

## **Reception of the Russian theater and drama in Poland after the political transformation (1989–2014)**

The doctoral dissertation consists of four parts. In the first chapter „The image of the Russian theater from the Polish perspective — the reception’s history” describes the reception of the Russian theater in Poland over the centuries, including the process of acquiring Russian drama by the Polish theater and the stages of shaping the stereotypical image of the Russian theater.

In the second chapter „The Russian drama in the Polish culture after 1989” the publishing policy and translation strategies of foreign literature translators was analyzed. The subject of the second chapter are translations from Russian to Polish. Subsequently, the analysis of various translation strategies most exploited by theater was made. Next part discusses about the interest of the Polish theater in so-called „Chernuha” of the 90s (Nikolay Kolyada and his school), „new Russian sincerity” (Evgeny Grishkovets), Russian variation of postmodernism (Vladimir Sorokin), Russian „new drama” and verbatim technique (Teatr.doc), Ivan Vyrypaev's theater.

In the third chapter devoted to the theater reception selected Polish staging of Russian dramas were analyzed with particular attention to the reactions of audiences recorded in reviews or available to me from the autopsy, reception codes. The first part of the chapter presents the analysis of the performances based on Soviet dramaturgy staged after 1989, especially about dramaturgy of Alexander Vampilov, Russian postmodernists and „postvampilovcy”. In the second part of this chapter I analyzed the staging based on the latest Russian drama. In the Polish theater among contemporary dramas, the greatest success on Polish stages was achieved by the dramas of Nikolay Kolyada, Ivan Vyrypaev, and Evgeny Grishkovets.

Part four titled „Polish-Russian theater cooperation: guest performances, festivals” contains the analysis of the choices of Polish theater festivals organizers and the consequences of the presence of Russian theatre groups on cultural events. Russian theater at Polish festivals enjoys a great popularity, often participates in „Konfrontacje Teatralne” festival in Lublin, „Kontakt” in Toruń, Gdańsk’s „Shakespeare Festival”, „Materia prima” in Krakow and others. Guest performances are not the only kind of theater cooperation between Poland and Russia. Very interesting effects were given by private cooperation.

*Ekaterina Sharapova*