

Summaries

Irena Szlachcicowa

Lyrical mist and traces of dailiness – on the difficulty of writing and reading the world

The process of interpretation, understood as creating and negotiating meaning, mediates all forms of human existence. The fundamental meaning of interpretation processes results from the fact that reflexivity is a distinguishing feature of reality as well as of all forms of reality recognition. The description of social reality is made by words, conveying what is experienced into language. The way of experiencing the social world can be described in language, but it is not reducible to a text. The qualitative distinction between the world of things and the world of words is indelible in its essence, and makes us aware of the arbitrariness of an interpretation process and the problematic relationship between text and reality.

A form of interpretation is defined by the relationships within this triad: author – text – interpreter. The question, however, is whether the process of interpreting a text is synonymous with reading its meaning, or is the meaning of the text constructed in the course of its reading and assimilation? Is the key to read the text found in the text itself or can the text only tell us what we can read of it? The dialectic between the intention of the text and the way it is read is a criterion for checking readers' presumption.

Events, processes, and activities that shape the reality that surrounds us and the way we experience it are described in a variety of ways. The experience, therefore, can be recorded in different forms. A biography, similarly to a literary work, may be considered as a potential testimony of our presence in the world. The thesis claim that there is a fundamental difference between reality and its description raises the question whether the form of writing on experiencing influences how we see that reality, and how the process of interpretation occurs.

Keywords: interpretation, meaning, experience, self, intention of the text,

Katarzyna Szkaradnik

A double game – Pilch in the non-strict sense. On the autobiography of the writer from Wisła in the context of his biography's publication

The article aims, on the one hand, to problematize the obviousness of autobiographical motifs in Jerzy Pilch's prose, and on the other hand, to show, not only the ludic character of the writer's challenge to the reader, but also its life-affecting nature. In order to achieve the first goal, the author emphasizes the prevalence of the existential aspect over play or an artist's showing-off, and to achieve the second goal she emphasizes the prevalence of a literary-creational aspect above factual accuracy. An incentive for this kind of renewed consideration became a biography: *Pilch in the strict sense*, which promises the "whole" knowledge about the title person and removing ambiguity from his resume. The study's author considers matters such as the writer's playing with expectations in diaries and extended interviews, ways of fictionalizing autobiographical facts and specific of his autofiction, revealing the hero's failings in biography and their transformation in literature, the possibility of understanding his prose in categories of the document of creating a personal myth based on reading, and also Pilch's perception of reality through the prism of literature and his own life as written, that is not having a "strict sense". In the article there appear literary scholars' reflections as a theoretical background as well as literary critics' utterances illustrating readers' expectations of Pilch's various texts. However, the

waypoint of those considerations remains the controversial biography, which turned out to be a project impossible to realize in accordance with the biographer's intentions; impossible, because Pilch is inseparable from his literature, which remains a "double game" – in literal and metaphorical terms, discovering and covering the author.

Keywords: Jerzy Pilch, autobiographism, biography, autofiction, metaphORIZATION, literature

Antoni Płoszczyniec

A Way of life according to the values of Henryk Elzenberg based on "Troublewith Existence"

In this article I use Husserl's concept of *Lebenswelt* and Scheler's and Hartmann's typology of values, to characterize Elzenberg's way of life according to values (by which I understand ethos, or a system of preferences). The expression of Elzenberg's *Lebenswelt* is his aphoristical diary named *Trouble with Existence*. Used typology showed that Elzenberg's system of preferences is complex. The top values in the author's hierarchy in *Trouble with existence* are religious. Elzenberg also appreciates aesthetic and vital values. His attitude toward social and cognitive values is ambiguous. The values of hedoni and utilitarian occupy low positions in Elzenberg's personal hierarchy. Also, in Elzenberg's *Lebenswelt* there are very interesting hesitations between moral good and nobility, and between moral purity and plentitude.

Marcin Czerwiński

Existence, body and extreme experience in Stanisława Przybyszewska's correspondance

The author considers the correspondence of Polish writer Stanisława Przybyszewska (1901–1935), which was published in three volumes in the second half of the twentieth century. Before analysis of chosen letters, approached in the article are a few anthropological categories which are useful in research on Przybyszewska's life and works or which have already been applied on this subject. These categories are the fol-

lowing: existence, person, and experience. Next, the author pays attention to Przybyszewska's special experience – for example the experience of intense cold, of hunger, of solitude by choice and of total absorption in writing and literature. In the article the author presents the thesis that Przybyszewska's experience is an extreme experience. The areas of body and gender are analyzed, especially in relation to Przybyszewska's life project of „mentalizm” and her extreme fascination with Maximilien de Robespierre. Due to the project of „mentalizm”, the article questions the specific character of Przybyszewska life. Here, it's called „life in reverse”. At the end of this article the author moves matter of literary and rhetorical character of the writer's letters.

