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Once around. The women of The Wedding.

**Characteristics of speech and creative transformation of model pronunciation
in the monodrama based on Stanisław Wyspiański's *The Wedding***

Doctoral thesis under the supervision of
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SUMMARY

The reason for considering the subject of this work was the desire to explore the issue of model pronunciation and the possibilities of its creative transformations in stage work. When choosing the right material for my research, I paid attention to the possibilities of various realizations offered by the text itself, which is why I decided to work on Stanisław Wyspiański's drama *The Wedding*. The linguistic richness and stylization artistry of the author of this work allowed me to build a monodrama *Once around. The women of The Wedding*, which opened the way to work on the characteristics of speech and creative transformation of the stage norm.

The basis for building the script of this performance was the contrast between the nationwide variety of Polish language and the dialect variety, thanks to which I had the opportunity to accurately compare both variants and focus on the distinctive dialect features that influenced the characteristics of the speech of individual heroines. The interweaving of opposing scenes required a lot of concentration and many rehearsals, which after time allowed me to move smoothly between characteristic speech of different women. The whole seven-month process of working on the monodrama was a time of maturing roles and performance in me, but also a time of studying the stage norm and the possibility of transforming it. I tried to make individual and creative decisions about the degree of transformation of the norm and answer the question to what extent an actor can interfere with the model pronunciation and to what extent can he interfere with the author's text itself.

In the case of the monodrama *Once around. The women of The Wedding*, after trying to pronounce dialect lines, both in accordance with Wyspiański's notation and the classically understood stage norm, as well as attempts to deepen the dialect stylization, I decided to create the character of rural heroines by intensifying the Cracow regional dialect. Such

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a deepening of the dialect required a delicate interference in the text of the author of *The Wedding*; however, throughout this process, I paid particular attention not to disturb the rhythm and rhymes of the poem. An additional element enriching the linguistic layer of the performance was the inclusion of traditional chants in the texts of rural heroines, which further embedded the individual characters on the basis of the folklore. The characteristics of the speech of the women of *The Wedding* were expanded and supplemented with the characteristics of the movement, as well as props and multifunctional elements of the costume (such as, for example, a scarf).

The premiere of the monodrama *Once around. The women of The Wedding* took place on March 5, 2022, in Cracow on the Dekerta 10 Stage. This first performance was to answer whether my assumptions concerning the transformation of the stage norm and creative interpretation of the text written by Wyspiański would prove successful on stage when confronted with the audience. The reception of the performance, as well as conversations with the audience after it, confirmed my conviction that the risk taken is beneficial for the spectacle. Subsequent performances became an experimental field, where I could consciously and with full conviction explore the characteristics of speech and the creative transformation of the stage norm, as well as gained confidence in the characters I created.

The conclusions resulting from the work are presented in the description. In it, I explained the theoretical foundations of stage pronunciation, the norms of pronunciation, as well as the dialect stylization used by Wyspiański in *The Wedding* against the background of the features of the Cracow regional dialect from the beginning of the 20th century. Thanks to this description, I was able to thoroughly analyze all the lines that I modified, summarize the linguistic behavior and characteristics of the individual characters in my monodrama, as well as consider the influence of emotions and stage fright on transforming the text on stage.

The conclusions resulting from the work turned out to be very revealing for me; and the entire process of creating the spectacle became a fascinating journey through the secrets of speech – its characteristics and creative transformation. This journey influenced my artistic development, deepened my awareness of character building, and changed my perception of speech on stage.

The analysis of the material presented in this dissertation can also serve as a guide for those working on speech and language characteristics on stage. In addition, the conclusions of the work, described from the perspective of theatrical practice based on scientific foundations, may contribute to the discussion about the need to redefine the norm of stage pronunciation.

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