Two Personas

A Comparative Study of the Functions of Music in Ingmar Bergman’s Film *Persona* (1966) and Grus Grus Theatre’s Stage Adaptation of the Film (2013)

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Avhandlingen syftade till att besvara tre frågor: I vilken utsträckning är skillnaderna i musikanvändningen relaterade till konstformen? Hurdana skillnader i scenernas innehåll lyfter det förnyade ljudspåret fram? Hur framställs rummet genom ljud i iscensättningen?

Fyra scener ur filmen och pjäsen analyserades systematiskt, med fokus på skillnader i diegetiska, spatiala och rytmiska element. Avhandlingens analys resulterade i slutsatsen att man genom att byta ut musiken kan lyfta fram olika aspekter i narrativet, och ändra budskapet i en scen. Samtidigt försvinner många nyanser från originalverket. Rum kan skapas genom ljud i teater, medan det i film i första hand skapas genom visuella medel.

Nyckelord:
- filmmusik, teatermusik, iscensättning, Ingmar Bergman

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1 Introduction

Comparisons between theatre and cinema have been made since the emergence of the filmic medium, and the topic is still relevant and evolving – exactly like the subjects of such a study. The ubiquity of film has made audiences increasingly accustomed to narrative devices and other tropes used in film. Perhaps not consciously, but still to an extent, this has affected the expectations people place on other media as well, including theatre. Thusly, it becomes important that these questions are addressed also on a scholarly level, to indicate that one medium is not inferior, only different, and to better understand the relationship between film and theatre.

There appear to be two prevailing views on how theatre and film have developed in relation to each other. Some scholars think that since the early years of cinema, film and theatre have followed separate paths, progressing without bilateral communication, while some say they have developed in tandem, constantly influencing one another (Knopf 2005). Personally, I tend to lean more towards the latter view, as I believe it is only natural that directors use cinematic conventions in theatre and theatrical devices in film. Although in the recent decades the influences have started to flow increasingly one way – from screen to stage: with some certainty it can be said that all theatre directors watch films regularly, whereas not all cinema directors go to the theatre, or at least not as often.

Music has always been an essential part of film, theatre and other performing arts (Gorbman 1987, 53). While film music studies have gained prominence in the course of the 20th century and beyond, the sphere of theatre music, aside from musicals, has remained relatively unexplored. One of the main reasons for this negligence is surely the fact that theatre performances are inherently bound to a certain time and
place. After the run is over, all that remains is a script, and perhaps some reviews. Nowadays, performances are often filmed, but a video recording is still not the product a performance conveys, whereas the artefact of film is the film itself – a product, that can be scrutinised even decades after the date of its creation (Knopf 2005).

In its infancy, the cinematic medium was seen as a novel subsidiary activity for theatres, with early screenings taking place in theatre halls and auditoriums. In recent decades, films have been taking over theatre houses once again; not in the form of screenings, but as reinterpreted staged versions. The transformation of a film from the silver screen to stage mutates the artefact into an event that gathers people together to share an experience. Stage adaptations of films appear to be a popular way for theatres to reach an audience that does not usually go to theatre.

In Western Finland alone, there has been a surge in the number of stage adaptations of films in the past few years, including *A Clockwork Orange* (Kaarinan nuorisoteatteri 2011), *Dogville* (Salon teatteri 2012), *Trainspotting* (Linnateatteri 2012), *Rocky Horror Show* (Turku City Theatre 2014), *The King’s Speech* (Porin teatteri 2015) and *Breaking the Waves* (Turku City Theatre 2015). While some of the film versions of these works are adaptations themselves, based on novels or musicals, I would still argue that these works have become familiar to the mainstream audience primarily through film. In addition, the execution in each of these greatly resembled their filmic counterparts, clearly drawing inspiration in their visual presentation from the respective films.

One overarching feature for such adaptations appears to be that while a great number of visual and dramatic elements are directly imported from the silver screen to the stage, the films’ original music is, more often than not, completely neglected. In films and theatre performances, music has an important role as a storytelling device (Gorbman 1987).
Changing a piece of music to another might then have a great impact on the narrative. One of the most glaring examples of this approach was Grus Grus Theatre’s adaptation of the 1966 Ingmar Bergman film *Persona*, performed at the Turku City Theatre in 2013 and 2014.

I saw their version of *Persona* in March 2014. After watching the original film back to back, I was filled with questions about the use of music in these two works. The theatre version, directed by Ville Kurki, faithfully follows the film’s plot, leaving most of the lines untouched. Yet the sound design is completely renewed. The rescored narrative of the theatre adaptation provides an ample basis for this thesis when contrasted with the film’s use of music. Has the reason for these changes simply to do with the 47 years between the release of the film and the premiere of the theatre adaptation, or are the reasons more closely linked to the type of medium being used? Does the new music affect the narrative of *Persona*?

I have long been interested in the way sound and music guide our interpretation of an image, sentence or gesture – it is possible to influence audience reactions with very small auditory elements. I have developed an analytical ear for such elements as I have been employed as a sound designer and sound engineer in a variety of theatre productions over the past five years. With this thesis I aim to map out some of the differences between the functions of music and sound in films and in the theatre, while also examining the difficulties of adaptation from a sound design viewpoint. The Ingmar Bergman film *Persona* from 1966 and its 2013 stage counterpart are used as material in a comparative analysis.

Bergman was notoriously meticulous and frugal when it came to music, using it rather sparsely in his films. The musical palette the sound designers and directors have at their disposal in the 21st century is limitless, both in quantity and in terms of practicality. To an extent this
can also be seen in Kurki’s adaptation of *Persona*, where – in contrast to Bergman’s spartan approach – an extremely wide range of music has been utilised.

1.1 The Aim of the Thesis and Research Questions

This thesis is a qualitative analysis and comparison pertaining the differences and similarities of the use of sound and music in the mediums of film and theatre. The issue is faced in a case study in which I compare the use of music in Bergman’s film *Persona* and a stage adaptation of the film. As established in the introduction, there is relatively little music and other sounds, apart from the spoken lines, in the original film version of *Persona*. The imbalance becomes even more pronounced when compared to Ville Kurki’s stage adaptation, which uses music extensively, while leaving majority of the text untouched.

The primary research question aims to find out if there are any elements in the functions of music that set film music and theatre music apart and what functions does sound have in theatre that are not present in cinema: to what extent are the differences in the music and sound of Bergman’s film *Persona* and Kurki’s theatre adaptation related to the change of medium from the screen to stage?

It is clear that there is a significantly greater amount of music in Kurki’s stage adaptation than in Bergman’s film. The second research question is: what kind of effects do the changes in music have on the scenes’ narrative content?

One of the most prominent aspects that sound has replaced in the stage version are spatial changes. This aspect of the sound design and music lay in focus in the third and final research question: how are location
and space represented through sound in the stage adaptation, and what elements are used in the film to convey the same effect?

1.2 Previous Research

Mapping out differences between film and theatre has been a frequent premise for research ever since the birth of the younger one of the media, namely film. However, music and audio have remained relatively neglected subjects in the literature on differences between film and theatre.

Theater and Film: A Comparative Anthology (2005), edited by Robert Knopf, is one of the most comprehensive recent publications on the subject. In an article in the Anthology, Eric Bentley sums up some of the major differences between theatre and film in this manner:

What then is the difference between film and theater? Or should one not rather ask: what are the differences? Let us be content with the reply that the screen has two dimensions and the stage three, that the screen presents photographs and the stage living actors. All subtler differences stem from these. (Bentley 2005, 114.)

Bentley’s cursory observations are inevitably at the core of all comparisons between film and theatre. In his 1936 book Film and Theatre Allardyce Nicoll outlined many of the concepts and terms that would come to dominate the scholarly comparisons of theatre and film in the 20th century. He touched even upon the subject of sound, making remarks about the difference in the level of control film directors have over the complete soundscape, whereas in theatre there are many variables the director has no control over, including the audience noises. He also mentions that in cinema, one hundred per cent of the sounds are reproduced mechanically, whereas theatre relies more on a combination
of mechanically reproduced and natural sounds, with a emphasis on the latter type of sounds (Nicoll 1936).

Seeing that Nicoll’s writing is nearly 80 years old, surprisingly many of his ideas remain true even in the 21st century. Wireless microphones and more advanced playback technology utilised in modern theatres have made many of his observations archaic, but in many cases they are as topical as back then. Not all theatre houses and performances use microphones, for instance. On the other hand, Nicoll speaks of “violent contrasts between the natural tones and those mechanically manufactured” (Nicoll 1936, 132) in theatre, which I do not believe to be an issue any longer.

Especially in Sweden, Bergman studies have become a staple in academic writing in all levels, and in a wide variety of disciplines. His use of music has not gone unnoticed either. At Stockholm University of Sofia Lilly Jönsson has written a bachelor’s thesis (2008) and a master’s thesis (2011) on music in Bergman’s Wild Strawberries (1957) and Fanny and Alexander (1982) respectively.

Notably, the French filmmaker, composer and scholar Michel Chion used the opening sequence of Persona as a frame for his book L’audiovision. Son et image au cinema (1990), released in Claudia Gorbman’s English translation in 1994 as Audio-Vision. Sound on Screen. The book starts with a description of the sequence and an in-depth analysis on the music in this scene is provided towards the end of the book with several allusions to the scene scattered throughout the pages.

1.3 Method

When it comes to sound, diegesis refers to the location of sound in relation to the world of the story. Diegetically, sound and music in a
narrative multimedia environment can be divided roughly into two categories: diegetic and non-diegetic sounds. Diegetic sounds emanate from within the story world and they are audible to the characters of the story – music played through a radio for instance. Non-diegetic sounds are audible to the audience but not to the characters. Music used in this way is generally referred to as incidental music. In addition to the two main categories, some scholars argue that there should also be a third category, metadiegesis; sounds that characters hear within their heads. Such sounds are not audible to other characters in a scene, but the audience can hear them. (Gorbman 1987.) When I interviewed Kurki, it became apparent that he had not made a conscious division between the diegetic dimensions of sound (Kurki interview 5 Aug 2014).

It was clear from quite early on that one of the ways music was used in Kurki’s adaptation was to represent location and space. Thus, spatiality of sound has been chosen as the second aspect to be inspected in this thesis. What kind of role does sound have in establishing the location in the original film? In films, music that represents a location can be used as a stylised element – there is no explicit need for music in films to establish locale. That can be achieved more effectively with visual solutions. However, in many theatre productions music plays a pivotal role in creating spaces. It is often not possible, feasible or reasonable to swap the entire set, and changes in space can be created using light and sound (Falke 2011).

One major difference between acting on stage as opposed to acting on screen is that stage actors can hear and react to music, whereas in film, music is often composed only after the film has been shot and in some cases even edited. The rhythmic relationship between image and sound is the third aspect to be analysed in each scene.

Audio cues are very important for many aspects in theatre: small auditory elements in music or sound design may give hints to actors and
technicians on timings. This is one of the roles music has in theatre, but not in film. In theatre, actors are able to react to the sounds and music in an immediate manner. In films, however, such sounds are rarely part of the finished product, and music does not need to have a similarly technical function. This aspect has been largely overlooked in comparisons between theatre and film, which is why I want to concentrate on it as part of this thesis.

To provide an example of such use of sound in theatre, I could refer to a promenade theatre performance called *Q.2 – Futurum in Memoriam* – also directed by Kurki – in which I was employed as a sound designer in 2014. It was a performance influenced by science fiction films and literature, for which we converted the Turku University Botanic Garden into a unique theatre space, portraying a space station dedicated to the study of astrobotany. Here, we had to synchronise the movements of four actors inhabiting four separate greenhouse rooms. The synchronisation was achieved by playing a set of announcements in each room at the same time. These announcements were not explained in detail diegetically, but they were essential for smooth completion of the performances, giving hints for the actors on their timings, while also enforcing the illusion of the botanic gardens being a space ship.

Through this methodology not all aspects of film and theatre sound will be covered, but these appear to be some of the most essential ones.

1.4 Material

A video recording of Ville Kurki’s *Persona* at the Turku City Theatre from November 2013 constitutes the primary study material for the thesis. The performance is contrasted with Ingmar Bergman’s film *Persona* (1966), which I have in a region 2 DVD release published by AB Svensk filmindustri in 2005. Originally, at least in some regions, a
number of shots and parts of the scenes were censored. A frame depicting a male reproductive organ in the film’s iconic start sequence was removed, along with parts of Alma’s monologue about an orgy with minor-age boys and the ensuing abortion, but this DVD provides the original uncut version. I refer to this DVD publication of *Persona* and the recording of the stage adaptation of the film when I refer to the film and the stage adaptation later on in this thesis.

