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POETICS IN THE LIGHT OF (CONTEMPORARY) LINGUISTICS

This new (un)surprising component both builds on Jakobson's classic observation and at the same time points to the value of a strong metaphor, which has been at the center of the grey area between linguistics and literary studies in past years, as well as the fact that it needs to be revised. Contemporary scholarly approaches, therefore, are focused on initiating discussion and verifying old judgments, but also understanding the power of experience, which allows one to see past inspirations in a broader context.

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Poetics of Grammar

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Undoubtedly, this issue was inspired by (and, hopefully, inspiring as regards) the reflection on the new and the non-new in grammar and poetics. While in themselves grammar and poetics are rather inconspicuous, when conjoined, the two look very promising.

First of all, because of the title: **Poetics in the light of contemporary linguistics**. *This new (un)surprising component both builds on Jakobson's classic observation and at the same time points to the value of a strong metaphor, which has been at the center of the grey area between linguistics and literary studies in past years, as well as the fact that it needs to be revised. Contemporary scholarly approaches, therefore, are focused on initiating discussion and verifying old judgments, but also understanding the power of experience, which allows one to see past inspirations in a broader context.*

Secondly, linguistics and literary studies have developed methodologically, which has only rendered their shared interests more compelling. This often results in more in-depth readings, returning to older texts, and, at times, also the need to reevaluate and/or reconsider the known (the repeatable, the given, the intuitive, etc.) in language.

Thirdly, the latest advancements in technology, including the Internet, allow us to study and analyze cultural texts in a way that was unimaginable in the past; metaphors, ambiguity, and multimodality are all addressed anew in a manner that is nothing short of a revelation.

The articles in this issue of Forum of Poetics *are thought-provoking, especially when it comes to these three aspects. Elżbieta Tabakowska-Muskat points to transdisciplinarity, which blurs the boundaries between literary studies and linguistics, allowing one to exploit the full potential of philology and, above all, to recognize the role of experience (the world and grammar). A condensed analysis of Tuwim's short poem Życie [Life] allows the reader to see that such approaches do indeed stem from the achievements of cognitive linguistics.*

Another poem by Tuwim, Lilia *[Lily] inspired Katarzyna Sadowska-Dobrowolska to explore the newest analytical tools offered by cognitive linguistics, namely Charles Fillmore's theory of interpretive frames and Gilles Fouconnier and Mark Turner's theory of conceptual integration. The creative mechanisms found in an artistic text make us realize that we need to constantly update linguistic semantics.*

Magdalena Piotrowska-Grot draws attention to the peculiar functionality of enumeration in Julian Kornhauser's poetry: an attempt to reclaim fragments of the past – at least partially – to extract them in and through poetry, and compile them into an imperfect list triggers reflection on the need to save fragments of the world in language. Fragmentation, stronger syntagms, and strong metaphors in Julian Kornhauser's poetry are new ways of dealing with the non-new.

The theory of cultural scripts (mainly in relation to Wojciech Młynarski's Lubię wrony *[I like crows]) allows the reader, as Aneta Wysocka explains in her essay, to examine how intersubjectivity manifests itself in language and further connect it (by means of an intertextual reference) with Jakobson's classic lecture one from* Six Lectures on Sound and Meaning, *devoted to Edgar Allan Poe's* The Raven.

Syntactic, lexical, and graphic topicalization in Norwid's works (analyzed by Anna Kozłowska) allows us to understand the significance of the thematic and rhematic in Norwid's works (and thus to expose what is given in poetically non-obvious terms), as well as to take a closer look at the "strategy of excess," which re-orientates the ways of reading these seemingly non-new texts.

The reader may learn more about new ways of representing the world (this time in reference to assemblage) in Bogumiła Kaniewska and Krzysztof Skibski's essay, which explores the unique nature of Magdalena Tulli's early prose, specifically in the context of the entropic tale. In this case, excess emerges as one of the key categories in the grey area between linguistics and literary studies (described in a transdisciplinary perspective by Elżbieta Tabakowska-Muskat).

The new and the non-new have also been examined in even greater detail. Gerard Ronge examines "the new" as a (poetological, theoretical and literary) category, beginning with the ordinary and gradually, moving towards contemporary research on avant-garde art. Marek Hendrykowski examines memes and their multifunctionality (insofar as they are a "consciously structured polemic") to demonstrate the complexity of contemporary cultural texts and their metaphorical potential. Marek Kaźmierczak writes about the metaphor in browser games in his review of Miłosz Babecki's book (with a subtle hint of melancholy), referring to new research perspectives opened by game and media studies. Jerzy Madejski further examines the new and the non-new in his review of the monograph Wiek teorii. Sto lat nowoczesnego literaturoznawstwa polskiego *[Age of Theory. One Hundred Years of Modern Polish Literary Studies] edited by Danuta Ulicka. Finally, Elżbieta Tabakowska returns as a poetess in the light of (contemporary) linguistics. Krzysztof Skibski's analytical review of* Językoznawstwo zastosowane *[Linguistics applied] sheds new light on the poetics of grammar, and perhaps in this case also on the grammar of poetry.*

Consequently, we have come up with new approaches to this ever-intriguing metaphor – this time it is Forum of Poetics *in the light of linguistics (thoroughly explored in the articles published in this issue). |*

translated by Małgorzata Olsza

Poetics
of Containers and Verbal Prefixes

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> Matching language to experienced reality is the goal of all poetry
>
> Margaret Freeman

When the editors announced the 26th issue of *Forum of Poetics*, they also observed that today it is impossible to talk about poetics (and poetology) without mentioning linguistics. The ties between both disciplines are obvious: it is difficult to talk about the product, either in descriptive or prescriptive terms, without referring to materials science. However, if we apply this analogy to the discussion about the links between literary studies and linguistics and postulate that the two have to interact, we must also ask about the specific school of linguistics. In view of conflicting theories and models, this is a legitimate question. The paradigm developed within the framework of linguistics called, somewhat imprecisely, structuralism turned out not to be very promising, both in its classical and transformational generative version. In the classical theory, the rigorous division into *langue* and *parole*, which in Chomsky's theory corresponded to the competence/performance dichotomy, translated into the primacy of research into language as a system of discrete units, based on the methodological principle of reductionism. Cognitivism in its transformational generative version promised a broader perspective, but it ignored both key poetics problems, such as metaphor or creativity that exceeded the limitations of algorithmic rules, and problems connected with pragmatics, burdened with social contexts which are so problematic for scholars.

