

## **Dramatic text between representation and performance. Conceptualizations of 'drama' and 'theatre' in Tadeusz Różewicz's "realistic-poetic theatre"**

The Polish poet and playwright Tadeusz Różewicz (\*1921) uses to speak of his work in the field of drama as "realistic-poetic theatre" and refers to some of his plays as "written theatre". The first edition of his complete dramatic works is entitled *Teatr* (2 vols., Kraków 1988), the second one *Dramat* (3 vols., Wrocław 2005). If one doesn't want to regard the quoted formulations as arbitrary or to understand 'theatre' simply as a synonym for 'drama', it seems necessary to define the conceptual content of both terms and their function within Różewicz's metapoetic reflection as well as their impact on the poetics of his drama.

In its first part, the paper examines the use of the terms 'drama' and 'theatre' in Różewicz's metaliterary and metapoetic reflection in the context of the opposition of 'life' and 'art' as two incompatible realms that is fundamental to Różewicz's whole work. To that end, the anti-theatrical conception of the artist as expressed among others in the essay '*Teatralizacja' poezji [...]* (The 'Theatralization' of Poetry [...], 1984) and the notion of 'theatre' as a place of meeting and interhuman exchange that Różewicz confronts in talks and metatheatrical texts like *Akt przerywany* (The Interrupted Act, 1963) or *Przyrost naturalny* (Birth Rate, 1967) with the process of writing that demands the artist's withdrawal from 'life' will be looked at. This will provide the ground for a closer description of the specifics of the above mentioned use of the terms 'drama' and 'theatre' and the concepts related to them.

The second part of the presentation illustrates in which way Różewicz in writing drama makes use of the performative dimension of theatre. In this part recent research on Różewicz (Skrendo, Niziołek, Kunz) and theoretical positions concerning drama and theatre (Totzeva, Lehmann, Fischer-Lichte) will be taken into account. In an analysis of examples from Różewicz's plays it shall be shown how Różewicz subverts the traditional logocentric notion of drama grounding on the idea of representation of meanings and attitudes and in which sense the emphasis on the theatrical dimension of the dramatic text together with the use of compositional techniques borrowed from his poetry has to be considered one of the fundamental constitutive techniques of the poetics of Różewicz's plays.

The paper's main goal is to show that and how Różewicz inscribes to his drama a performative dimension that exceeds the "theatrical potential" (Totzeva) usually conceded to dramatic texts, because it isn't restricted to a set of instructions for potential stage productions. As the presentation intends to demonstrate, Różewicz's "realistic-poetic theatre" rather has to be read as a dramatic and thus literary practise that makes productive use of the concept of theatrical performance as a non-representative means of the constitution of sense.