

**Papp Éva**

### **The Way of Artistic Speech from Public Discourse to Reciting**

My experience in the past couple of years shows that drama school students and actors think that stage speech is just a secondary device. In this work, I tried to prove that speech is of the same importance than other artistic devices used on the stage and in the same time, my goal is to make the students realize the significance of this subject. That is why I put a special stress on reciting poetry and on the circumstance in which a poem should be recited, because in most cases poetry reciting does not allow the subordination of speech.

My teaching aim for all those young actors who consider the clear, theatrical speech, the pronunciation of the word endings, just a fake and mannered flourish, is to accept its functionality. My teaching aim furthermore is to help the actor to speak efficiently, to be able to bring to life graphically or to picture any text. In drama teaching speech has a double role: firstly, it is the instrument and secondly it is the object of teaching. During the conscious creative work related to a text (which appropriately comprises interpretation and tone), a kind of creativity has to prevail. So to say, the art of speech is not just a technical training but also the opportunity of creativity. It is important to give credit to this endeavour from the point of view of pedagogy and personality development. In the artistic communication – may that be a stage play, poem, prose; speech cannot be used simply as an instrument serving practical aims; for the speech to fill its aesthetic function it has to aim the artistic accomplishment through its expressiveness, its vividness, and sensitivity.

The actor's speech manifestation is not a conventional act but a highly responsible creative act serving the artistic achievements. The importance of poetry reciting in drama school has a determining nature because enriches the person aesthetically and emotionally and can be profitable in the individual shaping of the stage act. In the point of view of the present theatrical experience and pedagogy I maintain my opinion that this topic worth to be explored furthermore.

The success of artistic speech can be traced emphatically in reciting poetry. The message of the poem, feelings and temper can only be revealed through the personal interpretation of the reciting actor, and mainly through speech. Poem reciting, as the specific form of artistic communication demands this particular state of being, in which the actor transmits the emotional and intellectual message of the poem with an intelligible, visible and perceptible interpretation.