The knowledge on the primary material was deepened with applicable supplements: I have the original sound files used in the theatre adaptation, as well as a copy of the sheet music manuscripts for the film by the composer Lars Johan Werle.

I conducted an interview with Ville Kurki, the director of the stage adaptation. This left the film in somewhat unequal position, as, for obvious reasons, I did not have the opportunity to similarly interview its director or composer. Through literature and close inspection of the film I was still able to gain an adequate understanding of Bergman and Werle’s use of music in *Persona*.

The analysis is outlined to the first part of the story, covering the first 20 minutes in the film and the first 16 minutes in the recording of the stage production. Seeing that the film and the adaptation are one hour 19 minutes and one hour six minutes in length respectively, the analysis in this thesis covers roughly a fourth of the total length of each work. The analysed section builds a coherent whole with its own story arc that has a beginning, middle part and an end. The scenes, with the exception of the opening sequence, take place at a hospital, where Elisabet is being treated as a patient, and Alma works as a nurse.

Already in the initial stages of my examination process of the two *Personas*, I realised that the four main differences in music use may be illustrated through scenes featured in this early section. These four
aspects are: replacement of visual aspects with sound, unifying narration and separate scenes with music, music as a means to capture zeitgeist of an era, and the use of music in theatre as an emphasiser of expression. Music is used frequently in these four ways in Grus Grus Theatre’s stage adaptation of *Persona*.

**1.4.1 Bergman’s *Persona***

*Persona* tells the story of two women in an existential crisis. Famous stage actress Elisabet Vogler appears to lose her voice in the middle of a performance of the Greek tragedy *Elektra*, and she is hospitalised due to her condition. Alma, a young and inexperienced nurse, tends to Elisabet. Elisabet’s doctor believes her condition to be a voluntary one, and she sends the duo to her secluded seaside cabin. At the cabin, Alma is first reserved, but ends up confiding in Elisabet, despite the actress’ apparent muteness. In the end the identities of the two women, who also physically bear resemblance to one another, appear to merge.

Bergman’s *Persona* is an intimate film, featuring only five actors, of whom only Liv Ullman (Elisabet Vogler) and Bibi Andersson (Alma) appear on screen for more than a few minutes. The film’s *mise-en-scène* plays strongly with contrasts: dark indoor scenes alternate with bright outdoor shots. The actresses wear solid black outfits for the sunlight-drenched outdoor scenes to further highlight the theme of duality of the film. In the same manner Alma and Elisabet are in many ways each other’s opposites: one is mute and enigmatic, while the other is candid and talkative.

The ambiguous art-house film has lent itself to a myriad of interpretations. Bergman described *Persona* as *sonat för två kvinnor*, “sonata for two women”, which was actually one of the early working titles for the film, along with *Ett stycke kinematografi* (“A Piece of
Cinematography”), Opus 27 and Kinematografi. Already the vague tentative titles are an indication of the film’s ambiguous content. Persona was released on 31 August 1966 in Sweden (Steene 2005, 250). The contemporary reception was not univocally positive, but through years it gained critical acclaim and it prevails as one of the most lauded Swedish films. According to Bergman himself, he had gone “as far as he could” with Persona, so in a way he considered it a sort of a pinnacle in his long career (Bergman 1990). Many film directors, who have started their careers in the 21st century – including Richard Ayoade and Sean Durkin – have named Persona as one of their favourite films, which speaks for the long lasting influence of the Bergman film (Sight and Sound Magazine 2012).

Bergman developed ideas for Persona in 1965 while recovering from serious pneumonia at Sophiahemmet hospital in Stockholm. In a journal entry dated April 12 1965, he wrote down the initial idea for the premise of the film:

Dejection and sorrow and tears – which change to powerful outbursts of joy. Sensitivity in the hands. The broad forehead, severity, eyes survey the [unreadable] childishness. What is it that I want from this, yes, to start from the beginning. Not to contrive not to incite not to cause a fuss but to start from the beginning with my new – if I have one. So she has been an actress – is that acceptable, perhaps And then she fell silent. Nothing unusual about that. (Holmberg 2012)

The journal entry shows that the muteness of an actress was a central theme from the very beginning, and that some of the conceptual ideas appear quite abstract from the beginning. In fact, it is said that many of the visual aspects in the film were based on dreams Bergman had while in the hospital (Holmberg 2012). The dream-like qualities transferred over to the final film as well.
1.4.2 Grus Grus Theatre’s Adaptation

The 2013 stage adaptation of *Persona* this thesis concentrates on, was a visiting performance by Grus Grus Theatre at the Turku City Theatre with performances during the autumn of 2013 and spring 2014. The stage play, directed by Ville Kurki, features only two actors on stage: Sofia Molin portraying Alma, and Minna Hämäläinen as Elisabet Vogler.

The stage setup is built around a lightly coloured wall covering the back wall of the stage. In the middle of the prop wall’s bottom edge, there is a doorway through which the actors move in and out of the stage. The wall functions as a backdrop for a video projection, which is one of the most distinctive visual features in the production. The visuals are projected from behind, so that the actresses’ silhouettes can be seen when they walk behind the wall.

In the stage adaptation, Grus Grus Theatre has aimed at “bringing the Bergman classic to the 21st century”, modernising some of the features and themes. Part of the film’s ambiguity has been stripped, at least according to the promotional material for the performance:

*Persona* is the most enigmatic film of the Swedish director Ingmar Bergman. Ville Kurki has created a new stage adaptation, which is treacherously easy to approach. Actresses Sofia Molin and Mina Hämäläinen act together in a compelling way in this hypnotic, minimalistic and visually strong performance. (Korjaamo 2014.)

The above quotes are taken from the website of Korjaamo Teatteri in Helsinki, where the show had two visiting performances in August 2014 as part of the venue’s annual Stage Festival. The quote mirrors the
film’s status as an ambiguous work. The performance’s marketing takes the film’s reputation into account, suggesting that Bergman in a theatre setting might be intimidating to some people. One aspect that perhaps makes the adaptation more approachable is the recognizable music.

Despite its popularity, Persona does not seem like an obvious choice to make a stage adaptation from: it is a very cinematic film. What is here referred to as cinematic is the fact that the film uses many filmic effects as a vehicle for narration, including overlaid images and picturesque framing. Also, the rhythm of the film is built upon numerous location changes, which pose a challenge for the stage adaptor. Since one of the two main characters is mute for the large majority of the film, the text consists predominantly of monologues delivered by Alma.

Grus Grus Theatre is the name of a group of theatre artists led by Ville Kurki. Along with Kurki, some of the regular figures of Grus Grus Theatre include the actress Sofia Molin, sound designer Kalle Terästö and producer Leon Van Aerschot, all of whom were part of the creative and production team behind Persona. The director Ville Kurki is a Tampere-based theatre director and dramaturge. Through education, he has a background in film, but since the early 2000s he has worked primarily in theatre productions in various positions, including directing, dramaturgy and acting. Apart from Persona, Hugo Simbergin siivet (2007), Valtava yksiö (2013) and a 2012 adaptation of the Anthony Saint-Exupéry’s story The Little Prince (1943) are among his best known theatrical works.

This is not the first time Persona has been redone for stage. Despite its empathetically cinematic narrative, it appears to be one of the most often staged films in Bergman’s body of work. The 1966 film has been remade for stage several times in the past few years. One of the most high-profile adaptations was conceived by the Australian theatre director Adena Jacobs in 2012. In 2013 the Belgian director Ivo van
Hove combined Bergman’s *After the Rehearsal* (1984) and *Persona* into a single performance. Michel Baran directed a version of *Persona* for the Finnish National Theatre in the autumn of 2014. These are just some examples of the recent stagings of the Bergman classic.

One of the aspects that set this Grus Grus Theatre’s version apart from the other recent adaptations of *Persona* is the motivation behind it. It seems that many of the other stage productions of *Persona* have been fuelled by their directors’ deep admiration of Bergman, and a fierce need – almost a necessity of sorts – to work with his material, and to be able to transform the film into their own medium, namely the theatre. Here, in the 2013 Ville Kurki’s version, this appears not to be the case. I am not saying Kurki would not admire Bergman, but it was nonetheless not the reason behind his decision to take the film from screen to stage. He was in fact very reluctant at first to take up the adaptation at all.

According to Kurki, “there is something about the way Bergman – son of a clergyman – handles Christianity that does not really get to me."

The idea for Grus Grus Theatre’s adaptation came from the actress Sofia Molin. Having collaborated before, for instance on a theatrical literary adaptation of Anthony Saint-Exupéry’s *The Little Prince* (Tehdas teatteri 2012), Molin suggested they ought to “do some Bergman” for Åbo Svenska Teater. Initially, Kurki rejected the idea, but after Molin had mentioned *Persona*, Kurki was reminded of his graduation work. It was a play centred around two women, and Kurki’s study mentor had told him that he should watch *Persona*, as his work had reminded her of it. Kurki did that only years later, and when Molin mentioned the film to him, Kurki found it an intriguing chance to revisit his graduation play. In fact, he repeatedly called *Persona* a “closing of a chapter” during my interview with him.

There were two premieres for *Persona* in the fall of 2013: the first one took place in Åbo Svenska Teater (ÅST, The Swedish Theatre of
Turku) on 5 September 2013 and the second in the Turku City Theatre on 26 October 2013. The ÅST version was in Swedish and the City Theatre version in Finnish. I have seen only the latter one live and the former merely as a recording, so the Finnish version and the video of that performance will take the main focus here, serving as my primary study material for the thesis along with the original film on DVD.

In the Swedish version the director had opted to use majority of lines directly from the film, with only some minor changes in content and style to make them feel more natural on stage. Some lines are shortened significantly or omitted altogether.

For the Finnish version, Kurki and the lead actress Sofia Molin collaborated on the translation. It is a straightforward translation that retains even the Swedish pronunciation of names, such as Peter (/peːtːer/). The parts where actors talk on the projections were redone for the Finnish version, although the actors, including the voice actors, were the same in both language versions. Obviously the spaces for the shows were different, but still quite similar. Due to the minimalist scenography and heavy utilisation of video projections, the conditions for the performance were rather identical. In ÅST Persona was seen on Studioscenen stage, and in the City Theatre on Sopukka stage – these are both the second biggest stages in these theatres, providing a more intimate arena for performance when compared to the main stages.

None of the previously mentioned dissimilarities are of real consequence as far as this analysis is concerned, but there are two differences between the two versions that concern the music on the soundtrack: one of the music pieces appears in an instrumental rendition in the City Theatre version that has vocals with Swedish lyrics in the earlier ÅST version. Also, Alma sings a song in the latter half of the play in Finnish and in Swedish in City Theatre and ÅST respectively.
These are the only actual differences between the two versions of the play. In a drama work such as this, language certainly makes a noteworthy difference, but seeing that here the lead actress is bilingual, and has even worked on the translation, the two versions are as close the same as virtually possible. It has to be mentioned, though, that although Sofia Molin is de facto bilingual, her mother tongue and language of education has been mainly Swedish. Critics have noted her peculiar rising intonation at the end of sentences when speaking Finnish.

1.4.3 The Interview with Ville Kurki

Director Ville Kurki was interviewed on his adaptation of Persona for the purposes of this thesis. The interview took place on August 5 2014 in restaurant Telakka in Tampere, Finland.

For the most part the interview took the form of a casual conversation, guided by my notes on Grus Grus Theatre’s Persona, and its music in particular. There were a number of practical details to be found out about the background of the performance, including Kurki’s view on the music choices and sound design. The ensemble’s intentions behind particular music cues were one of the topics of interest. I also wanted to see how the sound design of Persona relates to Kurki’s other directorial works.

More important than the specific answers, was the way in which Kurki responded. After all, I know from experience that some sound design choices can be highly intuitive. Yet, it would difficult to do research on the subject without having insight into the creative process of Persona. Kurki’s background and his views of music and sound in a multimedia environment in general were discussed in the interview as well.
1.4.4 Music in the two Personas

The music in the film consists mainly of music written by the Swedish composer Lars Johan Werle. He and Ingmar Bergman worked together only on one other occasion: the music in Bergman’s 1968 film *Hour of the Wolf* is also by Werle. In addition to Werle’s score, film features Johann Sebastian Bach’s *Violin Concerto in E Major*.

The stage adaptation uses no original music. Apart from voice overs and some other minor elements, everything heard through the speakers is pre-recorded, previously published music and sound. The diversified soundtrack consists for instance of one of Erik Satie’s *Gnossiennes*, a collaborative orchestral track from Aphex Twin and Philip Glass, pop songs by Alina Devecerski and Erik Enocksson and a sound effect extracted from David Fincher’s *Alien 3* (1992).

