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Govor. Glas. Identiteta.

Speech. Voice. Identity.

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¹ Povzetki v zborniku so razurščeni glede na zaporedje nastopov na simpoziju.

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Cathryn Robson

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»Od kod si? Ne morem ugotoviti tvojega naglasa«: glasovna identiteta odraslih otrok tretje kulture

Odrasli otroci tretje kulture (angl. Adult Third-Culture Kids – ATCKs) so posamezniki, ki so znaten del svojega odrasčanja preživeli v kulturi, ki ni kultura države njihovega potnega lista. Zaradi povečanega obsega globalnih migracij v zadnjih petdesetih letih se skupina omenjenih posameznikov nenehno povečuje (Združeni narodi, 2020). Autorica se v raziskavi o njihovi glasovni identiteti osredotoča na več izkušenj z imigracijo in repatriacijo. Ponavljajoče se vprašanje v naslovu njenega prispevka je vodilo v internalizacijo spremenljive in »drugačne« (glasovne) identitete, kar je spodbudilo to autoetnografsko raziskavo. Trenutno opravlja pregled literature o glasovnosti ATCKs in o tem, kako se ta lahko navezuje na značilnosti te skupine – nemirnost, brezdombstvo, nerešena žalost in neavtentičnost (Pollock in Van Reken, 2009). Autorica bo predstavila svoje ugotovitve, ki bodo služile kot vodilo za nadaljnje raziskovalne korake. Ker je pristop Fitzmaurice Voicework® zagotovil celosten okvir za raziskovanje glasovnosti ATCKs, bodo naslednje faze raziskave vključevale razširitev tega dela na širšo skupnost ATCKs.

“Where are you from? I can’t place your accent”: The Vocal Identity of Adult Third-Culture Kids

Adult Third-Culture Kids (ATCKs) are individuals who have spent a significant part of their developmental years in a culture other than their passport country. With global migration increasing over the past five decades, ATCKs are a growing cohort (United Nations, 2020). The author’s research interest in ATCK vocal identity is based on multiple experiences of both immigration and repatriation. The recurring question in her presentation title has led to the internalisation of a mutable and “othered” (vocal) identity, which has prompted this autoethnographic research. She is currently conducting a scoping literature review on ATCKs’ vocality and how this might map to cohort features – restlessness, rootlessness, unresolved grief and inauthenticity (Pollock and Van Reken, 2009). The presentation will offer her findings, which will guide subsequent research steps. As Fitzmaurice Voicework® has provided a holistic framework for exploring her ATCK vocality, the next stages include extending this work to the wider ATCK community.

Mary Ann Vargas

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Making Song

Making Song je neekstraktivistična metodologija, ki jo je avtorica raziskovala in razvijala med doktorskim študijem na Kraljevi akademiji v Londonu (2018–2024). Poskušala je izkristalizirati in izraziti občutek izbrisa, ki so ga občutile etnične in priseljenske skupnosti v južnem Londonu pred objavo in po objavi rušitve nakupovalnega središča Elephant & Castle (EC), enega največjih latinskoameriških središč v mestu, ki je zdaj porušeno do tal. Prva pesem, Barrio (Soseska), je nastala v tesnem sodelovanju z nekaterimi trgovci iz EC in skladateljico Eliane Correa, besedilo pa je napisala avtorica. Pesem Barrio je bila izvedena med dvema latinskoameriškima večeroma v londonskem Southwark Playhouseu leta 2019, v prisotnosti avtoričine kolumbijske sodelavke, šivilje, njene družine in drugih kolegov. Poslušanje pesmi pred občinstvom je bilo za vse udeležence preoblikovalna izkušnja in ključno za avtoričino disertacijo. Pesmi je začela razumeti kot zvočne lokacije, začasna domovanja, ločena od fizičnih meja, ki ostajajo brez smeri, dokler niso zapete. Pesmi so postale kraji, ki nas lahko zadržijo, mobilizirajo in širijo naš občutek za obstoj v svetu – tako v resničnem kot v domišljijem življenju.

Making Song

Making Song is a non-extractivist methodology explored and developed during the author's doctoral research at King's College London (2018–2024). It attempted to crystallise and give expression to the sense of erasure felt by ethnic and migrant communities in South London before and after the announcement of the demolition of the Elephant & Castle shopping centre (EC), one of the largest Latin American hubs in the city, now razed to the ground. Their first song, Barrio (Neighbourhood), resulted from an intense collaboration with some of the traders at EC and composer Eliane Correa, with lyrics by the author. Barrio was performed during two Latinx variety nights at London's Southwark Playhouse in 2019, with the author's Colombian seamstress collaborator, her family and other colleagues in attendance. Listening to Barrio in front of live audiences was transformative for all involved and pivotal for the author's dissertation. She began thinking of songs as sonic locations, transient suspended homes detached from physical boundaries, that remain rudderless until they are sung. Songs became sites that can hold us, mobilising and expanding our sense of being in the world in both lived and imagined life.

Sara Matchett

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University of Cape Town, The Centre for Theatre, Dance and Performance Studies, South Africa

Dih, ki postane beseda: utelešena poetika in glasovno delo z gledališko skupino seksualnih delavcev v Cape Townu

Prispevek raziskuje, kako pristop Fitzmaurice Voicework®, zlasti Tremorwork®, podpira razvoj glasu, identitete in pesniškega izražanja skozi dihanje in telo pri gledališki skupini seksualnih delavcev iz Cape Towna. Tremorwork® – ki združuje dihanje, telo in glas – je bil uporabljen za sprostitev napetosti in prebujanje čutnega zavedanja v telesu. S pomočjo telesnega mapiranja so udeleženci sledili občutkom in čustvom ter svoje izkušnje zasidrili v telesu. Ta utelešena srečanja z dihanjem in glasom so postala katalizatorji za prosto pisanje in ustvarjanje poezije, kar je omogočilo, da se je identiteta izrazila skozi dihanje, telo in glasovni izraz namesto skozi pripoved. Delo se osredotoča na telo kot mesto znanja, kjer pristop Fitzmaurice Tremorwork® ruši ustaljene zgodbe in odpira poti novim oblikam izražanja sebe.

Breath Made Word: Embodied Poetics and Voicework with a Sex Worker Theatre Group in Cape Town

This presentation explores how Fitzmaurice Voicework®, particularly Tremorwork®, supports the emergence of voice, identity and poetic expression through breath and body, with a Cape Town-based Sex Worker Theatre Group. Tremorwork® – which integrates breath, body and voice – was used to release held tension and awaken sensory awareness in the body. Through body mapping, participants traced sensations and emotions, grounding their experiences in the body. These embodied encounters with breath and voice became catalysts for free writing and poetry making, allowing identity to emerge through breath, body and vocal expression rather than narrative. The work centres the body as a site of knowing, where Fitzmaurice Tremorwork® disrupts fixed stories and opens pathways for new expressions of self.

Ellen Foyen Bruun

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Norwegian University of Science and Technology (NTNU), Trondheim

Raziskovanje identitete in utelešenega znanja s pomočjo pristopa Fitzmaurice Voicework®

Fitzmaurice Voicework® je celosten pristop k delu z glasom za odkrivanje in razvoj polnega izraznega potenciala glasu in zdravega glasovnega izražanja. Temelji na utelešenem delu in izkustvenem učenju ter ponuja večplasten okvir za delo z glasom in govorom. Osrednje izhodišče je prepričanje, da ima vsak človek v sebi prirojeno modrost, ki nas povezuje z drugimi, hkrati pa opredeljuje našo avtonomijo. Kako lahko vzpostavimo dialog in poimenujemo utelešeno znanje, ki izhaja iz takšnih izkustvenih učnih procesov? In kaj nam lahko praksa dela z glasom pove o našem občutku identitete in osebni resnici? Ta in podobna vprašanja bodo raziskana v prispevku, ki črpa iz praktičnih raziskav. Najnovejši izsledki izvirajo iz delavnice, ki je potekala s kolegi učitelji pristopa Fitzmaurice Voicework® v Helsinkih (junij 2025). V delavnici uporabljamo samo prakso kot metodo za razmišljanje o tem, kako je pristop Fitzmaurice Voicework® skozi čas vplival na nas kot večplasten, integrativen pristop uma/telesa/diha. Predstavitev bo obravnavala posamezne in skupne teme, ki so se pri tem pojavile, ter ponudila razmišljanja o tem, kako lahko delo z glasom oblikuje naše razumevanje avtonomije, skupnosti in razvijajočega se odnosa med glasom in sebstvom.

Exploring Identity and Embodied Knowing through Fitzmaurice Voicework®

Fitzmaurice Voicework® is a holistic approach to voicework for discovering and developing the full expressive potential of the voice and healthy vocal use. Grounded in embodied practice and experiential learning, it offers a multi-layered framework for engaging with voice and speech. Central to the work is the belief that each person carries an innate wisdom that connects us to others, yet also defines our autonomy. How can we bring into dialogue and name the embodied knowing that arises from this kind of experiential learning processes? And what can the practice of voicework teach us about our sense of identity and personal truth? These and similar questions will be explored in the presentation, drawing from practice-based research investigations. The most recent will be outcomes from a workshop held with fellow Fitzmaurice Voicework® teachers in Helsinki (June 2025). In the workshop, we use the practice itself as a method to generate our reflections on how Fitzmaurice Voicework® has impacted us over time, as a multi-layered, integrative mind/body/breath approach. The presentation will consider individual and shared themes that have emerged, offering reflections on how voicework can shape our understanding of autonomy, community and the evolving relationship between voice and self.

Matthew Greenberg

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Alida Bevk

Univerza v Ljubljani, Akademija za gledališče, radio, film in televizijo
University of Ljubljana, Academy of Theatre, Radio, Film and Television

Nevidni učitelj glasu: raziskovanje odnosov med učenci in učitelji v okviru učiteljskega programa Fitzmaurice Voicework® v mednarodnem sodelovanju

Čeprav glasu ne moremo videti, je pogosto odločilna značilnost identitete posameznika. To se je pokazalo v letih 2023 in 2024, ko je profesor Matthew Greenberg odpotoval v Ljubljano, da bi pod vodstvom profesorice Alide Bevk, vodilne učiteljice pristopa Fitzmaurice Voicework®, pridobil certifikat učitelja Fitzmaurice Voicework®. Prispevek temelji na avtoetnografski raziskavi o tem, kako sta se poučevanje in učenje Matthewa Greenberga in Alide Bevk v okviru tega certifikata razširila preko celin z namenom odgovoriti na vprašanja, kako se naša identiteta učiteljev razširi, ko se učimo od naših učencev, in kako naši učenci opredeljujejo svojo identiteto v odnosu do učiteljev glasu. Ko se je profesor Greenberg poglobil v slovenski jezik, je njegova identiteta učitelja postala bolj odprta za različne glasove, saj je razumel, kako se glas in marginalizacija glasu doživljata pri učenju v novi kulturi. To načelo se razteza tudi v naše učilnice, ne glede na jezik, saj glas lahko spremeni identiteto, ko začnemo novo uro, in moramo zaupati našemu »nevidnemu učitelju«, da nas bo učinkoviteje vodil v učilnici.

