

Doctoral theses

For nearly a decade I have been creating stage texts as one of k2 Company's founding members. We have had over thirty successful performances alongside my co-creator Bence Benkó and the k2 Company members. Most of our pieces are our own scripts: a transcript of a classic drama or novel, or an independent stage production written without the use of other literary materials. Our texts are usually written in parallel with the rehearsal process, in the form we practice theatre-making often the roles get mixed throughout the process, such as writer, director, dramaturge, and even the roles members play. When we are looking for ways to rewrite a classical drama, sometimes the writer's ideas dominate, sometimes we put more emphasis on artistic creativity, and other times dramaturgy comes to the rescue. But one thing always stays the same: script writing and theatrical practice are interlinked in all our works, for us the ideal state is the symbiosis of theatre and theatre scripts, which we believe is the key to a truly "live" performance.

Over the years, we have developed writing and rehearsal techniques in our workshop that proves to be useful for other troupes, directors and playwrights in the writing and directing process, and the techniques can also be used as teaching materials in Hungarian theatre, director, and playwright training. This is the reason why I have decided to describe these methods in my doctoral dissertation.

The aim of my dissertation is to present and analyse the three ways of writing a play script that I have tried so far ever since I am involved in theatre-making. I take three cases and describe the way writer-directors approach and coordinate things (which I consider useful and successful) in those situations. The first situation is when a transcript is made from the script of a classical playwright - or a completely independent work, but the dramaturgy of the original work is being used. In the second case, I examine how the improvisation of the performers during the rehearsal process can lead to the creation of a valid stage text. In the third situation, I take a look at how real stories, recollections of memories during the rehearsal process contribute to a stage text to be born. All three of my suggestions are going to be explained through examples of our previously performed plays. In addition, I report on the results of my theoretical research on the topic: I present aspects on the definition of the complex concept of a stage text, and analyse classical drama pieces by using the mentioned aspects.

Accordingly, in the introduction of my dissertation, I deal with the interpretation of stage text. As an attempt to clarify the meaning of it, I am making an attempt to unravel the defining layers of this broad concept by comparing it to the concept of drama, then approaching it from a historical point of view, and finally from a theatrical point of view.

In the second chapter, I tell the story of a theft: the process in which I "stole" some dramaturgical solutions from my favourite playwright Aristophanes' comedies, to write a completely new, independent play script for the National Theatre of Pécs titled *Mecseki tigris, vagy amit akartok* [Mecsek Tiger, or What You Will]. This chapter consists of two parts. In the first, theoretical part, I analyse the alienating elements of Aristophanes' dramaturgy by using examples from his comedies. In the second, descriptive part, I discuss the insertion of these elements into my own stage text. The aim of this chapter also coincides with one of the main objectives of Mecsek Tiger: to prove that Aristophanes is not an outdated author, he could be viewed as a contemporary author if we approach his works the right way.

In the third, transition chapter, I describe the ars poetica of k2 Company and its most important moments over the past decade. I believe that understanding our mentality, the history of our troupe and how we operate can be an important addition to the reader's ability to gain a deeper insight into the conditions under which stage texts are created in parallel with rehearsals in our experimental workshop in practice.

The fourth chapter is essentially a comparative analysis, in which I try to capture the two processes: when a literary piece is adapted for a stage text and when a stage text is adapted for a literary work. Comparing two productions, two scripts and their making. The folk play *A baranyai gyöngyösbokréta* (2018) [Gyöngyösbokréta movement of Baranya county], which lacks the use of other literary materials, as it was written from the recollections of elderly people from Nagyharsány and was presented in the courtyard of a local woman at a local festival called "Ördökatlan Fesztivál".

Ki vele, Néró! [Go ahead Nero!] which is a play aimed at a young audience consists of improvisations and is based on Dezső Kosztolányi's novel *Néró, a véres költő* [The Bloody Poet a Novel about Nero]. The aspects of the comparison are given by the current, unavoidable circumstances of theatre-making: such as space, actors, the literary material or the lack of it, and rehearsal techniques. As a result of the comparison of the works, I hope that the reader can also acquire these two useful writing techniques and their descriptions that can be easily used in practice.

I believe in good theatre the script is for the performance and not the other way around. A good playwright thinks primarily about stage, not literature. I hope this attitude will radiate through the upcoming lines and that this spirituality will have an impact on the reader as well.