

## CHARACTERIZATION

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Fogg's Soliloquy:Scene IV:

Fogg's quality is to give some hints and not to disclose the whole truth. Mrs. Bardell's objective is, "I want to be praised." Mrs. Cluppins has the gesture to contract everything and everybody. Winkle has the desire to stop Fogg and tell him the truth, and kill him with his words. Fogg has great significance in each word, each glance and each pause - he uses each word - like an oracle. Mrs. Bardell develops the objective to be praised and wept over and cherished - with each glance she looks for this pity and compassion - she coaxes it out of others.

CourtRoom:

Jingle as Fitzmarshall is in seventh heaven. It is the part that he has dreamed of all his life - practically out of his mind with astonishment and joy. He greets all the clerks and accepts their homage. As an actor he is very simple, impulsive and emotional. He exaggerates everything, and has bad taste. When the Judge mentions Pickwick's name it gives him a start, and he influences the Judge against Pickwick as a gossip or slanderer would.

In the scene between Jingle and Pickwick, Jingle is dependent on the Judge and looks to him for his decision as to his identity. Pickwick is motionless with terrific will, contraction of whole being. Angry and evil expression on his face.



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For Jingle the first part of the scene is joy, the second gossip and fear, and the third part relief and laughter after the Judge's decision. All the clerks laugh, and he tops it with his laughter.

Pickwick & Fitzmarshall in Court:

Jingle must imagine his imaginary body tall, tall, tall - a walking giant. He has the gesture of slashing through, piercing through, like an arrow. Pickwick is a little ball of will. Samuel is a fighting power, kicking, beating and scratching. At the moment the Judge appears they are conscious that they are in the presence of a higher power, everyone is respectful toward him because he is all-powerful. The Judge is a god for the moment. Fogg is with him and part of him. Atmosphere of tension in the presence of a high authority.

The Trial:

Mrs. Bardell oozes out into everything - she is interested in everything - she is well dressed for this occasion. She moves very easily, but with a certain weight which is hidden, but which draws her down sometimes to the floor. A certain quality of fight between her flying quality and this invisible weight.

Tommy is constantly being "shsh'd" by his mother and Mrs. Cluppins. He is always busy watching someone for a long time - in the pause we see him always occupied with something, but in such a way that he does not distract our attention.

Sam is outwardly quiet but inwardly serious and strong -



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an indomitable person. Does not hurry with anything.

Winkle has the desire to fight, but the first blow robs him of his trousers as it were, and all the bravery of the sportsman is gone. His approach to the problem is an emotional one, not an intellectual one like Sam's. He is filled with so many emotions that he can't find the right one. The whole thing is torture for him - there is a touch of suffering.

#### The Court Scene:

The atmosphere is one of tension and conflict. Mr. Pickwick is very unhappy as is Sam. Mrs. Bardell is trying to get sympathy from everyone. Mrs. Cluppins agrees with everything that is said in favor of her side, and disagrees with everyone on the other side. Mr. Fogg questions the first witness with the boring quality - he never allows his victim a free moment. Then he changes his tactics after, "Perhaps you know the plaintiff?" and becomes insinuating, and finally he appears no longer to be interested in the Witness.

The moment when Winkle is called is one of great tension. Pickwick and Winkle and Sam are closely in harmony with each other at the beginning, but each time Fogg attacks them through Winkle, shock and disintegration follow.

At the beginning Winkle is as-if strong, but he retreats more and more under Fogg's questions and finally loses his ability to think clearly - he even loses his imagination. He asks help from everyone but confuses enemies and friends. He has lost his



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individuality which was never very strong. When he says, "I am not sure," he is really asking to leave the box. He does so absolutely crushed, and ashamed to look Pickwick in the eye.

Mrs. Cluppins is absolutely with Fogg whatever he does or says. She is directing the whole proceedings in her own way, choking and contracting everyone and everything. Mrs. Bardell follows the witness's evidence without any psychology of her own.

Sam Weller hates Fogg and becomes more and more open with this hatred. He is very sure, and seems to have something at the back of his mind which he will spring at any moment. He is not too quick, because he has accumulated many things in his hatred. He is very light. Mrs. Cluppins is afraid of him as a witness. Fogg is at first condescending, then he becomes angry as Sam goes naively on.

Scene between Fogg and Pickwick:

Begins with great tension - Pickwick is very angry - the more he boils the more restrained Fogg is - he simply concentrates on his words with which he prods Pickwick and assists him in becoming more angry because of his quiet official manner. Pickwick becomes so angry that he loses himself, and simply repeats his words - at first he does not understand what Sam is trying to tell him, then when he recognizes him, he marches out with Sam. Fogg is very active in his attempts to anger Pickwick.

Prison Scene between Stiggins & Sam:

Stiggins is always aware of the people around him and he



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becomes more and more inspired through this attention.

Mrs. Weller has a big gesture of suffering through Stiggins. She is absolutely in despair with Sam. She loses her individuality, and empties herself into Stiggins entirely - she gives space to his individuality to the point where she has become stupid and empty.

In the development of Stiggins, try to avoid anything that is not sincere - don't cry until you are really ready - when you really feel you can cry, then the figure becomes important in this crying. You must act it so sincerely that the audience will ask if such a person could really exist, otherwise they will say it is clowning. He is a clown but it must be serious. Try to anticipate the end of the scene the moment you enter, and the moment you enter try to anticipate your departure - a feeling of the whole. With one small moment you could destroy the whole scene, if you are revealed for a moment as being untrue.