Ville Kurki sees the use of existing music mainly as a question of artistic choice, and says that it is rather customary for him to use pre-recorded music in his stage productions. He might often switch a recording to an entirely another piece just few days before premiere. Bergman often used pre-recorded music in his films, too, but such music was almost exclusively art music by classical composers, including Bach, Mozart and Beethoven. The Bach piece featured in *Persona* is an example of Bergman’s choices of pre-recorded music in his films. Music was an integral part of Bergman’s filmmaking process (Broman 2002), and it is an important aspect in Kurki’s approach to his theatre projects, as well. Often, songs that he has in rotation during the planning period of a project end up in the final product as well (Kurki interview 5 Aug 2014).
1.5 Disposition of the Thesis

The thesis is divided into four main sections. In addition to the introduction chapter, there is a chapter on theory, four chapters of analysis, and a summarising discussion chapter for conclusions.

Chapter 2 is dedicated to theory, where there are separate sections for studies comparing theatre and film, music in the films of Bergman, and for adaptation theory, all of which are relevant to the problems posed in the previous chapter.

Chapters 3 to 6 are where the thesis’ analysis is carried out. Each chapter focuses on a different scene. The scenes’ music and sound design choices are first dissected and presented in great detail.

The first of the four scenes to be analysed is the film’s opening sequence. In the film this is a montage of apparently disconnected images and flashes. In the theatre version the opening montage is stripped of image, and the opening is a sound collage using pieces of music, some of which are heard in length later in the play. The next scene has been dubbed “the radio scene”. In the film this section encapsulates two scenes, which in the adaptation have been effectively combined into one scene.

The third scene, “the media scene” sheds light on the character of Elisabet through her reactions to shocking footage seen on television (in the film) or an undefined media source (in the stage adaptation). The fourth and final scene, “the letter scene”, is an example of a scene where music is added in the stage adaptation, while there is no music in the film. The analysis is divided into four main chapters, each
encompassing a different scene or sequence of scenes. Each analysis chapter is further divided into three main sections.

Special attention is focused on three aspects in the use of sound in these scenes: the diegesis of the sound, the spatiality through sound and the rhythmic relationship between image and sound. The fourth and final section aims to map out any differences in the rhythmic relationship between what is heard and what is seen. The third section focuses on these three aspects in the scene at hand. The fourth section of each analysis chapter is a short summary of the preceding analysis.

The thesis is concluded with a discussion chapter, summarising the conclusions of my analysis. In addition, this chapter features some suggestions for potential future research.
2 Theoretical Framework

There are many different disciplines and scholarly fields that are central to this thesis: the dimensions of film and theatre music, adaptation theory and Bergman studies all have more or less an equal weight here. The amalgamation of various approaches bears an apt resemblance to the birth process of a theatre production, where professionals of different fields come together to create a multidisciplinary whole, and work towards a common goal.

2.1 Realistic Cinema, Metaphorical Theatre

In the early decades of the 20th century, it was said that cinema was to make realist theatre obsolete in the same manner as photography was thought to supersede representational painting. As we may now observe, neither has entirely occurred, but the introduction of photography and cinema have allowed painting and theatre to express the subjects of depiction with more freedom, including features that are not possible to capture with the more modern, realist representational technology (Bentley 2005).

Technically, film is all about illusion: what is seen on the screen when watching a film is merely a rapid succession of images. In contrast, in theatre the viewer witnesses a scene unfolding in real time in front of him/her.

Robert Knopf argues in his introduction to the anthology Film and Theater that “although one medium may have easier time achieving a style or effect, little is beyond the reach of the other; in fact theater and film anticipate each other’s techniques, suggest a hunger in each other to match or exceed its rival through different means” (Knopf 2005, 17). According to Knopf, there is no effect in cinema that could not be
achieved in theatre, and vice versa. The lengths one may have to go to achieve an effect might vary, but all is possible.

Take a change of location for instance. In film this can be done in the blink of an eye by cutting the shot and introducing a new shot in a different location. In theatre, if one wanted to aspire to the same level of narrative authenticity, this would require a change of set. As the technologies employed in theatres have evolved, such changes can now be implemented to an extent through lighting and sound, or with projections. But still, cuts and shots are not part of theatre’s inherent creative palette. Instead, all that is needed is for the actor to state “we are now on a sunny beach” and the action will take place on a shore regardless of what is actually on the stage.

[T]heater’s ability to mimic reality has been surpassed by film because film can capture behavior in actual locations to an extent nearly impossible in theatre. […] Watching an actor in the theater, we see ‘imaginative illusion’ rather than an illusion of reality (Knopf 2005, 6-7).

Bergman makes it blatantly clear that Persona is a film, not a representation of reality. There are freezing frames, juxtaposed shots, and at the end of the film Bergman and his film crew are panned into the frame. These sorts of “violations of aesthetic distance” or “breakages of the fourth wall” are fairly common in literature, theatre, films and other narrative media. The moment the fourth wall breaks down, the viewer turns from a passive observer to a character that is part of the narrative.

Philip Glass, who has written a great deal of music both for stage and screen, has commented on the differences from the composer’s viewpoint. He sees the biggest difference to be the form of collaboration. According to Glass, film is a medium, where the director has more power over the final product. Even though film too is a
collaborative art form, the collaborators do not often work together in Glass’s experience, whereas theatre encourages more direct form of interaction between the collaborators. (Red Bull Music Academy 2013.)

2.2 Bergman and Music

Ingmar Bergman is noted for the peculiar use of music in his films, which has been the object of numerous analyses. Per F. Broman has written one particularly apt description of a "Bergmanian sonic world":

Is there such thing as a Bergmanian sonic world and can we indeed distinguish a soundtrack of Bergman's from one by any other filmmaker? The short answer is "yes": With few exceptions, since 1960 Bergman has preferred to use pre-existing music rather than original scores, both diegetically and extra-diegetically; most often he has chosen works from historic art-music composers, including Bach, Beethoven, Bruckner, Chopin, Mozart, Scarlatti, Schubert, Schumann, and Britten. But non-musical sounds and silence also play a significant role in his soundtracks. (Broman 2002, 16-17)

Here we can see many of the features the audiences and scholars of Bergman’s have learned to expect from his films: sparsely placed music cues that more often than not were art music pieces written by Bach, Beethoven or Mozart. All of his films do feature also original music, but in many cases where music has a prominent role, pre-existing music is used. Bergman contemplated about the use of music for instance in Vilgot Sjöman’s documentary film Ingmar Bergman Makes a Film (1963), here in a translation by Broman:

If one departs from the principle that film is rhythm and that it in that regard is similar to music, it is almost always wrong to use music in films. That would be like adding music to music.
Therefore one must search for other acoustic accompaniments. There is one principle that has to be the deciding one: one should, in all circumstances, be sparse. The sounds one chooses have to be evocative: They should convey to the audience an unconscious feeling that surrounds the main feeling created by the images. (Broman 2002, 16.)

This rather convoluted quote sheds some light on Bergman’s creative process while working with music in his films. Broman notes that Bergman contradicts this principle in practically all of his films, aside from Winter Lights (1963), the film Bergman was working on at the time the documentary was being made. Still, what Bergman said was clearly not just something he was testing out with Winter Lights, but a meditated thought, a Bergmanian theory if you will, which he carried with him through his carrier. Some 20 years later, in a 1983 discussion session between the director and students of American Film Institute, Bergman repeated his concerns for music in films, even using nearly the same phrasing:

I think we can do a lot with the soundtrack... I am a little bit worried about music, both electronic and conventional. I have a feeling that film, in a way, is all about rhythm, and music is also very much about rhythm.

One way to better understand the importance of music in Bergman’s film is by muting the audio and merely looking at the image and vice versa. This is what Michel Chion did when analysing the opening sequence of Persona in his book Audio-vision (1994, 2).

Let us rewind Bergman's film to the beginning and simply cut out the sound, try to forget what we've seen before, and watch the film afresh. Now we see something quite different […]. The entire sequence has lost its rhythm and unity. Could Bergman be an
overrated director? Did the sound merely conceal the images' emptiness? (Chion 1994, 2.)

Instead of suggesting that Bergman was an inferior director, what Chion really highlights in this quote is the importance of sound to Bergman’s films and his creative process. This also mirrors Bergman’s concerns about the conflicting rhythms in film and music. In the *Persona* opening sequence the image lacks rhythm while music dictates the pulse; the picture subordinates to sound.

Film music theory is effectively linked with the idea of *auteurism*, a notion attached to a number of directors who have a distinctive directing style: Quentin Tarantino, Ingmar Bergman, David Lynch, Stanley Kubrick and Aki Kaurismäki, among others, have been titled auteurs (Gorbman 2007). Originating from the French word for author, auteurs are thought to give their films a recognizable quality that unifies their body of work, but sets it apart from other directors’ output. In many of these cases music is an integral part of the directors’ storytelling style and creative process, as observed by Claudia Gorbman (2007, 150):

> Music, and the passion for music, permeates even more insistently the films of Quentin Tarantino, for example, functioning as an integral aspect of his directorial style. For such directors, songs or scoring are certainly more than something added to the final cut; music participates forcefully in what used to be called, in the simpler days of auteurism, the director's worldview.

This description fits well together with how Bergman uses music in *Persona*. The conservative amount of music, and its careful placement speak for an auteuristic handling of music.
2.3 Problems of Adaptation

*Persona* is a piece of fiction that has originally been created directly as a film; meaning that from the ground up the piece was conceived to become a film. This has greatly affected the writing process with Bergman having the filmic medium in mind from the very beginning of his creative process. Therefore, it would be rather natural to think that the two study objects here cannot be considered equal, and that the theatre version is a derivative of the film. The play could not exist without the film, as could be the case if both the film and the theatre performance were based on a common source, e.g. a novel. However, the stage version succeeds to stand as a self-contained work – I saw the theatre version prior to ever seeing the film, and was able to enjoy the play on its own.

The theatre ensemble has not utilised any of the original music in their version. Still, many, if not all, music cues have been carried over from the film to the theatre adaptation. All of the music and sound effects employed in the stage adaptation are different from the ones in the film, but many are still wholly reminiscent of some of its auditory moments.

When I interviewed the director Ville Kurki, I asked whether they had even considered using some of the original music from the film. Kurki said this had not been the case.

No. None whatsoever. But everything was done – very consciously – in relation to [the music of the film]. If there were some cues or elements that felt natural that could be copied directly, why not – as long as one would not merely imitate the film. If there already was a good solution, why should one reinvent the wheel?

The imitation Kurki mentions in the above quotation is a very essential and central notion in any sort of adaptation: when adapting a piece of
work into another medium, how much can one borrow from the source work without the adaptation drifting into a blatant imitation? It appears that music is one of the areas that is almost invariably

There are many reasons for theatre performances to be turned into films. For instance, a successful theatre production can never reach as large an audience as – in theory – any given film. Theatre performances are by definition tied to a certain place and time, whereas films can now be distributed internationally in an instant through the internet.

Regardless of format, adaptations have been very popular and production companies are keen to take on adaptation projects. There is an existing fan base that guarantees that at least some people will be interested in the new adaptation, but this also poses many risks, as those acquainted with the source material might be very critical about the handling of the subject matter. (Hutcheon 2006.)

In spite of being generally known as “one of the greatest film directors”, Ingmar Bergman was also an accomplished theatre director. In fact, he started his career in theatres, working for instance in Stockholm University’s student theatre and Gothenburg City Theatre. A large number of Bergman's star screen actors were people with whom he had previously worked with on stage (Sjögren, 2002). Also, Bergman based some of his early films, including *The Seventh Seal* (1957), on theatre plays he had written, so he certainly was not unfamiliar with the art of adaptation himself.

Somewhat bafflingly, a quote where Bergman refers explicitly to his views on the difference between film and theatre is found in an interview published in the June 1964 issue of Playboy Magazine:

Theatre fascinates me for several reasons: for one thing, it’s so much less demanding on you than making films. You’re less at the
mercy of equipment and the demand for so many minutes of footage every day. You aren’t nearly so alone. It’s between you and the actors, and later on, the audience. It’s wonderful – the sudden meeting of the actor’s expression and the audience’s response. It’s all so direct and alive. A film, once completed, is inalterable; in the theatre you can get a different response from every performance. There’s constant change, always the chance to improve. I don’t think I could live without it. (Filmmaker IQ 2008.)

As a director, who worked extensively both with screen and stage, Bergman probably had to think about the differences between the media types. The same goes for Kurki, who has been educated as a filmmaker, and only later started to work more or less exclusively with the theatrical medium (Kurki Interview 5 Aug 2014).