The Invisible Voice Teacher: Exploring the Student-Teacher Relationships of Fitzmaurice Voicework® Certification in a Multi-National Collaboration

Even though we cannot see one's voice, it is often a defining characteristic of a person's identity. This was experienced from 2023 to 2024, as Professor Matthew Greenberg travelled to Ljubljana, Slovenia, to obtain his Fitzmaurice Voicework® teacher certification under the guidance of Professor Alida Bevk, the lead teacher of Fitzmaurice Voicework®. This paper is based on autoethnographic research into how Matthew Greenberg's and Alida Bevk's teaching and learning in this certification expanded across continents, aiming to answer the questions: How do our identities as teachers expand when learning from our students, and how do our students define their identities in relation to voice teachers? As Professor Greenberg immersed himself in the Slovenian language, his identity as a teacher became more inviting of all voices because he was able to understand how voice and the marginalisation of voice are experienced when learning in a new culture. This principle extends into our classrooms, regardless of language, as voice can alter identities when we

start a new class, and we must trust our “invisible teacher” to help guide us more effectively in the classroom.

Jennifer Hoit

Licencirana terapevtka za zakonske in družinske zadeve, registrirana umetnostna terapevtka, praktičarka somatske izkušnje in certificirana učiteljica Fitzmaurice Voicework®, samozaposlena, Kalifornija, ZDA

Licensed Marriage & Family Therapist, Registered Art Therapist, Somatic Experiencing Practitioner & Certified Teacher of Fitzmaurice Voicework®, Self-Employed, California, USA

Glas in psihoterapija

V prispevku bomo raziskali, kako je pristop Fitzmaurice Voicework® oblikoval – in še naprej oblikuje – avtoričino prakso somatske in umetnostne psihoterapevtke. Avtorica bo spregovorila o vzporednem procesu, v katerem so štirje stebri dela – Deconstructing®, Restructuring®, Presence in Play – spodbudili njen osebni razvoj pri dostopu do glasu psihoterapevtke, kar je posledično vplivalo na njen pogled in ponudbo strankam. Te vzporednice vključujejo podporo povezavi z impulzi in njihovemu izražanju (tj. približevanje željam in sposobnost reči »ne«), prakse za ozaveščanje in premagovanje sramu ter dajanje glasu različnim delom sebe.

Voice and Psychotherapy

This paper will explore how Fitzmaurice Voicework® has shaped – and continues to shape – the author's practice as a Somatic and Art Psychotherapist. She will discuss the parallel process by which the four pillars of the work – Deconstructing®, Restructuring®, Presence and Play – have catalysed her personal development in accessing her voice as a psychotherapist, which has subsequently influenced her perspective and offerings to clients. These parallels include supporting the connection to and the expression of impulses (i.e., moving towards desire and the ability to say "no"), practices to become aware of and move through shame, and giving voice to different parts of the self.

Dory Rebekah Sibley

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Resonančna maska: razširjanje karakterizacije in glasovnega izražanja s pomočjo resonance in igre z maskami

Prispevek raziskuje presečišče glasovne resonance in dela z maskami kot metodologije za utelešanje razvoja likov v uprizoritvenih umetnostih. Na podlagi fizičnega gledališča, somatičnih glasovnih vaj in pedagogike mask trdi, da lik ne nastane z imitacijo, temveč z usklajevanjem dihanja, telesa in glasu. Maska z zakrivanjem mimike zaobide ego in ustaljeni izraz, s čimer igralce prisili, da se povežejo z globljimi glasovnimi in telesnimi viri. Glas se obravnava kot energijski pojav – resonančen, prostorski in afektiven. Prispevek proučuje, kako omejitve maske povečajo prisotnost, motijo pogojene vzorce in omogočajo spontano pojavljanje likov. Ta pristop, ki temelji na tradicijah, kot so pristop Fitzmaurice Voicework®, pedagogika Jacquesa Lecoqa in razširjene glasovne tehnike Roya Harta, spodbuja avtentičnost, tveganje in preobrazbo. Primeri iz prakse in razmišljanja udeležencev ponazarjajo, kako glas in maska skupaj razkrivata nove dimenzije identitete ter ponujata edinstven in integrativen okvir za uprizarjanje, somatsko raziskovanje in ustvarjalno prakso.

Resonant Maskwork: Expanding Characterisation and Vocal Embodiment through Resonance and Mask Play

This paper investigates the intersection of vocal resonance and mask work as a methodology for embodied character development in performance. Drawing on physical theatre, somatic voice practices and mask pedagogy, it argues that character emerges not through imitation but through the alignment of breath, body and voice. The mask, by obscuring facial expression, bypasses ego and habitual expression, compelling performers to access deeper vocal and physical sources. Voice is treated as an energetic phenomenon – resonant, spatial and affective. The paper examines how the constraints of the mask heighten presence, disrupt conditioned patterns and enable spontaneous character emergence. Grounded in traditions such as Fitzmaurice Voicework®, Jacques Lecoq's pedagogy and Roy Hart's extended voice techniques, this approach fosters authenticity, risk-taking and transformation. Case studies and participant reflections illustrate how voice and mask together reveal new dimensions of identity, offering a unique and integrative framework for performance, somatic inquiry and creative practice.

Matija Terglav

Univerza v Ljubljani, Filozofska fakulteta

University of Ljubljana, Faculty of Arts

Stališča poslušalk in poslušalcev do radijskega govora

Radijski govor se v slovenskem prostoru, predvsem v jezikoslovju, pogosto ocenjuje z vidika pravorečja in knjižnosti jezikovnih izbir. Poudarja se, da se od nacionalnega radia in televizije pričakuje visoka raven jezikovne kulture, kar večinoma pomeni rabo zbornega jezika. Tak govor najpogosteje javno presojuje strokovnjaki, ki se z jezikom ukvarjajo bodisi v okviru študija bodisi pri svojem strokovnem delu. V prispevku pa nas zanima predvsem vidik poslušalk in poslušalcev – kakšna so njihova stališča do radijskega govora z vidika pravorečja in ali pravorečje vpliva na »všečnost« govora. Je lahko »pretirano pravilna« izgovarjava celo moteča? Za raziskovalni vzorec smo izbrali Val 202, saj gre za nacionalni radio z največ poslušalci, na katerem govorci opravijo jezikovno-govorno izobraževanje, oddaje pa se razlikujejo tudi z vidika jezikovne zvrstnosti. V raziskavi bomo analizirali več izsekov izbranih oddaj, posnetke predvajali informantom ter zbrali njihove vtise in stališča o poslušanih govorih, s posebnim poudarkom na vplivu pravorečja na njihovo percepcijo govora.

Listeners' Attitudes Towards Radio Speech

In the Slovenian context, particularly in linguistics, radio speech is often evaluated in terms of pronunciation norms and the standardness of language choices. It is emphasised that a high level of "linguistic culture" is expected from the national radio and television, which in most cases means the expectation of using the standard language. Furthermore, such speech is generally publicly observed and evaluated by those who either study linguistics or research the Slovenian language. In this paper, we are therefore interested in the listeners' perspective – what are their attitudes towards radio speech from the perspective of pronunciation norms, and does pronunciation influence how "likeable" the speech is perceived? Can an "overly correct" pronunciation ever be irritating? Val 202 was chosen for the sample because it is a national radio station where speakers undergo language and speech training, it has the largest audience among RTV Slovenia's radio programmes, and its radio shows are quite diverse in terms of language varieties. The author will select several excerpts from radio shows, play these recordings to the informants and collect their impressions and attitudes towards the speech they hear, as well as the possible influence of pronunciation norms on their perception.

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Med Kokkolo in Zasavjem: iskanje skupnega jezika

Prispevek analizira pripravo govorne podobe arktične komedije Kokkola, ki je bila premierno uprizorjena aprila 2025 v Slovenskem ljudskem gledališču Celje. Opisuje, kako smo finski izvirnik na podlagi slovenskega prevoda prenesli v govor zasavskih krajev ter opredeli geografsko-zgodovinske in dialektalne značilnosti, na podlagi katerih smo se odločili prav za omenjeno narečje. Predstavlja delo prevajalca, lektorjev in naravnega govorca v vlogi svetovalca za govor ter opisuje proces učenja narečnega govora s pomočjo zvočnih posnetkov, analize naravnih govorcev in prenosa sporazumevanja v narečnem govoru v usakdanje okolje.

Between Kokkola and Zasavje: Searching for a Common Language

This paper analyses the preparation of the spoken language of the Arctic comedy Kokkola, which premièred in April 2025 at the Celje City Theatre (SLG Celje). It describes how the team translated the Finnish original into the speech of the Zasavje region via a Slovenian translation and defines the geographical, historical and dialectal characteristics of these places that led the creators to choose this particular dialect. It presents the work of the translator, editors and a native speaker acting as a speech consultant. Finally, it describes the process of learning the dialect with the help of audio recordings, the analysis of native speakers and the transfer of communication in dialect to everyday situations.

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Govor, identiteta in gledališče

Gledališče je umetnostni medij, v katerem ima govor tradicionalno osrednjo vlogo. Prispevek se osredotoča na razmerje med jezikom in identiteto v gledališču z vidika posameznikov, ki ne govorijo ali slabo govorijo prevladujoči jezik okolja. Izhodišče je vprašanje, kako jezik oblikuje občutek pripadnosti in identitete ter hkrati deluje kot orodje izključevanja, zlasti v okoljih, v katerih je gledališče nosilec jezikovne identitete. Posamezniki iz drugih jezikovnih okolij so pogosto izključeni tako iz ustvarjanja kot tudi iz spremljanja gledaliških vsebin. Raziskujemo možnosti vključevanja tuje govorečih ustvarjalcev in občinstev ter vlogo večjezičnih pristopov pri preseganju jezikovnih omejitev v gledališču in vpliv večjezičnega ustvarjanja na različna občinstva. Kakšno gledališče potrebujemo za »mednarodno skupnost«? Kako ustvariti prostor, v katerem večjezičnost ni ovira, temveč prednost? Prispevek temelji na praktičnih primerih iz večjezičnega ustvarjalnega okolja.

Speech, Identity and Theatre

Theatre is an art form in which speech traditionally plays a central role. In this paper, the author focuses on the relationship between language and identity in theatre from the perspective of individuals who either do not speak the dominant language of their environment or speak it poorly. He begins with the question of how language shapes a sense of belonging and identity, and how it simultaneously acts as a tool of exclusion, especially in environments where theatre is a vehicle of linguistic identity. Individuals from other linguistic backgrounds are often excluded from both the creation and consumption of theatre content. The author explores the possibilities of including foreign-language creators and audiences, as well as the role of multilingual approaches in breaking down language barriers in theatre and the impact of multilingual creation on different audiences. What kind of theatre do we need for an "international community"? How can we create a space where multilingualism is not a barrier but an advantage? The contribution is based on practical examples from a multilingual creative environment.