Researchers who approach poetics from the "materials science" perspective were delighted to see the effects of the "second cognitive revolution" (which came after the "first" – Chomsky's revolution): the theory of language and grammar called, very imprecisely, cognitive linguistics. Probably the earliest study in which cognitive instruments were applied to literary research is almost twenty years old – it is Peter Stockwell's 2002 groundbreaking work (Stockwell 2002). Also in 2002, a collection of essays was published in which stylistic analyses of literary texts were carried out within the framework of the cognitive theory of grammar and metaphor for the first time (Semino & Culpeper 2002). A preface to one of the more recent publications in the field, an anthology devoted to using cognitive grammar in literary research, was written by the American linguist Ronald W. Langacker, who is considered the founder of cognitive linguistics (Harrison et al. 2014). In 2017, the British language and literature researcher Chloe Harrison published the first systematic study on how to use the instruments developed in cognitive grammar (of English) to study (contemporary and modernist) literature (Harrison 2017). However, the idea that cognitive linguistics provides excellent tools for literary studies, and in particular the study of poetry, was predominantly promoted by the person behind the theory of poetic iconicity, Emily Dickinson scholar Margaret Freeman. Today, Freeman's works are considered "canonical" by anyone interested in the links between literature and linguistics. Polish scholars have also explored the potential of cognitive linguistics: some of the early original studies were published in the anthologies *Kognitywizm w poetyce i stylistyce* [Cognitivism in poetics and stylistics] (Habrajska & Ślósarska 2006) and *Amalgamaty kognitywne w sztuce* [Cognitive amalgams in art] (Libura 2007). There are also many, too many to mention in detail, recent works – mostly articles.

The review of literature on the subject and general postulates demonstrates that interdisciplinary research combining poetics and linguistics is indeed productive. Perhaps, however, in line with, for example, recent trends in contemporary translation studies, we should propose a transdisciplinary approach rather than an interdisciplinary one: in other words, our interest in our next-door neighbor's actions and experiences should give way to sustained cooperation. A transdisciplinary approach presupposes a relationship in which two related disciplines, on equal footing, agree to ignore the boundaries dividing them in favor of the mutual benefits, while still maintaining their autonomy. I would like to adopt such an approach in this essay.

Creative processes of organizing human experience are part of such a transdisciplinary grey area. Cognitive linguists talk in this context about the construction of a scene, i.e., a (subjective) way of expressing specific content. In poetics, this process gives rise to "individual, idiomatic literary gestures" (Paszek 2017: 23) or "creative writing." In cognitive linguistics, this process gives rise to "creative speech." In both cases, the driving force behind them is "the search for a non-binary way of describing how language relates to reality" and "the pursuit of experience: witnessing what has been experienced and what would remain incomprehensible, inexpressible, unconscious without us trying to articulate it" (Nycz 2012: 140, 141, as quoted in Mazurkiewicz 2014: 241). Both disciplines are founded on the idea that only text and language make reality accessible. On both levels, one searches for a way to "link the sensual and the embodied with the cognitive and the discursive" (Nycz 2012: 149, as quoted in Mazurkiewicz 2014: 241). George Lakoff's notion of "embodied cognition" enters into a creative dialogue with Ryszard Nycz's poetics of experience. "The inconceivable and the unimaginable"

takes the shape of a conceptual metaphor, which lies at the heart of the cognitive model of language and a working mechanism of studying and reading literature.

The analytical part of this essay is devoted to Julian Tuwim's poem *Życie* [Life]. This choice is motivated by a number of factors. Firstly, the poem is short (only 10 lines) and can therefore be discussed in its entirety in a relatively short essay (and for me this is the ultimate condition for a comprehensive analysis). Secondly, it is relatively well-known and often discussed, and thus linguistic analysis may be confronted with literary and historical (or simply amateur) readings of the text. If both interpretations are consistent, it will mean that the adopted methodology works. Thirdly, and finally, this poem was translated and published in English. The final reason is sound in light of the thesis which I would like to discuss at the end of this essay: if we compare the Polish text with its interlingual translation, we may discover new interpretations (and try to justify and explain them). And not only that: such a comparison highlights interpretative nuances found in the original text which would otherwise be left unnoticed. The attention to translation problems is additionally justified by the fact that this essay is published in both Polish and English.

Życie	**Life**
Do krwi rozdrapię życie,	I'll scratch life till it bleeds,
Do szczętu je wyżyję,	I'll live it to the fullest,
Zębami w dni się wpiję,	I'll bite into days,
Wychłeptam je żarłocznie	I'll drink them up greedily,
I zacznę święte wycie,	And I'll begin my holy howl,
Rozbyczę się, rozjuszę,	I'll loaf around, I'll rage,
Wycharknę z siebie duszę,	I'll spit out my soul,
Ten pęcherz pełen strachu,	This blister filled with fear,
I będę ryczał wolny,	And I'll roar free,
Tarzając się w piachu.	Rolling in the sand.[1]

"This poem celebrates life. The lyrical I shows his admiration for the world and his fascination with everyday life and biology."[2] This is the shortest interpretation I have found. It is worth taking a closer look at it. Let us start with the lyrical I – one of the basic concepts in poetics. The poem is, as critics argue, direct, insofar as "the presence of the lyrical I" is clearly signaled; it is a strategy of constructing a scene which in cognitive linguistics is called objective construal. In objective construal, the subject, that is the I, becomes the object of his own perception. Let us see how this concept works in *Życie*. The Polish language system somewhat limits this presence – the use of personal pronouns ("ja rozdrapię" [I'll scratch], "ja wyżyję" [I'll live it to the fullest], etc.) would imply a semantic contrast with other "actors in this scene," which the author does not introduce, limiting himself to describing his "reality" – but all (nine) verbs are used in the first person singular, pointing to the I (which, of course, is pointed out in literary analyzes).

