

Ok, dear Joany, I am not sure if I should continue here.
 Ah... music, well, I don't know, let's see what comes on
 our path. I appreciated the little things we v-changed today,
 these folkloristic sonnets from Mongolia, Bulgaria etcetera...

Ophelia 1-10

Just nice 4 you to know: when Ophelia starts to transcend
 in 'madness': Shakespeare lets her sing her words. I find
 this SUPER interesting, in a way this heightens our love for
 her: I think Shakespeare wants us to feel a love with
Ophelia -> to make the tragedy of her dying even bigger.

↳ personal take upon what Shakespeare
 tried to do with the character

Ophelia. [...]

[OVEREEMPHASIS +] | Ophelia

[Sings] To-morrow is Saint Valentine's day,
 All in the morning betime,
 And I a maid at your window
 To be your Valentine.
 Then up he rose, and donned his clothes,
 And slipped the chamber door,
 Let in the maid, that out a maid
 Never departed more.

parallel to
 your aim
 for the
 performer:
 you wanted
 the audience
 to fall in love with
 the performer to

(w. Shakespeare, Hamlet, 4.5. 46 - 53)

more the effect /
 tragedy of madness
 bigger -> let it
 'hit' deeper -> je

Dear Joany, take care, see you soon. Yours sincerely, wordt
 deeper geradert.

