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### **Personality. Person. Character**

*Abstract:* This article is based on the research the author undertook in order to develop my doctoral thesis – The organicity of speaking disorders in theatre and film, a defining statement in the construction of the characters. The purpose of my entire work, entitled, the organicity of speaking disorders in theatre and film, a defining statement in the construction of the characters, was to perform a series of vocal training exercises that would lead to the natural use by actors of a speech defect. Therefore, verbal language is very important for an actor; it is part of the whole mechanism of the actor's art. If it does not work perfectly, the other elements will suffer as well. But what is the connection between speech and personality? Does speech influence our personality or does personality influence our speech? The author thinks that both variants can be valid for the study of a character. If the text gives us information about the way a character speaks, if he is stuttering, e.g., we can start the analysis from this aspect. Or if, after reading, we consider that a character falls into a certain category of temperament / personality, the based on these data, we can build his verbal behaviour.

*Keywords:* person, character, personality, diction, speech defects, verbal language, nonverbal language, paraverbal language.



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### **Personalitate. Persoană. Personaj**

*Abstract:* Acest articol are la bază cercetarea pe care am întreprins-o în vederea elaborării tezei de doctorat – Organicitatea defectelor de vorbire în teatru și film, rostire definitorie în construirea personajelor. Scopul întregii mele lucrări, ce are ca titlu Organicitatea defectelor de vorbire în teatru și film, rostire definitorie în construirea personajelor, a fost acela de a realiza o serie de antrenamente vocale care să conducă la utilizarea naturală de către actori a unei imperfecțiuni de rostire. Așadar, limbajul verbal este foarte important pentru un actor; este o parte a întregului mecanism a artei actorului. Dacă nu funcționează perfect și celelalte elemente vor avea de suferit. Dar care este legătura dintre vorbire și personalitate? Vorbirea ne influențează personalitatea sau personalitatea ne influențează vorbirea? Cred că pentru studiul unui personaj pot fi valabile ambele variante. Dacă din text reies date despre felul în care vorbește un personaj, de exemplu dacă este bâlbâit, putem să pornim analiza de la acest aspect. Sau

în cazul în care, în urma lecturilor, considerăm că un personaj se încadrează într-o anumită categorie de temperament/personalitate, putem construi, având ca bază aceste date, comportamentul său verbal.

*Cuvinte cheie:* persoană, personaj, personalitate, dicție, defecte de vorbire, limbaj verbal, limbaj nonverbal, limbaj paraverbal.



## Introduction

The main source of inspiration from which I started building this study was the film *The King's Speech*, directed by Tom Hooper, starring Colin Firth and Geoffrey Rush.

All methods of approaching the construction of a character start from the analysis of the text. This is an aspect approved by all those involved in making a theatre play or a film – directors, actors, set designers, etc. Thus, regardless of the method applied by an actor in the study of a character – K.S. Stanislavski, Sanford Meisner, Lee Strasberg, Michael Chekov, Ivana Chubbuck, etc. – the text of the play/script remains the main point of origin for any research. Regarding this paper, I will refer to these methods of study, only insofar as they serve the actor through the benefits they offer in the study of verbal language, more precisely the elaboration of speech defects that define the character.

In the book *Personality and Temperament. A guide to psychological types*, Patricia Hedges presents, by comparison, some characteristics of verbal language according to the personality coordinates of extraversion and introversion.

Thus, in the author's opinion, those who are extroverts are inclined to communicate with those around them. They are the kind of people that really like to talk and gesticulate.

The category of introverts is characterized by the use of a lower intensity during speech, a slightly slower rhythm, but also a more discreet nonverbal and paraverbal language.

Can an extroverted and introverted personality type be used as a starting point to create a pattern of speech? Can this generate a pattern that underlies the vocal study of a character? A pattern which can serve as a foundation stone for building a character?