Zala Doboušek

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Političnost molka na odru: odsotnost govora kot znak zatiranja ali moči

Pojavnost molka v uprizoritvah ima lahko številne pomenske nianse in sega vse od razloga, da »molči nekdo, ki nima pravice ali moči spregovoriti« (pozicija strahu in podrejenosti), do »molči nekdo, ki si to lahko privošči« (pozicija moči in varnosti). Molk, umeščen v tok dogajanja, dialogov, replik in siceršnjih govornih pokrajin na odru, je vedno semantično zaznamovan, vendar ga prepogosto in prehitro opredelimo kot (odrski) znak, ki le simbolizira nemoč, odrinjenost, nesliš(a)nost. Performativnost molka se mestoma pojavlja tudi kot ideja reprezentacije oziroma prezentacije (ontološko ali metaforično) neizrekljivega – tistega, kar presega besede in stvarnost kot tako. Vse te opredelitve so vsekakor umestne, vendar predstavljajo le del interpretativnega spektra. Prepogosto je preslišana in spregledana prav dimenzija »privilegirane molka« – ko molk (odsotnost govora lika) postane simbol varnega prostora, zaščite, neopredeljenosti in odmika od lastnih načel. Vsega tega pa ni mogoče brati in razumeti onstran političnega (v umetnosti in družbi). Vsaka predstava ni le interpretativni pečat tega, kar uprizarja in umešča na oder; prav toliko (ali morda še bolj) je povedna in »zgovorna« v tem, kaj pri uprizarjanju (nezavedno) odrinja, prezira – skratka, česa »ne uprizarja« in ne prepusti v javni diskurz. O čem torej dobesedno ali metaforično »molči«. In predusem, zakaj. Zato, ker ima premalo ali preveč moči? V prispevku bom omenjena teatrološka raziskovalna vprašanja umestila v izbrano selekcijo uprizoritev, ki bo ponujala prostor za kritično primerjalno analizo.

The Political Nature of Silence Onstage: The Absence of Speech as a Sign of Oppression or Power

The occurrence of silence in performances can have numerous semantic nuances, ranging from silence on the part of "someone who has no right or power to speak" (a position of fear and subordination) to "silence on the part of someone who can afford to be silent" (a position of power and security). Silence, placed in the flow of events, dialogues, lines and other speech landscapes onstage, is always semantically marked, but – too frequently and too quickly – we define it as a (stage) sign that only symbolises powerlessness, marginalisation, inaudibility. The performativity of silence is also found in places as an idea when it comes to the (ontological, metaphorical) representation of the inexpressible, something that transcends words and reality as such. All these definitions are certainly appropriate, but they represent only part of the interpretative spectrum. All too often, the dimension of "privileged silence" is overlooked and ignored; when silence (the absence of speech) becomes a symbol of a safe space, protection, indefiniteness and a departure from one's own principles – all of which is

impossible to read and understand beyond the political (in art and society). Each performance is not merely an interpretative imprint of what it stages and places onstage; just as much (or perhaps even more) revealing and “eloquent” is what it (unconsciously) pushes away, despises – in short, what it “does not stage” and does not allow into public discourse. What, then, does it literally or metaphorically “silence”? And above all, why? Because it has too little or too much power? The author will place the aforementioned theatre research questions within a selected range of performances, providing space for critical comparative analysis.

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Govorljivost dramskega prevoda in identiteta

Pomembno raziskovalno področje gledališkega prevodoslovja je koncept govorljivosti: kaj ustvarja performativno moč dramskega besedila, kakšen mora biti prevod, da je uprizorljiv, in kaj pomeni, da je prevod govorljiv ali negovorljiv. V prispevku se osredotočamo na vlogo govorljivosti dramskega prevoda (pri čemer upoštevamo tako znotraj- kot zunajbesedilni pristop) v razmerju do uprašanja identitete treh različnih entitet: dramske osebe, igralca in prevajalca. Kaj nam govorljivost replik lahko pove o identiteti dramske osebe? Kakšno vlogo ima identiteta igralca pri uprašanju govorljivosti dramskega prevoda in kakšno identiteta prevajalca? Teoretični pristop in razmislek o identiteti ob uprašanju govorljivosti bomo razvili ob empiričnih primerih iz slovenskega prevodnega gledališča.

Speakability, Drama Translation and Identity

An important area of research in Theatre Translation Studies is the concept of speakability: what creates the performative power of a dramatic text, what must a translation be like to be performable, and what does it mean for a translation to be speakable or not. This paper focuses on the role of the speakability of a drama translation (from both an intratextual and extratextual perspective) in the question of the identity for three different entities: the dramatic character, the actor and the translator. What can the speakability of a character's lines tell us about their identity? What role does the actor's identity play in the question of the speakability, and what about the translator's identity? The reflection on identity in relation to the question of speakability will be supported by empirical examples drawn from translations performed in Slovenian theatre.

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Dinamika govornih leg v sodobnem gledališču: od prevoda k dramaturški interpretaciji in jezikovno-govornim izbiram

Na podlagi izbranih primerov prevodov dveh dram poznega 20. stoletja, ki utelešata politiko spola in krizo identitete v sodobnem gledališču – *Susn* (1980, slov. upr. 1993) Herberta Achternbuscha in *4.48 Psihoza* (1999, slov. upr. 2001) Sarah Kane –, nastalih za potrebe uprizoritev v slovenskem gledališču, bomo raziskali proces generiranja novega dialoškega odnosa med prevajalskimi, režijskimi, dramaturškimi in lektorskimi pristopi h govoru in njegovim ideološkim zaznamovanostim. Teza, ki jo bomo preverjali ob teh tudi jezikovno-govorno izjemno zanimivih sodobnih dramah, je, da gledališče ob vsaki ambiciozni uprizoritvi razvije specifične modifikacije razmerja med govornim in pomenskim, da bi vzpostavilo poseben, dinamičen fonično-dramaturško-lektorsko-režijski model. Zanimala nas bo predvsem soodvisnost dramaturgije predstave, režijskega koncepta in prevoda, pri tem pa prvenstveno izbira oziroma konstrukcija ustreznega jezika in govora za prevod kot partituro igralske in režijske interpretacije, ki v obeh dramskih primerih izpostavlja specifične identitete govork-junakinj.

The Dynamics of Speech Registers in Contemporary Theatre: From Translation to Dramaturgical Interpretation and Linguistic-Speech Choices

Based on selected examples of translations created for Slovenian theatre performances of two late 20th-century plays that embody gender politics and the crisis of identity in contemporary theatre, *Susn* (1980, Slovenian translation 1993) by Herbert Achternbusch and *4.48 Psychosis* (1999, Slovenian translation 2001) by Sarah Kane, the authors explore the process of generating a new dialogue between translating, directing, dramaturgy and editing approaches to speech and its ideological connotations. They utilise these linguistically and phonetically fascinating contemporary dramas to test the thesis that in every ambitious production, theatre develops specific modifications of the relationship between speech and meaning to establish a special dynamic phonetic-dramaturgical-editorial-directorial model. They are particularly interested in the interdependence of the dramaturgy of the performance, the directorial concept and the translation, with a primary focus on the choice or construction of the appropriate language and speech for the translation as a score for the

actors' and director's interpretation, which in both dramatic examples highlights the specific identities of the female speakers-protagonists.

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Jezik (govor) in identiteta v dramskem besedilu in na odru: primer morske deklice Nine Kuclar Stiković

Prispevek se ukvarja z jezikom (govorom) v dramatik in gledališču kot identitetnim znakom na primeru besedila morska deklica mlade dramatičarke Nine Kuclar Stiković in njegove uprizoritve v režiji Jureta Srdinška. Izbrano besedilo obravnava profesionalne in zasebne težave mladih, predvsem žensk, širše pa tudi različne identitete mlade generacije, npr. na področju spolnih vlog, zaposlitvenega statusa, izobrazbe ipd. Prispevek se posveča tako interpretaciji dramskega besedila kot njegovi uprizoritvi. Zanimajo nas izpostavljene osebne identitete, ki prestopajo meje (samo) osebnega in kažejo na vzorce v celotni generaciji. Omenjamo problematiko komunikacije in govora, pri čemer izhajamo iz intervjuja z avtorico besedila. Jezik in govor posameznikov (v besedilu in uprizoritvi) obravnavamo kot enega od identitetnih znakov ter ju analiziramo – ugotavljamo njune temeljne značilnosti in njun učinek v povezavi z drugimi dejavniki besedila in uprizoritve. Jezikovno (govorno) identiteto mladih posameznikov in celotne mlajše generacije razumemo kot izjemno pomembno ter jo povezujemo z drugimi vidiki identitete.

Language (Speech) and Identity in Dramatic Texts and Onstage: The Case of the mermaid by Nina Kuclar Stiković

The paper explores language – especially speech – in drama and theatre as a marker of identity, using the drama text morska deklica (the mermaid) by young playwright Nina Kuclar Stiković and its production directed by Jure Srdinšek as a case study. The selected text addresses both the professional and personal challenges faced by young people, particularly women, and more broadly engages with the diverse identities of the younger generation, including gender roles, employment status, education and more. In analysing the interpretation of the dramatic text and its staging, the author is interested in how personal identities in the text transcend the boundaries of the (merely) personal and point to broader generational patterns. Based on an interview with the playwright, the paper highlights the issue of communication and speech. It treats individuals' language and speech as key markers of identity, examining their fundamental characteristics and how they interact with other elements of the text and the performance. The contribution considers the linguistic (speech) identity of young individuals – and the younger generation as a whole – to be highly significant, linking it to other identities.

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Glas kot del etosa govorca

Glas ima ključno vlogo pri oblikovanju etosa govorca ter pri dojetju njegove verodostojnosti in značaja. Kot je trdil Aristotel, etos izhaja iz praktične modrosti, kreposti in dobre volje govorca. Medtem ko se tradicionalna retorika pogosto osredotoča na vsebino govora in logične apelative, namenjene občinstvu, najnovejše raziskave poudarjajo pomen glasu kot ključnega elementa govornega izraza (Kišiček 2022). Na področju neverbalne komunikacije številne študije kažejo, da kakovost glasu pomembno vpliva na to, kako se govorce dojemajo v smislu prevlade, verodostojnosti in zanesljivosti (Karpf 2006; Klofstad et al. 2012; McAleer et al. 2014; Sorokowski et al. 2019). Dejavniki, kot so ton, višina, glasnost oziroma jasnost, lahko govorcev etos okrepijo ali oslabijo. Na primer, topel, poln glas pogosto vzbuja občutek iskrenosti in dobrosrčnosti, medtem ko oster ali monoton glas lahko ustvari vtis neiskrenosti ali pomanjkanja zanimanja. Empirična raziskava, v kateri je sodelovalo deset govorcev – pet moških in pet žensk –, ki so brali isti argumentativni tekst, ponuja, da globlje spoznamo ta pojav. Udeleženci so bili ocenjeni glede na lastnosti, kot so kompetentnost, zanesljivost, iskrenost in dobrosrčnost. Študija je skušala odkriti, kako glas vpliva na percepcijo etosa pri poslušalcih. Izsledki kažejo, da so govorce z atraktivnimi glasovnimi lastnostmi prejeli višje ocene po vseh merilih. To potrjuje domnevo, da glas ni le orodje za prenos informacij, temveč tudi močno sredstvo, ki oblikuje percepcijo poslušalcev o značaju in verodostojnosti govorca. V sodobni retoriki je razumevanje medsebojnega vpliva glasu in etosa bistveno, saj odraža širše družbene spremembe v načinu ocenjevanja verodostojnosti v vse bolj zapletenem in medijsko posredovanem komunikacijskem prostoru.

