

SUMMARY

The main objective of this dissertation (The analysis of Abe Kōbō's dramatic works and theatrical activity) is to characterize the dramatic and theatrical works of Abe Kōbō (1924-1993), a Japanese writer, director, photographer and composer. The analysis is limited to the years 1965-1979, when the artist's activity related to the theater was the greatest.

The dramatic works are discussed using the example of nine selected (out of over thirty) plays. The plays are divided into three parts: social dramas, existential triptych and visual dramas. Elements characteristic of Abe Kōbō's dramaturgy (themes, motifs) are presented, as well as the way the writer's views on drama have evolved over the years.

The theatrical work is discussed using the example of the activities of the "Abe Kōbō Studio" (Abe Kōbō Sutajio, 1973-1979), a theatre group founded by the writer, in which he directed his own plays. The basic subject of research in this case is the method of working with actors, which Abe practiced within the Studio. The most important assumptions, concepts and exercises that make up the concept of actor training proposed by Abe are presented.

Abe Kōbō's achievements in the field of dramaturgy and theatre are set in the context of Japanese (shingeki, angura) and world (absurd and postdramatic theatre) trends, significant in the time frame outlined in this dissertation. Abe's attitude towards native classical theatre is also analyzed. This juxtaposition allowed us to discover many unique and often overlooked features in the work of this writer, such as the desire to reduce the use of words in drama, the slow departure from a linear plot towards surrealistic stories, the attachment of great importance to the visual aspect of the performance, and the (unconscious) drawing from Japanese theatrical traditions.