I find it appropriate to end the introductory chapters on this note, with the Bergman quote. The following four chapters show four different aspects that highlight the major differences in Bergman’s film and Kurki’s version of Persona.
3 Visual Aspects Through Sound

Rather logically, the first analysis chapter concentrates on the opening sequence of *Persona*. The opening of Bergman’s *Persona* appears to be one of the most memorable and notable scenes of the film. This is the scene nearly all texts referring to the film mention at least passingly. It is not surprising that the stage adaptation’s creative team has chosen to omit a visual opening sequence. Instead, in the adaptation, the opening is presented exclusively through sound, in a sound collage compiled of a number of short segments of music and sound effects. The opening’s iconic status is not the only reason no visual opening is included in the theatre version; the film’s opening is largely a part of Bergman’s strategy to constantly remind the audience that they are watching a film. Bergman did not want *Persona* to be a window to reality, unlike many other films that present themselves as such (Knopf 2005). In theatre, a similar reminder could not be created through projected images.

In the DVD version of the film, the analysed section appears at time code 00:05–06:25, and at 00:11–02:06 in the recording of the stage adaptation. The lengths of the sections in the film and in the adaptation are 6 minutes 20 seconds, and 1 minute 50 seconds respectively.

3.1 The Opening Sequence

In his book *Audio-vision* (1994), Michel Chion delivers a detailed and vivid description of the film’s opening sequence:

The house lights go down and the movie begins. Brutal and enigmatic images appear on the screen: a film projector running, a close-up of the film going through it, terrifying glimpses of animal sacrifices, a nail being driven through a hand. Then in more “normal” time, a mortuary. Here we see a young boy we take at
first to be a corpse like the others, but who turns out to be alive - he moves, he reads a book, he reaches toward the screen surface, and under his hand there seems to form the face of a beautiful woman. (Chion 1994, 3)

Unity for the otherwise unconnected images is provided through Werle’s music. This is also one of the few moments in the film where Werle’s music is featured prominently. After the sequence described by Chion, the opening titles follow. Both the images and music continue. The actual story of the film starts only after the titles, well over six minutes into the film.

This is how Grus Grus Theatre opens their version of Persona:

The lights fade out into a blackout, clearly marking the start of the show, and leaving the audience in darkness, anticipating the starting performance. Just before the lights have completely dimmed out, “Reach out and touch faith!”, the iconic opening line from Depeche Mode’s Personal Jesus blasts through the speakers. Darkness remains. An audio montage follows the Martin Gore line: some screeching noises, rhythmic string music, another screech, some up-tempo brass music that fades out after about 10 seconds. A backlight comes on, and a silhouette of a woman wearing a sheet is seen in the middle of the back of the stage. She walks to the front and looks at the audience, smiling. The joy soon disappears from her face, and she starts looking around her, concerned. She turns her head back at the audience and drops the sheet she was wearing. Underneath, she wears white clothes.

The opening sound collage is a clear reference to the film’s opening montage, but Kurki has chosen to leave out all the visuals. Kurki said that he had considered creating a visual montage as well, but he felt that it would have merely competed with the film’s iconic opening (Kurki interview 5 Aug 2014). Instead, the sound collage plays with audience’s
expectations: the opening blends together many different types of music, old and new, emotional and nostalgic. One of the main functions music serves in the film is to tie the disconnected images into a coherent whole, but here the situation is almost the opposite. There are no visuals for the music to accompany, only darkness. The visuals – the darkness – are the more constant component, while the music switches frequently through a wide range of moods. While music has the power of linking images together, there is no image that could provide unity for a sound collage such as the one heard in the beginning of the play. The songs and sounds are wholly different, without any transitions between the pieces of sounds. However, unity and coherence are not desired either.

The intention of the sound collage had been to disorientate the audience. Kurki said that they aimed to confuse the audience’s “narrative sense of direction” (Kurki uses the term kerronnallinen suuntavaisto in Finnish). The film’s opening can be seen serving in many ways a similar function. The opening montage in the film looks like watching a TV set with someone switching through the channels. Then, in the end, whoever is controlling the switching of the channels, settles with a channel showing a door, through which Alma enters. The end of music signals that the opening collage must have come to a conclusion, but the viewer might still be wondering whether this finally is the actual start of the film. The opening gives the main story a feeling of also being one of the many glimpses of a myriad of images seen before the start of it. This provides Bergman more freedom to do the unexpected inside the film, and there are many elements that echo the ostensible wantonness of the opening. For instance a voice-over narrator appears to deliver one short paragraph of text halfway through the film without reappearing later. At one point, a frame appears to freeze and the film reel to catch fire. All this gives the film a supernatural and metaphorical edge: Persona is not a realistic film.
Bergman provides a somewhat different take on the interpretation of the opening. He has stated that what he wanted to achieve with the opening, was a sort of poem in images (Holmberg 2012). In his second autobiography, *Images*, Bergman wrote the following:

> I reflected on what was important, and began with the projector and my desire to set it in motion. But when the projector was running, nothing came out of it but old ideas, the spider, God's lamb, all that dull stuff. My life then consisted of dead people, brick walls, and a few dismal trees out in the park. (Holmberg 2012)

Watching the opening anew with Bergman’s notes in mind, a number of new aspects stand out. It now seems obvious that the source of the images is a film projector, not a TV. The film ends with the same image as it begins with, a projector being lit – and shut off in the end. The projector sets in motion the series of events that follow, and effectively ends them as well; the narrative comes full circle.

Thematically, the opening, both in the film and in the stage adaptation, serves as a sort of overture. Traditionally, overtures have been used in films to set the mood for the rest of the work, and it is with this expectation that the openings play with. The openings of both *Personas* give glimpses of a great number of opposing and contradictory moods and states of mind. This leaves the viewer at a loss, trying to figure out a connection between the disjointed fragments. The term *overture* dates from the 17th century, when it had become customary to start opera performances with instrumental music before the curtain opened (Oxford Music Online).

The openings in the film and in the adaptation serve almost precisely the function of an overture. In Kurki’s version, all the lights go out for the duration of the sound collage, and the lights come back on – as if they were a curtain that opens – just before the first scene starts.
Bergman’s film, a myriad of images are shown before the metaphorical curtain opens and reveals the world of the film. John A. Leonard discusses curtain music in his book Theatre Sound, defining it as “the most straightforward use for music in a play” (Leonard 2001, 120). He outlines a typical start for a theatre production: “Go music, fade out house lights, curtain up, stage lights up, fade out music.” As seen above in my account of the stage production’s beginning, Leonard effectively describes the start of Kurki’s Persona, with the obvious exception that there were no curtains per se in the theatre spaces the production has been performed in.

After the opening has come to an end, both the film and the adaptation show a door as the first image. In the film, it is Alma who walks through this door; in the adaptation it is Elisabet. To an extent this mirrors the content and focus of each version’s first few scenes. For the whole duration of the scenes this thesis focuses on, Elisabet stands in the middle of the stage in the theatre version: the focus of the narrative could not be more blatant. It appears that the adaptation has divided the story into three sections: the first section is about Elisabet, the second about Alma, and the third about them both. In the film, where Alma is the first character to be presented, the first section introduces the two main characters in a more balanced manner, whereas in the stage adaptation we learn very little of Alma. The only scene where Alma speaks of herself is not even its own scene, but a part of another scene mostly dedicated to Elisabet. This approach can be heard even on the soundtrack: all of the music in the first 15 minutes of the play is tied to Elisabet, and not at all as directly connected to Alma.

While Bergman uses images borrowed from other sources, Kurki does the same, but with music. Bergman sought a freedom of narrative expression through the film’s fragmentary opening. The stage production’s sound collage gives justification for the director and sound designer to employ an extremely varied soundtrack, as they do. This
justification is not limited to sound material, and there are some scenes that shatter the inner logic of the play. During my interview with Kurki, he spent a great deal of time discussing a so-called “audience contract” (*katsojasopimus* in Finnish). This is a concept where in the first moments of a work the rules of the narrative are laid out for the audience. This can also be referred to as the inner logic of a piece of narrative fiction, which might differ in some crucial ways from the logic and laws of the real world. The breaching of this contract may illicit very strong reactions from the audience as it usually comes unexpected. The opening sequence, both in the film and in the stage adaptation is largely about drawing up the contract for the narrative logic the works employ. By presenting a number of contradictory and intermittent elements, no univocal contract can be reached.

As such, the sounds of the collage do not specifically transport the viewer to any specific place, and the audience’s associations of each piece are highly subjective and personal. The Depeche Mode line that begins the theatre piece, “Reach out and touch faith”, is instantly recognisable for me as it is culled from the very beginning of the 1989 hit single. According to Kurki, he had originally planned to use *Personal Jesus* more prominently in *Persona*. Besides the obvious pun, *Personal Jesus* would have been a commentary on the two main characters’ relationship to one another – towards the end of the play, the characters are sort of redeemed by each other, in Kurki’s interpretation. (Kurki interview 5 Aug 2014.)

Of course, not everyone recognises the song, but for those who do, it might bring very different associations for each audience member. For me, the line gave flashbacks from the mid-2000s, when I saw Depeche Mode in concert in Helsinki. As a sound designer and musicologist I immediately started reading the meaning behind the inclusion of the fragment of the track. As this is the very first thing the audience hears – and sees – in the performance, it bears a considerable amount of
meaning and lays a great deal of expectations for the rest of the performance, and its sound design in particular. Often, the opening music gives hints about the period or the mood of the play (Leonard 2001, 120). In the handbill, it is stated that Grus Grus Theatre has brought the story from the 1960s to the 21st century. With this in mind, to set the show in motion with a 25-year-old hit single seems extremely conflicting. Perhaps the intention has rather been to update the mode of narration into a form that is more easily accepted by modern audiences.

The other two pieces of music heard as part of the sound collage were not as immediately recognisable. Upon examination, I realise why the last piece of music in the opening is so familiar: the song I have thus far referred to as “up-tempo brass music” is actually a song by John Williams, written for the first Star Wars film, Star Wars Episode IV: The New Hope (1977). The song appears in the scene where the main characters visit the Mos Eisley Cantina on planet Tatooine. This is one of the songs performed by a band made up of large-headed extra-terrestrials in the background of the scene.

The piece of hectic string music that is played between Personal Jesus and the cantina band track is probably the least known of the three. Icct Hedral (Philip Glass Orchestration) by Aphex Twin is the only one of the three bits of music that reappears in the soundtrack later in the performance, and it is therefore covered in more detail in a later chapter of this thesis. In fact, it is the only song that is heard more than once in the play overall.

After putting the three bits of music into context, they do not appear to be as detached from each other as they initially seemed to be. Depeche Mode and Aphex Twin are both artists who were at the height of their popularity in the late 1980s and early 1990s, and the two utilise a palette of predominantly electronic instruments. While there is no similar connection between the artists and the Star Wars film, people that are
part of the generations that are familiar with Depeche Mode and Aphex Twin would probably recognise the Star Wars reference as well.

3.2 Diegesis, Spatiality and Rhythm of Sound and Image

The diegesis of the stage adaptation’s opening sound collage is very clear; the sounds are non-diegetic. The diegesis of the music in the film is an altogether more complex case, as the diegesis of the images is highly ambiguous. One of the most prominent parts of the soundtrack in the scene is the sound of the projector. In the beginning of the sequence, the projector is shown to the viewer from many angles, and it seems that the diegetically the audience is watching a film within a film. Suddenly, the projector sound is silenced, and the images presumably shown by the projector take over the full real estate of the screen: the images become non-diegetic. The music continues as non-diegetic, but the many flashes of images contain also diegetic sounds. According to Gorbman (1987), one of the reasons even early silent films were accompanied by music was to cover the constant hum of the projector. Bergman has instead brought the projector’s sound to the focus of the soundtrack in the beginning of the film.

Another reason for the inclusion of music in early films was to bring a spatial aspect into the two-dimensional images of the film. Unlike the silver screen however, theatre stages are naturally three dimensional, and music is not needed to enhance the spatiality in this respect. Music, even pre-recorded music, played through a standard set of two speakers, still gives the audience an immediate feeling of the space they are currently occupying (Leonard 2001). The Sopukka stage in the Turku City Theatre, where Persona was performed, is a rather typical stage. Black box is the name used to describe a common type of stage, with black walls and floor. Black boxes are flexible as they can
accommodate a variety of performances with ease. The sound collage gives the audience a sense of the space they are in.