Voice as a Part of the Speaker's Ethos

Voice plays a crucial role in shaping a speaker's ethos, the perception of their credibility and character. As Aristotle posited, ethos is rooted in the speaker's practical wisdom, virtue and goodwill. While traditional rhetoric has often focused on the content of speech and the logical appeals made to an audience, recent research highlights the importance of voice as a vital component of a speaker's delivery (Kišiček 2022). In the realm of non-verbal communication, extensive studies have demonstrated that voice quality significantly influences how speakers are perceived in terms of dominance, credibility and trustworthiness (Karpf 2006; Klofstad et al. 2012; McAleer et al. 2014; Sorokowski et al. 2019). Factors such as tone, pitch, volume and clarity can enhance or undermine a speaker's ethos. For instance, a warm, rich voice may evoke feelings of sincerity and benevolence, whereas a harsh or monotone voice might create perceptions of insincerity or lack of engagement. The conducted empirical research, which

involved ten different speakers – five male and five female –reading the same argumentative text, offers valuable insights into this phenomenon. By evaluating speakers on various qualities such as competence, trustworthiness, sincerity and benevolence, the study sought to uncover how the voice influences the audience’s perception of ethos. The findings reveal that speakers with attractive voice qualities tend to be rated more favorably across the evaluated attributes. This supports the notion that voice is not merely an instrument of delivery but a powerful tool that shapes the audience’s perception of the speaker’s character and credibility. In contemporary rhetoric, understanding the interplay between voice and ethos is essential, as it reflects broader societal shifts in how we assess credibility in an increasingly complex and mediated communication landscape.

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Sodni oder identitet: retorični ethos in politični performans v Ciceronovem zagovoru

Marka Kajlija Rufa

V prispevku analiziram Ciceronov sodni govor Zagovor Marka Kajlija Rufa (Pro Caelio) z vidika retoričnega ethosa kot osrednje diskurzivne strategije, s katero Ciceron ne le oblikuje svojo javno podobo, temveč tudi reinterpreterira identitete drugih udeležencev sodnega procesa. V historični analizi pokažem, kako Ciceron skozi diskurzivno konstrukcijo avtoritete in kulturnih referenc iz gledališkega okolja gradi podobo modrega in duhovitega govornika, ki mu sopostavi ethos obtoženega ter ethos tožnikov. Takšno branje govora omogoča interpretacijo, da Pro Caelio presega raven pravnega argumenta: s pomočjo retoričnega ethosa Ciceron utrjuje obstoječe moralne in politične vrednote ter hkrati brani svoj položaj znotraj kompleksnih političnih razmer pozne republike. Njegov ethos tako ni le sredstvo osebnega pozicioniranja, temveč postane tudi odziv na konkretni historični trenutek (kairos), v katerem diskurzivno konstruirana identiteta govornika deluje kot ključno prepričevalno sredstvo.

The Courtroom as a Stage of Identities: Rhetorical Ethos and Political Performance in Cicero's Defence of Marcus Caelius Rufus

This presentation analyses Cicero's forensic speech, Pro Caelio, focusing on rhetorical ethos as a central discursive strategy through which Cicero not only shapes his public persona but also reinterprets the identities of other participants in the judicial process. Through historical analysis, the author demonstrates how Cicero constructs an image of himself as a wise and witty speaker by employing discursive strategies grounded in authority and cultural references derived from theatrical contexts. This self-presentation is juxtaposed with the ethos he constructs for the accused and the prosecutors. Such a reading suggests that Pro Caelio transcends purely legal argumentation. Through the use of rhetorical ethos, Cicero reinforces prevailing moral and political values while simultaneously defending his position within the complex political circumstances of the late Republic. Thus, his ethos serves not merely as a tool for personal positioning but also constitutes a response to the specific historical moment (kairos), where the speaker's discursively constructed identity functions as a pivotal persuasive element.

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Pomembnost govornih prvin pri t. i. komuniciranju znanosti

Evropska komisija je državam članicam Evropske unije naložila, da morajo v svoj visokošolski in znanstvenoraziskovalni prostor implementirati načela odprte znanosti. Čeprav je ta tema aktualna šele v zadnjem času, ne gre za nov koncept, saj njen izvor sega več stoletij v preteklost. Poseben del odprte znanosti predstavlja t. i. komuniciranje znanosti, ki temelji na tendenci prevajanja znanstvenih dognanj iz znanstvenega v praktičnosporazumevalni jezik. S tem se znanost pomika iz zaprtih akademskih krogov proti širši, laični javnosti in postaja odprta tudi v najkonkretnjšem pomenu besede. Ta ideja ni rezultat digitalne revolucije, saj izvira usaj iz časov ustanovitve londonske Kraljeve ustanove leta 1799, ko so začeli prirejati božična predavanja in petkove večerne razprave. Novo spoznanje je, da tolmačenja ne more opravljati kdor koli, zato se je izoblikovala vloga komunikatorja znanosti. Ta mora poleg odličnega poznavanja znanstvenega področja obvladovati tudi govorne prvine, sestavljene tako iz besednega kot nebesednega jezika. Prav v tej prepletenosti znanstvenega sporočanja in govorne izraznosti se kaže povezava med temo prispevka in temo simpozija. Prispevek bo najprej predstavil temeljna načela odprte znanosti, nato osvetlil razvoj t. i. komuniciranja znanosti skozi zgodovinski kontekst, nazadnje pa vlogo komunikatorja znanosti povezal z govornimi prvinami kot gradniki njegove personalizirane govorne identitete.

The Importance of Speech Elements in Science Communication

The European Commission has required EU member states to implement the principles of open science in their higher education and scientific research sectors. Although this topic has only recently become relevant, it is not a new concept, as its origins date back several centuries. A special part of open science is science communication, which is based on the trend of translating scientific findings from scientific into practical and understandable language. This activity is moving science out of closed academic circles and toward the wider, lay public, making it open in the most concrete sense of the word. By no means is it a result of the digital revolution, as it is an idea that dates back at least to the founding of the Royal Institution in London in 1799, when Christmas lectures and Friday evening discussions began to be held. The new insight is that interpretation cannot be performed by just anyone, which is why the role of science communicator has emerged. In addition to excellent knowledge of the scientific field, science communicators must also master the elements of speech, consisting of both verbal and nonverbal language. It is precisely in this intertwining of scientific communication and verbal expression that the connection between the topic of this paper and the theme of the symposium becomes apparent. The paper will first present the basic principles of open

science, then highlight the development of science communication through a historical context and finally, link the role of the science communicator to the elements of speech as building blocks of their personalised speech identity.

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Govor in narečna identiteta pri slovenskih stand-up komikih

Pri stand-up nastopih je govor eno od glavnih izraznih sredstev. Slovenski stand-up komiki v svojih nastopih pogosto uporabljajo narečje, ki pa ni nujno le odraz njihove regionalne pripadnosti in identitete. Raba narečja lahko vpliva tudi na avtentičnost nastopa, (večje) doseganje komičnega učinka in identifikacijo občinstva z nastopajočim. Prispevek tako v ospredje postavlja vprašanje, kakšno vlogo ima narečje v nastopih slovenskih stand-up komikov. Analizirali bomo stand-up nastope slovenskih komikov v oddaji StendAp predstavlja (2023–2025, 46 epizod) ter opravili poglobljene intervjuje z izbranimi komiki. Zanimalo nas bo, kako sami doživljajo svoj govor na odru, ali se v neknjižnem jeziku oziroma narečju lažje izražajo, kako narečje vpliva na komičnost ter ali je neknjižni govor na splošno primernejši za tourstni žanr javnega nastopanja. S svojim govorom namreč ne le zabavajo, ampak tudi izražajo, kdo so in kako želijo biti slišani v javnem prostoru.

Speech and Dialect Identity among Slovenian Stand-Up Comedians

In stand-up performances, speech is one of the most important means of expression. Slovenian stand-up comedians often incorporate dialects into their performances, but these do not necessarily only reflect their regional belonging and identity. The use of dialect can also influence the authenticity of the performance, the (greater) achievement of comedic effect and the audience's identification with the performer. This paper, therefore, focuses on the question of what role dialect plays in the performances of Slovenian stand-up comedians. We will analyse the stand-up performances of Slovenian comedians for StendAp predstavlja (2023–2025, 46 episodes) and conduct interviews with selected Slovenian stand-up comedians. We will be interested in how they experience their speech onstage, whether they find it easier to express themselves in a non-standard language/dialect, how the dialect affects the comedic aspect and whether the non-standard language is generally better suited for this type of public performance. With their speech, they not only entertain but also express who they are and how they want to be heard in the public sphere.

Karolina Vrbanić Zrinski

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Izraznost govornih oblika u hrvatski televizijski dramski seriji Gruntovčani

Prispevek predstavlja analizu dvočlenskih ponovitev, fonostilemov, morfostilemov, semantičnih stilemov, sintaktičnih stilemov in leitmotivov u hrvatski televizijski dramski seriji Gruntovčani. Poseben poudarek je na ponavljanju istih jezikovnih elementov kot temeljnem stilističnem postopku. Priljubljena hrvatska televizijska drama Gruntovčani, posneta leta 1975 u kajkavskem narečju, prikazuje življenje u majhni vaški skupnosti u Podravini. Z uporabo stilistike govora kot metode za proučevanje izraznosti govora igralcev u televizijski seriji so razkriti različni elementi verbalnega humorja, stilistične vrednosti izbranih postopkov in izraznost govornih oblik. Vsi ti elementi – u kombinaciji z odlično igralsko zasedbo in njihovim autentičnim načinom govora, značilnim za to regijo – omogočajo, da globlje spoznamo kulturne in sociološke vidike mikroskupnosti.

