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“RED MARIANNE.” ON POLISH-FRENCH CONNECTIONS  
IN “ODRODZENIE” MAGAZINE (1945–1950)

(summary)

The article comprehensively presents French art and literature in a socio-cultural weekly magazine that was published between 1944 and 1950, and that was considered to be one of the most prominent magazines in post-war Poland. Its widespread reach and open attitude towards culture that was reflected in “Odrodzenie” (contrary to Marxist approach represented in “Kuźnica”) influenced opinion-forming processes greatly and also shaped new literary canon. It was edited by Karol Kuryluk followed by Jerzy Borejsza — both editors had been genuinely involved in French culture since youth, hence the presence of writers and artists from that circle was explicit. Considering the amount of texts, “Odrodzenie” consisted mostly of Russian literature and also of French literature, that, having more artistic value, was ahead of English and Italian writings. Those proportions were also influenced by Aragon, Picasso and Eluard who were leftist and who were close friends with Kuryluk and Borejsza. Those connections were natural for both editors and they confirmed particular place that Poland took on the verge of Western and Eastern cultures. The transition that started to happen around 1948 and the processes that inhibited artistic freedom lead to a shift in the attitude towards Western culture which also included French culture. The beginning of Social Realism terminated artistic freedom and ended the publishing of “Odrodzenie” that was then perceived as too liberal. The magazine had printed classic writings by authors such as Diderot, Hugo, then-forgotten symbolists such as Verlaine, Rimbaud, and also by current writers that were gradually recognized in Polish culture.

KEYWORDS

Polish culture after 1945; Karol Kuryluk; Jerzy Borejsza; French literature in the Polish cultural magazines

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SOME ASPECTS OF THE RECEPTION OF POLISH LITERATURE  
IN FRENCH-SPEAKING BELGIUM BETWEEN WW1 AND WW2  
(summary)

French-speaking Belgium between WW1 and WW2 was very interested in the new states that emerged in Central and Eastern Europe after the fall of the German, Austrian and Russian Empires. Poland in particular was the subject of much attention. Examples include the creation, under the auspices of the Polish government, of the first Belgian chair of Slavic studies in 1926, which was held by a Pole, Waclaw Lednicki; Polish writers' visits to Brussels (Jarosław Iwaszkiewicz, Jan Lechoń) as part of the activities organized by the Belgian PEN Club; the presence of Polish authors, classical or contemporary, in several French-speaking Belgian journals such as *Le flambeau* and *Journal des poètes*; the mediation work done by the writer Robert Vivier — to whom we owe some translations of contemporary Polish poets — or the hellenist Henri Grégoire, who sometimes put aside his own discipline — Byzantine studies — to translate and present Polish writers (among others Adam Mickiewicz and Juliusz Słowacki). In this article, I study and relate these events — which arguably prepared the ground for post-war years marked by the presence in Brussels of well-known polonists such as Claude Backvis and Alain Van Crugten — in order to sketch a picture of the reception, in the 1920's and the 1930's, of Polish literature in French-speaking Belgium.

KEYWORDS

Backvis Claude; Belgium; *Flambeau (le)*; Grégoire Henri; Interwar;  
Iwaszkiewicz Jarosław; *Journal des poètes (le)*; Kłupta Zenitta; Lednicki Waclaw;  
Polish literature; Pen Club; Cultural transfer; *Skamander*; Translation;  
Vivier Robert

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FRENCH THEATRICAL WORKS OF CHARLES EDMOND  
(summary)

We describe the French-theater works of Charles Edmond Chojecki and associated career. Through his legacy of nine pieces, we highlight his evolution in dramatic concepts, his occasional collaborations, his high successes and failures, what the critics had to say, and moreover, his prime relation with his first friend and advisor, George Sand.