The opening is the scene that is most precisely cut in time with the music in all of the film. According to Werle, Bergman had been very specific when ordering music from the composer (Holmberg 2012). For Bergman, the rhythm of music and images were important factors that guided the music choices in his films. In the opening sequence of *Persona*, Bergman took this approach to new heights, and the result is a cinematographic sequence that is rhythmic on many levels. The images and the music work in unison, providing a narrative whole. Werle’s atonal music creates build-ups and crescendos that are timed very meticulously to the rhythm of the images. Just as a nail is hit through a hand, the music cuts off and we hear the chilling sound of the hammer hit that almost becomes a percussive element in the music. The sound of water drops in the mortuary creates a sense of a quiet and desolate location, while also functioning as an irregular rhythmic element. As the opening titles presenting the names of the film’s creative and executive team appear, the music becomes increasingly more percussive than previously in the opening. The images are cut in time with the drum hits,

As there is nothing but darkness, the rhythmic relationship of sound and images is rather non-existent in the play – with the exception of the start and end of the sound collage. Usually in theatre productions, the start of a performance is timed to start at a specific time, but the technician, or technicians running the lights and sound are often required to wait for a signal from the stage manager to be certain that the audience is all seated, the actors are in their positions and everything else is set for the show to start. The actors aside, all this applies to a cinema too. However, while a film only has one technical cue – the start of the film – theatre productions usually have dozens or hundreds of cues. In many
cases, there are separate cues for the actors, light and sound, as well as a number of overlapping cues. (Leonard 2001.)

The end of the opening sound collage provides a cue for the light operator to fade in the first actual light scene after the blackout, and for the actress to make her entrance to the stage. The lights and music appear here coordinated in the way they usually are in many theatre productions, so that the lights are not completely faded out before the music starts, and likewise in the end of the sound collage, the lights come back up in a cross-faded manner with the gradual fade out of the sound.

3.3 Conclusions

Usually openings in films and theatre performances introduce the characters and the world they inhabit, but in both interpretations of Persona the opening serves an altogether different kind of purpose: the opening aims to disorientate the viewer and to play with her expectations. In the film, the opening sequence is seen as a visual montage of a myriad of images, while the stage adaptation lacks all the visuals and strives for a similar effect through the use of a sound collage.

In the film, music manages to unite the disconnected images, but this effect between sound and image does not work the other way around: the darkness and lack of any visual stimuli in the adaptation does not function as a unifying element for the snippets of sound and music in the opening of the theatre performance. The theatre adaptation uses no original music whatsoever, and instead it relies on a wide palette of pre-recorded, pre-existing music. This approach becomes apparent in the first seconds of the performance through the early glimpses to the adaptation’s varied soundtrack in the opening.
4 Unity Through Music

The section to be analysed in this chapter consists of two scenes in the film, and one scene in the adaptation. The sequence has been named the “radio scene” in this thesis due to the prevalence and importance of a radio apparatus in it. In the film it is one of the key scenes in establishing the main characters and the relationship between Elisabet Vogler and sister Alma. In the theatre version their meeting is much shorter, with most of the interaction cut out, and focus is put more heavily on Alma instead of the characters’ relationship. This sequence acts as an example on a sound design solution where a piece of music has been replaced with another. In the adaptation, music functions as an element that effectively combines the original two scenes into one.

In the DVD version of the film, this section appears at time code 08:39–13:52, and 03:45–07:29 in the recording of the stage adaptation. The lengths of the sections in the film and in the adaptation are 5 minutes 13 seconds, and 3 minutes 44 seconds respectively.

4.1 The Radio Scene

Next, a review of how the scene unfolds in the film:

*Alma talks with the doctor, and after the brief dialogue, Alma is in Elisabet Vogler’s room. This is the second time they meet. Alma draws the curtains apart and says that she thought Mrs. Vogler might want to see the dusk. She moves over to a radio next to Elisabet’s bed. “Shall I turn on the radio?” she asks. “I think there is a radio play on”. She turns it on and a light emitting from the radio illuminates her face. Pieces of a dialogue are heard from the radio, and Elisabet starts laughing ironically. She strikes the radio off and goes serious immediately. Baffled by Elisabet’s reaction, Alma starts telling her what*
she thinks of theatre and arts in general, but she blushes as she realizes that she is talking with an actress. She reaches for the radio again, and Bach’s Violin Concerto starts playing. Alma leaves the room, and for the rest of the scene the camera is fixed on Elisabet’s face. She looks slightly to the side of the camera, presumably out of the window. The light from the radio that illuminates her face starts fading out slowly, so that in the end only small dots of light can be seen reflected on her eyes. Elisabet turns her head and lays her hands on her face. The shot is cut into Alma’s bedroom, where she is getting ready to sleep. With her mind occupied with concerns about her future, she has a hard time getting sleep. The new enigmatic patient, Elisabet, further complicates her thoughts.

Bergman utilised a considerable amount of pre-existent music from classical composers in his films, and Persona is no exception. The instrumentation, with the prominence of string instruments, is reminiscent of Werle’s music in the film, and therefore the Bach piece does not stand out or impede the integrity of the film’s music.

Even though the source of music is shown diegetically in both versions, the ambiguity of the way it is represented obscures its diegetic dimension. In the film, the bits of a radio play are heard through the same radio where the violin concerto later supposedly emanates from, and these sounds are clearly diegetic. They are played on a low volume and the characters hear these sounds, as does the audience. However, as soon as the Bach concerto starts, it drowns out most of the other sounds and the music is heard with a significantly higher level of detail than the other elements that are played through the radio.

Johann Sebastian Bach’s Violin Concerto in E Major (BWV 1042) is a composition consisting of three movements. The second movement, Adagio, is heard in this scene in Persona. To be more specific, the work starts playing on the 26th bar of the Adagio movement, and it is cut on
the 38\textsuperscript{th} bar in the middle of a crescendo. The work is written for solo violin accompanied by a four-man chamber orchestra of three string instruments and a harpsichord. The adagio movement is in $\frac{3}{4}$ time.

There are a total of three shots in this scene: the first one shows Alma opening the curtains in Elisabet's room, and then pans to the right to show the interaction between the two main characters. The second shot is introduced when Alma leaves the room: the room is seen from by the door, through which Alma then walks. This new angle does not affect the volume or the perspective of the sound, which speaks for a stylised diegesis of music in the scene. Usually the auditory positioning follows the shots in films. When the location of the camera switches from the bedside to the corridor, the viewer should then hear the radio at a slightly lower volume. As this does not occur, the music can be stated to be simultaneously diegetic, and non-diegetic – the music the audience hears is most probably the same that the characters hear, but it has been mixed in the same manner as non-diegetic music usually is. The third and final shot of the scene moves the viewer back to Elisabet's bedside. The long scene showing Elisabet’s face, accompanied by the rest of the Violin Concerto excerpt, follows.

Here is how the scenes act out in the theatre adaptation:

\textit{After Alma’s first encounter with Elisabet, she expresses her concerns about her inexperience to the doctor. After a brief dialogue, she enters Elisabet’s room and asks if she wants to listen to some music. Elisabet does not react, but Alma goes to the front of the stage to turn on a radio. At first, only some radio static is heard, followed by a short section from Gnossienne no. 3 by Erik Satie. More static follows as Alma shuffles through the stations and a short bit of music is heard once again. Alma looks for confirmation in Elisabet’s face, and in the end, Alma settles with the channel playing the Gnossienne. Alma exits the room leaving the radio on. A projected animation starts to roll on the backdrop: on}
blue background black squares appear, some flipping out from the middle passage. A silhouette of a figure, presumably Alma, lying on a hospital bed is seen on the left hand side. The figure in the silhouette, a woman, sits up and Alma appears on the stage in front of the silhouette. She talks about her situation in life and future plans; her upcoming marriage to her fiancé Karl-Henrik, them having children and the safety this will bring to her. The silhouette figure in the backdrop lies down and Alma goes to reach out to the figure. The music fades out together with the projection and we return to Elisabet’s room.

As I have mentioned before, Elisabet never leaves the stage until the very end of the hospital sequence. Elisabet stands still in the middle of the stage throughout this scene, even when Alma delivers her monologue in the left-hand side of the stage. At that point the two women are not in the same space however – the ladies largely ignore each other’s presence, although Alma briefly points at Elisabet when she speaks of her work.

The beginning of the ‘radio scene’ is marked by an ambient background soundscape always heard when the action takes place inside Elisabet’s room. The soundscape consists of a low hum, and two notes played on a piano, culled from the beginning of Zbigniew Preisner’s composition Les marionettes. Alma enters the room by doing nothing – a change in lightning and the introduction of the ambient drone sound signal the entrance to another space, to Elisabet Vogler’s room. Alma asks Elisabet whether she wants to listen to some music. She walks up to the front of the stage, where there is a light softly illuminating Elisabet’s face. Alma bends down by the light and grabs an invisible knob of an invisible radio. As soon as she touches the knob, radio static is heard. Shuffling through the stations, she leaves the radio playing Erik Satie’s Gnossienne no. 3.
The piano piece starts playing from the very beginning. This is somewhat illogical, as a part of the piece was already heard moments before as Alma was shuffling through the stations. Alma walks out of the room through the passageway leaving Elisabet alone with her music and a backdrop animation starts.

Many sound designers, such as John A. Leonard, recommend to use commercially recorded music with caution, as it is impossible to know what sort of associations the audience will make of music they likely have heard in a different context (Leonard 2001, 122). The Satie piece too has been used in numerous commercials and films, so it cannot be considered a ‘safe’ piece of music to use. Claudia Gorbman’s remark in her book *Unheard Melodies* (1987,B 3), “any music bears cultural associations”, rings very true with Satie’s Gnossienne. Gnossienne no. 3, and many other Satie’s piano pieces, have been used in a wide variety of films throughout the history of the medium. Some of the recent examples include Martin Scorsese’s adventure drama film about the pioneering filmmaker Georges Meliés, *Hugo* (2011) and the documentary about French wire walker Phillip Petit, *Man on Wire* (2008). The most frequently used piano piece by Satie is still the first of his Gymnopédies, another series of three loosely connected works for piano. These Erik Satie’s piano compositions are used mostly in two ways: to mark the period (late 19th or early 20th century), location (Paris, or other parts of France) and/or nationality (French), or to convey a fantastical or dream-woven atmosphere. Also in *Persona* the track manages to evoke a dream-like mood and from the action on the stage it is somewhat ambiguous what is real and what is dreamt or metaphorical.

According to Bruce Johnson (Johnson & Cloonan 2008), the character who controls the music has the power in the unfolding scene. Here, Alma has control over the radio apparatus, but who actually chooses the music is obscured. Physically, Alma makes the choice, but she wants to
choose music that would please her patient, and she looks at Elisabet’s face to know which channel to choose. Thus, it is essentially Elisabet who makes the decision and therefore has the ultimate power in the scene. Alma leaves the room and she should not be able to hear the music after that. She tries to sleep on a hospital bed, but after a while she sits up. Alma appears on the stage to deliver a monologue and the music continues to play in the background – almost as if Alma had entered Elisabet’s dream. And in a sense she has.

Namely, the original idea for this scene had been to use *Les marionettes*, a piano composition written by Zbigniew Preisner for Krzysztof Kieslowski’s 1991 film *The Double Life of Véronique*. In Kieslowski’s film, this piece of music is heard during a scene where Véronique is watching a puppetry performance of a ballet dancer who breaks her leg and turns into a butterfly. The notion of puppetry resonates strongly with the scene in *Persona* as well. But who is the puppet and who is pulling the strings? Looking back at who has the control over the scene, it is Elisabet who acts effectively as the puppeteer – which is interesting, seeing that Elisabet is the more inanimate less active character of the two.

Kurki says that Preisner’s *Les marionettes* was used in the scene for a long time during the rehearsals, but in the end he decided to change it to Satie. He had felt that Preisner’s composition had too speedy a tempo, and that it introduced a feeling of unnecessary uneasiness to the scene. For him, Satie’s *Gnossienne no. 3* appeared to evoke a similar alienating effect as *Les marionettes*, but is was calmer and therefore more fitting to the scene. Also, Satie is music that one might expect to hear on the radio, so the choice may be motivated also that way. A fragment from the beginning of the Preisner piece is still featured as part of the soundscape in Elisabet’s room. (Kurki interview 5 Aug 2014.)
While it is fascinating to hear this sort of background, the allusion to puppetry would have been lost if the audience had not recognized it. Yet for those that would have made the connection, the scene could have been quite gratifying. But seeing that *Les marionettes* never made it to the final version, there is practically nothing left of the original connection for the audience to see or hear.

In the previous scene, Alma is seen talking with Elisabet’s doctor. Only Alma is seen in the frame, looking slightly left of the camera, where, supposedly, the doctor is standing. For the complete duration of the dialogue, the camera stays fixated on Alma. The sound of the doctor’s voice is diegetic, albeit being partially acousmatic – a sound, whose source is not visible (Jönsson 2011, 30). However, she is seen only moments before in an inverted scene, seen through Alma’s point of view, so her voice has already been neutralised.

