

Summary

***Pielgrzym z Mazowsza* – audio interpretation of poetry in the movie about Cyprian Kamil Norwid**

The interpretation of a poetic text is a very complex subject. It refers to the personal experience of reading, literary research and the reproduction of a text (verbal – recitation or non-verbal – intersemiotic translation). The audio interpretation of poetry in a movie is not only a completed artwork (a film sound as a part of the whole movie) but also the creative process itself, based on personal reception and literary research. The audio interpretation corresponds to the text recited in the film, but also to its visual interpretation (which is almost completed before the sound post-production process begins).

Pielgrzym z Mazowsza (2023, dir. S. Furman) is a documentary about the life and work of Cyprian Kamil Norwid (a famous 19th century Polish poet and visual artist), directed by Stanisław Furman. It contains numerous excerpts from Norwid's poems, mostly recited in voice over form: *Za wstęp. Ogólniki* (–1865), *Pożegnanie* (1842), *Blade kłosy na odłogu...*(1846), *Pielgrzym* (1859/61), *Modlitwa* (1850), *Niewola* (1849/50), *Quidam* (1855-57), *Promethidion* (1850), *Moja piosnka (II)* (1854), *Fraszka(!)* (1850), *Klaskaniem mając obrzękłe prawice* (1858), *Fatum* (–1865), *Rzecz o wolności słowa* (1868/69). My work on the film's sound included the entire post-production process: the dialogue editing and cleaning; the recording and editing of the Foley & the side effects and ambience; the music illustration; the sound design; the main – binaural and the additional theatrical – 5.1 mixdown. The film was premiered during the eighteenth Colloquia Norwidiana symposium on May 30, 2023 at the Norwid Museum in Dębinki.

The movie has creatively inspired me by its non-obviousness of the textual-visual references. The search for the common denominator or the missing link between the verbal and visual layers is all the more intriguing the greater the divergence of the verbal and visual message is. Developing a global sound aesthetic convention, based on the Norwid's personality and artistic style, and then creating the film audio interpretation of his poetry, was my artistic task and became the goal of my artwork and this dissertation.

The first chapter of the dissertation is devoted to the broad issue of interpretation. In the second chapter, I make a brief analysis of poetic sequences in former movies about Cyprian Kamil Norwid, which sound layers I consider as less complex than *Pielgrzym z Mazowsza* (2023, dir. S. Furman) has. In the third chapter, I develop a general concept of *Pielgrzym z Mazowsza* (2023, dir. S. Furman) sound aesthetics, based on research into the personality and style of Norwid's artwork. The fourth chapter I dedicate to technological issues of creating two types of mixdown: binaural (main) and theatrical 5.1 (additional). The final fifth chapter describes the result of my artwork: sound interpretations of 11 poetic sequences, forming the backbone of the whole movie.