Another aspect that the author wants to invoke and that can emphasize the significance of a text is David Mamet's theory that if someone leaves the room where they are watching a movie to bring popcorn, when they return, they will ask: "What else happened?". In order to be able to provide accurate information about the sequences just watched to the questioner, the respondent must be clear about the subject of the sequence being watched. This theory is called the Popcorn Test.

At the same time, Mamet recommends using the above-mentioned question to the actors when working on the analysis of the text of the play in which they are going to star or of the film script in which they were cast.

In this way, the understanding of the sequence of events in the watched film depends in a significant percentage, along with other factors – such as the level of culture of the respondent, his ability to synthesize information, the technical conditions in which the movie is watched – on verbal language used by actors.

The author will continue by making a reference to *The King's Speech* movie to explain this test, in a meaningful way, but also to outline a first idea regarding the fact that verbal language is

a defining mark in the construction of a character. The author will use as an example the sequence in which King George VI (then Duke of York) meets, for the first time, with speech therapist Lionel Logue. If at least two people watch this movie at the same time, and one of them leaves at the beginning of the above-mentioned sequence and returns to the room at the end, the following thing will happen: the person who did not see the scene between the two characters will ask: “What else happened?” / “What did they talk about?” or any other question aimed at finding out what events took place.

In this way, the interested person can find out important details about the scene, like, for example, details about the main character’s speech defect, his way of relating to the obstacles encountered in his attempts to correct his speech problems, about the work technique approached by the specialist to help his client overcome the speech deficiency with which he struggles or even about the relationship between the two characters.

Therefore, starting from the two ideas presented above in connection with the importance of the written word – the existence of text analysis technique in all methods of studying the art of the actor and the Popcorn test – the author aims to establish how verbal language defines an actor’s approach to the character’s pattern of vocal behavior.

In any method of theatrical art approach appears the idea of subtext, of “unspoken words” behind the words written by the author of the play / script. As actors, we train ourselves to always find these subtexts, these hidden words, which, in the end, outline the characters we have to play, including from a vocal point of view. In a Q&A interview (January 2011), Colin Firth recounts that in building his character he was preoccupied with unspoken words – the words that hide behind the speech defect, the character’s personality, and how he struggles to correct his speech deficiencies.

It is a known fact that a person’s pattern of thinking influences the way he or she express himself / herself, and personality plays an important role in the way people communicate. Starting from this axiom, in this section the author aims to establish to what extent the personality of an actor can be used as a source of inspiration in building the mechanism of utterance of a character. That is why the author consider that a brief reference to the history of the term personality, in the conceptions of Freud, Jung, Myers and Briggs, is useful for my research.

In the above-mentioned Q&A interview (January 2011), Colin Firth also talks about how he built his character's stuttering, starting from the question: “Who is this man?”. On this line, he states that he was not interested in what is physically happening to him, in the transformations undergone, e.g., in the tension in the cervical area, but rather in discovering the psychological elements that led to such a result in the case of the verbal expression of his character. The actor states that he asked questions about how his character struggles with the obstacles encountered (the obligation to give public speeches, to speak into the microphone, to work on various diction exercises, etc.), taking into account all the rigors related to belonging to a certain social class and with any vulnerability or shyness which come as a result.

Starting from what Colin Firth argued in this interview, the fact that the speech defect of King George VI is the result of certain significant events from his life (for example: the death of his older brother, the physical punishments applied to him by his nanny, the authority exacerbated by his father) is to me the most important finding for my work. The author will use

these statements of his to determine the extent to which the character's personality can be a starting point for an actor who wants to discover and build on the verbal language for his character. Just as an individual fits into a certain psychological pattern, so do the characters that the actors play. Therefore, having a basic knowledge in the field of psychology can contribute to the ennobling of the acting technique through accuracy.

The author chose this research topic, namely the establishment of ways to technically support speech defects in such a way as to be organic, because the author believes that mastering these notions is an infinite means of expression in the career of an actor, a means which gives him artistic freedom. The more he knows the various aspects of vocal technique, the more defining his stage speech will be for each character played. Thus, no character will resemble another in terms of vocal language.

