

Character Study – role work laboratory
Two theatre roles in performances: “The Constant Prince” directed by Paweł Świątek
and “Bang Bang” directed by Dominika Knapik
a pretext for reflecting on a creative process.

SUMMARY

In this doctoral dissertation I attempted to describe the process I went through while creating two theatrical roles in performances entitled “The Constant Prince” by Juliusz Słowacki, directed by Paweł Świątek, and “Bang Bang” by Tomasz Jękot, directed by Dominika Knapik produced by Stefan Jaracz Theatre in Łódź. The main theme of my dissertation became the need to find and name the appropriate tools with which I unearthed the essence of the roles entrusted to me, and the need to compare them, at the first glance, completely different creations in order to identify common denominators.

In the first chapter I ask a question about a technique used by an actor when he starts to wrestle with the role. I try to create a compact material that can constitute a kind of compendium of basic knowledge to create my own “tool-box” that is a set of mechanism, instruments needed to start working on a role.

The second chapter is divided into two parts. The first one is devoted to the creation of the performance called “The Constant Prince” directed by Paweł Świątek. In a concise way I tried to introduce the director, his creative path, interests and inspirations as well as the need to use the classic text, which is Juliusz Słowacki’s drama to create a one-of-a-kind vision of the world, with which he had infatuated us with. In the following points, I pay attention to the producers themselves and their cooperation with actors so that we can smoothly move towards the creative process, determined by their inspirations. In this part I try, with proper attention and humility to reflect upon my own creative process, the attempt to find the character’s language, its truth and destiny. I use the philosophy of C.G. Jung and attempt to find the natural voice using Kristin Linklater method, I also refer to my own experiences thanks to which I touched techniques of Suzuki and Viewpoints.

The next part is devoted to the realization of the performance called “Bang Bang” directed by Dominika Knapik. Like in the first part I focus on introducing the profiles of the director and the producers. In a concise way I try to present the idea of the performance as well as its inspirations. The last point is devoted to a creative process I experienced while working and creating the role of Hal. This includes an attempt to name the tools, techniques and philosophies that helped me and contributed to the final effect. I refer to the Meyerhold, Stephen Book, or Bert Hellinger.

The end of my thesis consists of the summary of thoughts written down earlier, statements and doubts, which contribute to the conclusion that theatre is a kind of an anchor, which, firmly attached to the surface of the earth becomes a link between the core, the essence of everything and what is on the surface, fast, trivial and impermanent

Iwona Utrich-Litko