The Expressiveness of Spoken Forms in the Croatian TV Drama Series Gruntovčani

The paper presents an analysis of two-word repetitions, phonostylemes, morphostylemes, semantostylemes, syntactostylemes and leitmotifs in Gruntovčani, a Croatian TV drama series. Special emphasis is placed on the repetition of the same linguistic elements as the fundamental stylistic procedure. The popular Croatian TV drama series Gruntovčani, filmed in 1975 in the Kajkavian dialect, portrays life in a small village community in the Podravina region. Using speech stylistics as a method of studying the expressiveness of the way the actors speak in the TV series, various elements of verbal humour are uncovered, as well as the stylistic values of the selected procedures and expressiveness of spoken forms. Combined with the excellent cast and their authentic manner of speech typical of that region, all these elements provide insight into the cultural and sociological aspects of a microcommunity.

Martin Vrtačnik

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Igralsko-lektorski pristop v snovalni študentski produkciji Opraviti z Eddyjem

Prispevek predstavlja proces oblikovanja odrskogovornega koncepta v avtorski produkciji *Opraviti z Eddyjem*, ki so jo ustvarili študenti tretjega letnika dramske igre in gledališke režije (UL AGRFT) na podlagi izbranih del Édouarda Louisa. Zaradi snovalne narave produkcije, ki ni temeljila na unaprej pripravljenem besedilu, se je gledališkolektorski pristop razvijal v tesnem sodelovanju s študenti. Razpravljali smo o sociolingvistiki, zlasti o kultiviranih, obrobni in ekscesnih sociolektih (Skubic, *Obrazi jezika*, 2005), ter o jezikovni zvrstnosti (Toporišič, *Slovenska slovnica*, 2000), upoštevan pa je bil tudi vpliv teh konceptov na prakso, pri čemer je kot referenčna točka služila gledališkolektorska izkušnja (Stanič, članek ob uprizoritvi *Ozri se v gnev*, 1996). Ker je besedilo produkcije nastajalo postopoma in kolektivno, so se obravnavane jezikovne in slogovne strategije organsko vključevale v uprizoritveni proces. Cilj odrskogovornega koncepta je bil povezati spoznanja o (ne)knjižnem pogovornem jeziku s sodobno sociolingvistiko ter na tej podlagi oblikovati avtentičen odrski govor. Vloga gledališkega lektorja je presegla klasično svetovalno funkcijo in zahtevala poglobljeno delo z uprizoritvenim materialom (Louis, *Spremeniti se: metoda*, 2024). Prispevek predstavi igralsko-lektorski pristop kot model sinergičnega sodelovanja med dramskim igralcem in gledališkim lektorjem v dramskem gledališču.

The Acting-Language Consulting approach in the Student Production *Opraviti z Eddyjem*

The article presents the process of developing a concept of stage speech in the original production *Opraviti z Eddyjem* (*Dealing with Eddy*), created by third-year students of drama and theatre directing (UL AGRFT) based on selected works by Édouard Louis. Due to the conceptual nature of the production, which was not based on a pre-written script, the theatre collective approach was developed in close collaboration with the students. We discussed sociolinguistics, particularly cultivated, marginal and excessive sociolects (Skubic, *Obrazi jezika*, 2005), as well as linguistic variety (Toporišič, *Slovenska slovnica*, 2000), taking into account the influence of these concepts on practice, with the theatre collective experience serving as a reference point (Stanič, article on the production *Ozri se v gnev*, 1996). Since the text of the production was created gradually and collectively, the linguistic and stylistic strategies discussed were organically integrated into the staging process. The aim of the stage speech concept was to link insights into (non-)literary colloquial language with contemporary sociolinguistics and, on this basis, to create authentic stage speech. The role of the language consultant went beyond the classic advisory function and required in-depth work with the performance material (Louis, *Spremeniti se: metoda*, 2024). The article presents the acting-

language consulting approach as a model of synergistic collaboration between the drama actor and the language consultant in dramatic theatre.

Rok Doujak

TV Slovenija

TV Slovenia

Klasja Zala Kovačič

Slovenska prosvetna zveza; Novice, slovenski tednik na Koroškem.

Slovene Educational Association; Novice, Slovenian weekly newspaper in Carinthia

Glas kot izraz okoliščin in javni govor med predpisom in zasebnostjo

Ob individualni variaciji glasu, ki izraža čustvovanje, je smiselno razmišljati tudi o predvidljivosti glasovne lege in drugih glasovnih lastnostih pri poklicnih govornikih. To je relevantno v smislu teme, vsečnosti, učenja in prenašanja delovnih obremenitev, predvsem pa zaradi nasprotja, ki je imanentno razmerju med knjižnim jezikom kot uniformiranim orodjem javnega nastopanja ter govorom kot prvinskim in intimnim izrazilom posameznika. V prispevku se lotevamo uprašanj: Kako neinstrumentalno opredeliti radiofoničnost? Kako se poklicni govorniki identificirajo s svojo javno podobo in kako jo sploh ustvarijo? Kako ob upoštevanju pravil ohranjajo živost? Kateri nazori in druge okoliščine olajšajo oziroma pospešijo učenje zborne izreke? Kako knjižni jezik in nastopanje v njem dojemajo različne generacije oziroma kakšen je prenos znanja pri poučevanju? Ali si javni govorniki v knjižnem jeziku želijo več sistema?

The Voice as an Expression of the Environment and the Distinction between Standard and Personal Public Speech

In addition to individual variations in voice which express emotions, it is also important to discuss the predictability of vocal range and other characteristics of professional speakers. This is interesting in terms of the topic, the likability of the speaker, their level of knowledge and their ability to handle their workload. It is also especially interesting when it comes to the intrinsic opposition that exists between standard language as a uniform tool of public communication and personal speech as the primary and most intimate expression of the individual. In this paper, the authors address the following questions: How can we define a radio-friendly voice in a non-technical way? How do professional speakers identify with their public image, and how do they create it? How do they maintain a sense of liveliness while also adhering to the rules of standard language? Which principles and other circumstances facilitate and accelerate the learning of colloquialisms? How is standard language and its use accepted by different generations, and how successful is knowledge transfer through teaching? Are public speakers looking for a more systematic approach to standard language?

Ajda Sokler

Radio Slovenija

Radio Slovenia

Napovedovalec kot glasnik v službi javnosti

V analizi udejstvovanja radijskega napovedovalca kot poklicnega bralca, posrednika oziroma poustvarjalca besedil v nacionalnem mediju, izpostavljamo specifičen način dajanja glasu kolektivnemu Drugemu – javnosti. V napovedovalčevem delovanju prepoznamo udejanjanje poslanstva javnega medija, ki prispeva k (re)produkciji javnega prostora in s tem, rečeno s Kantom, k uresničevanju pogojev možnosti javne rabe uma, torej k sami konstituciji javnosti. Njegovo bralno udejstvovanje je v idealnem smislu konsistentno in formalno: glas posoja Drugemu pod pogojem suspenza lastne osebnosti, obenem pa je zavezan karseda doslednemu govornemu uresničevanju norme knjižnega (zbornega) jezika. Tako kot Država tudi on nima akcenta. S pojmom glasovni narcizem nakažemo možno izneverjenje poklicnemu poslanstvu in zagovarjamo, da zadeven glas v prvi vrsti ni estetiziran, Lep, ne kaže nase (zavoljo občudovanja in komodifikacije partikularnega glasu in osebnosti, to je značilno za komercialne medije), ampak je čist, brezoseben in prvenstveno v službi javnosti.

The Announcer as Public Servant

This paper analyses the role of the radio announcer as professional reader, mediator and interpreter of texts in a national public broadcaster. The focus is on a specific way of giving a voice to the collective Other – the public. In the practice of the announcer, we recognise the enactment of the mission of the public media, which contributes to the (re-)production of the public space and thus, in Kant's sense, to the realisation of the conditions of possibility for the public use of reason, i.e. to the constitution of the public sphere itself. The announcer's reading performance is, in the ideal sense, consistent and formal: he lends his voice to the Other under the condition of a suspended personality, and is bound to the precise realisation of the codified norm of spoken language. Like the State, the announcer has no accent. The term vocal narcissism is used to denote a possible betrayal of professional ethos, as the announcer's voice is not aestheticised or Beautiful in a self-referential way (as is typical of commercial media, where a particular voice and personality are admired and commodified), but clean, impersonal, and primarily at the service of the public.

Boris Kern

ZRC SAZU, Inštitut za slovenski jezik Frana Ramouša; Univerza v Novi Gorici, Fakulteta za humanistiko

Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU), Fran Ramovš Institute of the Slovenian Language; University of Nova Gorica, School of Humanities

Branislava Vičar

Univerza v Mariboru, Filozofska fakulteta

University of Maribor, Faculty of Arts

Govorna realizacija spolne nebinarnosti v slovenščini

V slovenščini se v zadnjem desetletju kot učinkovita strategija za izražanje nebinarnih spolnih identitet in hkrati kot sredstvo za transuključujočo rabo jezika kaže podčrtaj, ki simbolno nadomešča neobstoječe končnice in obrazila za spole, ki se gibljejo onstran binarnosti ali moško ali žensko. Gre za strategijo, ki se je pred desetletjem pojavila v LGBTIQ+ skupnosti in je kasneje prešla v splošnejšo rabo. Ker gre za pisno znamenje, se kot relevantno pojavlja uprašanje o njegovi govorni realizaciji. V okviru smernic za transuključujočo rabo jezika se priporoča branje obeh besed oziroma oblik brez umesnega veznika in, ki sugerira, da gre zgolj za dva spola. Kljub temu pa se v rabi pojavljajo tudi drugi načini govorne realizacije spolne nebinarnosti, ki bodo predstavljeni v prispevku. Vprašanje je relevantno tudi v umetnostnih besedilih – tako prevodnih kot izvirnih –, v katerih nastopajo bodisi osebe z nebinarnimi identitetami bodisi osebe, katerih spolna identiteta ni eksplicitno izražena, ter posledično tudi v uprizoritvah na gledaliških odrih, filmu in v drugih umetnostih.

The Spoken Realisation of Gender Non-binary in Slovenian

In Slovenian, the use of the underscore has emerged over the past decade as an effective strategy for expressing non-binary gender identities and, at the same time, for ensuring trans-inclusive language use. It symbolically replaces all non-existent gendered endings and suffixes that fall outside the male–female binary. This strategy emerged a decade ago in the LGBTIQ+ community and has since gained widespread adoption. As it is a written sign, the question of its spoken realisation is relevant. Within the guidelines for trans-inclusive language use, it is recommended to read both words or forms without an intermediate conjunction in 'and', which suggests that there are only two genders. Nevertheless, usage also shows other ways of expressing gender non-binary identity in speech, which will be presented in this contribution. The issue is also relevant in literary texts—both translated and original—that feature either characters with non-binary identities or characters whose gender identity is not explicitly expressed, as well as in their staging in theatre, film and other art forms.

