

A summary of Agnieszka Radzikowska's doctoral dissertation entitled *The process of building an inner monologue as a working method used to create the character of Celina Kukuczka in 'The Himalayas' play directed by Robert Talarczyk in the Silesian Theatre in Katowice*

The subject of the hereby doctoral thesis is a research into the way inner monologue works on stage. That is to find answers to a question 'What is happening inside the actor, which cannot be named, touched or even understood?' The aim of the following thesis is to capture the very essence of inner monologue and assess its power on stage.

Thanks to the possibility of working on *The Himalayas*, during the creative process, I went deeply into the structure of building inner monologues and analysed their impact on the character I played. In the dissertation the reader can participate with me in the process of, what I call, 'listening to the inner monologue' since I am describing meetings with many different artists and their inner monologues, which I could be also involved into during the research. Those meetings let us view one another's inner worlds, which is still helping me each time I am building the character of Celina Kukuczka again in *The Himalayas*.

In this dissertation I have presented the results of research focused on such an acting technique in which writing inner monologues as a process of building a theatrical role is commonly used. Not only does this method allow us to develop the Stanisławski's system but it also gives the possibility to develop it. It is one of many paths an actor can 'climb' in their professional work. Writing monologues enables me to discover the inner world of the characters I play and at the same time to examine myself against the characters' actions.

The dissertation is divided into sixteen chapters, which bring the method of writing inner dialogues into light for the reader. The chapters symbolize the Himalayan mountaineer reaching the mountain top and are divided according to the rules concerning conquering the peak, such as base trekking, setting up camps and peak attack. In particular chapters I present my research on both the method of writing and creating inner monologue and descriptions of the creators of the spectacle, and Jerzy and Celina Kukuczka's biographies. In the chapter entitled 'Time in the camp base. Celina's inner state' I present my own inner monologues written between the first rehearsal and my 21st performance in the Silesian Theatre. Still, in the 'Base trekking' chapter one can look closer at my teaching performance at the Silesian Theatre Acting School, where I, together with my students, work out on the method of writing inner monologues. We also draw conclusions from the impact of inner monologues on

improvisations and performances we are doing. Another important part of the dissertation is 'Inner brothers. Stanisławski and Lupa' chapter in which I describe my meeting with Krystian Lupa and his influence on my professional work and on creating inner monologues both in the written form and drawn ones.

In contradiction to other art creators we, actors, work on our bodies. The art of acting is about searching for the distance between the character and the performer. In the dissertation I am looking for an answer to a question whether we, creators, are successful in the searching through the constant process of writing inner monologue.