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SUMMARY

„FROM AN ADAPTATION TO A STAGE VERSION. SŁOWACKI, WITKACY, GOMBROWICZ, MROŹEK IN THE SELECTED SPECTACLES OF JERZY JAROCKI”

**The doctoral dissertation from the area of literary studies written under a supervision of
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The dissertation is an attempt to conduct a comparative analysis between a literary “source” text and a ready theatrical work in the chosen performances of Jerzy Jarocki. Such a try will be done by presenting these of the features that are both common and different between the literary work and its staging realization when following some interpretative shifts made by the excellent director in a process of his artistic creation.

The dissertation covers the comparative analysis of the chosen spectacles from Jerzy Jarocki’s last period of creativity which had their premieres at National Theatre in Warsaw. The last years of creation are closed between 2004 and 2012. In this period Jarocki directed the following spectacles: *Issue based on “Samuel Zborowski”* by Juliusz Słowacki which had its premiere in 2011, *Wandering* in 2004, and two dramas of Sławomir Mroźek: *Love in the Crimea* in 2007 and *Tango* in 2009 which are the representative parts of his work. The subject of the study is also “Burial” by Stanisław Ignacy Witkiewicz from 1996 which goes beyond the time frames defined in the text. However, it is such a significant piece of work, especially in a context of the director’s last theatrical scenario “Entanglement”. The analysis of “Entanglement” which Jarocki did not manage to complete closes a list of the discussed spectacles.

The mentioned dissertation makes an attempt to present the chosen spectacles exactly from the last period of Jerzy Jarocki’s creation, using as a tool the comparative analysis based

on two methodologies: the philological one and the theatrical study. What is more, this work confronts the source texts with their staging realizations – in a context of changes occurring on a field of literature, historiosophy and the art of theatre.

The suggested scientific method is used to extend a theatre study attempt, in works about Jerzy Jarocki's creations, to a literary perspective. Following changes in the text presented onstage will allow to establish the interpretative shifts, complements and "contaminations", therefore, all these "games" between the texts which, in the director's strategy, enriched their literary archetypes with new values and gave his works an original expression and a stage shape.

Jerzy Jarocki's theatre practice, especially his creative and fundamental process of interfering in the text, leading to forming the original scenario on the basis of a literary work, points at a perfect combination of dramatic work with the art of theatre. This is a rarely occurring phenomenon in the world of theatre, and thus the subject worth expanding.

A research reflection assumes solving the basic problems included in the following questions: what type of an artist, in the context of changing paradigms, was Jerzy Jarocki, and how the deepened philological reflection and historiosophy context affected the shape of Jarocki's theatrical work of art?

Jerzy Jarocki who died October 10, 2012, was one of the greatest directors in the history of Polish theatre. He belonged to a "vanishing" kind of masters who treat their profession with full responsibility. He completed his artistic mission when asking questions about the human existence and finding answers in magnificent literature which was placed in his stage visions. In Jarocki's spectacles there could be observed a mathematical precision, clarity, and perfectionism. His directing art was based on a great fusion of dramatic content with a theatrical form. His stagings had not only a cognitive role, on the contrary – they were always characterized by their practicality and figurativeness.

The dissertation consists of the mentioned elements: Introduction, eight chapters – additionally divided into thematic subchapters, Conclusion. The whole is completed with Appendix with photocopies of pages of directorial pieces. The work is complemented with a specific Reference list.

The first two chapters serve as an introduction, and at the same time they depict the topic and the field of the dissertation. The next chapters are the most essential part of the work: the comparative analysis of the chosen performances of Jarocki which is conducted on the basis of new artistic movements and human sciences.

The first chapter – *Between an adaptation and a stage version* – determines the terminology of the work. It defines specific terms, perceived through historical perspective and according to a research path in human sciences. Also, it presents the process of the adaptation – in a context of new dramaturgic strategies, functions of a traditional drama in a comparison to postdramatic theatre, depicts various perspectives of a staging as a changing process in a dramatic and postdramatic theatre. Besides, it relates to the current state of knowledge about the subject of the dissertation.

The second chapter – *The sculptor of meanings* – presents a profile of the main character of the dissertation – Jerzy Jarocki. His family relations, the artistic way, creative times, professional achievements. This part of the thesis brings closer the way of thinking about the theatre of this prominent director. Furthermore, it portrays his working method.

The essential part of the dissertation was included in the rest of the chapters, and each of them pictures different staging. These are as follows: *Issue based on “Samuel Zborowski”* by Juliusz Słowacki, *Wandering* by Witold Gombrowicz, *Love in the Crimea* by Sławomir Mrożek. The next chapter is named “*Tango*” – *Funeral rhapsody* and presents the realization of *Tango*. The last two chapters of the thesis are subtly different from the other ones. The first of them, named *Burial – a vivisection or a metaphor* was devoted to a short analysis of *Burial* by Stanisław Ignacy Witkiewicz. The spectacle, despite the fact that performed in National Stary Theatre in Cracow, unlike to the others – presented in National Theatre in Warsaw, is a remarkable position in Jarocki’s works. What is more, it has a direct reference to the last scenario, *Entanglement*, which was not performed on stage because of Jarocki’s death. Eventually, the last chapter - “*Entanglement*”- *the orphaned scenario* which can be specified as an attempt of reconstructing the last work of Jarocki.

The draft of *Entanglement* was left in a phase of a theatrical adaptation which was not realized on stage because of the death of its author and a possible director – Jerzy Jarocki. His last creation was left in an unclosed form. According to this, the formerly adopted methodology was unable to apply. The analysis, in such case, was founded on the comparison of two, available for the use of this dissertation, theatrical scenarios. The first version of the text is from June 2012, and the second and corrected one, from August 2012. Collations of both scripts made possible to conduct the interpretative and comparative analysis. The study on *Entanglement* is focused on the changes which were implemented to the text in a period from June to August 2012.

The analysis of *Entanglement* – the project interrupted by a sudden death of the director – concludes deliberations about a fascinating creative activity of Jerzy Jarocki.

My intention was to conduct the comparative analyses between literary source texts and their ready theatrical works – in order to catch and bring closer the director’s strategy which was used by the brilliant artist of Polish theatre – Jerzy Jarocki. The dissertation presents his creative process – on the way from an adaptation to a stage version. The conducted research and observations confirm the endless creative potential of one of the most remarkable directors in the history of Polish theatre who, without any doubts, can be described as the artist creating the greatest number of superb spectacles.

The results of the conducted research solve the research problem which was presented in the Introduction of the dissertation. All the gathered conclusions lead to a constatation that Jerzy Jarocki, in a context of changing paradigms, was a creator who appreciated permanent, solid values. When deriving from tradition, he was able to go beyond common aesthetic canons. It made him the classic who did not abandon modern solutions and remained faithful to the spirit of a text. On the other hand, consequently, he was searching for prevailing senses, and he presented them in a wide historical and philosophical perspective. In the full sense of the word, Jarocki was a modern creator who comprehended the theatrical work in a responsible way.

There is no doubt that Jerzy Jarocki’s works will stand the test of time. The unfinished and not realized scenario of *Entanglement* along with the cosmological philosophy of the author, is a specific intellectual and artistic testament left for future generations.