To take further the objective of establishing various technical ways in which the organicity of speech defects can be sustained, the author will also present a study that addresses the subject of the possible influence of an actor's personality on the way he speaks. This study is based on the theories of the personality concept of Sigmund Freud, Carl Gustav Jung, Katharine Cook Briggs and Isabel Briggs Myers. Thus, this research can be a source of inspiration in the vocal construction of a character.

In order to outline as precisely as possible, the chosen research topic, the author considered it opportune to consult several works, among which the author mentions: *The power of the actor* by Ivana Chubbuck (*Chubbuck, 2005*), *Personalities Accentuated in Life and Literature* by Karl Leonhard (Leonhard, 1979), *The Art of Scenic Speech* by Sandina Stan (*Stan, 1972*) and *Classical Perspectives in Personality Psychology* by Zeno Romeo Crețu (*Crețu, 2012*).

### **1. From Freud, to Jung, to Myers-Briggs. Brief presentation of the notion of personality**

The human personality has been an important research topic for many specialists (Adler, Erikson, etc.), but the author has chosen to refer only to Freud, Jung, Briggs and Myers for the following reasons:

1. Sigmund Freud – because he was the one who laid the foundations of the study of psychoanalysis;
2. Carl Gustav Jung – because he was one of Freud's closest collaborators, and the classification of the personality types he achieved is still used today (Jung, 1994);
3. Katharine Cook Briggs and Isabel Briggs Myers – because they designed a personality test (based on Jung's studies), which is the most commonly used work of this kind, even today.

#### ***Sigmund Freud***

Before explaining what each component of personality means from Freud's point of view, the author wants to recall the theory common to all the research he has undertaken in the field of psychoanalysis. This refers to the fact that libido is the basis of human behavior. In fact, this conviction of Freud also led to Jung's decision to give up working with him.

The defining elements for personality according to Freud's beliefs, are as follows:

1. Id

The Id is characterized by instinctual impulses, by primary needs (satisfying the sensations of hunger and thirst). Freud considered that Id first appears in newborns but that it does not offer uniqueness to the personality.

2. Ego

The Ego appears with the child's tendency to adapt to the environment in which he lives; it is a link between Id and Super-Ego.

3. Superego

The Super-Ego determines what is right or wrong depending on the limits imposed by social paradigms.

### ***Carl Gustav Jung***

As I mentioned in the brief description of Freud's concept of personality, Jung did not agree with the idea that libido is just a sexual energy. He believed that it could have more influence on the individual.

From the point of view of the Swiss psychiatrist, the personality is made up of the following elements:

1. Ego

The Ego represents the totality of the elements of the psyche of which a person is aware. It relates to what you receive from the outside, depending on how the libido energy is directed, in an extroverted or introverted way. The two situations are encountered at the same time within the personality of an individual, but only one is the predominant one. Thus, Jung came to the conclusion that there are two types of personality – extroverted and introverted. His research on this subject continued and thus, the renowned doctor considered that a classification according to the extroverted and introverted type is not sufficiently conclusive in the case of explaining the term personality.

For this reason, he added other elements through which an individual can relate to the world around him: sensory, intuitive, emotional and rational. Sensory refers to knowledge through the use of the five basic senses: visual, olfactory, auditory, gustatory and tactile. The intuitive way is related to the foreboding of various aspects of a theme that appears in someone's life. The emotional is characterized by an attitude that emphasizes feelings, while in the case of the rational way, reasoning prevails.

2. The personal unconscious

This part of the personality is represented by the totality of individual experiences.

3. The collective unconscious

The collective unconscious is made up of the totality of ancestral experiences. Jung used the term "archetypes" to define them.

### ***Katharine Cook Briggs and Isabel Briggs Myers***

The moment Katharine Cook Briggs meets her daughter's (Isabel) future husband she notices that there are some major differences in their way of thinking and relating to the environment. Therefore, Briggs begins to study various human temperaments using Jung's work – Psychological Types – as a source of inspiration. Later, Isabel Myers also developed a questionnaire designed to discover the type of personality in which an individual falls under.

