

CFP Theatre & Performance Panel @ AGS 2019

Goethe's *Faust* tragedy and its connection to the ballet librettos

Proposal from Vera Höltschi (Université Saint-Louis – Bruxelles, Université de Namur)

All over Europe, artists continue to create operas, plays and other adaptations of Goethe's *Faust*. Lately, there have been many different ballet versions based on the tragedy especially in Germany. My study intends to focus on Xin Peng Wang's version (that premiered in Dortmund in 2016). The choreographer has kept the two initial parts, which implies that his adaptation is close to the original source. The fact that librettists adapt literary work pieces for dance suggests that the theme of dance already plays a role in them. If the Walpurgis Night scene immediately comes to one's mind, there are other scenes that are less obvious but relevant to this study that aims at finding out how important this theme is and what role it plays. Is the movement simply described or is it addressed differently in the text? Are authors acquainted enough with the theme to talk about it? Does dance already play a role in the *Volksbuch* and since when has *Faust* been adapted for ballet? How can *Faust* be transmitted without words? What is retained on stage? A good adaptation was synonymous with accuracy/faithfulness for a long time. But what is the purpose of adaptations nowadays: updating sources?