

The current text is significantly different from what was written during the playwriting workshop since, after its completion, I had more time to work on it, process what was discussed and read more literary works that eventually influenced this one. And I think it was the questions asked by the professor and the other students that made me realize that at first, it was unclear where the play's story was going. Also, the fact that our texts were read aloud allowed me to point out plenty of weaknesses within the dialogue; I reworked it so that there would be less of them. In other words, I started by cutting most of the lines that did not add to the progression of the play but later on I decided to rewrite the whole text keeping only a few lines from the first version of it. Regarding the literary works that influenced me, since the ten-minute play is essentially a tight form requiring a strong sense of unity with every detail coming together in the end, the works of Pinter, Mamet and Hemingway, that, in this case, possess all the necessary qualities, helped me structure the story and the dialogue of the play. More specifically, my play's aesthetic was partially shaped by Pinter's one-act plays, such as *The Dumb Waiter*, *Night*, *Ashes to Ashes*, where the minimalism of an enclosed and realistic space is infused with absurdist elements and emotional barrenness mingles with menacing humor. In his plays, truth slips away as the characters shift from one memory to another, from one utterance to another; explicitness is mostly avoided as everything is inferred from the dialogue through which communication often fails. Likewise, in Mamet's *Oleanna* ambiguity prevails and characters get to have power and a grasp of the truth only to have it taken away by the other who in his/her turn will lose it only to reclaim it again through words. Moreover, the intriguing simplicity and abruptness of Mamet's *American Buffalo* and Hemingway's short stories such as *The Short Happy Life of Francis Macomber*, *The Capital of the World*, *The Sea Change*, *A Clean, Well-Lighted Place* reminded of the importance of a basic plot that is more clear-cut than the one I initially had in mind; this type of plot was somewhat complemented by few Pinteresque elements. Another reason why, while writing this play, I read these writers and tried to analyze their writing mannerisms and patterns is because in all these works, dialogue is written with distinct care so as it flows with poetic rhythm taking advantage of the repetitions, the pauses, the assonances, the alliterations and ultimately the musicality of everyday speech.

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Works cited

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