This is the historical sequence that led to their test, which is very well known and used even today.

In her book, *Personality and Temperament Guide to Psychological Types*, Patricia Hedges refers to the study conducted by Professor David Keirsey.

Starting from the test invented by Myers and Briggs, he added other elements for classifying personality types. They are called functions and represent various ways in which people act. The author will present them briefly, as follows:

- Sensory and intuitive functions – refer to the way an individual relates to data about the environment in which he carries out his activity, but also to those concerning the other individuals with whom he interacts;
- Reflective and affective functions – refer to the path taken in making decisions;
- Judicial and perceptual functions – refer to the choice a person makes between living organized or less organized.

The fact that there are a multitude of classifications regarding the term “personality” proves that this is an important element to research for a person’s existence. This also suggests that no individual is completely similar to another.

One of Karl Leonhard’s beliefs, found in the book *Accentuated Personality in Life and in Literature*, is that “Man as an individual differs from all others, one personality is not the same as the another” (*Ligthelm, 2014*).

Starting from the above-mentioned quote, an analogy can be made with the characters that an actor plays throughout his career – no character will look like another, each has his own unique “personality”. Even more, each character will “have” the personality of the actor who will portray him.

An artist’s experiences will never resemble another’s. There will always be a different relationship to what happened (even if the two went through the same story they will relate differently to the same event because they are different emotionally, culturally, etc.).

Sanford Meisner, once said that “Acting does not mean showing emotions. Acting involves acting. Of course, acting refers to each person’s ability to access his or her own emotional riches, in an organic way, through meaningful actions.” (*Shakespeare, 1981:4*) He designed a training exercise for actors, which he called Emotional preparation. I believe that by performing this exercise, the actor’s voice also acquires freedom, expressiveness and authenticity.

Here are the features of this exercise:

- The actor must choose an emotion depending on the context, the purpose pursued by the played character and build a story to the limit for himself;
- The story must contain real people or elements, but especially imaginary;
- It is an exercise that does not appeal to emotional memory;
- It is an exercise that is used only as training;
- It is done before the moment of entering the stage, and at the moment you step on the stage or on the set it is “left at the door”;
- It is an exercise that impedes the formal play of an actor.

For example, the actor opts for the emotion of “joy”. For one actor an extreme joy could be winning a cast, and for another it would be going on a trip abroad. To perform the exercise

mentioned above, each of them relates to his own experience, uses his own emotional baggage, but this does not involve betraying the coordinates of the concept of the character to be played, relationships with other characters or directorial vision.

Regardless of the approach in building a character, the actors end up working with emotions. They are born, they appear; they need not be “worked / exercised”. Thus, the limits are different for each performer, even if they choose to work with the same emotion. In other words, the verbal language and the way of saying the words will be different from actor to actor.

In her article *Acting Training, Theory of Mind, and Empathy: Is There a Relationship?*, psychologist Elizabeth Lighthelm refers to the study conducted by psychologist Daniel Nettle entitled Psychological profiles of professional actors. According to the information presented, the actors have a high degree of extroversion, empathy, sincerity and are much more sociable. Therefore, emotional availability plays an important role in an artist’s career. The main tool through which it can be expressed is the voice, the verbal language (Lighthelm, 2014). Of course, along with this language, the nonverbal one is important, but also the paraverbal one.

Edward Sapir, an anthropologist and linguist from the USA, believed that verbal language belongs exclusively to people and is used to express emotions, desires, beliefs. Before using these languages – verbal, nonverbal and paraverbal – the thought appears. When it is clear to us what we want to convey, what we intend to communicate, the three ways of expression work perfectly together. This is also the case when we are working on a theatre play or a movie. If we do not know what we are talking about, why we are talking, what purpose we have on stage, the speech will be defective, expressionless or will not correspond to the movements performed (Sapir, 1921).

