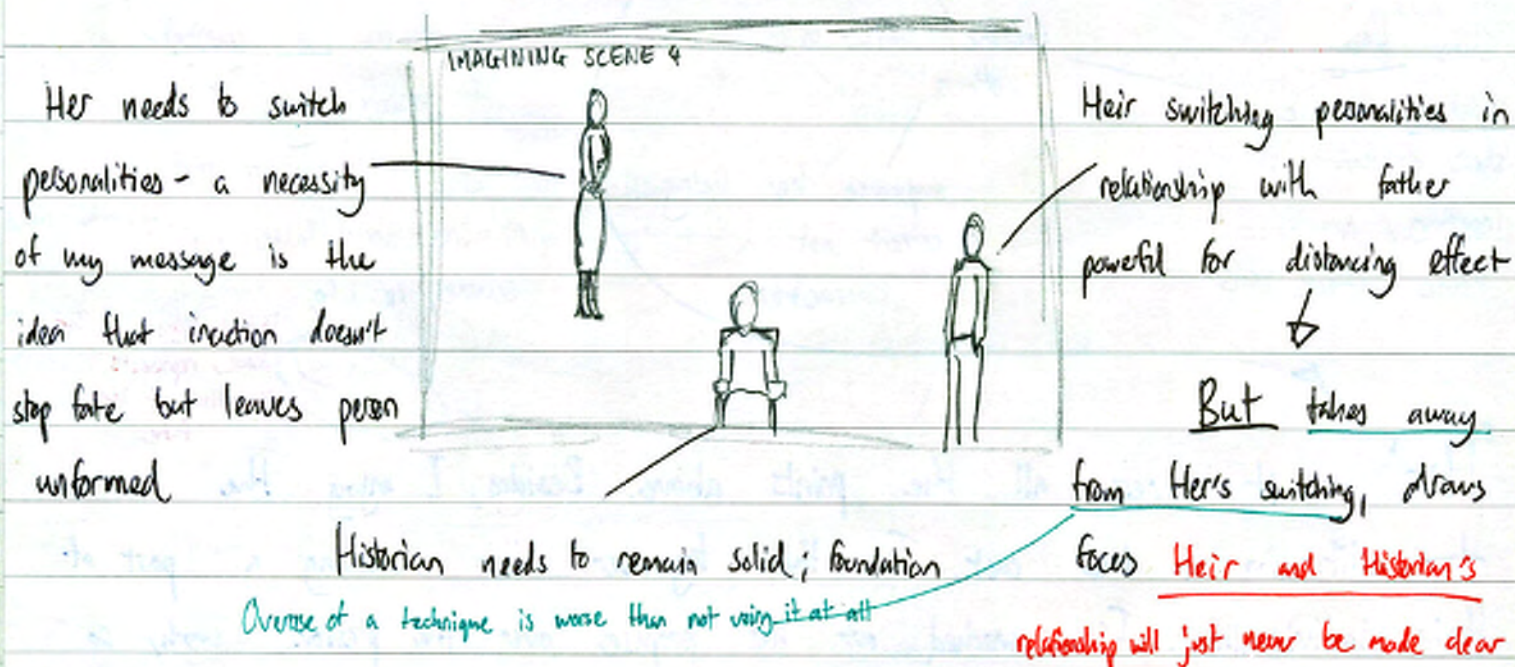
Historian: My thanks

Her: (angry at him and herself)

No! Don't! Can't!

Having completed Her though, I decided I needed to reverse one of my characterisation decisions.

Although looks good on paper, when visualising I realised that having both the Heir and Her 'fluctuating' in terms of relationships would be unwieldy.



Given this, I'd finish characterisation by defining character relationships that had become dear over the course of earlier work