KEYWORDS

Karol Edmund Chojecki; Odéon; Comédie-Française; 19th century; George Sand

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HENRI BERGSON AND KAROL IRZYKOWSKI —  
INSPIRATIONS AND POLEMICS  
(summary)

The aim of my article is to indicate the inspirations provided by the Bergsonian ideas that we find in texts written by the Polish intellectualist Karol Irzykowski — these inspirations are declared explicitly, but more frequently they are suggested *implicite*. The inspirations are clearly noticeable in his book on the cinema (*Dziesiąta Muza*, 1924) as well as in his early articles and the experimental novel *Patuba* (1903). On the other hand, the late book by Bergson, concerning religion and morality (*Les Deux sources de la morale et de la religion*, 1932), reveals a work approaching the *clerc's* ideas which is declared *explicite* and incessantly by Irzykowski. It has to be stressed that Irzykowski is familiar with Bergson's works, first and foremost, thanks to Polish translations and editions — as referenced in his commentaries (Henri Bergson, *Le Rive. Essai sur la signification du comique*, 1900, Polish edition 1902; Henri Bergson, *L'Évolution créatrice*, 1907, edited in Polish in 1911). However, the Bergsonian work which seems most influential for the philosophical theses of Irzykowski, i.e. *Matière et mémoire. Essai sur la relation du corps à l'esprit* (1896), was only published in Polish in 1926. It is possible that the presence of theses from this book in the works of Irzykowski is the result of his familiarity with philosophical currents and discussions of that time. Irzykowski's works address, among others, the essential question of "reality" considered at the time by Bergson (as well as by William James).

The Bergsonian vitalist philosophy of life (but also the culturalist position of Wilhelm Dilthey and Georg Simmel) was a critical point of reference for Irzykowski's own comprehension of the terms "life", "matter", and "spirit" in the larger context of "reality" (defined as a sum of particular beings). Irzykowski considered language and history — surely after Bergson — in the context of memory and individual biography. He postulated the subjectivisation and individualisation of historical knowledge. Just like Bergson, Irzykowski confronted mechanism and dynamism; he considered in the context of this opposition questions of comicality and laughter as well as the anthropological effects of a specific, cinematographic perception. However, Irzykowski — in contrast to Bergson in his book *L'Évolution créatrice* — coupled the mechanism strictly with the dynamism, grasping film as a mechanic registration of human perception, as well the art of dynamic movement. According to Irzykowski, film would be a confirmation not of the analytic, but synthetic character of human perception and cognitive faculties. Just like Bergson, Irzykowski tried to go beyond the metaphysical and psychophysical dualism towards the standpoint of monism, but with pluralistic aspects (pluralism of diffe-

rent “realities”). The late Bergsonian theses on religion and morality (*Les Deux sources de la morale et de la religion*, 1932) demonstrate, once again, some similarities between his ideas and Irzykowski’s concepts. There might seem to be many differences between them: Irzykowski consistently declared his own intellectual point of view and Bergson stressed that instinct and intuition played the most significant roles. However, in the end, Bergson discovered that he had fulfilled his life’s mission and his late declarations seem close to the *clerc*’s standpoint of Irzykowski.

#### KEYWORDS

life; spirit; matter; reality; comicality; cinematography

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PLACE OF THE FRENCH FARCE IN THE POLISH INTERWAR THEATRE  
FROM THE PERSPECTIVE OF THEATER CRITIC —  
TADEUSZ ŻELEŃSKI (BOY)  
(summary)

This article, the first in the series, is devoted to the work of Żeleński-Boy as a theater critic. In his witty feature articles Boy discussed theatrical performances, sharing with the audience his view on the quality of the theatre programme, way of adapting literary texts, actors' skills of creating a stage role. The article presents the views of Boy on shaping the repertoire of Polish theaters of the interwar period, especially with regard to the French farce and comedy. On their basis Boy demonstrated diversity of tradition of Polish and French theater and explained the impact of historical conditions on the differences in the treatment of stage entertainment.