### 4.2 Diegesis, Spatiality and Rhythm of Sound and Image

In the stage adaptation, the doctor is not portrayed by an actor on stage at any point of the performance. Her voice is heard through the loudspeakers as a pre-recorded voice-over. This echoes the scene in the film when the doctor is not seen and only her voice is heard. In the adaptation, the doctor is what Michel Chion (2003, 466) calls *an acousmetre*, a character, who is manifested primarily through sound. Yet, the sound is not completely acousmatic, as an animated and synchronised spectrogram curve is shown on the backdrop. According to Kurki, the curve represents doctor’s authoritative status. It reminded the group of hospital apparatus with a myriad of graphs and lights (Kurki interview 5 Aug 2014.) Like a visual indicator on a device, the doctor provides the nurse with information about the patient. These qualities are also similar to those of a classical acousmetre, whom Chion describes as omnipotent and ubiquitous. The doctor’s voice is
unambiguously diegetic in the adaptation as well, despite the metaphorical manner in which she is represented.

When Alma enters Elisabet’s room, a background hum is heard. The diegetic dimension of the hum is not clear. It could be entirely possible that the sound was diegetic, as it appears to be tightly bound to this space. The sound is a functional one: it is there to reinforce the idea of a change in location, and this sound is heard each time narration is within the walls of Elisabet’s room. The sound could also be seen as a representation of Elisabet’s personality and the atmosphere her presence generates.

Looking at the whole sequence from the end of Alma’s and the doctor’s discussion until Alma’s soliloquy, there are three locations where the action takes place. The first is outside Elisabet’s room in a hospital corridor, the second inside Elisabet’s room and the last in Alma’s bedroom. In conjunction with each change of location in the film, there is a subtle difference in the soundtrack: the acoustics change and the background hum in each location is ever so slightly different.

In the adaptation, a similar effect is aspired to through the use of a synthetic background hum. As Alma does not manifest her entrance to Elisabet’s room physically – she just stands still – the new location is indicated through sound, and a particular texture that is projected on the background. When Alma speaks with the doctor, no sound is played through the speakers. This silence is then contrasted with the background sound in Elisabet’s room. As Alma turns on the radio, the soundscape disappears and the radio static and the music take over.

The music, *Gnossienne No. 3* by Erik Satie, blurs the boundaries between different spaces on the stage, and the narration enters a dream-like level. The audience sees the silhouette of Alma lying on a hospital bed in the backdrop projection. As the silhouette stands up, the actress
Sofia Molin emerges from behind the back wall to deliver a monologue, all accompanied by the Satie piece.

In the film, Alma’s monologue constitutes a completely separate scene. Presumably, the scene takes place in Alma’s home, unlike the stage adaptation, where it appears that Alma sleeps at the hospital, seeing that she is lying on a hospital bed. In the film, this scene is accompanied by an intrusive ticking of a bedside clock. The ticking establishes the location in a bedroom, and it is hard to think of another similarly audible element in a bedroom that could achieve the same effect. None of the shots in these scenes are cut in rhythm with the music. This is in compliance with one of the golden rules of film editors, which says that cuts between shots should not fall on the beats of the music to avoid undesired dramatic accents (Gorbman 1987). Sometimes, such an effect might be desired, as in the opening sequence of *Persona*, which is cut tightly in time with the accompanying music.

In the adaptation, an animation introduces the backdrop element to the play’s world in this scene. The backdrop is used subtly earlier, but this is the first time the projection gets a prominent role. In the same manner the role of music in the play is established in this scene with Satie’s piano piece – Kurki says that one of the encompassing sonic qualities of the adaptation’s music was the use of piano as a dominant instrument. The whole backdrop turns blue, and black squares in different sizes start to appear. According to Kurki, the animation was tightly synced with *Les marionettes*, the track that was originally meant to be featured in this scene instead of *Gnossienne No. 3* (Kurki interview 5 Aug 2014). Obviously, the change of music has left the animation out of sync. Yet, the start of the music is very closely timed with the start of the background animation, and as the mood of the original track in this scene
4.3 Conclusions

The radio scene shows some of the first moments of interaction between Alma and Elisabet in the film. The scene features Bach’s *Violin Concerto in E Major* very prominently. The diegetic piece of music comes from a radio apparatus in Elisabet’s room. The scene that follows features no music. The scene shows Alma getting ready for bed, while soliloquising about issues that concern her.

In Kurki’s interpretation, the two scenes were merged into one, and music, Erik Satie’s *Gnossienne No. 3* was used to unify the two scenes. Instead of dedicating a complete scene for each character, the stage adaptation presents one scene, where the interaction seen in Bergman’s film has been reduced significantly. Alma turns on a radio, and leaves Elisabet alone in her room. The music from the radio appears to follow Alma to her sleep, and thoughts of Elisabet haunt Alma in the guise of Satie’s piano piece, before she manages to fall asleep.
5 Capturing the Zeitgeist

The media scene starts immediately after the section analysed in the previous chapter has come to an end. It too takes place in Elisabet’s hospital room, but unlike the radio scene, it does not feature Alma as prominently. In the film, Alma is not part of the scene at all. The film shows Elisabet in her room with news broadcast seen on television. In the theatre version the source of the imagery is left open to interpretation, which is why the scene has been given the name “media scene” instead of “the TV scene” – the apparatus Elisabet is watching in the adaptation could as well be a computer screen or a tablet computer.

In the DVD version of the film, this section appears at time code 13:52–15:23, and 07:31–09:02 in the recording of the stage adaptation. The scenes are exactly the same length in both versions: 1 minute 31 seconds.

5.1 The Media Scene

Here is how the scene plays out in the film:

*It is dark, presumably night. The only source of light is the flickering of a TV set on the right hand side of the frame. Elisabet walks back and forth in her room, anxious. An English news reporter is heard reporting about the latest developments in the Vietnam war. Elisabet stops and starts watching the broadcast. The shot cuts into the TV footage. Chaos on the streets of an urban area. Self-immolation of a protester. Elisabet backs up towards the corner of the room, and she covers her mouth in shock. She grows more and more agitated. The shots alternate between the broadcast and close-ups of Elisabet’s face. The sound ends abruptly, and Elisabet appears relieved. The shot cuts to the same wide angle as in the beginning of the scene. The TV still flickers, but there is no sound.*
Some of the footage seen on the television is from 11 June 1963 when the monk Thích Quảng Đức set himself on fire in protest of the persecution of Buddhists by the South Vietnamese government. In the early 1960s – in the adolescence of television – people were not yet as accustomed to such horrific imagery bombarding their homes as they might be in the 21st century. Elisabet’s reaction may be interpreted at least in two ways: either it is a representation of 1960s general reaction to the events of June 1963, or it shows the actress’s naivety towards real world horror.

In the film, the spectator is placed in the same room with Elisabet: standing beside her, watching the terrifying violence on the TV-screen with her; sharing her horror. Under this light, the former of the two interpretations would be an applicable one. The scene is still chilling for a contemporary viewer as well, despite people becoming alarmingly immune to violent imagery. However, this effect is not based entirely on the images on the TV, but on the combination of the shocking footage and the shots of Elisabet’s helplessness – and the oppressive sound of the news broadcast. In a way, this scene shows a parallel between this and the previous scene. The scene prior to this shows what keeps Alma awake at night: concerns about her future and her work – including the new peculiar patient, Elisabet. For Elisabet, the reason for restlessness is a more universal one, an external shared apprehension. This scene is the only point in the film, where real world events reach over to Bergman’s cinematic universe. In the stage adaptation, where the construction of the scenes is quite different, no such parallel can be drawn between this and the previous scene.

The fact that Elisabet covers her mouth with her hand is more relevant than it might appear at first glance. In addition to being a natural reaction when facing a shocking situation, it seems that Elisabet covers her mouth in order to make sure that she does not scream and reveal her
muteness to be a voluntary condition. Later in the film, after Alma finally realises this to be the case, Elisabet does actually scream when Alma threatens to throw boiling water on her (in the film) or to strangle her (in the adaptation).

In the theatre version, Elisabet does not cover her mouth and this aspect of the scene is lost. The scene is built quite differently also otherwise. In the stage adaptation, Elisabet appears as more of a guinea pig in a cruel experiment:

_Alma enters Elisabet’s room, and looks at her patient. Smiling, she walks to Elisabet, who appears to sleeping. Elisabet notices Alma, and appears surprised. Alma says that she just wanted to adjust Elisabet’s pillow, which she then does. Then she walks up to the front of the stage, and once more she turns on a switch. Elisabet, lit by a source of light emanating from in front of her, looks at Alma, concerned and confused. Alma leaves the room. Music fades in. Elisabet fixes her gaze on the light source, and appears anxious. On the projection behind her, audience is shown a representation of what she sees in front of her. A myriad of pictures appear in time with the music: still images of warfare, mad cow disease, Jesus, news broadcast, a Muslim preacher and illustrations from a fitness programme emerge asymmetrically on black background. When the music becomes more intense, the images start appearing and reappearing in a similarly intensifying fashion. Elisabet seems to show shock and disbelief towards the imagery. After a few moments, the music stops in a distorted lady voice, effectively ending the scene._

The setup is reminiscent of the scenes featuring the Ludovico technique in Stanley Kubrick's _A Clockwork Orange_ (1970). In Kubrick’s film, the protagonist Alex is conditioned to feel nausea at the thought of violence or sex through the use of this technique. The audience is watching from afar this somewhat equivalent treatment projected on Elisabet,
accompanied similarly with music played on string instruments. Instead of Beethoven's *Ninth Symphony* of *A Clockwork Orange*, here the music is by Aphex Twin.

The music featured in this scene, *Icct Hedral* (*Philip Glass Orchestration*), is Philip Glass’ and Aphex Twin’s (aka Richard D. James) collaborative reworking of a track from Aphex Twin’s 1995 album *...I Care Because You Do*. The reworked *Icct Hedral* appeared on Aphex Twin’s *Donkey Rhubarb EP*, released later the same year. The core of the composition is a four bar rhythmic riff featured prominently both in the original and in the reworked version. The riff alternates between syncopated and on-beat accents, which gives the music both a tense and reserved quality.

As for the motivation behind this particular music choice, Kurki explains that he had had the track in mind for several years as a piece of music he would like to use in one of his theatre projects. In *Persona*, there appeared to be such an instance. He mentions that for him the music manages to evoke similarly alienating effect as Satie’s *Gnossienne no. 3*, heard only seconds before in the play. In 2013, the Finnish Broadcasting Company Yle renewed the musical themes of their news broadcasts, and the performance of Finnish Radio Symphony Orchestra was recorded for the new themes. Kurki had read of this, and then made the connection between the string instrument accompaniments of the Yle news theme and Philip Glass’ orchestration of *Icct Hedral*. (Kurki interview 5 Aug 2014). There are many other similarities between Yle news themes and *Icct Hedral* as well, as both blend electronic elements with classical instruments. While the strings in Yle themes are played on real instruments, I believe *Icct Hedral* to have been performed using a sampled string section.

Instead of showing a specific news event that would be a modern-day counterpart of the monk’s self-immolation, Kurki has decided to build
the scene on a representation of the 21st century information overload. According to Kurki, there is no single event that could encapsulate the feeling and meaning of the film’s Vietnam images for a modern audience. Like the previous radio scene, the backdrop projection is used prominently in this scene.

The section of *Icct Hedral* featured in *Persona* starts at the 4:33 mark of the track, in the middle of composition’s B part, which is essentially a bridge that builds anticipation for the return of the A part and the main riff. As the A part is reintroduced, the images on the backdrop start appearing more rapidly. The projection closely follows the rhythm of the music. The music accompanies the swift succession of images until the music starts to fade out, and the images diminish in size. Just as the music has almost completely faded out, it is interrupted by a distorted syllable uttered in female-like voice. Together with this syllable, a final image appears: a collage of all the still images seen during the sequence. Elisabet continues to watch the source of light in front of her, and then the full stage lights come back on. The familiar blue backdrop projection bound to her room is reintroduced and the background hum is heard once again.

### 5.2 Diegesis, Spatiality and Rhythm of Sound and Image

In the film, all sound in the scene is represented as diegetic. The sound coming from the TV set appears to directly affect Elisabet’s feelings and reactions. The sound is not a representation of her feelings, but an element that makes her ill at ease. At the end of scene, the sound stops, and Elisabet appears relieved. It appears that the TV is still on, flickering in the corner, but as soon as the sound stops, the atmosphere in the room turns from tense to relieved.
As the theatre version of the scene is considerably more metaphoric than the film, the diegesis of music is once again somewhat ambiguous. The music is connected to the images shown on the backdrop, but the audience cannot be sure if they are in fact the same images as on the screen Elisabet watches.

