

ABSTRACT

This thesis describes the theatre reform at the turn of 19th and 20th century in its wider sociocultural concept. It focuses on the reaction of theatre to the modernistic crisis of European culture and society. Modernism is understood here according to its wider thematic and chronological definition. Modernism is based on the conception of machine civilization as it was defined by a Polish sociologist Jerzy Jedlicki. Jedlicki places the rise of modernistic cultural formation into the second half of 18th century which is when a steam engine was invented and it was a time of social turbulence and changes in human spirituality. Another theoretical frame of the thesis is created by utopia phenomenon as it was defined by Jerzy Szacki. Second half of 20th century is considered to be the end of modernism, inasmuch the utopic visions which had been placed on theatre faded away.

The main topic of the thesis is Juliusz Osterwa's and Mieczyslaw Limanowski's theatre studio Reduta. It was founded in Warsaw in 1919 and it was to a great extent inspired by Moscow theatre studios of Stanislavsky and by Polish theatre sources (Stanislaw Wyspianski). By studying selected examples, the thesis studies Reduta as a realisation of modernistic utopia when theatre was supposed to carry a special mission in renaissance of society and its culture. It follows the realisation itself of the utopic vision of the theatre studio as a theatre-monastery, as well as other Osterwa's ideas on theatre as a cultural institution (Dal, Social Theatre). One part of the thesis focuses on the production *The Constant Prince*. Reduta studio is not studied from aesthetic aspects but in wider cultural and anthropological context.

The thesis also studies the phenomenon of Reduta tradition in Polish theatre culture of 20th century. Apart from artists like J. Grotowski and the anthropological branch of theatre, the thesis focuses on this tradition in K. Dejmek's theatre.

The final topic of the thesis is the romantic paradigm of Polish culture which is understood as a modernistic reaction to the European cultural transformation at the turn of 18th and 19th century.

KEY WORDS

modernism, modernity, utopia, crisis, First theatre reform, theatre, Poland, Warsaw, Vilnius, Reduta, Osterwa, Limanowski, theatre studio, monastery, Reduta Institute, Dal, Social Theatre, Slowacki, The Constant Prince, Wyspianski, Wysocka, Stanislavsky, Sulerzicky, Vachtangov, Dejmek, Grotowski, Wagner, Fuchs, Reinhardt, Polish teatrology, romantic paradigm, Janion