

English Summary

Title of the doctoral dissertation: Dramatic Language in the Works of Eduardo Pavlovsky.

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The aim of this doctoral dissertation is to provide a comprehensive analysis of the dramatic works of Argentine playwright Eduardo Pavlovsky, focusing on the dramatic language employed. The dissertation represents an innovative approach, as the dramatic language of the author has not yet been subjected to in-depth critical reflection from a holistic perspective.

The work consists of four chapters, concluding remarks, and a bibliography.

Chapter I justifies the choice of the topic, presents the current state of research, outlines the theoretical and methodological framework of the analysis, and describes the research procedure. It also defines the corpus, encompassing the author's dramatic works, starting from his earliest plays such as "La espera trágica" (1961), which emerged during Pavlovsky's fascination with European absurd theatre, to "Asuntos pendientes," published in 2014.

The fundamental scientific hypothesis of the dissertation is as follows: by analysing the dramatic language based on the methodologies and tools employed in literary studies, particularly in theatrical semiotics and theories developed within that paradigm, we express the belief that this analysis will allow us to identify and describe recurring formal features in Pavlovsky's dramatic works. By features, we refer to linguistic phenomena, strategies, or characteristics that may prove to be distinctive and typical of the author and his manner of expression. The development of our hypothesis leads us to the conviction that the originality of the playwright enables us to speak of Eduardo Pavlovsky's distinctive "dramatic idiolect."

At the same time, we assume that specific forms, such as dramatic modes of expression, dialogue variations, as well as purely theatrical stage signs like body language, actor movement, space, or props, are never random choices or aesthetic whims of the playwright. On the contrary, considering the strong presence of political and social themes, as well as motifs of historical memory in the author's works, particularly in relation to the times of the J. Videla dictatorship, we believe that the selection of expressive means aligns purposefully with the content of the works.

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Although theatre possesses a wide range of non-verbal signs, as described by Tadeusz Kowzan, our hypothesis could be illustrated by paraphrasing Norwid's famous verses – we assume that Pavlovsky, similar to the Polish bard, cares about "how to give the right word to the thing." Our hypotheses are based on our previous familiarity with Eduard Pavlovsky's texts as readers, critical commentators, and translators of the author's plays.

Having presented the main premises of our work, we proceed to Chapter II, in which we outline the intellectual biography of the creator and point out three main sources of inspiration: European absurd theatre, Marxism and leftist ideology, as well as psychoanalysis. The latter is closely related to Pavlovsky's acquired medical education and his profession as a psychiatrist and psychoanalyst, as well as his practice of group therapy and psychodrama, which find reflection in Pavlovsky's dramatic works.

Chapter III has a theoretical nature and aims to refine the definition of dramatic language. The concept is examined based on etymological considerations, and attempts at its broader diachronic definition are presented. We compare dramatic language with related concepts such as theatrical language and literary language, while also clarifying the notion of literary and dramatic idiolects. Another important issue is the status of dramatic language in relation to literature and orality. By considering the significance of the functions of dramatic language and discussing the theory of dramatic communication, including elements of speech act theory, we approach the definition of the subject. The definition takes into account both the general aspect, i.e., the objective features of dramatic language that are fundamental and independent of cultural influences and dominant aesthetic tendencies, and the individual aspect, i.e., the original and unique features of a specific author's dramatic discourse.

Determining the definition of dramatic language based on the aforementioned criteria, along with incorporating a minimalist conception of drama in light of dramatology concepts (García Barrientos), allows us to analyse selected formal aspects of dramatic language in the works of Eduardo Pavlovsky in Chapter IV. The individual aspects of analysis constitute subsequent subsections, following a fundamental division into two main blocks of issues: I. dialogue and forms of dramatic discourse, and II. non-dialogue text and nonverbal signs.

Within the first block, we analyse five topics: 1) stichomythia (*esticomitia*), 2) counterpoint (*contrapunto*), 3) monologue and monodrama in the light of M. Bakhtin's concepts, 4) silence in dramatic dialogue, and 5) borderline forms of the presence of a third person in dialogue (absent character).

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Among the topics in the second block, we cover 1) paratext, 2) stage directions (*didaskalia*) concerning the source of speech, 3) stage directions regarding the actor's stage movement and the construction of the so-called gestural or ludic space, 4) stage directions concerning theatrical space and object in the light of Ubersfeld's concept (distinct from props), and 5) two conceptions of stage space based on the works "El señor Galíndez" and "Potestad".

The extensive analysis conducted allows us to formulate conclusions and final remarks regarding the concept of dramatic language in the works of Eduardo Pavlovsky.

The conclusions are as follows: our analysis of Eduardo Pavlovsky's dramatic texts confirms the fundamental hypothesis assuming the existence of characteristic, recurring formal aspects in the author's works. This, in turn, allows us to speak of the phenomenon of dramatic idiolect in relation to Eduardo Pavlovsky's dramatic language. Furthermore, the second hypothesis regarding the connection between a specific formal aspect, aligned with a broader creative strategy, and the content of the work has also been confirmed.

For example, stichomythia, which appears particularly frequently in the second and third phases of the author's work (*el teatro macropolítico de choque* and *el teatro macropolítico metafórico*, respectively, according to Dubatti's typology), serves as a mean of expression in Pavlovsky's theatre, conveying verbal violence that alludes to the escalating scale of this phenomenon in Argentine society during the military junta dictatorship.

On the other hand, contrapuntal dialogue proves to be a characteristic feature of absurd theatre. It serves to express and project existential fear onto the dramatic language while also serving as a tool for deconstructing discourse and language based on a rationalistic conception of reality. In Pavlovsky's works, contrapuntal dialogue becomes a favourite form of dialogue in the first, neo-avant-garde phase of his creative work (*teatro jeroglífico*) as well as in the phase known as *teatro micropolítico de resistencia*.

Equally interesting conclusions arise from the analysis of non-verbal signs and communication strategies. The physical movement of actors assumes particular significance in the context of proxemics and becomes an expression (sign) of interpersonal relations. In Pavlovsky's works, these movements are almost always marked by violence. Scenes of physical violence in works such as "El señor Galíndez," "La mueca," and "Telarañas" are highly expressive. Thus, bodily movement becomes

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a distinctive counterpart and complement to words spoken in the two main phases of the playwright's work: *el teatro macropolítico de choque* and *el teatro macropolítico metafórico*.

The issue of space, on the other hand, finds expression in two contrasting scenographic and spatial concepts reflected in Pavlovsky's two most notable plays, "El señor Galíndez" (1973) and "Potestad" (1985). In the former, the rich and abundant scenography aims to sow doubt in the audience regarding the true nature and purpose of the stage space, which, in addition to the characters, contains furniture, accessories, and everyday objects. The stage space undergoes a transformation at the end of the work, revealing its true sinister purpose as a fully equipped torture chamber where the characters carry out their daily professional duties. In "Potestad," on the other hand, an empty, decontextualised space is present, overlaid with the protagonist's fractured inner personality, projected through the two primary means of dramatic language expression: words and movement (body). This minimalist concept of stage space evokes ideas such as "poor theatre" (Grotowski) or "empty space" (Brook).

This study of the elements constituting the dramatic language in the works of Eduard Pavlovsky has allowed us to provide satisfying answers to the research questions and confirm the hypotheses set forth in the introduction. Therefore, we express our hope that we have managed to fill, at least partially, a significant gap in the research on the oeuvre of this outstanding author. Given the fact that we are dealing with an exceptionally original creator and body of work, it is expected that research on the theatre and dramaturgy of Eduard Pavlovsky will continue in the future.

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