

## The Trial or The Woeful Story of Joseph K.

"/.../Instead of a mystical, sluggish and dark atmosphere, the story unfolds at an astounding pace: the fervor of the plot is intensified through a lightning-quick change of sequences; scene cuts are escalated to no end; the intimacy of the plot becomes hard to follow, even though its onsets and fragments resurface again and again. These (images, Ed.) are staged in such a dynamic fashion that the protagonists, Miha Bezeljak and Miha Arh, must be congratulated not just for memorizing and precisely synchronizing all the verbal, physical and visual acrobatics, but also for their physical endurance. Any and all additional explanations seem unnecessary; the director and the actors have taken the thought by the priest from Kafka's Trial literally – the right understanding of any matter and a misunderstanding of the same matter do not wholly exclude each other. An outstanding performance./.../"

(From *The Freaky Kafka*, a drama-puppetry performance review by Peter Rak, Delo, 5th May 2012)

"/.../Solce's Trial unfolds mainly as an existential drama of the Absurd, and its message seems as if circling around the quote from the chapter Before the Law. In addition to the author, both actors must be commended for the outstanding performance as well. In fact it seems almost unbelievable how expertly Arh and Bezeljak execute the performance; how many roles, genres and moods the pair pass through in less than an hour, and how many interpretations they indicate. Simply indicate, and nothing more. Thus the performance opens up a whole horizon on which simultaneously starts and ends the world of Franz Kafka./.../"

(From *Dreary, But Not Really*, a puppetry essay by Polona Balantič, Pogledi, 23rd May 2012)