KEYWORDS

theater of the twentieth century; French dramaturgy; French farce; comedy;  
theatre critics

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THE FORESTRY DELUSIONS.  
THE ESSEY OF BOLESŁAW LESMIAN'S IMAGINARY  
(summary)

The biography of Bolesław Lesmian (1877–1937) shows a maladjustment of artist to reality. The Poet escapes to the world of imagination — an alternative reality where he could be settled. In Bolesław Lesmian's imaginary the human way leads to the archetypal forest. The image of the forest, implanted deeply in culture as a place for outlaws (Robin Hood), fugitives (Tristan and Isolde) and knights-errant (Parsifal) is transformed by Lesmian. In the Lesmian's imaginary the forest takes a new semantic dimension and becomes one of the main symbols as the Epiphany of the Mother Earth (*Tellus Mater, Pammeter Ge*). The analyses, presented in this article, shows that act of wandering in the forest paths is the symbol of a human way which leads to self-knowledge. For Lesmian, who was lost in everyday life, an archetypal figure of Mother Earth has an important therapeutic value. A methodological framework for the discussion is based on the concepts offered by Gilbert Durand, a French philosopher of culture. Anthropology of imagination as a method of literary studies focuses on *mundus imaginalis* of the author, understood as a manifestation of symbolic powers of imagination and the artist is perceived as an imaginative phenomenon. In the anthropological and myth-critical studies a canonical definition of myth is adopted after Gilbert Durand, where myth is a dynamic system of symbols (mythical figures), archetypes and imagery constituting narrations permanently incorporated into the culture. In Durand's perspective, mythical figure (*figure mythique*) is an archetype imagery (*image archétype*) capable of being expressed at the language level. Imagination is understood as the Consciousness Breeding Imagery. Imagery provide a structure capable of transformations, enabling decomposition and transformation of imagery in cultural texts and their literary palingenesis.

KEYWORDS

Bolesław Leśmian; *Klechdy polskie*; *Skrzypek Opętany*; *Baśń o Rycerzu Pańskim*; Gilbert Durand; anthropology of imagination; a symbol

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PAUL CAZIN (1881–1963). DIALOGUES WITH POLAND  
(summary)

The purpose of this essay is to present Paul Cazin and his important role in the cultural relations between Poland and France from the early years of the XX<sup>th</sup> century. He discovered Polish language and literature through the contact with the great protector of artists Raczyński's family. From the very beginning relationship and friendship were the base of his literary interest and fascination.

He managed to introduce Polish works into literary awareness of French readers. Cazin was the translator of Polish novels during three periods — the “Young Poland” (before the I world war), the Independent Poland (1918–1939) and then the difficult time of the Soviet domination after 1945.

In his lectures and critical studies he wanted to present to the French public the Latin tradition and European origins of Polish civilisation. His greatest achievement was the French version of romantic masterpiece *Pan Tadeusz* (1934) and his last works concerning Breza's novels (1962–1963).

KEYWORDS

Polish-French cultural relations; translations; personal relationships; letters; dedications

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THE IMAGE OF FRANCE AND FRENCH IN POLISH LITERATURE  
FROM 1812 TO 1864  
(summary)

This master thesis focuses on the vision the Poles had of France and French folk from 1812 and 1864. As seen in the work, those two dates coincide with landmarks in Polish history. The conclusion shows that stereotypes are numerous and very often contradictory, yet, it is obvious that France and French are occupying a significant place in Polish literary life at that time. The study includes text analysis (mostly in Polish), contemporary testimonies, as well as few pictures analysis. In a first part, *Poland between French influence and interference*, we will see what images of France and French, the Poles built on the basis of linguistic borrowings and the adoption of a certain style of life « à la française ». The second part, *Napoléon I in Polish imaginary: « Prometeusz czy Atylla? »* deals with the perception the Poles have of Bonaparte, probably the most famous and emblematic French personality at that time. The third part, the image of France and French seen through the Polish emigration (Wielka Emigracja) is about the common destiny of the Polish and the French nation throughout the XIX<sup>th</sup> century.