[1] This is a literal translation into English (translator's note).
[2] http://www.wiking.edu.pl/article_print.php?id=867 (date of access: 9 May 2021).

What is not pointed out, however, is that all these verbs are used in the future tense, and that this is the future both in terms of the time of "writing" the poem and in terms of the time of the actual experience, as perceived by the lyrical I. An analysis rooted in cognitive linguistics would also point out that the events described in the poem are constructed subjectively: the main element of the scene is the subject, and the context – including the place and time of what is said – is not verbalized (expressed explicitly). If there is no context, one focuses attention on the events (in cognitive terminology, speech events). This is one of the factors which contributes to the effect of "the power of the lyrical I's emotions."[3]

How something is presented, i.e., the construction of the scene, is described in cognitive linguistics in terms of image schemas, i.e., individual parameters that make up the linguistic structure of a scene. Image schemas are present, *mutatis mutandis*, in interpretations rooted in poetics (and poetology?); these concern the following features of language: explicitness, semantic range, associative fields, spatial orientation of the image, etc. They are discussed in the analyses, but their mutual dependencies are rarely emphasized. Most often the analysis is limited to a semantic and syntactic study of lexical elements. Linguistic *minutiae* – endings, prepositions, punctuation marks – are generally relegated to the linguistic sphere of the mundane. This notwithstanding, cognitive scientists always say that "grammar is symbolic" and call for recognizing grammar's rights. Let us justify these claims.

Lexical semantics cannot be ignored in the interpretation of the poem. Lexemes considered "elements of colloquial language," such as "rozbyczę się" [I'll loaf around], "wycharknę" [I'll spit it out], "wychłeptam" [I'll drink them up], or as a source of "specific metaphors," express "fascination with the biological sphere of human life."[4] However, it is worth looking at the mechanism behind this effect. And it is, contrary to appearances, a very precise mechanism. The poem is built on a conceptual representation that cognitive linguists call "the image schema of a CONTAINER"[5] – an abstract schematic concept of a perceptual experience rooted in the reality which surrounds us. The CONTAINER schema, mapped in the conceptual structure of the mind, is defined by cognitive scientists as embodied because it emerged from one's long-term repeated experiences, acquired in interaction with the surrounding world. It is related to such elementary (and schematic) concepts as IN - OUT and the CONTENT OF THE CONTAINER, which gives rise to the concept of FULL - EMPTY. The experience resulting from human interaction with the outside world may be extended to abstract categories; image schemas then organize cognition – they provide a foundation for mental operations involving metaphorical and abstract representations of physical experiences. As a result, further (equally) schematic conceptual metaphors are created (*cf.* e.g., Evans 2007: 137-139).

In Tuwim's poem, the CONTAINER schema is the foundation of three such metaphors: LIFE IS A CONTAINER, PERSON IS A CONTAINER, and SOUL IS A CONTAINER. In the first four lines, the metaphors built on the CONTAINER schema are further rendered more precise: LIFE IS A CONTAINER à LIFE IS A LIVING ORGANISM. Furthermore, in conjunction with

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[3] (https://poezja.org/wz/interpretacja/2961 /%C5%BBycie#zycie-analiza-utworu) (date of access: 9 May 2021).
[4] *Ibid.*
[5] According to the convention adopted in the literature on the subject, schemas and metaphors are capitalized.

the CONTENT OF THE CONTAINER schema, the LIVING ORGANISM (life) CONTAINS SUB-STANCES AND COUNTABLE OBJECTS (blood and days) metaphor is created. The CONTAIN-ER schema organizes this part of the poem: it focuses on the relation between the object of action (life-as-container) and the (lyrical) subject performing actions on this object. The essence of this relationship is to seize the desired contents of the container, that is, as the critic writes, (the intention, the announcement) "to enjoy life thoroughly."[6] This image resembles a lesson in physics: both containers (LIFE and PERSON) are interconnected; the other is filled when the former is emptied, that is, by transferring the contents from the first container to the second container – by emptying the first container and filling the second container "to the fullest," as indicated by the phrase at the opening of the second line. In Polish, the image of this "transfer" is built by two verbs preceded by the prefix "wy-:" "wyżyję" [I'll live] and "wychłeptam" [I'll drank them up]. It should be noted at this point that while life itself is often conceptualized in terms of a CONTAINER (this is evidenced by such colloquial expressions as "he had luck in his life," "her life was full of disappointments," etc.), the living man is conceptualized as a traveler who is on his way (e.g., the phrase "way of life"). One can take from the container/life, even "take by the handful," but the notion of emptying the container so that there is nothing left in it does not exist in the conceptual system of contemporary Polish language. In the Polish linguistic convention, the container/life is not "wyżyte" [emptied/lived to the fullest]; respectively, the life/road is "prze-żyte" [lived through]; the verbal prefix "prze-" embodies this conceptualization: it means "traveling through, embracing space in and through action (by doing something)" (*Polish Language Dictionary*, as quoted in Piwowar 2000: 128).

