

S U M M A R Y

The doctoral dissertation of Mateusz Żurawski *Critical Edition of Jerzy Grzegorzewski's Original Theatre Scripts* is composed of two parts.

The first one is practically based. It consists of two volumes (boxes) of Jerzy Grzegorzewski's theatre scripts written between 1978 and 2005, edited by Ewa Bułhak and Mateusz Żurawski between 2012 and 2014 and published by The Zbigniew Raszewski Theatre Institute in Warsaw in collaboration with The Studio Theatre and The National Theatre. The scripts, composed as collages of quotations from various literary texts, were the basis of his original stagings, on which he worked as the director, the scenographer and the dramaturge. These includes: *Wariacje* [Varyations] (1978), *Powolne ciemnienie malowideł* [The Slow Darkening of Paintings] (1985), *Tak zwana ludzkość w obłądnie* [So-Called Mankind Ran Amok] (1987), *Usta milczą, dusza śpiewa* [Mouth Is Shut When the Soul Sings] (1988), *Miasto liczy psie nosy* [Town Counts Dogs' Noses] (1991), *Cztery komedie równoległe* [Four Parallel Comedies] [*Jagogogo kocha Desdemonę* [Jagogogo Loves Desdemona] and *Sonata epileptyczna* [The Epileptic Sonata] 1994), *La Bohème* (1995), *Halka Spinoza albo Opera utracona, albo Żal za uciekającym bezpowrotnie życiem* [Halka Spinoza or Opera Lost or Regrets Over Life That Slips By Irrevocably] (1998) and *On. Drugi Powrót Odysa* [Him. The Second Return of Odysseus] (2005).

The second part, prepared under supervision of Assistant Professor (dr hab.) Tomasz Kubikowski and Assistant Professor (dr hab.) Krzysztof Mrowcewicz, is theoretical, and is a scholarly commentary to the theatre scripts edited. The first chapter discusses the question of the reconstruction of theatrical works on the basis of documentation preserved and other archival materials, confronting postulates put forward by classical teatrology (Zbigniew Raszewski, Jerzy Timoszewicz) and classical textology (Zbigniew Goliński, Konrad Górski) with methodological solutions suggested by performance studies (Richard Schechner, Tomasz Kubikowski) and post-Beider textual criticism (Krzysztof Mrowcewicz, Maria Prussak). The second chapter presents the main editorial assumptions followed by Bułhak and Żurawski in their work of editing Jerzy Grzegorzewski's theatre scripts, which were supposed to recreate his theatrical works quasi-objectively, while corresponding to the specificity of Grzegorzewski's means of theatrical expression. The third chapter is the exemplification of the work. Sources (*testimonia*) for two selected scripts are described, sorted according to type and put together in *stemmae codicum*, whose aim is not to recreate the archetype, like in classical textology, but *praeceptum in fieri*, mapping them out in the form of a performance instruction, as prepared by the director.