

Anna Puzio

The dramaturgical works of Anna Świrszczyńska – summary of the doctoral dissertation

The work consists of four chapters. In the first part - "Discovering reality – building the (im)possible world" - I focus on the biography of Anna Świrszczyńska. My goal is to sketch the intertwining life and creative paths from which emerges a person full of passion, sensitivity, but also disagreement with suffering and perseverance in speaking up for the weakest. Growing up in a materially modest house, rich in artistic and intellectual inspirations, Polish studies, war experiences, but also searching for love, build the biography of Świrszczyńska – the author of dramas, poetry, prose poems, works for children and a literary manifesto. These texts reveal the image of Anna Świrszczyńska as an artist who wants to influence reality through writing. I am interested in the maturation of a woman and an artist, and the place in this process of forgotten or very rarely commented dramatic texts.

The following chapters contain analyzes of selected works. I focus on six poetic dramas, which show in the most interesting way the search, transformation and construction of a specific thread of understanding between what the author says and its recipients and readers (related to the creation of literature, but also to the social passion fulfilled). Preliminary examinations of Anna Świrszczyńska's dramatic works allow us to distinguish three main issues dominating in her dramas: related to myth, corporeality and the struggle for one's own identity. In the second chapter, entitled "Creative searches – in the circle of ancient themes and religions (*Orpheus, Man and the Stars, the 15th-century Mystery, Saint and the Devil*)" I examine the reception of myth, including the problem of using a mythical costume as a response to war experiences. I analyze Świrszczyńska's first most important drama, *Orpheus*, and the one-act play *Man and the Stars* in terms of the creation of individual heroes who show a rebellious attitude (Orpheus, through laughter, opposes both divine and human laws; Eurydice rejects her husband's love; Oedipus resigns from serving his punishment) and heroic actions (Orpheus performs a kataba) in the name of freedom. The first version of *Orpheus* was written before the war. The Prologue contained in it contains reflections on the artist and his investigations of a dual nature. The peculiar credo expressed in the above-mentioned fragment is also the content of another text by the author of the one-act plays: the literary manifesto *Chamber of Torture*. My theory of poetry. The deliberations in this part of the dissertation are complemented by the conclusions drawn from reading the following dramatic miniatures: *The Fifteenth-Century Mystery* and *Saint and*

the Devil, which are examples of texts in which religion is an important point of reference. In the third chapter "Bodily projections of the (female) world (*Conversation with your own leg*)" I consider the topic of the entanglement in corporeality, inseparable from human existence. The subject explored in various and sometimes intriguing ways in poetry coincides with the perspective adopted by the author in the one-act play *Conversation with Your Own Leg*. Świrszczyńska uses surreal images, grotesque shots and creates a surprising punch line. The main characters are two women for whom the body is treated as a safe haven, a zone that allows them to communicate with the world and a kind of independence. In the final chapter: "The laughter of a madman, man's ecstasy. Attempts to Save (*Black Square*)" I analyze the dramatic miniature *Black Square*, in which the individual is confronted with the pressure of the iron laws of the world. Salvation seems possible thanks to bodily expressions (laughing, dancing, screaming and crying).

An important element of creation, revealed in Świrszczyńska's dramas, is the role of imagination and intuition, which often lead to experimenting with form and problematisation of the discussed threads. In the poetic dramas discussed, there are echoes of artistic creativity - inventive and looking for new directions and trends in the 20th century (references to such trends in art as, for example, surrealism, expressionism, tachism). The originality of Świrszczyńska's poetic dramas lies in their linguistic matter and template reference to myths (especially in the case of *Orpheus*). The pursuit of condensation of thoughts and a coherent message and reaching for poetic prose, make the analysis of these texts a real challenge for the researcher.

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