Indeed, "grammar is symbolic." In Polish, the prefix "wy-" preceding both verbs does not only play a usual "grammatical" role (*cf.* e.g., Śmiech 1986) but also a symbolic one. Cognitive linguists devoted much attention to it (and also to its English counterpart *out*). One of the earliest studies is Brygida Rudzka-Ostyn's pioneering comparative study of the Polish "wy-" and the Dutch "uit" (Rudzka-Ostyn 1984). If "the most expressive, primary value of a verbal prefix is the spatial meaning, also known as locative" (Ejsmunt-Wieczorek 2016: 5), cognitivists would argue that the prefix "wy-" "evokes the image of a container and an object which moves out of it" (Rudzka-Ostyn 1984: 228); the object moves out "by itself" in the case of transitive verbs, or someone or something outside triggers this movement – in the case of transitive verbs (this is what happens in Tuwim's poem). The lyrical I intends to move the contents out of the LIFE container. It consists of – as in the case of every living organism – life-giving fluid, blood. The container will first be "rozdrapany do krwi" [scratched till it bleeds], so it will be possible to "wychłeptać" [drink up] the blood. However, the content of LIFE – as is the case with every living organism – is also made up of single, quantifiable three-dimensional elements – days. In order to "wyżyć" them [live them to the fullest], one has to take them out, and to be able to take them out, one has to capture them. That is, get inside the container and "wpić się zębami" – "bite" into its contents. In modern Polish, the prefix "w-" is the opposite of the prefix "wy-" and expresses insertion (with transitive verbs) or entering a container (as indicated by the verb "wpić się"). The clear prefix structure present earlier is no longer visible in the verb "wpić się," but in old Polish this suffix appeared, and the verb "wpijać" referred to

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[6] https://poezja.org/wz/ interpretacja/2961 /%C5%BBycie#zycie-analiza-utworu (date of access: 11 May 2021).

birds and meant "pecking grain from spikes" (i.e., a special case of extracting the contents from a container with a sharp tool). In the colloquial phrase used in the poem, this "sharp tool" refers to teeth.

All four verbs ("rozdrapię," "wyżyję," "wpiję (się)," "wychłeptam") are used in the perfective aspect. In the cognitive model of grammar, the perfective aspect signals an event enclosed within a specific timeframe (which is called "contouring" in cognitive linguistics). Events have a beginning and an end, and the latter of the two is within the speaker's (abstract) field of view. It is worth noting that in the case of the verb "wpiję się" [I'll bite into], the movement "inside" is additionally conveyed by the accusative rection ("w dni" [into days], see e.g., the old Polish saying "Gość w dom, Bóg w dom." However, a broader discussion of the accusative goes beyond the scope of this essay.).

Critics write that the poem's language is "expressive;" it expresses "fascination that is full of emotions." They are right to pay attention to emotionally marked words and expressions ("rozdrapię" [I'll scratch], "zębami się wpiję" [I'll bite into], "wychłeptam" [I'll drink up], "wycie" [howl], "ryczał" [roar]). However, they do not say that they are rendered meaningful by the PERSON IS AN ANIMAL metaphor that binds them all. It is a very schematic metaphor, but the context makes it more specific: the animal uses its claws and bites into the prey, drinks (blood) up, howls and roars. This is not the same metaphor as the "container metaphors" referred to above. It is created when two detailed (and therefore non-schematic) images merge into one: the image of a man (the subject of the lyrical poem) intending to "live life to the fullest" and the image of an animal "taking the life" of its prey. The image of a person consumed by greed corresponds to the wild, aggressive, voracious animal. The person who first came up with the cognitive theory of the metaphor, the American linguist George Lakoff, calls such a dual image (metaphorically!) a "one shot metaphor." It is not inspired by universal human imagination, but by an individual, unique experience. The "one shot metaphor" is recognized (rightly) as the "essence of poetry" and (wrongly) as the exclusive domain of poets.

This is what happens in the first four lines. What happens next? The remaining six lines are based on the above-mentioned schematic conceptual metaphor PERSON IS A CONTAINER. It is one of the most common "metaphors we live by" (Lakoff and Johnson 1980: 50-51). The first four lines of *Życie* evoke the metaphor of LIFE IS A SUBSTANCE INSIDE A PERSON built on its foundations. Knowledge about human life suggests that we only feel alive – we feel *élan vital* – when we have satisfied our "appetite for life;" hence another metaphor, VITALITY IS A SUBSTANCE INSIDE A PERSON. It is also one of the "metaphors we live by" analyzed by linguists (*cf*. e.g., Rudzka-Ostyn 1984: 235). Grammar comes to the fore this time as well. One critic notes that "the poem is dynamic because of the accumulation of verbs."[7] That is true, but it is worth noting that these are unique verbs: in Polish, as many as three of them are preceded by the prefix "roz-," and we shall analyze them in a cognitive methodological framework. The first verb "rozrapię" [I'll scratch] appears in the first line as part of the colloquial phrase "rozdrapać do krwi [pazurami]" [scratch something till it bleeds [with one's claws]]; the object is usually a wound or a scar. An image of a sharp tool is created. This sharp tool is making

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[7] https://poezja.org/wz/interpretacja/2961/%C5%BBycie#zycie-analiza-utworu (date of access: 13 May 2021).

sudden movements in various directions, from the center to the periphery (*cf.* the meaning of the prefix "roz-," e.g., Piwowar 2000: 133 *ff.*). "Rozdrapać do krwi życie" [scratch life till it bleeds] is a creative travesty of a colloquial phrase that comes across as very coherent in the context of the entire poem: "scratching" gives the ANIMAL-PERSON access to the inside of the CONTAINER/LIFE, to the blood inside, which can be drunk up. If the prefix "roz-" is based on the CONTAINER metaphor, it conjures up an image of the contents spilling in all directions, filling the container or leaking outside, and, in extreme cases, leading to an explosion. The other two verbs with the prefix "roz-" convey this meaning. The lyrical I "rozbyczy się" [loafs around; literally: be as lazy as a bull] and "rozjuszy (się)" [rage], thus contradicting the opinion of some linguists who claim that the function of this prefix is merely "(...) enhancing (...) or supplementing the meaning of the base word" (*Polish Language Dictionary*, as quoted in Piwowar 2000: 133).

"Rozbyczenie się" [loafing around] has nothing to do with laziness (which is the prototypical meaning of the Polish verb "byczyć się"). The metaphor PERSON IS AN ANIMAL suggests a different interpretation: here PERSON will be filled with "byczość" and will begin to bulge inside. It will also be filled with emotion – "rozjuszenie" [rage] (perhaps the attentive reader will recognize an etymological allusion to "jucha," i.e., bull's blood, which is lost in contemporary Polish). And this time both verbs appear in the perfective aspect; they are also reflexive verbs: in spite of the vital forces bulging inside and life that is "wyżyte" [lived to the fullest] and "wychłeptane" [drunk up], the poet retains agency and subjectivity. This is probably another important interpretative trait (however, it is not emphasized in the critical essays devoted to the poem), especially in the context of the final four lines.