KEYWORDS

Literature; History; Linguistic; Romanticism; Stereotype; Image; France; French; Poland; Polish; Paris; Belgium; Brussels; Wielka Emigracja; Adam Mickiewicz; Juliusz Słowacki; Napoléon Bonaparte; Testimony; Poetry

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WOMAN: AN EROTIC AND METAPHYSICAL INSTRUMENT  
(summary)

In “Amorous Initiation”, Oscar Miłosz tells the story of the love of Mr. Pinamonte for Clarice-Annalena. A chance meeting with a woman who is, among other things, easy and fickle, perhaps even a prostitute, becomes a mystical meeting with the divine. Annalena is ambivalent : An ordinary woman, a bewitching Circe, a Great Whore of Babylon, a sign of the beauty of creation, a symbol of God. Above all she is the way to Transcendence.

Annalena reappears years later in the poem of Czesław Miłosz, and, in turn, invites the poet on a great voyage. This is a voyage through the woman to the other side of the looking glass, towards God. When I say “through the woman” it is to be taken literally: “I loved your velvet yoni, Annalena, the long voyages in the delta of your legs”. The woman in the poetry of C. Miłosz is as ambivalent as her prototype in “Amorous Initiation”. She is the incarnation of nature — a crushing, sucking, chewing, digesting thing, she is the fragile creature who arouses deep compassion, a travel companion, an incarnation of Beauty, and finally a symbol of the divine.

We are now going to retrace this voyage through women in the poems of C. Miłosz.

KEYWORDS

Woman; Eros; Beauty; Divine

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THE IMAGE OF BLACK SUN IN SELECTED TEXTS OF POLISH  
AND FRENCH ROMANTICS (RECONNAISSANCE)

(summary)

The article's goal is an inquiry into the main contexts, in Polish and French Romanticism, for the metaphor of black sun; the metaphor belongs with images and themes clearly marked by the experience of melancholia. There was also a significant impact of astronomical fantasies which, perhaps surprisingly, were very popular in Romanticism. Another important reference point for the present text analysis is the Biblical tradition (related mainly to Old Testament books and The Revelation). However, it must be stressed that the popularity of the metaphor of black sun, both in France and in Poland, was undoubtedly fostered by the popularity of Dürer's print *Melancholia I*, and Jean-Paul Richter's famous *Speech of the Dead Christ*. In works by selected authors, who represent the two language areas under discussion (including Gautier, Nerval, Słowacki, and Krasiński), it is possible to notice significant differences, which allow for asserting the existence of a different model of dissemination of the image of black sun. Inasmuch as French Romantics mostly approach the image in aesthetic and existential terms, the Polish authors clearly focus on metaphysical and historiographical approaches. It is also important that contrary to Biblical sources, where the image of black sun was often related to God's wrath or his intervention in earthly order, as in Last Judgement, and contrary to astronomical sources, which eliminated individual perspective and clearly strived for objective approach, the metaphor of black sun in texts by Romantic authors is mostly of anthropological quality; it is an image of the human being confronted by individually experienced transience (in the existential model, closer to French Romantics), or in confrontation with time of a community (historiosophic model, which dominates in texts by Polish Romantics).

Translated by Paweł Stachura

KEYWORDS

Black Sun; Saturn; Melancholy; Polish Romanticism; French Romanticism; Théophile Gautier; Gérard de Nerval; Juliusz Słowacki; Zygmunt Krasiński

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MAURICE MAETERLINCK'S INSPIRATIONS  
IN BOLESŁAW LEŚMIAN'S WORK  
(summary)

The present article has to be understood as a first introduction on Maurice Maeterlinck's influence on Bolesław Leśmian's work in general. The topic being quite broad, the focus is on theater and more precisely on the connection between *Pelleas and Melisande* (1892) and *Possessed Violin Player* (1911–1912). In order to understand this intertextual parallel, biographical and historical context as well as theoretic and philosophical relations is also examined in the first and the second parts of the article. The comparison reveals striking connections, relying mainly on theater which aims to be exclusively suggestive.

