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POLONISTYCZNE

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PASTORAL SONG HERITAGE OF PASTORAL IN POLISH POETRY OF THE TWENTIETH CENTURY

(summary)

The second half of the eighteenth century is considered the apogee of development of pastoral in Polish poetry and the work of Franciszek Karpiński emblematic for this genre. Although in the next century it underwent a conventionalization and then was significantly changed, tradition of pastoral lasted until the twentieth century, it was also utilized by numerous poets, treating the elements of the convention of the genre in different ways. Manifestations of the distance to the convention and its recognition as a poetically exhausted model were accompanied by such treatment of pastoral which proved its continuous attractiveness, the possibility of updating it in the new historical and literary conditions and the kind of "longing" to values and attitudes towards the world existing in pastoral. Idyll is sometimes understood as a metonymy of poetry.

KEYWORDS

antydylł; convention; pastoral (idyll, bucolic); tradition

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REALISTIC UTOPIA (OR UTOPIAN REALISM)
IN "MIKOŁAJA DOŚWIADCZYŃSKIEGO PRZYPADKI"

(summary)

According to the opinion of majority of literature historians *Mikołaja Doświadczynskiego przypadku* is widely known as the first modern-times Polish novel. The realism and probability principles, which are characteristic of the above mentioned modern times, are broken by utopian idealism in chapter II, in which action takes place on *Nipu* island. It seems that *Nipu* reality might be considered in categories of realism and probability, as the chapter is analyzed in the context to the story line of the whole book. Krasicki, as he wrote about Thomas Moore, defined utopia as a political project for future. *Nipu* citizens, as fugitives from the Conquest, live happy lives in isolation preserving past reality.

KEYWORDS

Krasicki; novel; realism; utopia

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“INTERTEXTUAL” POTOCKI

(summary)

The life of Enlightenment celebrities from the spheres of aristocracy, politics and science — which were swarming with original, eccentric and brilliant figures — almost provokes to be included in the framework of the fictional story. Also many literary works from this era, amazingly modern in form and content and well written, still tempts to literary „dialogue” with them. Contemporary authors readily use these „goods” searching new themes and artistic solutions. For these reasons Jan Potocki has earned the great interest of the creators. His astonishingly original and eccentric life has inspired both Polish (e.g. M. Choromański, J. Lechoń, T. Jurasz) and foreign authors (e.g. Rüdiger Kremer). His works have aroused equally strong interest, especially *The Manuscript Found in Saragossa*, a masterpiece of world literature, inspiring many important and talented writers, Polish and foreign ones (e.g. M. Gretkowska, K. Rudowski, L. Rosendorfer, J. Fowles). Undoubtedly, Potocki’s work and biography can provide a lot of creative satisfaction and they are a mine of literary ideas, starting from biographical facts, by borrowing motifs and ending with stylization „games”.

KEYWORDS

Jan Potocki; Enlightenment; contemporary literature

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ON MOCK HEROISM IN "THE VOYAGE TO THE HOLY LAND
FROM NAPLES" BY JULIUSZ SŁOWACKI

(summary)

The starting point of the considerations which constitute the core of the article is the similarity between two genres: mock heroic poem and digressive poem. As mock heroic category is vital for the former, the question is whether it plays a part in the latter. The aim of this article is to scrutinise this issue on the basis of *The voyage to the Holy Land from Naples* by J. Słowacki. The focus is put on those fragments of the poem in which mock heroic category manifests itself clearly. The poet's stance on the evoked conventional elements of epic tradition, such as invocation to Muse, introduction or Homeric simile, and their place in the poem is crucial. The presented analyses in the article lead to a conclusion that in a Romantic digressive poem, mock heroism functions as a subject of ironical poet's play, who in this way demonstrates the power of his talent.