One more verb with the prefix "wy-" appears in line seven: "wycharknę (duszę)" [I'll spit out my soul soul]. The soul, this "pęcherz pełen strachu" [blister filled with fear] is the "third container." Getting rid of this container and its undesirable contents violently and definitely (perfective aspect) will remove the restrictions imposed on freedom, which is the desired result of "wyżycie życia" [living life to the fullest]. It is meant to be permanent: "święte wycie" [holy howl] has a beginning ("zacznę" [I will begin]) and it shall last: the verbal noun "wycie" [howl] does not specify the duration of the process (in cognitive linguistics it does not "profile the timeline"). Actions expressed with the imperfective aspect, "będę ryczał" [I will roar], and the participle "tarzając się" [rolling], are devoid of time contouring. Once "wyżycie życia" [life is lived] "do szczętu" [to the fullest], then I will be free forever.

Not only is the grammar symbolic in the poem. Iconicity, defined as the similarity between the structure of language and the structure of experience, also plays an important role in the text. Reduced to "phonetic symbolism," iconicity was discredited by twentieth-century structural linguistics as an unacademic product of speculation. Today, it is rediscovered in all its complexity. The simplest form of iconicity is, of course, iconicity of sequence, or IP (*Iconicity Principle*). It occurs when linguistic sequences reflect the sequences of experiences. The poem follows this principle: the I first scratches life till it bleeds, then drinks the blood, gets rid of fear, and finally gives vent to the vital forces inside him.

In natural language (as opposed to the language of propositional calculus), the conjunction

"i" [and] denotes a conjunction connected with a temporal sequence; "i" [and] thus means "i potem" [and then]. The concept of time sequence can be extended to the domain of cause-and-effect relationships; in such cases "i" [and] means "i wobec tego" [and therefore]. Respectively, when "i" [and] is used to introduce a sequence of complex coordinate structures (as in the poem in question), it expresses accumulation, a buildup of elements: used repeatedly throughout the poem, "i" [and] evokes the meaning of "and then," "and in addition," thus implementing the principle of quantitative iconicity – "more content, more form."

Critics pay attention to the irregular structure of the poem and the irregular rhymes.[8] However, it can be argued that this irregularity is justified in *Życie*. Two irregular lines – "żarłocznie" [greedily] (line 4) and "wolny" [free] (line 9) – thus attract attention and mirror one other – after all, consuming life "greedily" gives one a sense of freedom. Except for one line (line eight, which is a nominal sentence), each line is a short simple sentence with no dependent clauses; indeed, according to another principle of iconicity, which states that the complexity of meanings is reflected in the complexity of structures, the syntactic simplicity of the sentences reflects the simplicity of the "spontaneous and vital" experience.

To sum up, the "poetics of grammar" in Tuwim's poem is achieved by three means: verbal prefixes, verbal aspect, and iconicity. The combination of all three gives rise to the "metaphors of containers," which lie at the heart of the poem and its message.

Finally, let me make a few comments regarding the translation of the poem into English, as announced at the beginning. The poem was translated into English by two translators, David Malcolm and Agata Miksa (Malcolm and Miksa 2013: 21). Their translation reads:

Life

I'll claw things till they bleed,
I'll live life to the brink,
I'll bite into days and drink,
I'll lap it all up greedily,
And I'll begin my howl, my creed,
I'll rage, I'll bray,
Chuck my soul away,
Fear's blister, alle enpussed,
And I'll rut free,
Rolling in the dust.

This translation deserves high praise: Malcolm and Miksa managed to maintain the structure of the lines and the irregular rhymes, i.e., the features which manifest the different forms of iconicity in the Polish *Życie*. This notwithstanding, linguistic matter proved resistant, and some aspects of the original were lost. There is no separate category of prefixed verbs in the

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[8] (*cf*. e.g. https://poezja.org/wz/interpretacja/2961/%C5%BBycie#zycie-analiza-utworu (date of access: 13 May 2021).

English language. "Wyżycie życia" [live life to the fullest] could be expressed using the unconventional phrase "to live life out," but the "leading" metaphor of the container becomes much less explicit as a result. The dictionary equivalent of the Polish "wy-," "out," corresponds to a different spatial pattern.

English also has no category of aspect. Thus, the opposition between temporal contouring and the lack thereof is lost. Malcolm and Miksa translate "wychłeptanie życia" using the phrasal verb "to lap something up" – the activity is complete, and the adverb "all" suggests that it happened because, to use cognitive terminology, "the landmark is completely used up," that is, it simply has been consumed in full. However, again, there is no "container." With the exception of "lap something up," grammar does not determine whether all activities end at some undefined point or continue in the future. Unfortunately, a more in-depth discussion of how this contrast may be expressed in English is beyond the scope of this essay, as are the analyses of lexical solutions that emphasize the subject's "animalistic" nature ("chuck away," "rut") or reinforce the biological or physiological aspects of his existence ("blister," "enpussed").

The analysis of the translation leads to an obvious conclusion: the systems of different languages differ. But one can also make a less obvious observation. The translation made by two competent translators is not content-adequate due to systemic grammatical discrepancies. So, "grammar is symbolic," because it was in and through grammar that Tuwim conveyed to the readers the meaning of his poem.

