

A description of the work on the role of the Author-Eurydice in the performance of *Shadow* based on Elfriede Jelinek's *Shadow. Eurydice Says*.

Summary

In this doctoral dissertation I attempt to describe my work on the role of the Author-Eurydice in the *Shadow* monodrama based on the prose of Elfriede Jelinek's *Shadow. Eurydice Says*. I am implementing my own, original concept of the performance. I am the author of a dramatized adaptation as well as of the costume, set design, and visualised photos. All these elements are a part of my work on the role and also have an impact on its shape. In the course of my work, I acquaint the reader with stages of intellectual cognition as inspiration for action on the stage. I make an in-depth analysis presents.

Elfriede Jelinek is an avid supporter of post-dramatic theatre, rooted in postmodernism. When referring to this trend in the contemporary culture, I try to formulate values that for me are important in art. As a follower of the traditional theatre, I try to adapt the source, i.e. Jelinek's postmodern prose to the aesthetic assumptions of my performance.

As an actress educated in the spirit of traditional methods of working on a role such as: Konstantin Stanislavski, Michael Chekhov and Zygmunt Molik (the actor who was taught by Jerzy Grotowski, who developed his own original method of working on the motion of the body and the sound of the voice), just to signal the most important elements of these methods, which I use at work.

My intention is to create a role in a traditional performance with decentristic traits. I aim to introduce the reader to this new idea. Decentrism as an antidote to postmodernism is close to my traditional understanding of values in art. I point to the features of the performance and the role consistent with this idea. I describe the influence of elements outside the illusion of the stage (decentristic dominant) for theatrical reality and character on the stage.

In describing the path to the formation of a dramatized, consistent with the classic canon of adaptation, I show the process of constructing the role of the author-Eurydice in relation to other people accompanying her drama while. Their presence, especially the character of Orpheus, has an impact on the psychological structure of the role and building conflict in a fictional story relating to the myth of Orpheus and Euridice. The characters that I play are an embodiment of the characteristics of a mature woman – the Author and the young – Eurydice, as her alter ego. They are accompanied by the symbolic *Shadow* – exemplification of the

subconscious of both women. I undertake thorough analysis of the shadow phenomenon. The figure of the author – Eurydice together with the characters from the off, which strengthen the decentrist transmission of the performance, functions in the world of visualized images. In the stylistic and intellectual sense, I combine art that is close to me: theatre and photography.

I refer to Jelinek's views on social and political issues, the place of the artist, especially the *aesthetics of disappearing* in contemporary media hyperreality, affecting the functioning and interpretation of the character. Disappearance as a loss of self, own ego personality, subjectivity, identity and value, present in Jelinek's piece and in the performance, is for me the basis for building the dialectics of a character. The complexity of these problems makes me show the Shadow heroine in a broader psychological, social and context of the theory of perception. I refer to the clues that lead to Jean Baudrillard, Roland Barthes, Susan Sontag, psychoanalysis and Carl G. Jung. Without knowing their theory, it is impossible to understand contemporary art, Jelinek's work, and the psychologically complex multi-layered Author-Eurydice.

This review of phenomena in contemporary culture allows me to make a clear declaration about my definition of art, my attitude towards what is traditional (constructive) and postmodern (destructive) in the theatre and the work on stage.

In the role of the author-Eurydice, the performance rooted in tradition with decentristic traits, I am also aware in a conscious way that these elements are appropriate for the post-dramatic theatre, which I consider to be valuable.

A handwritten signature in blue ink, appearing to be 'Julia Jelinek', written in a cursive style.