KEYWORDS

Bolesław Leśmian; Maurice Maeterlinck; Polish literature; reception;  
Belgian literature; 20<sup>th</sup> century; Young Poland

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MARIAN PANKOWSKI'S ART OF POETRY:  
BETWEEN POLISH AND FRANCOPHONE ENVIRONMENT  
(summary)

Marian Pankowski's (1919–2011) literary output is rich in all literary genres. Nevertheless, relatively little has been written on his poetry, which is the subject of this study. Shaped by his personal experience, both as a human being and as a reader, Pankowski's poems reflect the clash he is facing everyday trying to master French and become a part of the French-speaking world. In his lyrical, carefully thought out form (alliterations, metaphors, similes), which is an explicit reference to the avant-garde and to a Polish group of experimental poets "Skamander", there is no place for talkativeness present in prose. The analysis of some pieces of Pankowski's less known or even unknown poetry presented in this study proposes an alternative way of reading his literary texts. The authoress points out some poetic images build upon sensuous, yet controlled, perception of the world, based mainly on the sense of hearing and sight. The sense of touch, however, is completely suppressed, as if suggested by intensifying the sense of sight. For the poet, his own corporality is a taboo. Therefore, he seems to be transposing it into the represented word. Pankowski's poetry, unjustly associated only with his early works, is worth getting acquainted with. It is interesting, instructing and intriguing with its plasticity and language.

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KEYWORDS

Marian Pankowski; Sanok; Brussels; mother; poetry; poem; translation; French; senses; body; image

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„EXHAUSTED”, YET STILL „WELL-PRACTICED” CONVENTIONS  
IN EPIGONIC LITERARY WORKS — MICHAŁ SYNORADZKI’S  
„NOBILITY NESTS” COLLECTION CASE STUDY  
(summary)

Hoping to revalue the literary profile of Michał Synoradzki, a writer familiar to, though underestimated both by his contemporaries and a new generation of readers, the author of the article focuses on the most representative collection of stories in his career, namely *Gniazda szlacheckie* (*Nobility Nests* from 1914).

A multi-faceted analysis of the text concentrates on an interesting, but still lacking sufficiently exploited intellectual potential, problem of epigonism. Basing on Synoradzki’s literary work, the author of the article by rejecting the commonly accepted, yet inaccurate and definitely pejorative definition of epigonism, attempts to prove that epigonism does not necessarily involve lack of talent, graphomania, or kitsch aesthetics. An epigone may turn out to be a skilful and clever writer; therefore, one should not judge his work as flat indolent or lacking any technical skill. It happens that an epigone writer does not reproduce mechanically clichéd stereotypes, but, paradoxically, creates them autocratically (originally?), thus believing that this is the only way to pursue aesthetic postulates of the epoch. The author claims that it is the case of Synoradzki, who, in his correspondence, journalistic writings and reviews classified himself as the follower of Jozef I. Kraszewski’s documentary prose, and who, praised by his mentor and urged to continue practicing his literary skills, pursued eagerly his credo.

Synoradzki’s case contributes to the proof of the thesis that epigones may arouse readers’ curiosity as they intensify the aesthetic evolution and revolution. Imitating a fixed scheme conceived in specific conditions, they involuntarily discredit it and show, as it were, its distorted image thus provoking and stimulating the necessity of innovative, original (individual and creative) solutions. Studying literature diachronically, we tend to focus mainly on great and outstanding works. Hence, we have the impression that the process of literary history is built upon „from masterpiece to masterpiece” principle although it is not quite so. Epigones intensify the necessity of gradual changes, their role in literary development is important, if not crucial. Their literary „training cycles” rooted in conventionalised stylistics push the literature towards new, creatively untapped areas which, in fact, are fully explored by their contemporaries and successors. Nevertheless, epigones become „late winners”, as it is indicated by etymology of the key word itself.

## KEYWORDS

epigone; convention; historical prose; historism