Keywords: epistolography, autobiography, anthropology, experience, extreme experience, existence person body, gender

Joanna Dobrowolska

Drama as a personal document? Gerhart Hauptmann's The Weavers in the light of the category of testimony and literary forms of the writing experience.

My article is a reinterpretation of Gerhart Hauptmann's drama *The Weavers* (1892) in the context of the biographical research method. The first objective of my exploratory reflection is to prove the following hypothesis: the process of dramatic creation can be a type of sociological analysis method and a drama – the social life document. However, the main research questions are : can a drama be a document? Can someone interpret *The Weavers* as a testimony? How can the drama-document-testimony relationship be shaped in Hauptmann's *The Weavers*? In the introduction I present the genesis and history of the creation of drama and the dramatic action outline in the confrontation of the illustrated historical facts . Next, I reconstruct the sociological issues of *The Weavers* as a study of the one social group's existence and a drama about social exclusion. My interpretation key is a category of the experience, especially the experience of misery, hunger, exclusion and revolution. I try to show which literary means were used in this drama in order to expose social issues . In the second part I point at the autobiographical

motifs to the significance of *The Weavers* as a social drama of compassion. Hauptmann takes on the role of a witness and his main motivation was an imperative to give testimony on the absolute poverty of Silesian weavers. He did it by means of a series of personal microdocuments, representing integral material of the drama structure. In order to deepen this interpretation I refer also to the problems of language, ethnicity and the history of the drama's reception.

Keywords: experience, testimony, personal document, naturalistic drama, Gerhart Hauptmann, *The Weavers*, the weaver's revolt 1844, 19th century social history, social revolution, the biographical method,

Mariusz Pandura

The Genesis of Andrzej Bystroń's Diary.

What to do, if you are a researcher and you have found two (or more) closely interrelated autobiographical narratives presumably by one author? One proposition is to do a genetic study, i.e. use the tools provided by genetic criticism. The article presents a genetic analysis of a soldier's diary from WWI. Following the footsteps of Philippe Lejeune, who did a similar study on the personal narratives of Anne Frank, it has been established that the two texts preserved in the Archive of the Polish Academy of Sciences in Warsaw are in fact variants of one diary. One of them was written mainly on the frontline, while the other was rewritten during the soldier's leave. Further analysis has shown that the texts were in fact created in response to an appeal by the Polish War Archive. The institution, founded in Vienna in 1915 by a group of Polish intellectuals, called soldiers and civilians to write up their wartime experiences and provided them with detailed instructions created precisely for that purpose. In fact not only is most of the data contained in both of the texts connected to the specific points given in the instructions, but it has made the diarist reluctant to write about certain topics. Despite the requirements given by the Polish War Archive, the personal preferences of the diary's author tend to appear.

Keywords: genetic criticism, diaries, documents of life, World War I, Austro-Hungarian army, Andrzej Bystroń, Jan Stanisław Bystroń.

Marek Pieniżek

“Poems Without Text”. Poetic Interfaces in Augmented Reality Technology

The author presents an original concept of “poems without text”. The formula discovered in the course of poetic creative activity, developed in the field of scientific research art@science, points to something other than the textual ontology of poetry. The specific characteristics of this work are discussed using examples of poems, which cannot be reduced to text. The several examples of autobiographical experiments are used to analyse the importance of transmedial recording. Poetical affordances (J.J. Gibson), created as a result of crossing the rules of the book market, opens up the space for dramatic events. Presented poetic experiments use affectively stimulated creative activity in the course of movement of a poetic performer in a cultural landscape. The author emphasizes the role of transhumanist augmentation of the subject as a result of feedback with technology (motorcycle). The conclusion points to the need to create a poetic interface of Augmented Reality, in a technology far beyond textual forms of notation, which is providing poetic energy and the experience of being at the place where poetry was happened.

Keywords: text, literature, poetry, performance, affect, media, extended reality