To sum up, naturally, one should not assume that while writing his poem, Tuwim was aware – even vaguely – of the symbolizing power of Polish grammar. It seems that such an unconscious ability to act in and through language – this ability to "match language to experienced reality" (as Margaret Freeman puts it) lies at the heart of poetry. It also constitutes the essence of poetic genius, insofar as the poet intuitively achieves what the linguist discovers after hours of hard work. It seems, however, that this is why it is worth it. In transdisciplinary terms, the poet's intuition (poetology, *cf*. e.g., Winicka 2019: 126) confirms the results of linguistic analyses, and linguistic analyses confirm the results of literary and theoretical analyses. The poet's creative mind is an extension of the "general" rules of standard grammar; in and through the metaphor, the poet shows the well-known image of the world in a new light. The summary of Ryszard Nycz's theory of the poetics of experience on Wikipedia thus summarizes this interdependence: "the merging of individual experience closed in text with reading practices sensitive to the experience in question." The experience of the world, the experience of grammar. In a poem.

translated by Małgorzata Olsza

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KEYWORDS

image scena

scene construction

MENTAL SCHEMA

contouring

OBIEKTYFIKACJA

Abstract:

The article illustrates the thesis – which has been put forward in recent years by many linguists and literary scholars – that a closer connection between linguistics and literary studies may prove useful and inspiring for both fields. The analysis of Julian Tuwim's poem *Życie* [Life] demonstrates that such interdisciplinary, or in fact transdisciplinary, methodological framework combining poetics and linguistics, and specifically cognitive linguistics, proves very productive. The English translation of Tuwim's poem is also analyzed in the article. A review of various studies in cognitive linguistics shows that the "poetics of grammar" in the poem in question is achieved by means of: (i) verbal prefixes, (ii) verbal aspect, and (iii) quantitative iconicity of sequence. The (intuitive, impressionistic) interpretations of *Życie* quoted in the article turn out to be fully consistent with the grammatical interpretation. The English translation of the poem discussed in the final part of the article proves inadequate, not because of the incompetence of the two translators, but because of systemic grammatical discrepancies. Therefore, it further supports the thesis that a significant part of the meaning of the analyzed poem is contained in its grammatical structure. The poet's (and the reader's) intuition confirms the linguistic analysis, and the linguistic analysis validates theoretical and literary interpretations.

lexical semantics

LYRICAL SUBJECT

speech event

iconicity

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Topicalization in Cyprian Norwid. A Reconaissance

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I

Any empirical, realized and actualized sentence (i.e. an utterance) has both a syntactic structure, and a so-called thematic-rhematic structure (STR – Polish *struktura tematyczno-rematyczna*, a functional/actualized sentence segmentation), which expresses the universal structure of knowledge: someone who knows what is discussed (thematic part), knows that *p* (rhematic part), and not *non-p*[1]. In Polish, such a segmentation is signaled mostly by sentence stress (contrastive), intonation and pauses (especially the so-called thematic hiatus).

In utterances with a neutral STR the rhematic part is highlighted in a clear way. In utterances with characterized (secondary) STR it is also possible to highlight the thematic part[2], which

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[1] See A. Bogusławski, *Problems of the Thematic-Rhematic Structure of Sentences*, Warszawa 1977, p. 229 onwards; *A Study in the Linguistics – Philosophy Interface*, Warszawa 2007.

[2] For the notion of normal and highligted topic and rhemat see R. Huszcza, *Tematyczno-rematyczna struktura zdania w języku polskim* [Thematic-rematic sentence structure in Polish], "Polonica" VI, 1980, p. 57–81; *Tematyczno-rematyczna struktura zdania w językach różnych typów (Normalny podział tematyczno-rematyczny)* [Thematic-rematic sentence structure in languages of different types (Normal thematic-rematic division)], in: *Tekst w kontekście* [Text in context], edited by T. Dobrzyńska, Wrocław 1990, p. 58–59.

I shall henceforth refer to as *topicalization*[3]. In Polish, this is achieved mostly by syntactic means, such as diathesis and a change in word order in unmarked diathesis, lexically and prosodically[4].

Jolanta Chojak was the first to observe that topicalization is among the key issues in Norwid's language in her discussion of the function of mid-sentence question marks in the poet's works[5]. However, she did not elaborate on that observation, nor did she provide examples to support it. The present paper does not attempt to offer a complete analysis of topicalization in Norwid's works either – it is rather an introductory attempt at recognizing the character and role of this means than a complete monograph devoted to it. There are two goals: 1. a presentation of topicalization exponents that are peculiar to Norwid, and at the same time, not particularly obvious to modern readers; 2. an attempt at answering the question of its place in Norwid's practice of constructing utterances.

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In works by Norwid, similarly to the Polish language in general, syntactic elements are mostly responsible for topicalization. In sentences with unmarked diathesis, inversion is the basic syntactic topicalization exponent, which Norwid liked used often. For example, in the poem *Cenzor-krytyk* [Censor-critic] the topic of the first sentence is moved to the beginning:

> *Authors*, are judged by their *works*,
>
> And not, *authors* [do not judge – PZ] *authors*! (VM 54)[6]

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[3] In the literature topicalization is also understood more narrowly, as giving the status of topic to another part of a sentence than the subject. Zuzanna Topolińska uses this term as synonymous with thematic-rhematic structure and actual sentence segmentation (see Z. Topolińska *Informacja zgramatykalizowana (kryteria selekcji)* [Grammaticalized information (selection criteria), "Biuletyn PTJ" 2012, no. LXVIII, p. 72).

[4] See J. Chojak, Z. Zaron, *Wyznaczniki tematu wypowiedzi* [Exponents of the topic of an utterance", "Polonica" 2005, vol. XXIV–XXV, p. 24; S. Karolak, *Aktualne rozczłonkowanie zdania* [Actual sentence segmentation], in: *Encyklopedia językoznawstwa ogólnego* [An encyclopedia of general linguistics], edited by K. Polański, Wrocław 1995, p. 33.

[5] See J. Chojak, *Echa nie zadanych pytań czy wyróżnione tematy (o pewnych użyciach Norwidowskiego pytajnika)* [Echos of questions unasked or highlighted topics (on certain functions of Norwid's question marks], in: *Studia nad językiem Cypriana Norwida* [Studies in the language of Cyprian Norwid], edited by J. Chojak, J. Puzynina, Warszawa 1990, p. 33.

