

Summary

The Theatrical Potential in Carlo Goldoni's comedy *Il servitore di due padroni* [Servant of Two Masters] and its Polish translations.

The primary goal of the presented PhD project is a study of *Il servitore di due padroni* [Servant of Two Masters] by Carlo Goldoni in Polish translation to analyse textual components that contribute to the theatrical potential of the play. One of the most celebrated Italian comedy writers and the founder of theatre reform, Carlo Goldoni has been researched by only several Italian philologists in Poland to date. Goldoni's works have been brought to Polish readers by Brahmer, Żaboklicki, Łukaszewicz, and Dygul. Only several studies are available in print and no researcher has offered a detailed account of Goldoni's comedies in Polish translation. Research on translations for the theatre is a relatively new branch of translation studies which nonetheless has been pursued by a number of eminent scientist, including Bassnett, Veltrusky, Pavis, Brisset, Heylen, Aaltonen, and Totzeva.

The hypothesis of the research constructed for the purpose of this project assumes that Goldoni's play, being deeply embedded in the Italian theatre tradition, notwithstanding the obvious difficulty with transferring it into other cultures and, especially, to contemporary audiences, carries theatrical potential which is powerful enough to challenge its position within an ossified *système d'antan*. I am using the term theatrical potential in my project to avoid any unnecessary confusion. Theatrical potential, which is sometimes called theatricality, in case of analysed play is nothing but a theatrical convention which is deeply characteristic of Goldoni's time. In his *Dictionnaire du théâtre* (1980), Pavis described theatricality as a term which is both aesthetically and ideologically evolving, which precludes any attempts at its definition. The claim provoked a polemic from a number of researchers, including Roland Barthes. The definition of theatricality proposed by Barthes in his *Essais critiques* relates the term to performance and performance only. However, I would like to define theatricality as a set of components which exists prior to its staging, or something that Ziomek called a "being-toward-theatre". The definition has been adopted by many researchers but, in my opinion, the one that fits in with my analysis best is the one created by Sophia Totzeva. As a Bulgarian scholar claims the theatrical potential "refers to a semiotic relation between the verbal and nonverbal signs and structures of the performance" which I tried to show in my analysis of original text and its Polish translations. Polish translations of Goldoni's *Il servitore di due*

padroni [Servant of Two Masters], including those dating back to 20th-century as well as most contemporary renderings, can bring the new (and some of them have already done so) to our culture. Their impact can be explained through heightened awareness on the part of the contemporary theatre audience/readership, which allows them to embrace the subsequent components of the Italian theatre tradition (in this particular case, those deriving from *commedia dell'arte* and the 18th-century Italian theatre traditions) provided that a translator manages to convey from the original a large number of components which contribute to the theatrical potential of the comedy. Although it has never been fully pursued, the reflection on Goldoni's oeuvre using the notion of theatrical potential seems to be legitimised by the author himself. Goldoni would repeatedly assert that he wrote his plays for the stage. His early works were conceived as *canovacci*, and only later were they fully recorded and edited for publication purposes. It is thus theatricality and not literariness that guided Goldoni throughout his career as a playwright.

This dissertation first presents methodological remarks, in which I am examining theatre translation theories used in further analysis, with particular reference to theatrical potential and the challenges of translating humour and rendering the strangeness of the foreign. The work is divided into two parts: the first part has theoretical-historical character, the second one – analytical one. In the historical part which is divided in three chapters I am drawing the background of the occurrence of the comedy, tilting above theatre customs in 18th-century Venice and I am presenting in detail fates of the text. The reader will find here also remarks concerning the two most important stagings for the Polish reception of *Il servitore di due padroni* [Servant of Two Masters] – first performed by Max Reinhardt, second, more essential from a Polish point of view, created by Giorgio Strehler. The second part of the dissertation contains analysis of chosen Polish translations of the comedy. The introduction reviews history of Polish translations of examined play. Chapter 1 presents Edward Boyé's translation and Leon Schiller's script that was based on it. The translation by Edward Boyé with Leon Schiller's handwritten changes was made available to me by Muzeum Teatralne in Warsaw. Chapter 2 examines the translation by Zofia Jachimecka – the only translation of Goldoni's comedy that was published in Poland. The purpose of this chapter, which I believe has been reached, was also to present the translator's figure and to re/deconstruct it. Furthermore I focus on Krystyna Skuszanka's performance based on Jachimecka's translation, which is deeply embedded in socialist performance aesthetics however trying to fight with the official theatre narration in PRL. Chapter 3 investigates two recent translations both made for

Teatr Dramatyczny in Warsaw. The first one was prepared by Anna Wasilewska who decided to follow Witold Gombrowicz's steps while introducing neologisms into the text. The second one was created by Jan Polewka and was the one chosen to be staged by Teatr Dramatyczny's director – Tadeusz Bradecki. Both modern translations were made available to me by very authors which agreed also to answer a few questions concerning work on Goldoni's play. In all conducted analysis I focus on marks of "włoskość" ["italianity"] and ways of transferring humour. As shown in conclusions drawn in the very last part of the dissertation the main aims of the PhD project have been reached.