KEYWORDS

Juliusz Słowacki; mock heroic poem; digressive poem; epic poetry; romantic irony

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CLASSICISM VITALITY IN FRANCISZEK MORAWSKI'S COMMENTARY
TO "POLISH CLASSICISTS AND ROMANTICS"

(summary)

The object of the article is Franciszek Morawski's commentary on his *List do klasyków* (*Letter to the Classicists*), a part of *Klasycy i romantycy polscy* (*Polish Classicists and Romantics* 1829). The poet makes use of thought of Johannes von Müller and Émile Deschamps in order to motivate the settlement between the Classicists and the Romantics. Only the settlement, which is in fact a sign of aesthetic-literary eclecticism, can enliven Classicism of that time. The rule of imitation, quite mechanically understood, and fear of any innovation in poetry are the reason of its decay.

KEYWORDS

classicism; the controversy between the Classicists and the Romantics; aesthetic-literary eclecticism

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“KRZEMIENIECKIE SMUTKI” — POETIC REACTIONS
TO THE DEATH OF ALOJZY FELIŃSKI

(summary)

The article addresses issues pertaining to the laudatory works. The author is interested in the manner the nineteenth-century poets looked at the figure of Alojzy Feliński — a poet, reformer, husband, father and friend, and thus, the manner they perceived him both in the public and private sphere. The following poems have been adopted as the basis for considerations: Konstanty Piotrkowski's *Oda na śmierć Alojzego Felińskiego*, Wincenty Turski's *Do cieniów Alojzego Felińskiego*, Tymon Zaborowski's *Westchnienie Podolanina, mieszkańca gór miodoborskich, po śmierci Alojzego Felińskiego*, and Grzegorz Ignacy Szadbeja's *Elegia na śmierć Felińskiego*. The conducted analysis and interpretation are intended not only to depict the portrait of Feliński as presented by the nineteenth-century poets, but also became an attempt to contain the discussed works in the sphere of a new type of laudatory poems. For we obtain an example of a noble model corresponding with the new manner of understanding the artist and the citizen that has contributed to the national culture and education. The authors of the poems, faithful to the classic or sentimental trend, emphasize the qualities of Feliński (diligence, talent, pragmatism and service to society), that are worthy of public praise. The primary purpose of the undertaken considerations is to demonstrate the changes occurring in the field of poetics and rhetoric of laudatory works, which are a kind of poetic tribute within the category of didactic approval of the Enlightenment period, as an instrument forming personal models and inspiring positively valorized social behaviors.

KEYWORDS

new type of laudatory poems; noble model; qualities worthy of public praise; inspiring positively valorized social behaviors

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THE TRADITION OF STANISLAW ENLIGHTENMENT
IN THE "VILNIUS DAILY" FROM 1815 TO 1830

(summary)

From the beginning, literature occupied an important place in "Vilnius Daily" (so-called scholar magazine's pages). The editors of the journal (including Jan and Jędrzej Śniadecki, Euzebiusz Słowacki, Filip Nereusz Golański, Leon Borowski, Ernest Groddeck, Kazimierz Kontrym) who were recruited from the circle of the University of Vilnius are alumni in "the age of lights". Being heirs to the enlightenment ideals of aesthetics, they appreciated the literary output of their immediate predecessors. These preferences are clearly visible in the literary content of "Vilnius Daily", obviously adhering to classical and sentimental tastes. Without a doubt Stanisław Trembecki enjoyed the highest popularity among the Stanisławow creators in those pages. We also encounter there the works of Elżbieta Drużbacka, Ignacy Krasicki, Franciszek Karpiński and Ludwik Kropiński.

The Vilnius magazine, appreciating their creative achievements, showed thereby the continuation of eighteenth-century literary tradition.