[6] *Autorów*, sądzą ich *dzieła*, // Nie, *autorzy autorów*!
Most texts by Norwid quoted here are based on: C. Norwid, *Pisma wszystkie*. [Collected Works] edited by J.W. Gomulicki, vol. 1–11, Warszawa 1971–1976 (henceforth as PWsz). Whenever that was impossible, I used a new edition of the book by the KUL team under Stefan Sawicki: vol. 3. *Poematy* [Epic poems] part I, edited by S. Sawicki, A. Cedro, Lublin 2009; volume. 4. *Poematy* part II, edited by S. Sawicki, P. Chlebowski, Lublin 2011; vol. 5. *Dramaty* [Plays] vol. I, edited by J. Maślanka, Lublin 2015; vol. 6. *Dramaty* cz. II, edited by J. Maślanka, Lublin 2013; vol. 7. *Proza* [Prose] part I, edited by R. Skręt, Lublin 2007; vol. 10. *Listy* [Letters] part I, 1839–1854, edited by J. Rudnicka, Lublin 2008; vol. 11. *Listy* part II, edited by J. Rudnicka, Lublin 2016; vol. 12. *Listy* part III, edited by J. Rudnicka, completed by E. Lijewska, Lublin 2019 (henceforth as DWsz) and versions prepared for the critical edition: C. Norwid, *Vade-mecum*, edited by J. Fert, Lublin 2004. In quotations and references the first number following the abbreviation of the title refers to the volume, and the second one – to page number. My decision to rely on different editions results in different punctuation conventions, especially when it comes to Norwid's highlights, which are realized through underlining in the manuscripts, in PWsz – spacing-out, and in the KUL edition – italics. I introduced corrections to some of the analyzed examples, necessary from the perspective of a linguistic analysis, restoring their original punctuation and underlining following the manuscripts shared via the Polona digital library (www.polona.pl, see also C. Norwid, *"Vade-mecum". Transliteracja autografu* [Manuscript transliteration], edition and foreword by M. Grabowski, Łódź 2018) and Biblioteka Cyfrowa Muzeum Narodowego w Krakowie [Digital Library of the Narional Museum in Kraków] (http://cyfrowe.mnk.pl).

However, this pattern is not repeated in the second verse – here a new component (*authors*) is situated at the beginning, not separated from the topic exponent (*authors*) by a pause. The pause (signaled by a hyphen in the edited version, and in the manuscript – by a comma) is placed in another place – before the rhematic expression, i.e. in such a way as to highlight the *novum* with intonation. As a result, the topics of both sentences create a framing device of this distich, appearing in its beginning and ending.

Diathesis plays a key role in STR. Although Norwid did not abuse the passive voice, he was skillful at using it in order to signal the hierarchy of arguments, for example in the final couplet below:

> For today nothing is given
> Not in life, not in art, not in history,
> That what is done is first complete in mind,
> Which means it is lame, for it is still in the head.
> And none will dare, will he make it?
> (Like a man who is to build a tower,
> But can the tower be built?...) – (PWsz 1, 232)[7]

The use of the passive voice, which makes the object the subject of a sentence, introduces a subtle contrast between two perspectives: the ambitions of the future builder (expressed in the active voice) and the real demands related to the planned work (signaled by the sentence with marked diathesis, in the passive voice).

Situations in which Norwid used anacoluthons deserve special attention from any scholar of STR. Perhaps we should explain some incorrect constructions with adverbial participles, especially when the participle is used in the passive voice (like the first example below), with the need to highlight the topic (or, more broadly – the primacy of the thematic-rhematic structure over the semantic one):

> Indeed – but hurry, for, a flower
> Not being done on time,
> I have to transform the course of hair and robes,
> My evening – almost *wasted*! (*Malarz z konieczności* [A painter out of necessity], PWsz 1, 317)[8]

or when an incorrect form of the participle occurs – for instance a present participle instead of a past participle:

> A thread, having embraced with a spark, at first burns
> It floods the wax which overflows (VM 248)[9]

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[7] Dziś właśnie przeto nic nie jest dostałe // W życiu i w sztuce, i w dziejów osnowie, // Że, co się robi, w myśli pierw jest całe, // Czyli ułomne, bo dopiero w głowie. // I nikt nie waży się, czy on dokona? // (Przykładem męża, co ma stawić wieżę, // Lecz zali wieża może być stawiona?...)

[8] Owszem – lecz śpiesz się, oto bowiem, kwiat // Nie będąc na czas zrobiony, // Odmieniać muszę włosów tok i szat, // Wieczór mój! – prawie stracony!

[9] Nić, objąwszy iskrą, zrazu płonie, // Zalewa wosk, który górą wstawa.
This line comes from a variant edition of the poem *Ciemność* [Darkness]. It seems that the past participle form "objęta" would be correct.

The issue of participles in Norwid's text has been discussed in several works, and his inclination towards using them incorrectly has been explained in various ways[10] – yet none of those works refers to STR. Meanwhile, at least whenever Norwid's problems with participles overlap with diathesis, an explanation and (partially) an excuse for his lapses could be found in his attempts at topicalization; in the examples presented above, thanks to violating the rules of grammar the expression indicating the topic plays the role of the subject in at least one syntactic clause (in the second cited poem – also the superordinate clause). It is hard to claim that Norwid consciously and purposefully aimed at such an effect; he was rather so engrossed by thinking about the selected topic that the issue of grammatical organization of the whole utterance and correctness had to be of secondary importance.

Perhaps striving for topicalization also supported the presence of non-agentive constructions with verbs with the reflective *się* [self] which played the role of a predicate, in agreement with the nominative:

> views somewhat similar to those which you may come across in Rome encounter themselves (DWsz 7, 46)[11]

> Truth, one *arrives together at it and waits!* (VM 57)[12]

In Norwid's times such expressions, in which the object of an activity takes the place of the subject, were already relics of Old and Middle Polish. In the 17th and 18th centuries they were gradually becoming subjectless categories, with the impersonal verbal form with the accusative case as the exponent, replacing the previously used reflective form with the nominative case (*ziemia się uprawia* [the land cultivates itself] –> *ziemię się uprawia* [the land is cultivated])[13] Due to the fact that those transformations reorganized the system of arguments, it is possible that Norwid's inclination towards such archaic forms resulted from (among other things) his wish to preserve a diathesis in which the object of an activity (in the examples below – "views" and "truth") remains the subject of the respective utterances.

