

Małgorzata Chojnowska-Wiśniewska

A woman in the face of tragedy based on the role of Sal in the monodrama
The Match Box by Frank McGuinness:

Facing the challenge that is this doctoral dissertation, I searched for an important, multigenerational problem, so that the show, an integral part of this dissertation, could reach a wide audience. I chose an incredibly difficult subject, related to violence, which is everpresent not only in literature and film but also in the media. My dissertation is a study of the suffering of the main character of Frank McGuinness' monodrama *The Match Box*. In the introduction, I presented my goals in working on the show. I decided to focus on understanding the process of living through tragedy caused by the unimaginable loss that is the death of a child, examine the psychological processes motivating the main character of the monodrama *The Match Box* and analyze the way that the show's dramaturgy affects the audience's emotions. I justified the reason for choosing the monodrama, I examined the author and presented the themes of the play. The first chapter is a deep psychological analysis of Sal. Looking for an expert in grief, I decided to base my work on the experiences of American therapist and psychologist Catherine M. Sanders. According to her, the process of grief is divided into stages which lead mourners to accepting their loss. I analyzed each stage of my character's grief, naming the emotional states which motivated her to action. I also thought about what meaning the ritual of the funeral holds in the process of accepting our loved ones' deaths, as well as why my character hears the voices of sheep and what the flame of burning matches means - what its symbolic meaning is. The next chapter is a description of the road that led me and the director to the concept. Because the show references Bert Hellinger's Family Constellations therapeutic method, I present the therapist and explain the method. I also write about my own participation in such therapy, led by

psychologist Ewa Mikołajczyk and how my experience affected the concept behind the show, scenographical solutions, and choice of costume. Referring to Patrice Pavis' *Dictionary of the Theatre* I analyzed the use of music in the show - its meaning. The next chapter is a description of the system of work on the role of Sal both in the domain of the text itself and the performance. It's here that I wrote about the changes, scenographical simplifications which gave the show its final shape. In the next chapter, I present myself as an actress and as the producer of the whole endeavor. I write about the operation of the non-governmental organization Stowarzyszenie Teatr STP. Frank McGuinness' *The Match Box* is realized by this organization. As the vice president and fundraiser, who collects the means of realizing artistic projects, I dealt with the dilemma: "Artistic satisfaction or cost return and monetary gain?" In the next chapter I describe the final stage of creating the show - the confrontation with the audience during the premiere. The show is interactive, so the audience's reaction is incredibly emotional and in sync with our goals. In the summary, I write about how I achieved the goals set in the beginning and reach conclusions for the future, understanding that the creative process continues, and this dissertation contains the description of only a single stage of development. The show will change as I grow. This is an amazing perspective which guarantees the openness of the creative process.

Katgorata
Czajnowska - Wirniewska