Spatially, the sounds of the scene follow the logic from before: the sound connected to Elisabet’s room is heard in the beginning, as Alma enters it. As soon as the other music starts, the background drone disappears, but it does not affect the spatiality of the scene. The background sound simply gives way for the new piece of music, *Icct Hedral*, and signals the start of the projected image sequence. The background sound has its own pitch, which could conflict with the key of the other music, if it was left to play in the background.

This scene features some of the most closely timed cues of all the play. The projection has clearly been cut in time with the exact piece of music heard in the scene. The hectic pace of the music and the projected images is contrasted by the static posture of Elisabet on the stage. The associations this creates are in keeping with the overall theme of the scene: an individual feels herself powerless in In the adaptation Elisabet is not in control of the images or the music – one more detail which sets the film and the adaption apart. Namely, in the film it can be assumed that Elisabet has turned on the TV on her own. As seen in the analysis of the previous scene, the one who controls the music or sound has power. In the adaptation the controller of music is undoubtedly Alma, but her intentions are unclear. Perhaps she is just oblivious of the effect the images would have on Elisabet, and she turns on the receiver just to provide some entertainment for her patient. The two scenes – this and the previous ‘radio scene’ – are rather similar in that Alma sets on a receiver and leaves Elisabet alone in her room. This can also be interpreted as a projection of the spirit of the times: people are increasingly more reliant on technology, and they do not communicate
with each other the way they once did. Instead of Alma actually dedicating time to her patient, she leaves her alone in her room, replacing any real interaction with technological stimuli. The background sound in Elisabet’s room also conveys a feeling of indifference, which also characterises the quality of Alma’s and Elisabet’s interaction in the first few scenes.

5.3 Conclusions

Images from Vietnam War of the media scene tie the narration to a certain point in time: the events take place in the 1960s. In the theatre adaptation, the scene is taken to the 21st century. Instead of a specific news story, the scene’s narrative is built around a representation of information overload, which can be seen as a characteristic feature of the 21st century information society.

In the film, there is no music in this scene – the TV set produces the only sound here. The sound is mixed and used in a manner that projects an oppressive feeling both on the character of Elisabet and the audience. In contrast, music takes on a huge role in the stage adaptation. The whole scene is accompanied by a piece of music that gives it a feeling of urgency. According to Kurki, it appears that one of the concrete objectives of the music was to achieve a representation of what it feels like to live in the middle of an information overload.

There would have been a wide array of possibilities to achieve the same result: for instance, Kurki could have opted for playing multiple news broadcasts on top of each other. In the 21st century, people have become accustomed to being constantly bombarded with background music in grocery stores, coffee shops and basically everywhere they go. Therefore, playing music over a collage of still images portraying the
information age of the 2000s seems like an applicable way to capture the zeitgeist of the era.

The decision of using music in this scene seems to have no or very little connection to the change of medium: the inclusion of music is more connected to the choice of bringing the story closer to and making it more approachable for a modern audience.
6 Music as an Emphasiser of Expression

The scene appearing directly after that which was analysed in the previous chapter has been dubbed “The Letter Scene” in this thesis. This scene is an example of a scene in the adaptation, where virtually nothing – save for the addition of music – has been touched.

In the DVD version of the film, this section appears at time code 15:24–20:45, and at 9:01–15:47 in the recording of the stage adaptation. At 5 minutes 21 seconds and 6 minutes 46 seconds respectively, these are some of the lengthiest scenes in *Persona*, and also some of the most central ones. Perhaps this is one of the reasons their content has not been altered in the adaptation. This is also the only one of the four analysed scenes that is longer in the stage adaptation.

In the scene, the audience – and Alma – learns about Elisabet’s complicated marriage, and that she has a son. The doctor reveals to Elisabet that she knows the muteness to be simply one of the many roles the actress portrays. She sends the duo to her secluded island cabin believing that sooner or later Elisabet must break the silence, and reveal her true character behind this mask of muteness she has chosen to wear.

6.1 The Letter Scene

Here, a review of the scene in the film:

*First, we see a close-up of Elisabet’s hands holding a letter. Another pair of hands – Alma’s – grabs the letter, and she asks softly if Mrs Vogler wants her to read it. “Dear Elisabet. Since they will not permit me to visit you, I am writing you. You do not have to read this letter if you do not want to”, Alma starts reading the letter, which is presumably written by Elisabet’s husband. “I cannot stop looking for contact with*
you, since I am tormented constantly by one question: have I hurt you in any way? Have I hurt you without knowing?” Alma hesitates to read further, but Elisabet wants her to finish the letter. Alma then finds a photograph of Elisabet’s son inside the envelope, which she then hands to her. Elisabet looks at the photograph and tears it in half. The shot changes. Elisabet is sitting on a sofa, while someone approaches her from behind. It is the doctor. She tells Elisabet that she knows her to be faking her condition and that she wants to send her and Alma to her summer cabin, believing that it will “cure” Elisabet.

To show that there are very few differences between the film and the adaption in these scenes, here is a description of the stage version of the same section:

Once again, Alma enters Elisabet’s hospital room. Elisabet hands a letter to Alma. Alma asks if Elisabet wants her to read out the letter. Elisabet nods. “Dear Elisabet. Since you do not want me to visit you, I am writing you. You do not have to read this letter if you do not want to”, Alma starts reading the letter. Calm piano music is heard on the background. After Alma finishes reading the letter, she finds a photograph of a boy – Elisabet’s son – enclosed within the envelope. Alma gives the photograph to Elisabet, and leaves the room. Hesitating, she gently pats Elisabet’s shoulder on her way out. As Elisabet stares fixated at the photograph, her expression changes from neutral to agonising. She rips the photograph in two, and drops the pieces on the floor. The music is interrupted by a sound effect and the background projection grows black. As the sound starts fading out, the doctor appears, delivering the same monologue as in the film.

In the stage adaptation, the scenes’ the sound design choices follow the adaptation’s inner logic. Again, Alma’s entrance to Elisabet’s room is manifested through the same background hum as in the previous scenes situated in the room. The doctor is again portrayed as a visual curve on
the backdrop, and with her lines delivered as a voice over. In addition to these sounds, there is one piece of music and a prominent sound effect in the scene.

The music in the scene is *Nanou2* by Aphex Twin. It is the closing track of his 2001 double album *Drugks*. The composition is linked to the performance’s previous music in two ways: firstly, *Nanou2* is played on the piano, as is Satie’s *Gnossienne No.3*. Secondly it is by the same artist as *Ict Hedral (Philip Glass Orchestration)* featured prominently in the previous scene. It is not likely however that the audience would make the connection between these compositions. Even though I own some Aphex Twin albums but did not recognise the two tracks to be from the same artist.

The music played in the background as Alma reads the letter is an example of very traditional use of incidental non-diegetic music: the emotions of the letter writer are manifested through the calm and sorrowful music. At the same time, the music could also be seen as an expression of Alma’s feelings as she reads the letter. Yet, as the music starts even before Alma has uttered a single word from the paper, it becomes clear that the music should be seen primarily as a manifestation of the letter author’s feelings.

*Nanou2* gives the scene a feeling of a flashback; the music is a reminder of an occurrence in the past. The music underlines the fact that the lines spoken while the music is playing are somewhat detached from the current moment of the narrative. It brings in an element that is not on the stage: the track almost becomes a theme for Mr Vogler, and it seems like a missed opportunity that the same music is not reused in a later scene where he makes an appearance in the play.

One of the aspects music sometimes conveys in theatre productions is the highlighting of characters’ moods. In film, through close-ups, very
subtle facial expressions may be shown to drive the narrative forward, but in theatre the actors are often so far away from the audience that it is impossible for them to recognise such subtleties. Music is an element that can be used to emphasise the actors’ expression instead, and in the letter scene, the music has even this function. In the film, we see Alma’s face in close-up, as she reads the letter. This is one of the many early scenes that only show one of the two characters in frame during a dialogue.

A shrieking sound effect interrupts Nanou2 after Alma has finished reading the letter and left the room. Elisabet rips the photograph she was holding in two, and followed by a delay of some seconds, a sound effect stops the music, bringing the first section of the scene to a conclusion. The sound effect starts with a percussive, low note, and continues with a dissonant chord played in vibrato with a string-like tone. Kurki reveals that the sound effect comes from David Fincher’s 1992 film Alien 3. He also says that he hoped that no one would recognise the sound effect, as its source is rather far fetched from the performance at hand (Kurki interview 5 Aug 2014).

The sound effect fades out slowly, and just as the sound is about to fade out completely, the doctor appears on the backdrop as the familiar curve, and starts to talk. The fading sound gives the doctor’s voice a sinister undertone. In the Bergman film, a noticeably similar short musical cue is played at the same point in the scene, albeit with a slightly different timing. Here, the cue is played right as Elisabet tears the photograph in half, giving the rather surprising action even more emphasis and edge. The cue plays on for several seconds, also providing tension for the next shot, where we see someone approaching Elisabet from behind. It turns out to be the doctor.
6.2 Diegesis, Spatiality and Rhythm of Sound and Image

The music and the sound effect heard in the “letter scene” are both non-diegetic. The characters do not hear these sounds, nor do the sounds affect them in any way. There is no music apart from the striking chord in the film, and there too, the sound is non-diegetic.

_Nanou2_ by Aphex Twin brings about a change in the spatial and temporal reality of the scene, and the music transports the narration away from its normal timeline into a flashback.

In terms of rhythm, this scene provides relatively little material for analysis. The most interesting rhythmic cue is the timing of the sound effect. In the film, the chord is played exactly at the moment when Elisabet rips the photograph in her hands, whereas the stage adaptation waits until the pieces hit the floor. This delay was there both times I saw the performance, as well as in the filmed version of the play, so it is most likely intentional. In the film, the dissonant chord seems to add to the somewhat shocking surprise of Elisabet ripping the photograph of her son. Elisabet’s relationship to him is not yet known for the audience, and to see her ripping a photograph of her son in two seems like a very unusual thing for a mother to do.

In the theatre version, the music that accompanies Alma’s reading of the letter continues in the background for several seconds after Elisabet has already ripped the photograph, oblivious of what she is doing. Only when the two halves of the photograph hit the stage, is the sound effect heard, and the music stops. The delay makes it confusing to see whether the sound effect is linked to Elisabet’s action, or if it is meant to anticipate the entrance of the doctor some seconds later. The resulting ambiguity highlights the importance of timing in performance arts.
6.3 Conclusions

The letter scene is one of the most central and information-heavy sections of *Persona*. There are some subtle, but significant differences between the film and the stage adaptation.

The inclusion of music while Alma reads Elisabet’s letter compensates some of the subtleties of the film, which would be difficult to convey on stage. In the film, Alma grows more and more anxious while reading the letter, which can be read from the expressions on her face in close-up. This would be difficult to achieve in theatre, as the audience sits so far away that many facial expressions go easily unnoticed. The effect the music brings into the scene does not mirror the same exact emotions as Alma’s facial expressions in the film, but the intensity of the original scene is retained with the use of music.

In addition to the added piano music, there is one notable music cue in the scene: a chord or sound effect that is played to add to the surprising moment of Elisabet tearing a photograph of her son in half. The sound brings the first part of the scene to an end. However, the real difference between the sound in the film and in the adaptation is not brought on by the differing timbres, but by the timing: in the film, a chord strikes right when Elisabet tears the photograph in two, while in the adaptation the sound effect is played several seconds after Elisabet’s action.

In the film, the timing makes it clear that the chord is a combination of Elisabet’s feelings and an emphasis for the audience reaction, but in the adaptation the sound effect is not linked as clearly to Elisabet.

This chapter concludes the analysis section of the thesis. In the following chapter I will summarise my findings and bring the thesis to a closure.
7 Discussion

There are many similarities in how music is utilised in theatre and in film. After all, one of the main reasons why films have had music accompanying them since the infancy of cinema, is that music accompaniment was considered to be a natural part of narrative presentations (Gorbman 1987). There used to be a clearer difference in how music was handled on screen and on stage. Background music, for instance, used to be a fairly rare feature in theatre, and music was mainly used as a means to smoothen transitions between different scenes. Non-diegetic background music that reflects the characters’ or audience’s emotions is largely a cinematic invention, and it has since become a very common element also in stage productions.