Tina Lengar Verovnik

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University of Ljubljana, Faculty of Social Sciences; Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU), Fran Ramovš Institute of the Slovenian Language

»Za jezik se lahko tudi skrijem«: govorne identitete študentk in študentov novinarstva

Govorna identiteta posameznika je – podobno kot govorni repertoar – dinamična pojavnost. Na njeno oblikovanje in spreminjanje upliva preplet dejavnikov, med katerimi so poglavitni družbeno okolje, kulturni vplivi, osebno dozorevanje, življenjske izkušnje, generacijski prehodi ter tehnološki razvoj in spremembe v komuniciranju. Za globlje razumevanje (samo)opredeljevanja govorne identitete v danem trenutku je zato nujen tudi vpogled v posameznikov dotedanji jezikovni razvoj in izkušnje. Metoda, ki to omogoča, je jezikovna biografija – prvoosebni zapis o tem, kako oseba skozi življenje usvaja in uporablja materni in druge jezike v vsej njegovi (njihovi) raznolikosti, pri čemer izpostavlja ključne trenutke, vplive in prehode v jezikovni identiteti. Časovnemu opisu dogajanja so pridruženi podatki o družbenem, kulturnem in izobraževalnem kontekstu, osebnih motivacijah, ciljih in (ne)uspehih, pa tudi čustveni vidiki. Na vzorcu 123 jezikovnih biografij študentk in študentov 3. letnika novinarstva, ki so nastale v obdobju 2021–2025, bom ugotavljala, kakšne (trenutne) govorne identitete se izrisujejo pri teh mladih ob koncu dodiplomskega študija. V zapisih so sledili svoji jezikovni poti od govora v primarnem okolju do spoznavanja z drugimi govornimi oblikami in jeziki. Posebej so bili pozorni na življenjske prelomnice (vstop v izobraževalna in druga nova okolja) ter reflektirali, kako (in predusem zakaj) se govorno vedejo danes v pogovorih z bližnjimi, urstniki, profesorji, ko govorijo v javnih okoliščinah ipd.

“I can hide behind language”: The Speech Identities of Journalism Students

An individual's speech identity, like their speech repertoire, is a dynamic phenomenon. Its formation and change are influenced by a combination of factors, the most important of which are the social environment, cultural influences, personal maturation, life experiences, generational transitions and technological developments and changes in communication. For a deeper understanding of the (self-)definition of speech identity at a given moment, it is therefore necessary to gain insight into an individual's linguistic development and experiences to date. The method that enables this is a language biography – a first-person account of how a person acquires and uses their mother tongue, as well as the diversity of other languages throughout their life, highlighting key moments, influences and transitions in their linguistic identity. The chronological description of events is accompanied by information about the social, cultural and educational context, personal motivations, goals and (un)successes, as well as emotional aspects. Using a sample of 123 language biographies of third-year

journalism students written between 2021 and 2025, the author aims to determine what (current) speech identities are emerging among these young people at the end of their undergraduate studies. In their writings, they traced their linguistic paths from speech in their primary environment to their encounter with other speech forms and languages. Paying particular attention to turning points in their lives (entering education and other new environments), they reflected on how (and, above all, why) they behave today when speaking with close friends, peers, professors, when speaking in public, etc.

Branko Jordan

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Medprostori, medidentitete: presečišča v govoru, igri in sebstvu v predstavah Jerneja Lorencija Pohorski bataljon in Boj na požiralniku

Prispevek se osredotoča na vedno živa, prisotna in nikoli povsem razrešena vprašanja igre: kdo sem, ko govorim (in živim) na odru, koga govorim, v kaj se spreminjam, kaj me spreminja, komu posojam svoj glas, kdaj zaživim, kdo postajam, čemu se odrekam. Izhodišče sta dve igralski izkušnji iz uprizoritev Jerneja Lorencija, Pohorski bataljon (MGL in MGP, 2022) in Boj na požiralniku (PGK in MGP, 2023), deloma pa izhajam tudi iz sopotništva s profesorjem Lorencijem pri predmetih Dramska igra ter Gledališka režija, ki ju zadnjih nekaj let poučujeva na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani. Svet Lorencijevih predstav, ob nikoli izključenem teatralnem, temelji globoko v auditivnem svetu, v svetu zvoka, glasu in govora. Posveča se elementom pripovedovalskega gledališča ter raziskuje imaginativne in preobrazbene razsežnosti izgovorjenega (pa tudi zamolčanega). Ustvarjanje teh svetov igralca postavlja v specifično območje, ki od njega/nje zahteva izostreno razreševanje temeljnih vprašanj igre, povezanih z ontologijo sebstva, obstajanja, biti v prostoru igre. Spodbuja ustvarjalna dognanja o vlogi, ki jo ima igralec/igralka v teh svetovih, ter razmislek o deležu osebnega, fiktivnega, odrskega ipd.

Interstices, Interidentities: Intersections in Speech, Play and Selfhood in Jernej Lorenci's The Pohorje Battalion and Struggle at the Sinkhole

This paper focuses on the ever-present and never fully resolved questions of acting: who am I when I speak (and live) onstage, who am I speaking to, what am I turning into, what is changing me, to whom am I lending my voice, when do I come to life, who am I becoming, what am I giving up? It draws partly from the author's acting experiences in two of Jernej Lorenci's plays, The Pohorje Battalion (Ljubljana City Theatre and Ptuj City Theatre, 2022) and Struggle at the Sinkhole (Prešeren Theatre Kranj and Ptuj City Theatre, 2023), and partly from his participation in the study programmes Stage Acting and Theatre Directing that he has been teaching for the past few years at the UL AGRFT. Lorenci's performances, with their never-excluded theatricality, are deeply rooted in the auditory world – the world of sound, voice and speech. The director's focus on the elements of narrative theatre, the exploration of the imaginative and transformative powers of the spoken and the unspoken and the creation of these worlds places the actor in a specific realm that requires them to sharply resolve fundamental questions of acting related to the ontology of self, existence and being in the space of the play, and encourages creative insights into the role of the actor in these worlds, into the share of the personal, fictional, theatrical, etc.

Ana Duša

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Pripovedovati zgodbo drugega: konteksti, razlogi, načini in etične dileme

Tradicionalni pripovedovalci pogosto niso bili zgolj prenašalci zgodb, temveč tudi upovedovalci, interpreti in prenašalci aktualnih vesti. Ta vloga se je skozi čas spreminjala, ni pa izginila. Prispevek se osredotoča na vprašanje pripovedovanja resničnih zgodb v sodobnih kontekstih aplikativnega in umetnostnega pripovedovanja. Ob konkretnih primerih skuša definirati mejo med obema, pri čemer se osredotoča na identiteto pripovedovalca v trenutku pripovedi, kontekst ter namen oziroma pričakovani učinek. Glede na navedeno primerja različne načine tvorjenja pripovedi (predvsem razliko med usakokratno spontano ubeseditvijo, ki se zgodi kot »skupnostno dejanje« pripovedovalca in občinstva, ter unaprej zapisano in na pamet naučeno zgodbo) ter obravnava iz tega izhajajoča vprašanja načina izvedbe, sloga in jezika, pa tudi pripovedovalske distance ter enosti med pripovedovalcem in poslušalcem (pripovedovalska skupnost), ki sta bistvena elementa tradicionalne pripovedi. Prispevek posebno pozornost namenja odgovornosti pripovedovalca, kadar resnična zgodba, ki jo pripoveduje, ni njegova, ter pastem in potencialnim nevarnostim pripovedovanja v imenu drugega, ki ga pripovedovalec v kontekstu pripovedi definira kot žrtev.

Telling the Stories of Others: Contexts, Reasons, Methods and Ethical Dilemmas

Often, traditional storytellers have been not only transmitters of stories but also narrators, interpreters and transmitters of current consciences. Although this role has changed over time, it has not disappeared. The paper focuses on the telling of true stories in contemporary contexts, encompassing both applied and artistic forms of storytelling. It draws on concrete examples to define the boundary between the two, focusing on the identity of the storyteller at the moment of telling, as well as the context and purpose (or expected effect) of the story. In this light, it compares the different methods of creating a narrative (in particular, the difference between the spontaneous formulation that occurs as a "communal act" between the narrator and the audience, and the pre-written and memorised story). It also addresses the issues of performance, style and language, as well as narrative distance and unity between the narrator and the audience (the storytelling community), which are essential elements of traditional narrative. The paper pays particular attention to the responsibility of the storyteller when the true story they are telling is not their own, and to the pitfalls and potential dangers of narrating on behalf of others, who are defined as victims in the context of the narrative.

Gregor Zorc

Dramski igralec

Theatre Actor

Pripovedovanje se začne pri poslušanju

Gledališče pripoveduje. Vsaka predstava išče svoj jezik in tudi igralec odkriva svoj, sebi lasten jezik/način, kako zlesti v drobovje odnosa pripovedovalec–poslušalec. Eden izmed projektov, ki ga bom omenil v svojem iskanju pripovedovanja v gledališču, je predstava Pravljice našega otroštva. Kot pove že naslov, so bile osnovni material pri snovanju predstave pravljice – ali bolje, pripovedovanje pravljič. Med dvomesečnimi pripravami smo skoraj na usako vajo prišli oboroženi s pravljico, ki jo bomo med vajami splavili med kolege. Namenoma sem malenkost poetičen, saj se mi zdi ta nekolikanj sramežljiva napetost pred razodetjem svoje pripovedi bistvena. Skoraj tako bistvena kot poslušanje. Na eni izmed vaj sem se namreč med poslušanjem svoje kolegice oziroma kolega tako zauzeto predajal temu bistvu, da me je kasnejša prošnja režiserja, naj pravkar slišano pravljico obnovim do konca, šokirala. Nisem poslušal! Jasno sem spoznal: pripovedovanje se začne pri poslušanju.

Storytelling Begins with Listening

Theatre tells stories. Every performance seeks its own language, and actors discover their own, unique language/way of delving into the depths of the relationship between narrator and listener. One of the projects the author explores in his search for storytelling in theatre is the performance *The Fairy Tales of Our Childhood*. As the title suggests, fairy tales, or rather storytelling, were the basic material for the creation of the performance. During the two months of preparation, the actors came to almost every rehearsal armed with a fairy tale to share with their colleagues. The author is deliberately being a little poetic, as he finds this slightly shy tension before revealing one's story essential. Almost as essential as listening. During one of the rehearsals, he was so absorbed in listening to his colleague that he was shocked when the director asked him to repeat the story he had just heard. He hadn't been listening! He realised this clearly. Storytelling begins with listening.

Jure Longyka

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Razločevanje med naravnim in sintetiziranim govorom

Raziskava bo izmerila, v kolikšni meri posamezniki na trenutni stopnji razvoja in razširjenosti sintetiziranega govora v slovenščini razločijo med njim in naravnim govorom. Vključeni so štirje slovenski govorci, iz posnetkov katerih so izdelani sintetizatorji, dva sta bila razvita v Laboratoriju za podatkovne tehnologije Fakultete za računalništvo in informatiko Univerze v Ljubljani. Anketiranci bodo poslušali sintetizirane in naravne posnetke v mešanem, nepredvidljivem vrstnem redu. Domnevamo, da bo razločevanje uspešnejše pri daljših povedih, daljših povezanih sklopih besedila in vsebini, ki zahteva izrazitejšo interpretacijo. Pričakujemo, da bo prepoznavanje sintetiziranega govora boljše, če ta vsebuje očitne tehnične pomanjkljivosti, pravorečne napake ali nesmiselne poudarke. Raziskali bomo tudi, kako na razločevanje vpliva, če anketiranec pozna govorca ali če se poklicno ukvarja z govorom, glasom, jezikom, elektronskimi mediji ali sorodnimi področji. Meritve bomo opravili s spletno anketo in rezultate statistično obdelali.

