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### **Summary of the doctoral dissertation**

The dissertation entitled: Dramatas by Bolesław Leśmian in the light of notebook contexts (*Pierrot i Kolombina* [*Pierrot and Columbine*], *Skrzypek Opętany* [*The Frenzied Fiddler*], *Bajka o złotym grzebyku* [*A Fable about the Golden Comb*], *Dziejba leśna* [*Forest Happenings*], *Zdziczenie obyczajów pośmiertnych* [*Barbarousness of Posthumous Customs*]) is an attempt at a monographic approach to the dramatic work of Bolesław Leśmian. Thus, it concerns detailed recognitions related to the assumption that the poet's dramas are notebook works and that manuscripts mark an integral area of meaning. In the dissertation, I consider notebookality as an aesthetic category that makes it possible to show the multilayered nature of the dramas and their complex structure. Taking into account manuscript contexts in the interpretations, the specificity of Leśmian's scriptorium (e.g. the circumstances of the creation of the texts, the ways in which the works were written down and rewritten, the handwriting typeface, deletions, overwritings, marginalia, the native context) made it possible to reveal the creative processes and the directions of the formation of meanings in the works.

This area of the poet's oeuvre consists of five dramatic works that have survived to the present day: two „mimic dramas”, these are: *Pierrot i Kolombina* [*Pierrot and Columbine*] (dated ca. 1910) and *Skrzypek Opętany* [*The Frenzied Fiddler*] (written - probably intermittently - between 1911 and 1914); *Bajka o złotym grzebyku* [*A Fable about the Golden Comb*] (probably written between 1912 and 1913); *Dziejba leśna* [*Forest Happenings*] (published in 1938 in a posthumous volume of poetry of the same title, so it can be assumed that it was written in the 1930s); and *Zdziczenie obyczajów pośmiertnych* [*Barbarousness of Posthumous Customs*] the poet also worked on this drama in the 1930s - it is difficult to say conclusively whether at the same time as on *Dziejba leśna* [*Forest Happenings*] or later).

Detailed interpretations of each drama have made it possible to establish in an important way (absent from previous research) that World War I (the years 1914-1918) constitutes a caesura dividing Leśmian's dramaturgy into two phases: the pre-war period - works written in the years 1910-1914 (*Pierrot i Kolombina* [*Pierrot and Columbine*], *Skrzypek Opętany* [*The Frenzied Fiddler*], *Bajka o złotym grzebyku* [*A Fable about the Golden Comb*]) and the post-war period - works created in the 1930s (*Dziejba leśna* [*Forest Happenings*], *Zdziczenie*

*obyczajów pośmiertnych* [*Barbarousness of Posthumous Customs*]). The two areas of creativity thus delineated differ from each other in terms of the construction of the dramas, artistic language, subject matter and the meaning of the work. This division is motivated by a time caesura, the First World War, which divides the creation of Leśmian's dramas (no dramas written by the poet have survived from the period between 1914 and the 1930s, nor is there any information that any were written at this time). In addition, the works of the first and second phases of Leśmian's dramatic output differ in terms of structure (the construction of the works) and subject matter. For these reasons, the dissertation distinguishes between two basic interpretative categories that define the character of the pre-war and post-war dramas, and also show the development of this area of the poet's work. Theatricality is important for the pre-war works (related to the concept of a stylised theatre, which the poet presented in his literary sketches, as well as to Leśmian's activity as a literary manager in the Art Theatre in Warsaw, which he co-founded in 1911 and the Polish Theatre in Lodz in 1916-1917). *Pierrot i Kolombina* [*Pierrot and Columbine*], *Skrzypek Opętany* [*The Frenzied Fiddler*] and *Bajka o złotym grzebyku* [*A Fable about the Golden Comb*] were all created with the requirements of the theatre in mind (including technical ones - i.e. consideration of the type of lighting and placement of props). On the other hand, lyricism - which connects and coheres the poet's early, mature and late works - is a category relevant to the post-war works and is related, among other things, to the fact that these works are written in verse and the poet calls them poems. I regard the late dramas in the dissertation as a kind of synthesis of the entire oeuvre of the author of *Dziejba leśna* [*Forest Happenings*].

The structure of the dissertation illustrates the thesis formulated in the research about the caesura present in Bolesław Leśmian's dramatic works, which is the First World War. Accordingly, the dissertation is divided into three parts. The first deals with pre-war dramas, created in the years around 1910-1914.