KEYWORDS

Adam Naruszewicz; "Dziennik Wileński" ("Vilnius Daily"); Franciszek Karpiński; Ignacy Krasicki; classic; literary tradition; Ludwik Kropiński; the stanisławow enlightenment; sentimentalism; Stanisław Trembecki

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LESZEK DUNIN BORKOWSKI'S DISCOURSE ABOUT FREEDOM
IN TRAGEDY "ARNALDA DE ROCAS, OR GETTING NICOSIA"

(summary)

The specific censorship determines only apparently the true end of the Polish Enlightenment, which was revealed very clearly especially in the areas of Galicia. The Vienna government aspired by all means to transform 'hereditary countries' together into a whole. Therefore, literature often started to use historical costume. The tragedy entitled '*Arnaldo de Rocas: or, getting Nicosia. The tragedy in five acts, a poem originally written in Polish in 1828 by Leszek Borkowski*' is the outcome of those practices, remaining almost two hundred years in the manuscript. This unknown play, referring to its idea of '*The Grecian Envoys*', is a perfect example of long-lasting classical aesthetics, which thanks to setting the action in the historically distant times, smuggles current patriotic content in a veiled way.

KEYWORDS

antique; classical esthetics; historical costume; Leszek Dunin Borkowski; literature; orientalism; tragedy

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ENLIGHTENMENT AND CRIME FICTION
IN POLISH POST-WAR LITERATURE

(summary)

The Enlightenment inspired the Polish post-war authors to create thriller fables in different ways: first of all, there were attempts to literary work out authentic histories, then some authors “revealed” alleged inside stories of real events, finally some stories presented completely fictional episodes set in the realities of Polish, sometimes also European, Age of Enlightenment. The vision of the epoque, based on historical sources and studies, is most often rather stereotypical and illustrative in character, but nothing else should be expected in the popular literature. If there are any attempts to revise the view of that times, they refer only to the traditions of popular literature as well (like in the novel “Choć nas potępiają umysły zacięte...” written by Jerzy Siewierski, which clearly refers polemically to Aleksander Dumas’s “Diaries of a Doctor”). Except historical studies, diaries and other sources, also the literature of the Enlightenment is used in different ways. There are quotes or crypto-quotes in the plot, characters often read books that were popular in that times, we can also recognize features of some characters as typical for satire, comedy or novel of the Enlightenment Ages. Sometimes the narrative-fictional patterns of the eighteenth-century novel are used as literary allusion. However, the most interesting works are the ones in which authors managed not only to compare a sensational, spy or criminal episode to the realities of the epoque, but also make elements of “the Spirit of the Enlightenment” an integral part of that plot. It is especially visible in the novels of Siewierski’s or Jerzy Piechowski’s.

KEYWORDS

enlightenment; thriller; crime fiction; spy story; historical novel; historical crime fiction; cloak-and-dagger story; mystery novel

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THE ROCOCO DANCE MOTIF IN "DUKLA AMALIOWA"
BY MIRON BIAŁOSZEWSKI

(summary)

The article analyses the Rococo dance motif in the context of *Dukla Amaliowa* (1952–1975) by Miron Białoszewski. Research issues are presented on a binary opposition basis. I use 18th century literature as the starting point for an analysis of 20th century poetry. The objective of the article is to demonstrate ways of continuing and reassessing the Enlightenment tradition of Rococo. I examine phenomena such as hybridity, movement and dance, which are typical for the analysed movement, as a subject of the author's interpretation. As far as Białoszewski's work is concerned, dance reflects the speed of changing states. It becomes the metaphor of human life. Losing oneself leads to awareness of the upcoming tragedy. Transitions between states are smooth. The work contains references to a pair of concepts – relish and anxiety – which are defined as potential poles of aesthetic experience. The poet plays with symbols and the notion of Rococo. I consider *Dukla Amaliowa* a materialisation of the aesthetic assumptions of the movement.

KEYWORDS

rococo; aesthetics; dance; relishing; anxiety

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WINTER WALK IN THE ROYAL GARDEN. ABOUT "ŁAZIENKI ZIMĄ"
OF JACEK KACZMARSKI

(summary)