Distinguishing between Natural and Synthesised Speech

The study will measure how well individuals distinguish between natural and synthesised speech in Slovenian at the current stage of development and prevalence. Four Slovenian speakers from whose recordings the synthesisers were created are included. Two of the synthesisers were developed at the Laboratory for Data Technologies at the University of Ljubljana, Faculty of Computer and Information Science (UL FRI). Respondents will listen to synthesised and natural recordings in a mixed and unpredictable order. The authors assume that the distinction will be more successful with longer sentences, longer coherent text

segments and content that requires expressive interpretation. They expect that synthesised speech will be easier to recognise if it contains obvious technical flaws, pronunciation errors or unnatural emphasis. The study will investigate how the distinction is affected if the respondent knows the speaker or is professionally involved in speech, voice, language, electronic media or related fields. The measurements will be conducted through an online survey, and the results will be statistically analysed.

Tanja Kocjančič

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Učenje glasov tujega jezika s pomočjo ultrazvočnega snemanja: češki /r/ in /l/

Izgovarjava na ravni naravnih govorcev je cilj številnih odraslih, ki se učijo tujega jezika, vendar ga je pogosto težko doseči – med drugim zaradi razlik v motorični kompleksnosti glasov maternega in tujega jezika. Učenje lahko olajša uporaba ultrazvočnega snemanja kot vizualne povratne informacije, ki prikazuje obliko, položaj in gibanje jezika med govorom. V raziskavi smo preverili uporabnost ultrazvoka pri učenju glasov /r/ in /l/ pri tujih študentih češčine, katerih materni jeziki teh glasov ne vsebujejo. Sodelovalo je osem študentov: štirje so izgovarjavo vadili s pomočjo ultrazvoka, štirje pa brez te podpore. Obe skupini sta bili deležni štirih 45-minutnih vaj izgovarjave. Izsledki so pokazali, da imajo vsi sodelujoči pomembne težave z izgovarjavo glasov /r/ in /l/. V skupini z ultrazvočno podporo so izgovarjavo obeh glasov izboljšali trije študenti, medtem ko je v kontrolni skupini en študent izboljšal izgovarjavo glasu /r/, dva študenta pa glasu /l/. Ultrazvok omogoča natančnejše razumevanje artikulacijskih ciljev ter boljši nadzor nad gibi jezika in hitrejšo usvojitev pravilne izgovarjave.

Learning Foreign Language Sounds with Ultrasound Imaging: Czech /r/ and /l/

Although native-like pronunciation is a goal for many adult foreign language learners, it is often hard to achieve, partially due to differences in motor complexity between native and foreign sounds. Visual feedback from ultrasound imaging, which shows tongue shape, position and movement, can help. The study explored ultrasound's usefulness in teaching /r/ and /l/ to foreign students of the Czech language whose native languages lack these sounds. Eight students participated: four practised with ultrasound, four without. Each group had four 45-minute pronunciation sessions. All students had difficulties with /r/ and /l/. Three students in the ultrasound group improved both sounds. In the control group, one participant improved /r/ and two participants improved their /l/. Ultrasound helps learners better understand articulation targets, control tongue movements and acquire accurate pronunciation more quickly.

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Naglaševanje deležnika na -l izbranih glagolov med govorci in govorkami Slovenskega primorja

Naglasno mesto je v slovenskem knjižnem jeziku deloma predvidljivo (Slovenski pravopis 2001: 105), sicer pa je prosto, naučimo se ga z besedo. Naglas je lahko celo na različnih zlogih v isti besedi, npr. *jêlen* – *jeléna* (premični naglasni tip na osnovi), *dlán* – *dlaní* (mešani naglasni tip). Tudi kadar naglasno mesto ostane nespremenjeno, se lahko spremeni njegova kvaliteta in/ali kvantiteta, npr. *izstòp* – *izstópa* (nepremični naglasni tip), redkejša pa so besede, pri katerih je naglas na končnici, npr. *gospá* – *gospé* (končniški naglasni tip). Zaradi vpliva krajevnega govora lahko prihaja tudi do različnih govornih realizacij iste besede. Laharnar (2014: 61–62) po pregledu gradiva korpusa Gos ugotavlja, da se odstopanja od naglasne norme pojavljajo predvsem pri premičnem naglaševanju večzložnih deležnikov na -l, saj prodira napačno nepremično naglaševanje (npr. *letél* nam. *lêtel*). Med govorci in govorkami Slovenskega primorja smo izvedli anketo, s katero želimo ugotoviti naglasno mesto izbranih deležnikov na -l v skupini glagolov na -éti, -ím, ki imajo po pravorečnih pravilih premično naglaševanje (Toporišič 2000: 378).

Stress Placement in -l Participles of Selected Verbs among Speakers from the Slovenian Littoral

In standard Slovenian, stress placement is partially predictable (Slovenski pravopis 2001, 105) but generally free and must be learned on a word-by-word basis. Stress can fall on different syllables within the same word, for example, *jêlen*–*jeléna* (mobile stress pattern on the stem) or *dlán*–*dlaní* (mixed stress pattern). Even when stress placement remains on the same syllable, its quality and/or quantity may change, as in *izstòp*–*izstópa* (fixed stress pattern). Less common are words with stress on the ending, for instance, *gospá*–*gospé* (final stress pattern). Local dialects frequently influence spoken realisations of the same word. Laharnar (2014, 61–62), analysing data from the Gos corpus, notes that deviations from normative patterns most frequently occur in multisyllabic -l participles with mobile stress, where incorrect fixed stress (e.g., *letél* instead of *lêtel*) is increasingly common. The authors conducted a survey among speakers from the Slovenian Littoral to investigate stress

placement in selected -l participles derived from verbs ending in -éti and -ím, which according to pronunciation rules should exhibit mobile stress (Toporišič 2000, 378).

Helena Korošec

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Pomen aplikativnega lutkarstva za otrokov govor in njegovo identiteto

V prispevku predstavljamo vlogo aplikativnega lutkarstva, ki zajema tiste oblike lutkovnih praks, ki se uporabljajo zunaj gledališke umetnosti, z namenom uresničevanja ciljev v izobraževalnih, terapevtskih, socialnih in skupnostnih kontekstih (Purcell-Gates in Smith 2020, Nicholson 2005). Lutka je v pedagoškem procesu močno orodje, ki otrokom omogoča varno izražanje čustev, misli in stališč ter spodbuja razvoj komunikacije in samozavedanja. Z vidika govora in oblikovanja otrokove identitete lutka deluje kot posrednik, ki otroku omogoča svobodnejšo in manj stresno komunikacijo. Preko igre z lutko otrok bogati svoj besedni zaklad, razvija intonacijo in pripovedne sposobnosti, hkrati pa z identifikacijo z lutko krepi občutek lastne identitete in samozavesti. Z razvojnopsihološkega vidika ima lutka večplastno vlogo: otroku omogoča, da v varnem okolju preigrava situacije iz usakdanjega življenja, razvija čustveno regulacijo in krepi socialno razumevanje. Lutkovna igra otroku omogoča, da raziskuje, kdo je, kakšen je njegov položaj v svetu ter kako se povezuje z drugimi. Predstavljeni bodo izsledki študije o uporabi lutke v zgodnjem otroštvu ter njen pomen za razvoj otrokovega govora, s poudarkom na potencialih, ki jih lutka ponuja za razvoj otrokove identitete.

The Importance of Applied Puppetry for Children's Language and Identity

This paper introduces the role of applied puppetry, which encompasses forms of puppetry used outside the theatre arts and designed to achieve goals in educational, therapeutic, social and community contexts (Purcell-Gates and Smith 2020; Nicholson 2005). Puppets in the educational process are a powerful tool that allows children to safely express their feelings, thoughts and attitudes, promoting the development of their communication and self-confidence. From the perspective of the child's language and identity, the puppet acts as a mediator, allowing the child to communicate more freely and with less stress. By playing with a puppet, the child develops their vocabulary, intonation and ability to tell stories. At the same time, the child strengthens their sense of identity and self-confidence by identifying with the puppet. From a developmental psychology perspective, the puppet has a multi-faceted role. It enables the child to act out everyday situations in a safe environment, thereby developing emotional regulation and social understanding. Through puppetry, children explore who they are, their position in the world and how they relate to others. The paper presents the results of a study on the use of puppets in early childhood and their importance for the development of children's language, as well as the possibilities that puppets offer for the development of children's identity.

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Radijska igra za dojenčke

Prispevek v središče zanimanja postavlja zakonitosti pisanja radijske igre, namenjene skupnemu poslušanju dojenčka in odraslega. Na primeru radijske igre Regratova lučka, ki je nastala kot del projekta Radijska igra za dojenčke – vloga estetske izkušnje pri oblikovanju zdravih socialnih odnosov (2023), odpira razmislek o strukturnih, dramaturških, jezikovnih in vsebinskih posebnostih tourstnih radijskih iger. Poseben poudarek namenja dramaturški in jezikovni zasnovi – uporabi ritma, onomatopej ter preprostega, a izrazno močnega jezika, ki gradi čustveno vez in spodbuja slušno doživljanje. Prispevek se dotika tudi analize izvedbe igre in pokaže, kako lahko skupno poslušanje deluje kot vez med odraslim in otrokom ter v varnem okolju s pomočjo glasu, govora, dotika in estetske izkušnje upliva na oblikovanje identitete.

A Radio Play for Babies

The contribution focuses on the principles of writing radio plays intended for joint listening by babies and adults. Using the example of the radio play Regratova lučka (Dandelion Clock), which was created as part of the project “Radio play for babies – the role of aesthetic experience in shaping healthy social relationships” (2023), the author opens up a discussion on the structural, dramaturgical, linguistic and content-related characteristics of this type of radio play. Particular emphasis is placed on the dramaturgical and linguistic design – the use of rhythm, onomatopoeia and simple yet expressive language that builds emotional bonds and stimulates an auditory experience. In addition, the paper also analyses the performance of the play itself, demonstrating how listening together can act as a link between adults and children, influencing identity formation through voice, speech, touch and aesthetic experience in a safe environment.