The similarity in how music is used in film and in theatre became apparent in the analysis carried out in this thesis. Still, there were many differences in how music was used in these two works. Despite one being a rather faithful adaptation of the other, the music and sound design choices were noticeably different. Bergman’s directorial style was characterised by the sparse and meticulous use of music, of which *Persona* is a prime example. Kurki on the other hand is not afraid to fill the narration with music and sounds. Bergman’s presentation of *Persona* relies heavily on some primarily cinematic conventions, which are difficult if not impossible to directly transport to stage. That is surely one of the reasons why there is much more music in the stage adaptation. Kurki has also sought to make the film more approachable for modern audiences, who have become accustomed to there being constant background music in nearly all media.

Despite Bergman being profiled as an auteur, the way he handles the subject matter gives the viewing experience a feeling of collective quality – in the 1960s, films were still primarily collective experiences. Nowadays, due to the rise of on-demand services and affordable home
theatre systems, the nature of media consumption has undergone a
cultural revolution. Our consumption habits have become significantly
more individualistic during the past decades, and this has left a mark on
the content of films and other media. In a sense, this revolution can be
heard in the soundtrack of the Persona stage adaptation: it can be stated
that the play is mainly accompanied by the director’s personal music
playlist.

The music is full of subtle references to films and pop culture, and the
music choices were often based on associations made as a part of the
theatre group’s creative process conceiving the play. It is difficult to say
how well these references come across to the audience, or if it is
necessary for them to do so in the first place. It seems that many of the
music cues have rather convoluted ideas and lines of thought behind
them, and some have become unrecognisable in the process. There are
two songs which are practically not even included in the final show, but
which still had functioned as important auditory signposts in the
production phase: Depeche Mode’s Personal Jesus and Zbigniew
Preisner’s Les marionettes. By explaining this sort of background
information, Kurki sheds light on the creative process, but it adds
relatively little value for the actual end product.

Kurki provides complicated justifications for many of the music pieces
used in the show. Much of his reasoning appears to be highly personal
and subjective, and therefore many references might be unrecognisable
for a majority of the audience. Yet, it is likely that for people who
recognise the majority of the music and sound effects used in the
performance, the experience is quite different than for an audience who
is oblivious of the web of pop culture references in the play. No theatre
performance, film or videogame can be created or experienced in a
vacuum, so it is impossible for artists to have a complete control of
audience associations – and probably that is not their objective either.
When adapting any piece of fiction from one medium to another, or when remaking a work in the same medium, a great number of complications arise. In the case of *Persona*, one of the most central problems has been to present the story from a 47 year old film to a modern audience, who might not have seen the original, or only have a vague memory of it. Ville Kurki’s Grus Grus Theatre did minor changes to the main storyline of *Persona*, but in terms of visual presentation and sound design, the adaptation bears little resemblance to the original film. Hearing only the music, or just seeing a playlist of all the songs used in the film, I doubt anyone would guess which film was being adapted using this soundtrack.

One of the major features characterising the sound design of the stage adaptation of *Persona* is the lack of repetition and, to an extent, the absence of cohesion. There are no leitmotifs or recurring themes, which have been one of the primary tools of composers and sound designers of films, theatre performances and operas for a large part of the existence of these forms of expression. I am not saying that it is a requirement for successful sound design, but I find this to be an interesting observation. The music provides atmospheres and vehicle for expression, but even though there are only two actresses on stage, no piece of music is repeated. The only recurring sound is the background sound in Elisabet’s room, but this theme is not developed further either. On the other hand, the film utilises remarkably similar approach in that no piece of music is heard twice. However, the overall amount of music in the film is significantly lower than in the adaptation.

Sound creates spaces in Kurki’s *Persona*. This is established early on in the play: the first instance where sound is used in conjunction with light to mark a change in location is when Alma meets Elisabet for the first time. After the opening sequence, Alma enters the stage and talks directly to the audience about the patient standing on the stage. After introducing Elisabet and her condition, a low humming noise is heard.
The audience is no longer addressed; the fourth wall is back up. Without moving an inch, Alma has entered Elisbet’s room. She mutates from a narrator into a character as she steps into the world of the narrative, the diegesis of the story. In addition to light and sound, Kurki’s *Persona* utilizes projections on the backdrop to establish locations and changes in space – both physical and mental.

The prominent and stylised sounds used to establish locations can be stated to be an inherent feature of theatre sound design. At times, sound may be utilised in film in the same manner but film processes changes in location much more efficiently through images. Yet film cannot rely solely on sound in such a change; instead, the image changes in conjunction with the sound. In theatre too, a similar effect may be achieved through a set change, but due to the metaphorical nature of theatre presentation, it is not required.

One major difference between acting on stage as opposed to acting on screen is that stage actors can hear and react to music, whereas in film, music is often composed only after the film has been shot and in some cases even edited. Therefore, in films, the music reacts to the images, while in theatre actors are able to react to the music instead. This became apparent during the analysis process as well.

With the multitude of theatrical interpretations of films, we have come a full circle: film screenings of early films took place in theatre houses, and in 2015, stage adaptations of films seem to comprise a significant proportion of theatres’ programmes. Undoubtedly, the creators and producers of such adaptations face many of the problems I have presented in this thesis. Hopefully, this thesis will provide some insight into the creative process of one such creation, and perhaps even provide some answers and food for thought for people in need of addressing such issues.
In the early 20th century it was common for film soundtracks to consist primarily of pre-existing popular music, but the music industry made this unfeasible by demanding considerable royalties from film companies (Gorbman, 1987). Something similar is now happening in the theatre sphere in Finland as well, although on a smaller scale: there was a change that came into effect 1 January 2014 in the way the Finnish copyright organization Teosto handles the use of borrowed music in stage productions. Previously, theatres could simply send a list of the tracks used in a production to Teosto after a show’s run was over, but now theatres will need to send in the list already during the production period of a theatre show. In many cases the theatres are also required to ask for permission to use music directly from copyright holders, which makes the matter more complicated and time consuming.

Kurki expressed his frustration with this policy change, which he thinks will affect the way he uses music in theatre productions in the future. As this change came into effect in 2014, it did not yet effect the production of *Persona*. Still, it might be that it was one of the last productions by Kurki to feature borrowed music this prominently. Hopefully the change will increase the amount of original music in theatre productions overall, but my rather pessimistic view is that at least small theatres will merely neglect informing Teosto of used music altogether. The effects of this change in Teosto policy could prove to be another interesting focus for a further study in the field.

I believe the relationship between films and theatre will become more topical in the near future, maybe even as pronounced as it was in back in the early days of cinema. In the wake of the emergence of virtual reality technologies in the recent years, filmmakers of VR cinema and video game designers should turn to theatre for inspiration and to solve practical issues, also when it comes to sound. Experiencing virtual reality is namely much more comparable to immersive theatre than it is to traditional cinema. If edited the way films usually are, the viewer of a
VR film would feel as if he or she was teleported to another place, which surely is not a desired effect in many cases, save for works of science fiction. This, among other aspects, will undoubtedly lead to many theatrical narrative devices being adopted by cinema. Overall, dialogue between the media ought to be further encouraged.

Stumfilmsepionjärerna tog över många av teaters konventioner, till exempel utnyttjandet av musik som senare blev en naturlig del av filmkonstens verktygslåda (Gorbman 1987, 53). Under de senaste hundra åren har jämförelser mellan teater och film genomförts regelbundet, men musiken har sällan stått i fokus i sådan forskning.

De tidiga filmvisningarna i slutet av 1800-talet och i början av 1900-talet ordnades i teatersalar. Under de senaste 20 åren har filmerna igen fått mycket synlighet i teaterhusen – dock inte i form av filmvisningar utan som dramatiserade nytolkningar. Iiscensättningar av filmer har blivit ett populärt inslag i teatrarnas utbud även i Finland. Enbart i Åbotrakten har det satts upp rikligt med sådana föreställningar under de senaste åren, inklusive *A Clockwork Orange, Dogville, Rocky Horror Show, Breaking the Waves* och *Trainspotting*. En del av dessa är förvisso ursprungligen baserade på romaner eller musikaler, men alla har fått mycket uppmärksamhet framför allt som filmer. Därtill har teaterversionerna i många fall efterliknat källmaterialets filmatiserade motsvarigheter.


Den här avhandlingen fokuserar på att reda ut om det finns några skillnader mellan hur man använder musik och ljud i teater och i film. Den första forskningsfrågan lyder: i vilken utsträckning är skillnaderna i musikanvändningen i Bergmans och Kurkis versioner av *Persona* relaterade till konstformen?

Det finns betydligt mer musik i föreställningen än i originalfilmen. Den andra forskningsfrågan betraktar föreställningen ur den här synvinkeln: hurdana skillnader lyfter det förnyade ljudspåret fram, och hur ändras tolkningen av scenerna på grund av musiken?

Den spatiala aspekten är en tydligt särskiljande faktor när det gäller skillnader i ljudanvändningen mellan film och teater. På teatern skapas rum ofta med ljud, medan de i film skapas i förstahand med visuella element. Den andra och sista forskningsfrågan lyder således: hur framställs utrymmet genom ljud i iscensättningen, och vilka medel har använts i filmen för att uppnå samma effekt?


Analysen har avgränsats till de första 20 minuterna i filmen, och de motsvarande 15 minuterna i iscensättningen. Avsnittet bildar en enhetlig helhet som har en tydlig början, mittparti och slut. I analysen har avsnittet delats upp i fyra delar, där musiken använts på ett specifikt sätt i varje del. Musiken i filmen jämförs med föreställningens ljuddesign i alla fyra delar, och tankarna bakom de olika ljudlösningarna analyseras.

I antologin Theater and Music resonerar Eric Bentley att ”film manifesterar sig i två dimensioner, medan teater gör det i tre. Film framställer fotografier och teater levande skådespelare. Alla mer subtila skillnader uppstår ur den här premissen” (Bentley 2005, 114, min övers.). Bentleys ytliga observationer kräver precisering. Robert Knopf iaktta vidare, att ”även om det kan vara lättare att uppnå en viss effekt eller stilistiskt drag i ett medium, kan samma effekt realiseras också i ett annat” (Knopf 2005, 17, min övers.) Enligt Knopf finns det alltså inga drag i film som inte kan förverkligas på teatern – verktygen att skapa effekterna kan dock variera mellan konstformerna.

Dieges är ett centralt begrepp när det gäller musik i filmer eller pjäser. Dieges syftar på berättelsens värld; diegetisk musik hörs av karaktärerna i berättelsen, medan icke-diegetisk musik hörs endast av publiken. Musik som kommer från radion i berättelsen är ett tydligt exempel på diegetisk musik, och bakgrundsmusik är oftast icke-diegetisk. (Gorbman 1987)


I filmen används musiken för att foga samman de lösryckta klippen. De omväxlande klippen leker med åskådarens förväntningar, och hon är inte säker på när öppningssekvensen tar slut och själva filmen börjar. I teaterversionen uppnår en likadan effekt, men med hjälp av ljud. Däremot ger det stabila mörkret inte en liknande sammanfogande effekt för ljudstyckena.


som försöker sova på en sjukhusäng. Snart sitter hon upp, och dyker fram på scenen förbi bakväggen. Hon håller en monolog medan musiken fortsätter i bakgrunden. Musiken blir kraftigt förknippad med Elisabet i början av scenen, och under Almas monolog inför den en känsla av att Elisabet besvärar Almas sömn. Musiken får också en förenande funktion i den här sekvensen, där två scener från filmen har fogats samman i iscensättningen.


I följande scen ser vi Elisabet, som i filmen vandrar ångestfullt fram och tillbaka i sitt rum. I rummets hörn finns det en tv som är påslagen. En

publiken Elisabets ångest; även åskådaren lider, medan hon i
teaterföreställningen är en utomstående betraktare.

Genom närbilder kan man visa mycket nyanserade miner och små
detaljer på filmduken, vilket ofta är omöjligt på teaterscenen eftersom
publiken kan sitta relativt långt borta från scenen och skådespelarna. Ett
exempel på det ses i följande scen, där Grus Grus Teater har lagt till
musik trots att det inte finns någon musik alls i filmen. I den här scenen
läser Alma upp ett brev adresserat till Elisabet. I pjäsen spelas det
vemodig pianomusik i bakgrunden när Alma läser brevet. Musiken
tillför en återblickskänsla till scenen; pjäsens narrativ överförs från nuet
till det förflutna. Musiken representerar även brevets skribent –
Elisabets man – som inte är fysiskt närvarande i scenen.

Genom att byta ut musiken kan man lyfta fram olika aspekter i
narrativet, och ändra budskapet i en scen. Samtidigt försvinner många
nyanser från originalverket. Rum kan skapas genom ljud i teater, medan
det i film åtgärdas i första hand genom visuella medel och klippningar.
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**Literature**


