

INSTITUTE OF POLISH PHILOLOGY
AT THE SILESIAN UNIVERSITY IN SOSNOWIEC

Institute of Polish Philology of the Silesian University does not have a separate department specializing in theatre arts. A lecture on this subject which the syllabus of Polish studies treats as an optional one has to include in a two-year course (year 4 and 5) all the basic problems of the history of theatre and the aesthetics of theatre in the wide meaning of this term. The former field includes changes in stage conventions, modifications of the stage, acting, social functions of the theatre varying even in the same pattern of culture from "official" to "plebeian" and "folk" theatres, while the latter deals with the three main variations of the aesthetics of theatre: normative codes characteristic of certain epochs, program manifestoes of both theatre-directors and playwrights, and critical and scholarly thought. Special stress is laid on the last two issues because of the exceptional wealth of problems and their significance for a future historian of literature.

Optional classes in theatre arts are conducted in two series: first, for the fourth and fifth year students taking into consideration apart from the history and theory of theatre (first and second semester), theory of radio and television plays, distinctiveness of non-theatrical dramaturgy and the set of problems which can be rather metaphorically labelled as: radio, television and culture (third and fourth semester); second, for the third and fourth year students devoted exclusively to the problems of theatre and meant to constitute one whole with lectures, the whole which ought to make the student aware of the characteristic features of stage material presented in its historical development. Unlike the lecture, however, classes are of more practical character and the background for theoretical analyses and historical considerations is provided by performances watched by the students, e.g. Grotowski's *Apocalypsis cum Figuris* served several different purposes:

- it was an introduction to the problems of theatrical communities of the 60's, but at the same time allowed the references to the "Reduta" theatre and Stanisławski;
- it formed a specific basis for the theoretical divagations concerning ever-changing functions of the actor, director and audience in Grotowski's theatre;
- finally, it functions as the stimulus for the theatrical reflection on the description and notation of a performance and the role of the theatrical criticism (the analysis of Dzieduszycka's description and Puzyna's essay).

The rhythm of the classes is not measured by chronology, but by the current theatrical events in the country. Trips to the theatres in Wrocław, Łódź and Kraków which at the moment pride themselves on the outstanding stage-productions are a part of the course. Especially the cooperation with Teatr Stary in Kraków is highly valued by our institute. In the recent academic year the following performances were subject to the theoretical analysis: *Noc Listopadowa*, *Wyzwolenie*, *Cherry Orchard* by Checkov, *Garbus* by Mrożek (T. Stary), *Operetka* by Gombrowicz (T. Nowy w Łodzi). Theoretical and aesthetic thought focused mainly on the problem of the great reform in the theatre and on the attempt at the characterization of the art of Jarocki, Swinarski and Dejmek. Although such an arrangement of the material is inevitably chaotic, nevertheless, it should provide the student if not with the key to the scientific analysis of a performance as a work of art then at least — and this is our minimum plan — with the means to its more conscious reception.

The cooperation of the academic staff with the student Theatre Circle has

resulted in the preparations to the all-country conference devoted to the theatre of K. Swinarski's. At present, students are working on the bibliography and reconstructions of Swinarski's performances. We are planning to give the classes in theatre arts next year more monographic character focusing our attention on the theatre of Konrad Swinarski.

THE LIST OF WORKS IN THE FIELD OF DRAMA AND THEORY OF THEATER:

- 1 Szaniawski essays on theatre.
- 2 The radio-plays of Jerzy Szaniawski.
- 3 Jerzy Szaniawski and the "Reduta" theater.
All the above mentioned subjects are M.A. theses which are being prepared under the supervision of doc. dr Zbigniew Jerzy Nowak.
- 4 "Fifty Years of the St. Wyspiański Theatre in Katowice. Materials from the conference" ed. doc. dr Zbigniew Jerzy Nowak (in preparation).
- 5 Several M.A. theses on the theory of the romantic drama are being written under the supervisor of doc. dr hab. Ireneusz Opacki.
- 6 "Tradition and history in Swinarski Wyzwolenie" M.A. thesis; supervisor: dr U. Kowalska.
- 7 Ph. D. thesis E. Nawrat "Polish Theatre in Katowice 1922-1939 — monographic survey".
- 8 Ph. D. thesis M. Rudy "Theatrical criticism in Warsaw in the interwar period" (work in progress).
- 9 "Stage-setting in the Contemporary Polish Theatre" — a collection of papers delivered on the student conference in 1975.

Malgorzata Rudy

RECHERCHES SUR LE DRAME ET LE THÉÂTRE
À L'UNIVERSITÉ CATHOLIQUE DE LUBLIN

Il y a à l'UCL une riche tradition dans ce domaine. Il est légitime de considérer comme point de départ l'année 1921, où le professeur W. Hahn commença son enseignement à cette Université. Quelques années plus tard, W. Hahn devait publier son ouvrage sur Ibsen en Pologne. H. Życzyński, autre professeur de ce temps, consacra au drame un nombre considérable d'études. Immédiatement après la Seconde Guerre mondiale, J. Kleiner est professeur à l'UCL (1944-1948) et son étude sur le tragique (1946) est le fruit de cette période lublinienne, de même que sa théorie du drame conçu comme oeuvre théâtrale constitutive d'une nouvelle réalité théâtrale.

En 1950, M^{lle} I. Sławińska inaugura son séminaire. Ses groupes de travaux, ayant pour centre d'intérêt le drame et le théâtre, fonctionnent sans interruption jusqu'aujourd'hui. Les nombreuses années de travail du professeur Sławińska à l'Université suscitérent plusieurs publications de grande valeur (*O komediach Norwida* (Sur les comédies de Norwid), *Reżyserska ręka Norwida* (La main de