

Summary

In the dissertation entitled *Body and Memory in Tadeusz Kantor's Theatre of Death and Pina Bausch's Tanztheater Wuppertal*, the disquisition is shaped by two categories: memory and body, whereby the traditional way of discussing these theatres is reversed. Consequently, Tadeusz Kantor's Theatre of Death is analysed from the perspective of corporeality, whereas when discussing the Tanztheater Wuppertal the category of memory was used. In both parts of the dissertation, the author refers to cultural memory as defined by Jan Assman, who perceives the body as a place of recording physical activities, games, rituals, i.e. as a kind of bodily archive. The categories of body and memory also coexist with the issue of Death discussed in this thesis in the context of Kantor and Bausch.

In the first part, possible plastic modifications of corporeality within Kantor's early plays and the Theatre of Death are discussed. The act of dying is also a moment of transformations taking place in the body and a foretoken of its disintegration. In his work, Kantor presents visions of depicting the bodies of dead characters summoned to the Theatre of Death, he uses a wide spectrum of plastic transformations (e.g. bio-object, replica, doppelganger, man enlarged with an object). During the period of his fascination with happenings and the everyday body, he begins to use a new strategy of shaping bodies similar to compositions and iconographic references known in the history of art. In the Theatre of Death, methods from earlier stages of creativity meet, and there is also the dramaturgy of the everyday body, captured from common gestures and subjected to peculiarities. In his theatre, Kantor uses the memory of the body, his archive of cultural behaviour and gestures in drama practice.

In the second part of the dissertation, considerations about the creative process of Pina Bausch are taken. Memory, recollection and conjuring up events from the past are important elements of this process, because it is from the memories of actors and actresses that Bausch "assembles" the material for her performances, making them the main axis of stage events. Memory is also present as a theme in the series about cities. There are both haunted spaces (*Café Müller*, *Kontakthof*, *Bluebeard. While Listening to a Recording of Béla Bartók's Opera "Duke Bluebeard's Castle"*), which have their own not fully defined memory of places and events that have already happened once. A different kind of memory is evoked by the choreographer in her performances about cities existing on geographical maps. The series of performances dedicated to cities raises the

question of the memory of German cities, which are missing from Bausch's performances. This lack of German cities and homeland in her work leads to the topic of great trauma of German women and men, related to responsibility and guilt for the crimes of the Third Reich. Bausch belongs to the second generation, which realizes the post-war trauma through denial, as evidenced by a breach, or the appearance of a figure of utopia or oblivion in a place intended for the homeland.

This work has a two-part structure, both parts could function autonomously, but thanks to the mutual illumination, it is emphasized how many issues connect the two theatres, although they are produced in a different way. This composition of the dissertation allows its two parts to dialogue with each other, they are also intertwined by the ending entitled *Orpheus/Death*.

Orpheus is a mythical lover grieving after the loss of his beloved, whose despair finds no solace, which is why he obsessively repeats and sings his love anthem, thus not letting the memories go away, but also not allowing relief to come. Thus, thanks to the repetition of the song, he remains suspended between the past and the present, and this state becomes symptomatic of Bausch's and Kantor's stage worlds.