

Title: Kama Ginkas's "K.I. from Crime"
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MTIuZ director Kama Ginkas is known for staging literature in unusual ways. His trilogy "Жизнь прекрасна" (1993–2003) presents three Chekhov stories almost verbatim, yet he transforms the words through the interplay of multiple voices—characters share and battle over lines, moving back and forth between harmony and cacophony, humor and violence.

A work from Ginkas's earlier Dostoevskian period, "К.И. из 'Преступления'" (1994), shows a similar range of emotion, but distilled within a single voice. The lead, and essentially sole actor in the performance (Oksana Mysina) depicts Katerina Ivanovna, Marmeladov's wife from *Crime and Punishment*. Rather than exploiting the polyphonic nature of Dostoevsky's great novel, Ginkas chooses to create a monologue for a relatively minor character.

Like Dostoevsky's underground man, K.I. addresses an outside audience, in this case the very literal audience of the theater. The fourth wall is consistently broken (for example, K.I. invites the spectators to follow her inside a room) and rebuilt (K.I. slams the door in the spectators' faces). In this paper, I will draw on Bakhtin's discussion of dialogue to investigate K.I.'s monologue. Is she, like the underground man, trapped in a vicious circle, "without any forward motion"? Or does the very nature of the stage lead to a (finalizing) escape?

Bakhtin, Mikhail. *Problems of Dostoevsky's Poetics*. Ed. and trans. by Caryl Emerson. Minneapolis: University of Minnesota Press, 1984, 230.

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