Therefore, the way we talk “speaks” about us, about whom we are, about our emotions and personality. The same thing happens on stage or on set. The way an actor speaks contributes to the definition of the character he plays. That is why the verbal language used must be in accordance with the actions taken, with the information presented.

An additional argument in support of the fact that the voice, the way of speaking of an actor is a unique imprint of each artist is the dubbed films. The author considers that a doubled voice steals from the creativity of both actors involved in the artistic process; one actor will never be able (and should not) speak as another does. This is impossible, even if he or she follows the same technical patterns, using, for example, a speech defect – the way Meryl Streep speaks in the film *The Iron Lady* will not be completely copied by any actress.

The technical study of stage speech can be done, most of the time, according to the same criteria. The differences appear when the training of stage speech, specific to the Romanian language, no longer matches the one that is indicated to be performed, e.g., in the case of English. This is because the way the phonemes are pronounced correctly in the two languages differs. Even if the same technical coordinates are observed in the use of a speech defect, e.g., a sub-dialect, the way in which it is embodied by the actors differs from one to another. In this sense, several elements intervene: the context of the action of the play or film, the methods approached by the actors in order to build the characters, the emotional and cultural baggage of each of them, and, especially, the level of vocal training of each performer.

Thus, in the continuation of this article, the author will refer to the general personality types listed above, the introverted and the extroverted type, in order to establish a pattern for the way

some people express themselves, which can be a source of inspiration in constructing the verbal language of a character.

## 2. Study – Personality type and expressiveness of verbal language

I chose to conduct this study for two reasons. The first of these refers to the intention to emphasize that the use of specific characteristics of a certain type of personality – introverted or extroverted – can contribute to shaping the character verbally. And the second complements the first in terms of using these features in the vocal technique. For example, in the case of hasty speech – specific, rather, to extroverted personalities – what phonemes are affected?

In her book called *Personality and temperament. A guide to psychological types*, Patricia Hedges presents, by comparison, some characteristics of verbal language according to extraversion and introversion. According to the author, those who are extroverts are inclined to communicate more with those around them, as they really like to talk and gesture. By comparison, introverts are characterized by the use of lower vocal intensity during speech, a slightly slower rhythm and a more discreet manner of using the nonverbal and paraverbal languages.

Sanford Meisner referred to the actor's art as a real experience under the sign of imaginary circumstances. The actor has at hand, first of all, the written text, the words chosen by the author of the play / script to start the analysis of his character. And then, during the study, he or she also integrates paraverbal and nonverbal languages; action that will lead to the establishment of the character's personality. The way in which a character will come to manifest himself of herself from a vocal point of view will always depend on the expressiveness of the voice of the actor who plays the character (*Silverberg, 1994*). In her book *The Art of Stage Speech*, Sandina Stan recalls the vocal element that defines each of us: the vocal timbre. It gives uniqueness to our voice and is the only one that cannot be changed, not even through training (*Stan, 1972*).

Therefore, for an actor, these three types of language constitute an inexhaustible resource of creative nuances or of constructing a credible character from the point of view of the means of verbal expression.

In the same interview, the author referred to above (*Q&A, 2011*), Colin Firth talks about his concern for pauses between words, what happens with his character when he doesn't speak. His statements emphasize the idea that unspoken words are essential in shaping the character of the character played. For example, in the sequence in which he is preparing to give the speech at Wembley Stadium, on the occasion of the closing of the Empire Exposition, it is very clear that all the unspoken words complete the spoken words. Unspoken words are "spoken" through paraverbal language – which in this case is best expressed by the rhythm of speech, a very slow rhythm – but also with the help of nonverbal, through a rigid body position. Thus, from the beginning of the film, a character (King George VI) is outlined who falls into the introverted typology. Compared to him, speech therapist Lionel Logue belongs to the category of extroverted personality. He is very expressive throughout the film in terms of facial expressions and gestures, and the way in which he expresses himself from a vocal point of view suggests a great deal of self-control. This is noticeable even when he realizes that he is speaking to His Royal Highness, the wife of the Duke of York.