The article is an analysis of one of the last Jacek Kaczmarski's poem named *Łazienki zimą* from the tome *Tunel*. Authoress exhibits numerous Enlightenment threads which are groundwork for discussed piece in a context of their durability in a culture. Comments about Kaczmarski interests in XVIII century are the starting point on which many songs of the bard (famous *Krajobraz po uczcie*, *Sen Katarzyny II*, *Rejtan*, *czyli raport ambasadora* etc.) are based. He is also an author of master's thesis dedicated crucial to *Łazienki zimą* figure — king Stanisław August Poniatowski. This work adduces publications dedicated to culture and ordinary day of the Age of Lights which enlightens very close references of Kaczmarski to specified elements of this era. Attention is being brought to modeling the last king of Poland whose picture in Kaczmarski's creation is not unequivocal — it spreads between criticism of his political decisions and attempt to understanding his motivation. Background for consideration is also created by Enlightenment reality, with particular emphasis issues of gardens (with their specific closing for externality). Kaczmarski's work is a distinct testimony of presence Classicism threads in contemporary polish culture and evidence of significance of whole era in artist's reflection about power and human condition. Author of *Łazienki zimą* makes contemporary consumer look in XVIII century mirror.

KEYWORDS

Jacek Kaczmarski; enlightenment; Łazienki; garden; landscape; Stanisław August Poniatowski; king

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THE VOYAGE NOT ONLY SENTIMENTAL: THE "JAPANESE FAN"
BY JOANNA BATOR IN ANTHROPOLOGICAL VIEW

(summary)

Joanna Bator as a scholarship winner of the Japan Society for the Promotion of Science (JSPS) and the Japan Foundation visited Tokyo three times. Published in 2004 (reprint 2011), *L'éventail japonais* (ang. *The Japanese Fan*) is the result of Bator's Asian travels. *L'éventail japonais* is a personal and subjective recording of the experience of cultural otherness that feels an European, Polish writer while working as a lecturer at the University of Tokyo. In this book, Joanna Bator uses an original creative technique she calls: *zuihitsu*, i.e. "as the brush guides." The book therefore constituted a sort of collection or set of travel pictures which emerge an image of Japan. The sentimental threads presents in the book serve as a pretext for further discussion concerning anthropological problems and constitute a record of experience of *Ego Cogito* in the foreign cultural system of signs.

KEYWORDS

anthropology; Joanna Bator; cultural transfer

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“TO BE IN THE MINORITY, TO BE THE MINORITY”
(THE PROJECT OF INTERNATIONAL INTERDISCIPLINARY
SCIENTIFIC CONFERENCE)

(summary)

The project of international scientific conference, inspired by the thought of Gilles Deleuze and Félix Guattari, encourages to look from the position of different disciplines and research methodologies at broadly understood minority problematics. The following specific issues have been proposed as a subject of reflection: minority identity; dependency, anti-dependency and post-dependency aspects of the relationship between the minority and the majority; borderland phenomenon; center–periphery relations; spatial mobility vs minorities; cultural difference; meeting people of different cultures; multiculturalism vs interculturalism and transculturalism; minority discourse on minorities. At the same time, the issue of minority is placed on the grounds of “long duration”, regarded as an important part of the intellectual heritage of the Enlightenment, applied or rejected in the modern concept of a man (the ideas of freedom, equality, human rights, tolerance) and in the ways the description of the World is constructed (categories essentialism, normativity, universalism).

KEYWORDS

A minority group; minority–majority relationships; cultural borderland; periphery–center; cultural difference; migration of people; the meeting of cultures; multiculturalism; minority discourse; Gilles Deleuze; Félix Guattari; the tradition of the Enlightenment

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VARIATIONS ON JULIAN TUWIM'S CABARET CREATIONS

(summary)

The essay is an interpretation of Tuwim's cabaret song maintained in a street ballad style, *Ostatnia dziewczica*, which was written for a Qui Pro Quo star Mira Zimińska. *Ostatnia dziewczica* is a parody of the folk song *Za Ebru falą*, one of the most popular compositions of the 19th century. Tuwim's work is a witty comment on a literary and social image of spinsterhood. Although Tuwim considered his cabaret creation as a commercial and lowbrow product, he never abandoned the frivolous muse. Not only was this first "mass poet" the main author the Qui Pro Quo, he also provided songs, sketches and monologues (signed with one of his thirty three pseudonyms) to numerous *variété* theatres. He was a co-founder of the Pikador literary cabaret and collaborated with cabarets Bi-Ba-Bo, Miraż, Czarny Kot, Sfinks, Perskie Oko, Banda, Cyganeria, Stara Banda and Cyrulik Warszawski.