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Radijska igra kot prostor slišnosti marginaliziranih glasov: dekonstrukcija norosti skozi zvok in umetnost

Prispevek raziskuje radijsko igro kot specifičen zvočni medij, ki omogoča umetniško refleksijo in dekonstrukcijo koncepta norosti. Osredotoča se na glas kot nosilec afekta, identitete in izkušnje v kontekstu nekdanjih totalnih institucij, s poudarkom na Zavodu Hrastovec – Trate in Muzeju norosti. Zvočni eksperiment v obliki temne sobne instalacije, kjer poslušalec sam izbira pot preko zvoka, raziskuje, kako »zvok norosti« – fragmentiran govor, tišina, eholalija – nagovarja poslušalčevo doživljanje, identiteto in telesno resonanco. Teoretski okvir vključuje Dolarjevo filozofijo glasu, Foucaultovo kritiko institucij ter navezavo na Artaudovo in Beckettovo zvočno poetiko. Avtorica raziskavo zasidra tudi v lastni terapevtski praksi, ki spodbuja etično rabo glasu in poslušanja v odnosu do marginaliziranih izkušenj.

The Radio Play as a Space of Audibility for Marginalised Voices: Deconstructing Madness through Sound and Art

This contribution explores the radio play as a distinct sonic medium that enables artistic reflection and deconstruction of the concept of madness. It focuses on voice as a carrier of affect, identity and experience in the context of former total institutions, with a particular emphasis on the Hrastovec–Trate Asylum and the Museum of Madness. A sound experiment in the form of a dark room installation, where the listener chooses their own path through sound, investigates how the “sound of madness” – fragmented speech, silence, echolalia – addresses the listener’s perception, identity and bodily resonance. The theoretical framework draws on Mladen Dolar’s philosophy of voice, and Michel Foucault’s critique of institutions, as well as references the sonic poetics of Antonin Artaud and Samuel Beckett. The author grounds the research in her own therapeutic practice, which fosters an ethical use of voice and listening in relation to marginalised experiences.

Sara Horžen

Samostojna zvočna opisovalka

Freelance Audio Describer

Gledati z besedami: zvočni opis kot umetniška praksa

Prispevek v ospredje postavlja zvočno opisovanje audiovizualnih del in gledaliških uprizoritev ter ga obravnava kot prakso na stičišču funkcionalnosti, interpretacije in umetniškega izraza. Kakovosten zvočni opis za slepe in slabovidne se mora jezikovno in izvedbeno skladati z izvirnim umetniškim delom. Ni zgolj objektivno poročanje, temveč avtorska interpretacija, pri kateri vsaka zvočna opisovalka ali opisovalec skozi svoj pripovedni glas v videnem prepozna ter v besede prevaja tisto, kar se zdi vsebinsko, estetsko ali dramaturško pomembno za celostno izkušnjo in doživetje. Raziskovanje zvočnega opisa kot avtorskega izraza odpira nove možnosti za dostopnost ter hkrati pogloblja in bogati razumevanje audiovizualne in uprizoritvene umetnosti. Čeprav je zvočni opis primarno namenjen osebam z okvarami vida, obenem razpira tudi širša vprašanja o načinih zaznave, interpretacije ter vključevanja raznolikih občinstev v sodobno umetniško produkcijo.

Watching with Words: Audio Description as an Artistic Practice

This paper highlights the audio description of audiovisual works and theatrical performances, considering it a practice at the intersection of functionality, interpretation and artistic expression. While high-quality audio descriptions must accurately represent the original work, they are not merely an objective report but rather authorial interpretations. Each audio describer recognises and translates into words what appears to be significant in terms of content, aesthetics and dramaturgy for a holistic experience. Exploring audio description as an authorial expression not only opens new possibilities for accessibility but also deepens and enriches the understanding of the performing and audiovisual arts. Although audio description is primarily intended for people with visual impairments, it also raises broader questions about perception, interpretation and inclusion in contemporary artistic production.

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Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU), Fran Ramovš

Institute of the Slovenian Language

Narečna ali pogovorna raba slovenščine kot izraz identitete ustvarjalcev

Prispevek bo obravnaval rabo narečno oziroma pokrajinsko obarvanega jezika kot izraz osebne identitete ustvarjalcev s poudarkom na besedilih (péte) pesmi. Podane bodo glaso(slo)vne in oblikoslovne posebnosti ter tipično besedje, značilno za neko (nad)narečje ali pokrajinski pogovorni jezik. Nekoč je veljalo, da je največ narečnih oblik in izrazja v besedilih narodnozabavne glasbe, danes pa ugotavljamo, da več narečnih oziroma pogovornih elementov (pa tudi več tabuiziranih besed, npr. kletvic) uporabljajo v sodobnih, urbanih glasbenih zvrsteh (npr. rap, punk). Odločitev za narečno izražanje najlepše povzamejo ustvarjalci sami. Michael Leopold, raper z umetniškim imenom Leopold I. iz Gornje Radgone, razmišlja o rabi narečja takole: »Vztrajam pri narečju, ker sem na tak način avtentičen« (Val 202, 10. 11. 2023). Prav tako se v pogovorni mariborščini lažje izražajo v punk skupini Alo!Stari: »To smo mi. Najlažje delaš v tem, v čemer si dober. In v tem smo prav dobri, torej v mariborščini, to znamo res dobro« (siol.net, 23. 3. 2024).

The Dialectal and Colloquial Use of the Slovenian Language as an Expression of the Identity of the Authors of Song Lyrics

This paper deals with the use of a dialectal or regionally coloured language as an expression of the author's personal identity, focusing on the texts of (song) lyrics or poetry. It emphasises the phonetic and morphological characteristics, as well as the typical vocabulary, of a particular dialect or regional colloquial variety. It was once assumed that most dialectal forms and expressions were to be found in folk music lyrics. Today, however, we find that more dialectal or colloquial elements (as well as more taboo words, e.g., swear words) are used in modern, urban music genres such as rap, punk, etc. The authors of song lyrics best summarise the decision to use dialectal expressions: Michael Leopold, a rapper with the stage name Leopold I. from Gornja Radgona, thinks about the use of dialect as follows (Val 202, 10. 11. 2023): "I insist on dialect because that way I'm authentic." The members of the punk group Alo!stari from Maribor also tend to express themselves in the colloquial variant of Maribor, the so-called Mariborščina (siol.net, 23. 3. 2024): "That's us. The easiest thing is to do what you're good at. And that's what we're really good at, we're really good at Mariborščina."

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Modusi petja in govora v operi 20. stoletja – glasbeno, dramaturško ali identitetno uprašanje?

Richard Strauss je leta 1924 v svojem predgovoru k operi Intermezzo, s katero se je pravzaprav približal žanru t. i. Zeitoper, pozneje značilnem za skladatelje nove stvarnosti (Kurt Weill, Ernst Křenek in Paul Hindemith), obenem pa odprl možnosti za t. i. konverzacijsko opero, razpravljaj o možnosti uporabe različnih oblik petja in govora v operi. S tem je teoretično jasno nakazal, da različni modusi produkcije glasu nimajo zgolj estetsko-materialnih posledic, temveč tudi dramaturško-vsebinske. Prav uporaba široko razvejane pahljače različnih pevskih tehnik, odtenkov prehajanja med petjem in govorom ter aplikacija govora samega je značilna za operno oziroma glasbeno-gledališko ustvarjalnost 20. stoletja. Pri tem se je mogoče uprašati, kakšne so posledice izrabe takšnih različnih modusov govora in petja za dramaturško raven oper – in še ožje: ali uporaba določenega modusa natančneje opredeljuje tudi protagonistovo identiteto. Za razrešitev tega teoretičnega uprašanja bomo analizirali vlogo različnih pevskih in glasovnih modusov v izbranih operah 20. stoletja: Richard Strauss, Intermezzo, Alban Berg, Lulu, Igor Stravinski, Oedipus Rex ipd.

Modes of Singing and Speech in 20th-Century Opera: A Musical, Dramaturgical or Identity-Based Question?

In 1924, Richard Strauss, in the preface to his opera Intermezzo – a work that in many respects approaches the genre of the so-called Zeitoper, which would soon be celebrated by composers of the New Objectivity such as Kurt Weill, Ernst Krenek and Paul Hindemith – articulated a forward-looking theoretical position on the role of vocal expression in opera. He addressed the potential integration of various modes of singing and speech, thereby underscoring that the diverse modalities of vocal production entail not merely aesthetic or material implications but also dramaturgical and semantic consequences. This conceptual openness towards vocal plurality – encompassing a wide spectrum of vocal techniques, the subtle gradations between singing and speaking and even the incorporation of spoken text – has become a defining characteristic of 20th-century operatic and music-theatrical practice. It compels us to consider the broader implications of such vocal strategies: How do these diverse modes of vocal articulation shape the dramaturgical architecture of an opera? More specifically, to what extent does the employment of a particular vocal mode serve to delineate or even determine a character's identity? In pursuit of these questions, this study will examine the dramaturgical function and semantic significance of various vocal and expressive modalities

in selected 20th-century operas, including Richard Strauss's Intermezzo, Alban Berg's Lulu and Igor Stravinsky's Oedipus Rex, among others.

Darja Švajger

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Glas, govor, pevski glas: identiteta/psihologija glasu ter govorna oziroma pevška interpretacija

Glas je del naše identitete in izrazno sredstvo, ki nas opredeljuje tako čustveno (veselje, sreča, žalost, zadrega ...) kot v vsakdanji komunikaciji. V umetnosti se glas, govor in petje vsebinsko prilagajajo igralski ali pevski interpretaciji. V prispevku se bom osredotočila na povezavo med govorom in petjem – izkustveno lahko zatrdim, da je pevski glas »posledica« govora. Kakor govorim, tako pojem: odprto, sproščeno, zvočno. Naš glas je preplet okolja, osebnosti, psihološkega ozadja, skupnosti in narečja. Razlika med govorom in petjem je predusem v dolžini vokalov, razponu ter določenosti ritma in melodije. Petje zahteva več energije in podpornega diha. Kot interpreti iščemo lasten glas, ki je izraz telesa, misli in čustev, trema pa je le naravna posledica pričakovanj ega. Vaje za govor in petje zasledujejo isti cilj – svobodno, osebno in avtentično izražanje skozi glas.

Voice, Speech, Singing Voice: Identity/Psychology of Voice and Speech or Singing Interpretation

Voice is an integral part of our identity and a means of expression that defines us emotionally (joy, happiness, sadness, embarrassment, etc.), as well as in everyday communication. In art, voice, speech and singing are adapted to acting or singing interpretation. In this paper, the author will focus on the connection between speech and singing, asserting from experience that the singing voice is a "result" of speech. She sings the way she speaks: openly, relaxed, sonorous. Our voice is a combination of our environment, personality, psychological background, community and dialect. The difference between speech and singing lies primarily in the length of the vowels, the range and the regularity of the rhythm and melody. Singing requires more energy and proper breath support. As performers, we seek our own voice, which is an expression of the body, thoughts and emotions. Stage fright is a natural consequence of the ego's expectations. Speech and singing exercises pursue the same goal – to achieve free, personal and authentic expression through the voice.