In order to better observe the differences between the verbal communication type specific to the type of introverted personality compared to the extroverted one, the author conducted a study – Personality type and expressiveness of verbal language – with four participants in the speech workshop that the author coordinated for a period of about three years at the Theater Company for Children and Adolescents, in Bucharest.

### **3. Methodology of conducting the study Personality type and expressiveness of verbal language**

The first step in concretizing this study was to establish the personality type of each participant. The author mentions that for this I used the classifications made by C.G. Jung and Myers-Briggs; the author chose not to use certain other personality tests because the author believes that experience in the field of psychology is needed in order to correctly interpret the data. Another reason that led me to choose the classifications of the specialists listed above is that even today psychological tests are designed based on their theories.

The second step was to choose some texts; the author wanted it to be a classic one and one of contemporary drama because the verbal languages are very different. This is why the author opted for a monologue by Tom from Tennessee Williams's *Glass Menagerie* and one from Helena in William Shakespeare's *A Midsummer Night's Dream*.

The author pursued this analysis by asking the participants to read the texts logically, as in any first readings. The author mentions that those who participated in the study had read, some time ago, the plays from which the author chooses the monologues.

The author will refer, first, to the remarks concerning the reading of the first monologue, that of Tom. Those who read are different in terms of personality type; one is extroverted and the other introverted. From the point of view of speech defects, it resembles a hasty speech. Hasty speech is different from fast-paced speech. In the case of the first, there are either endings of words that are no longer spoken, or swallowed vowels or omitted syllables. The correctly executed rhythm of a speech presupposes that each phoneme is pronounced clearly, regardless of whether it is a medium or high speed. An actor who has a very good stage speech must be technically able to speak quickly and be understood by those who listen. The one who falls into the category of introverts also has the defect of utterance and sigmatism.

After reading the monologue, the author noticed the following things:

- The rhythm of the extrovert's speech was much faster than in the case of the introvert;
- The degree of precipitation in speech was higher in the case of the extrovert than in the introvert (although, in general, the introvert has a more pronounced precipitation than the other);
- Vocal intensity was higher in the case of the extrovert;
- In the case of the extrovert, the vowels had a higher clarity compared to those spoken by the introvert. As for the consonants, there were no differences between the two (except for the introvert's pronunciation problems in the case of the phonemes "S" and "T");
- Nonverbal language was much more obvious, much more "colourful" in the case of the extrovert.

The author also chose for the participants in the study a theme of improvisation on the text. The purpose of this exercise was to see if the way of speaking changes in the case of imposing a situation that has a clear, precise purpose. In their case, the subject of improvisation was "Holding a speech of thanks for an award received". The differences from the first situation presented above appeared in the case of the rhythm of speech and the degree of precipitation, described as follows:

- The rhythm of the extrovert was slower than the first variant of reading the text;
- The introvert spoke faster.

As for the precipitation of speech, the exact opposite happened as in the first case; that is, the extrovert spoke less hurriedly than the introvert.

In terms of speech defects, the two study participants who read Helena's monologue are similar in sigmatism, and differ in that one of them is also cepeleaga.

After reading the text, the author was able to observe the following aspects:

- The one who belongs to the category of extroverts had a much faster reading rhythm than the introvert;
- The vocal intensity was high in the case of the extrovert, while in the case of the other it was of an average level;
- The nonverbal language was more nuanced, freer in the case of the extrovert;

The theme of improvisation for them was to read the text as a secret. In their case there was no change from the first version of the study; even in the case of whispering, the rhythm of the extrovert's speech remained alert.

## Discussion

Actors must always be solicitous about stage speech, whether they are performing on stage or in front of a camera. They must use specific technical training to be able to express themselves in any conditions: larger performance halls, smaller halls, uncomfortable costumes, etc. The category „under any conditions” also includes the possibility of using a speech defect in order to vocally define the character played.

For an actor, the scope of stage speech is essential. First of all, he has at hand the written text, the words chosen by the author of the play / script to start the analysis leading up to the development of his character. All this falls into the category of verbal language. And then, during the role study, he also integrates para-verbal and nonverbal languages.