KEYWORDS

Tuwim Julian; cabaret; interwar period; parody

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THE READING OF "THE SELECTED WORKS OF T.S. SPIVET"
BY REIF LARSEN. PART 1: SELECTED ANATOMICAL DETAILS
OF A LIBRARY TEXT

(summary)

In the first part of the paper devoted to the multidimensional analysis and interpretation of the novel by Reif Larsen, I show that the library optics will allow its optimal reading. The analysis of the form of this work, its "flesh", was carried out in relation to the proposals of Zenon Fajfer and Katarzyna Bazarnik — the founders of the liberature theory, which centres its interest on the materiality of the book as a physical object, focusing on the integrity of the form of the recording with the content conveyed. Selected anatomical details of a library text are its "external" characteristics, manifested mainly in the shape and the structure of the book, as well as in the related field of intermedia. I have established that the media conveying the meaning of *The Selected Works of T.S. Spivet* are: the text and the material form of the book, forming an organic whole; all its elements, including the non-verbal ones, are the media of its meaning. The important elements include, among others, its format imitating the shape and dimensions of a popular American spiral notebook; increased spacing mimicking printing rulings; multi-topic marginalia; a small font size — reflecting the handwriting of a young cartographer; numerical values (e.g.: the dimensions of the volume, the number of chapters, the numbering contained in infographics, the numbering of exhibits displayed on the cover and the website); transtextual operations (e.g.: intertextual quotation-motto, hypertextual graphic references to *Moby Dick* by Herman Melville or the metatextual reference to the philosophy of Plato).

KEYWORDS

Reif Larsen; *The Selected Works of T.S. Spivet*; Zenon Fajfer; Katarzyna Bazarnik; Agnieszka Przybyszewska; liberature; liberariness; materiality of the book; intermediality; intertextuality

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THE MARIONETTISATION OF THE CHARACTERS IN FRANCOPHONE
AND POLISH THEATRE IN THE TWENTIETH CENTURY

(summary)

This article is devoted to the use of the aesthetic of marionettes in twentieth-century theatre in Poland, French-speaking Belgium and France. Starting with the treatment of marionettes in Maurice Maeterlinck's play *Interior*, the analysis of plays shows the function of the marionettisation of characters and how puppets inspire authors, on different levels, in the representation of metaphysical, political or social issues.

KEYWORDS

Puppet Theatre; marionette; 20th century theatre; France; Belgium; Poland; Maurice Maeterlinck; Alfred Jarry; Michel de Ghelderode; Stanisław I. Witkiewicz; Samuel Beckett; Sławomir Mrożek

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THE POLISH LITERARY REINTERPRETATIONS
OF PYOTR YERSHOV'S WONDER TALE. A COMPARATIVE STUDY

(summary)

The present article is based on three literary rewritings of *The Little Humpbacked Horse* (Конёк-Горбунук, 1834): 1) *The Tale of Knight Niezginek, the Self-cutting Sword and the Self-playing Gusli* (Baśń o rycerzu Niezginku, mieczu samosieczu, i o gęślach samograjach) by Antoni Józef Gliński, 2) *The Little Humpbacked Horse* (Konik Garbusek) by Jan Brzechwa and 3) *The Little Fatty Horse* (O koniku Grubasku) by Jerzy Niemczuk. Gliński's wonder tale appeared in 1853 in the second volume of *The Polish Tale Teller*, Brzechwa's poem was presented in 1949 as a summary of Ivan Ivanov-Vano's film and Niemczuk's story was part of *Mr. Mess's Ring* (Pierścień pana Bałagana) that came out in 1993. These works were therefore published in very different periods and literary contexts that had inevitable influence on writers' approach to the Russian original.

KEYWORDS

wonder tale; Russian literature; Polish literature; comparative literature; Yershov; Romanticism; communism