Pedro Calderon de la Barca, *Life is a Dream* (ca. 1630)

Some issues relating to stagecraft
  differences in playing spaces
  sightlines
  blocking/choreography *vis-à-vis* space & sightlines

episodic dramaturgy of English & Spanish Renaissance
  how deal with multiple scene locations?
  esp. when changes immediate, rather than behind a curtain

how does lighting work in a ¾ stage set-up, as we saw in Nitery?
D. Artist’s impression of the interior of the Corral del Príncipe: the view from Herrera’s balcony. [Carlos Dorremochea.]
ftp://listserv.arizona.edu/pub/listserv/comedia/thtrvu.html

Performing the Past,
Wint 2000, Lecture 19
The (very mixed-up?) mix of moral codes in *Life is a Dream*
Rosaura looking to redeem *honor* through revenge (14)
Clotaldo caught between *love* for daughter & *duty* for king (16)
Basilio, philosopher-king, does not really make absolutist claims
acknowledges Segismundo’s *right to freedom* (22)
& *free will*
also realizes king servant to people in *social contract* (23)
clown Clarin seems to show silliness of *moral absolutes*
“everything the Prince says is completely right . . .” (38)
court world of *decorum* (39-40): morality appropriate to class
hints of *theism*, or a kind of *fideism* as well?
Clotaldo: “Even dreaming it’s a good idea to treat me well . . .
Even when you’re dreaming, the good you do is never lost” (65)
if life is an illusion, still chance to make best of illusion
goal becomes to re-imagine world, not just fit to world
Moral codes in *Life*, cont.

hints of *theism/fideism*

Segismundo: “Doing good is all that matters/If it’s real, then just because; If it’s a dream, to win friends/For when we wake up again” (75-6).

Back to some desire for absolutes near end

Segismundo: “I have to look for something that lasts for ever” (92).

love (faith) what persists, more than ephemeral power?

How read big oppositions of end?

That Rosaura must become androgyne, male & female, to resolve honor

That merciful Segismundo acts so Machiavellian with rebel soldier?

“For once the moment of betrayal’s past/
It’s important to get rid of the traitor” (101).

Story about Stary Theater production of *Life is a Dream*
The Matrix
different versions of nothingness
A) screens of screens, Platonic fear of artificiality
Neo’s book *Simulacra and Simulations* where he keeps code
the book is a fake, an emptiness, nothing behind sign
B) later, emptiness becomes a kind of promise
when Neo meets child w/ spoon
“there is no spoon . . . it’s only you that bends”
emptiness becomes the possibility to re-imagine
world, and yet not by dominating world (like agents), but by
re-imaging one’s own self in relation to world
a sci-fi film, like many, that does not necessarily
perceive technology as a sign of historical
progress; yet not a Luddite film, clearly
Film’s body/mind dilemma
will Neo defeat agents by becoming like agents?
is it a speed question, a “neural kinetics” issue
must Neo be a faster microprocessor to defeat agents?
no, because speed merely replays the world of Matrix,
without changing the rules of the language game
Neo must not need to dodge bullets
magic kiss (love of Princess Trinity) the redemption & transformation
converts him magically into belief and action
allegorical vestiges to characters in *Life* and *Matrix*
character not just as evolutionary, but as static states
saltological jumps needed between states, leaps of faith
how do you “tesseract” with character psychology?