In chapter one of this part of the thesis, I presented an analysis of the mimic dramas. Due to the fact that the manuscript of *Pierrot i Kolombina* [*Pierrot and Columbine*] contains Leśmian's notes concerning his work on *Skrzypek Opętany* [*The Frenzied Fiddler*], and that the works are connected by the concept of the „mimic tale”, I discussed these works together. The notebook context - the structure of the manuscripts and the circumstances in which the works were created - allowed me to show the dramas as a literary diptych - the spaces in common and those that differ between the works.

The second chapter is an analysis of *Bajka o złotym grzebyku* [*A Fable about the Golden Comb*], which Lesmian probably wrote at a similar time to *Pierrot i Kolombina* [*Pierrot and*

*Columbine*] and *Skrzypek Opętany* [*The Frenzied Fiddler*]. The poet also defined his own conception of genre in the title of the work, which combines elements of fable and farce. Thus, in the chapter I will discuss the history of the manuscript, the possible reasons for signing the work with a pseudonym (this is the only drama that Lesmian did not sign with his own name), and the author's genre conception of the work. The manuscript is a transcript of Act III of the drama, and as such, a kind of 'non-openness' of the work becomes a notebook context illuminating the work. The subsections treating the senses contained in: the space of the wardrobe and the golden comb are an attempt to grasp the mystery contained in the work, which is related to the fact that only Act III of the work exists.

The second part of the dissertation is devoted to post-war dramas - probably created in the 1930s.

In 1934, in an interview with Edward Boyé, Bolesław Leśmian discussed his plans to publish a new collection of poems, which was to include, among other things, two poems. These longer poetic works are probably the dramas: *Dziejba leśna* [*Forest Happenings*] and *Zdziczenie obyczajów pośmiertnych* [*Barbarousness of Posthumous Customs*]. Because the author mentions these works, probably seeing them as common elements (hence the idea of including them in one volume), in this dissertation I have placed their interpretations together in the second part of the dissertation.

In the first chapter, I undertook an analysis of *Zdziczenie obyczajów pośmiertnych* [*Barbarousness of Posthumous Customs*], the manuscript of which is notable for its unfinishedness and the openness of its ending. I discussed the fate of the manuscript and the editions of the drama. Then I presented the problem of the work's genre concept, and in the last subsection of the section devoted to *Zdziczenie obyczajów pośmiertnych* [*Barbarousness of Posthumous Customs*] I made an attempt to read the work in the context of possible inspirations from literary tradition.

In the second chapter, however, I interpreted the work *Dziejba leśna* [*Forest Happenings*], which closes this part of the poet's oeuvre. It is the only drama by Leśmian that was published in a posthumous collection of poems entitled *Dziejba leśna* [*Forest Happenings*] (1938). The context of the first edition and the possible links between the work and the poems contained in the volume is one of the issues addressed in the analysis. The chapter also contains considerations of an interpretative nature - inspirations from literary tradition, which, as in the case of *Zdziczenie obyczajów pośmiertnych* [*Barbarousness of Posthumous Customs*], constitute an important context illuminating the meanings contained in the work.

The first two parts of the thesis are interpretative studies of each drama. The third part, on the other hand, presents Lesmian's concept of 'stylised theatre'. Due to the fact that *Pierrot i Kolombina* [*Pierrot and Columbine*], *Skrzypek Opętany* [*The Frenzied Fiddler*] and *Bajka o złotym grzebyku* [*A Fable about the Golden Comb*] Turd were probably written by Leśmian with the intention of being staged on stage, the staging concept is an important element determining the shape of the works. The poet's ambitious assumptions regarding the stage production of his dramas (acting, interplay of music, movement and decoration, lighting, active participation of the audience) may have been one of the reasons why Leśmian's works remained in manuscripts and were not staged in the theatre during the poet's lifetime. Therefore, I consider Lesmian's concept of „stylised theatre” as another notebook context that illuminates the works written between 1910 and 1914.

Leśmian's dramas present separate research problems, arising from the structure of the work, because each work is entangled in slightly different contexts and activates its own interpretative spaces. An important element of the notebook works is the notebook context and the circumstances of the texts' creation, which influence the identity of the works. Therefore, the materials illuminating Leśmian's notebook works are the poet's memoirs and his correspondence. In fact, all of Lesmian's notebook dramas illuminate each other, forming a distinct strand of the poet's work. Leśmian's notebook dramas show the space of search not only for artistic expression, but also for philosophical thought - about the essence of man and art. The subject of this dissertation is therefore the broadly understood, complex aesthetic concept of the Leśmian drama.