Therefore, for an actor, the three types of language supply an inexhaustible resource that creates nuances in his approach to build a credible character in terms of verbal expression.

The author chooses this specific research topic, respectively, establishing ways to technically support speech defects in such a way as to be organic, because the author believes that mastering these notions embodies an infinite means of expression in the career of an actor, a resort which gives him or her artistic freedom. The more an actor masters about the aspects of vocal technique, the more his stage speech will always be defining for each character played. Thus, no character will resemble another in terms of vocal language.

The way, the author worked with the actors who participated in the studies illustrated in the pages of this paper, as well as the results obtained, confirm for me beyond a shadow of a doubt

that it is not possible to outline a speech defect without having an impeccable diction.

Conclusively, the author believes that the study aimed at obtaining the organicity of speech defects in theater and film deserves as much attention as the one aimed at obtaining a correct pronunciation. Accordingly, from my vantage point, the organicity of speech defects is an important chapter in the scope of stage speech.

## **Conclusion**

It should note conclusions:

- The rhythm of speech can be considered a result of belonging to a certain category of personality – a faster rhythm for extroverted personality and a slower rhythm for the introverted;
- The clear pronunciation of the vowels can be specific to the extroverted personality;
- Nonverbal language is more common in those who are extroverts;
- In the case of precipitation, the vowels suffer the most, because they are omitted;
- The vocal intensity of the extroverts was higher than in the case of the introverts.

In order to present the way in which a character's personality makes its mark on his/her way of speaking, the author choses to briefly analyze two screenings of one of the plays written by William Shakespeare, namely Hamlet. The reason behind this was that it gave the possibility of making a comparison between the methods of interpretation, from a vocal point of view, as played in the theatre play and in a film. For this purpose, the author opted for:

- The film Hamlet (directed by Laurence Olivier, premiere date: May 6, 1948) with Laurence Olivier;
- The film Hamlet (directed by Franco Zeffirelli, premiere date: December 19, 1990) starring Mel Gibson;
- Stage setting of the play Hamlet (directed by Liviu Ciulei, L. S. Bulandra Theater, Bucharest, premiere date: June 15, 2000) with Marcel Iureş in the main role.

According to Patricia Hedges, the author of the book Personalities and temperament. A guide to psychological types, Hamlet is a character who belongs to the category of introverts because he hides his feelings even from his friends. The nonverbal language used by the three actors during the interpretation of the Hamlet character – Laurence Olivier, Mel Gibson, Marcel Iureş – supports this hypothesis. Their interpretations are similar in terms of this type of expression – all gestures are minimalist, as the emotional load is so strong that the use of ample movements would lead to its diminution.

Watching images from these montages without sound, the author noticed another aspect common to the three performers, namely a tense and rigid body posture; a posture characteristic of a person who is very careful not to be attacked, not to be endangered.

From a vocal point of view, the author noticed in all three cases the option to accentuate the consonants and to pronounce the slightly airy vowels. As if the consonants represent the thought of rebellion, of struggle, while the vowels are the signal of withdrawal. But even so, the vowels sound very good. One reason for this could be the one stated by Patsy Rodenburg in the book Speaking Shakespeare about the vocal behaviour that characterizes all the characters of the great playwright, namely that they want to be heard, they want to be understood. Of course,

there are differences in vocal intensity. But there are the usual differences between theatre and film – the actors adapt from a vocal point of view depending on the space in which they play and the distance from those to whom they address themselves.

From the point of view of the rhythm of utterance, there are clear differences between the three interpretations. While Laurence Olivier builds a Hamlet that speaks rarely, with long pauses between words, Mel Gibson's Hamlet speaks much faster, and Marcel Iureş uses a moderate rhythm. Therefore, the main difference the author noticed in the case of the play and the movies is that of the vocal intensity.

The study conclusions presented in this article show an informational source in my approach to outline various methods of technical support for speech defects.



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