

MY THEATRICAL ADAPTATION OF “OFFRET”, BY ANDREJ TARKOVSKIJ

Author: Adonais Ángel

Offret, by Andrej Tarkovskij

My view

It could be said film “Offret” is one of the most great examples – with “La casa de Bernarda Alba” by Federico García Lorca – of the classic tragedy evolution.

In both, we can see the elemental association of the two fundamental features in human been: the metaphysical man and the daily man.

However, in contrast with the most conventional Hellenic pieces, in “Offret” I have found an independency between human and divine trait. This great film has a multiple lecture that helps viewer to be more objective. In this way, we can analyze the film from several points of view: historical materialism, religion, esoterism or a skeptical-psicologista viewpoint. All this parameters can join in an essential fight: materialism front faith.

In my opinion, Andrej Tarkovskij has achieved an aesthetic and ethical relationship with the most essential feature of human beings: the unconscious. I think connection of the subconscious with artistic expression is a trend that A. Tarkovskij knew represent with a particular and inimitable way: creating filmic plays closely related to the metaphysical parameters but at the same time, so close to the basic questions of existence, that we can inevitably recognize us therein.

Offret, my theatrical adaptation

The major plots

Three key concepts are important in my adaptation and staging: the war, (oldest international relation), the dreams and the capacity for self-sacrifice.

War is a milestone that affects all individuals on the planet, especially when war is proposed worldwide. This has been vital to drive my project as a tragedy because it shares characteristics of classical tragedies as be universal and therefore transcendental.

Concerning the field of **dreams**, these expand my possibilities as theater director in Offret, allowing me to make an adaptation in which I can share my chimerical experiences.

Besides, as a personal inclination, to materialize the dreams in my plays is an aesthetic and vital necessity, a cubist and surrealistic vision of the individual, which can be seen from a viewpoint conscious and unconscious. Furthermore, in my adaptation, it is in dreams where you can see predestination and fate of the characters, relating to the basic parameters of the tragic genre. Thus, I have structured the play with interludes or

"Knee Plays" based on my own dreams, narrative articulated interludes that in turn will be related to the protagonist's dream process. The Knee Plays have a central role; used as "hinges", they can open or close dramatic doors, to produce, from them, evident twists in the plot and development of the action.

Finally there is the capacity for **sacrifice** of the protagonist, whose weakness is a decisive factor for not valuing him as a tragic hero, who are characterized by their aggressive behavior and excessive stubbornness. From my point of view, Alexander is a modern hero, that is, a person who has decided to assume responsibility without getting anything in return.

The stage

In the topology of the stage are two dimensions. These worlds are never in conflict but, rather, complement each other. You can see a realistic world and an underworld of dreams.

The first, or **outer reality**, is close to the basic tenets of existentialist, philosophical doctrine opposed to idealism that says outside world exists without our consciousness.

Here, I present the material reality as conceived by the protagonists, who manage to give meaning to their lives from day to day life. It captures the phenomenal aspects of material reality; everything seems to be only physical in a simple structure of causal phenomena. This material reality can be examined by the senses of the characters; it can be limited to the purely empirical.

The second, or **inner reality**, is invisible because it has been repressed or forgotten by the individual and now belongs to the world of dreams. In this reality intuitive tools are developed to capture what is out of our conscious reality. Here, we have the same reality but enough distorted for us to appreciate its symbolic interpretations that affect the external reality.

In short

What I intend with my adaptation of "Offret" is to transfer the classical idea of the **tragic fate** from those archetypal and cruel gods to "**The id**" **psychic**, to the impulses, desires and frustrations, questions that dominate the individual beyond the moral laws that characterize and undergo a community.

Now death is not the fundamental fear of the tragedy but unconscious frustrations that dominate the existence of the characters.

*This project will culminate on May 11, 2011
in the Theater of 'La Laboral', Gijón, Asturias, España
with the premiere of the Adonais Ángel Final Career Project
"Offret, (Sacrificio)" the play*