Putting additional information in brackets next to the topic is an interesting topicalization textual device which is typical of Norwid. This extra information is "a digression of a kind, revealing the existence of the sender of the main text (commentary to the main text)" and hence are "a metatext added above the 'leading' text"[14].

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[10]See for example J. Puzynina, *Z problemów składni w tekstach poetyckich Norwida (na materiale „Vade-mecum")* [On syntax-related issues in Norwid's poetic texts (based on "Vade-mecum")] in *Słowo Norwida* [Norwid's word], Wrocław 1990, pp. 100–101; A. Słoboda, *Imiesłowy u Norwida* [Participles in Norwid], "Poznańskie Studia Polonistyczne. Seria Językoznawcza" 2001, No 8(28), p. 145; A. Kozłowska, *Kilka uwag o archaicznych elementach składniowych w tekstach Cypriana Norwida* [Some remarks on archaic syntactic elements in Cyprian Norwid's texts], "Studia Norwidiana" 2011, No 29, pp. 101–104; A. Ciołek, *Imiesłowowe równoważniki zdań w listach C.K. Norwida* [Participle verbless sentences in C.K. Norwid's letters", "Poradnik Językowy" 2015, No 7, p. 23–31.

[11]napotykają się widoki cokolwiek zbliżone do tych, które w Rzymie napotykasz

[12]Prawda, się *razem dochodzi i czeka!*

[13]See K. Pisarkowa, *Historia składni języka polskiego* [History of the Polish syntax], Wrocław 1984, p. 42–43.

[14]M. Grochowski, *Składnia wyrażeń polipredykatywnych* [Syntax of polipredicative expressions], in: *Gramatyka współczesnego języka polskiego. Składnia* [Modern Polish grammar. Syntax], edited by Z. Topolińska, Warszawa 1984, p. 249; also by the same author *Metatekstowa interpretacja parentezy* [Metatextual interpretation of parenthesis], in: *Tekst i zdanie. Zbiór studiów* [Text and sentence. A collection of studies], edited by T. Dobrzyńska, E. Janus, Wrocław 1983, p. 247–258.

> And she (I say: Poetry), bringing
> Her arm pale, gave me a sign,
> To dim the light, because it lies smiles [...]
> She died (Poetry) this great
> Mediator of the two irreconciled spheres,
> An ocean of lust and a drop of dew,
> This monarch, and this slave (PWsz 2, 200)[15]
>
> Zygmunt* (the dead man) once told me, joking,
> [...] Claiming that – in spite of the belated keeping –
> Who themselves still in history [the following part missing from the manuscript] (VM 90)[16]

The aim of such parentheses is to ensure perfect identification of an object rather than to characterize it – pointing to the current topic of an utterance, selected from a collection of foreshadowed topics ("she" or "Zygmunt"), whose extent may still seem too broad.

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In Norwid's texts we can also find examples (though not very numerous) of using units which played the role of topicalizing expressions both in 19th-century Polish language and today. Here are some examples:

à propos:

> Á propos princes: do you remember, Madam, how our memorable duchess entered the parlor, but not the one of Gedymin like the Golitzins, the Moscow duchess, who having reached out to me said these beautiful words to me: "You scoundrel! You rascal! Why have you made yourself an emigrant?" (PWsz 10, 162)[17];

as to:

> As to the word "ugly", it sounds like being life-less, use-less; whereas the adjective "monstrous", it means: a punishment, monster-like, i.e. a monster (PWsz VI, 351)[18];

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[15]Ona zaś (mówię: Poezja), swe ramię // Blade ku oknu niosąc, znak mi dała, // Bym światło przyćmił, bo uśmiechy kłamie [...] // Umarła ona (Poezja), ta wielka // Niepojednanych dwóch sfer pośrednica, // Ocean chuci i rosy kropelka, //Ta monarchini i ta wyrobnica

[16]Zygmunt* (nieboszczyk) raz mówił mi żartem, // [...] Twierdząc, że – mimo opóźnionej pieczy – // Kto dziś się jeszcze w dzieje

[17]Á propos książąt: czy Pani pamięta wnijście do Salonu naszej pamiętnej księżnej, ale nie od Gedymina jak Golitzinowie pochodzącej, lecz moskiewskiej księżnej, która wyciągnąwszy do mnie rękę rzekła te piękne słowa: „Gałganie! Łajdaku! czemu ty się zrobiłeś emigrantem?"

[18]Co do wyrazu „brzydki", ten wybrzmiewa: bez-życia, bez-użytku będący; określnik zaś „szkaradny" znaczy: za-karę-dany, czyli potworny, czyli potwór

when it comes to:

> Finally, when it comes to the division of Polish history into developing, flourishing and collapsing – it is far below any criticism (PWsz 7, 66)[19];

regarding:

> Regarding the salvation of Humanity not by the nation (as I shall again repeat for the sake of clarity), according to me work is inopportune, and according to what yesterday's events showed, a lot will be wasted – nothing will deliver (PWsz 7, 33)[20];

in terms of:

> in terms of the sacrament of marriage, it was only because of the support and will of Emperor Aleksander that DIVORCES have not been widely legalized (PWsz 8, 259)[21];

as regards:

> as regards speaking about the 1863 uprising – it is impossible not to discuss the whole Europe (Pwsz 7, 96)[22].

Apart from conventional forms, which are commonly used for topicalization, in Norwid's texts there are also less obvious topicalizing expressions, which may prove to be difficult to interpret, such as the nominal *jako* [as]. Let us consider two longer excerpts from Norwid's letters to August Cieszkowski from the fall of 1850[23]:

> *FACTS.*
> *As health and stamina* – deafness.
> *As a member of the Motherland* – all rejected manuscripts.
> *As memories* – judgment that I am not an ideal enough friend.
> *As the Church* – active – militant – what will happen with this way of hiding faith in Christ.
> *As a family* – brothers in exile, out of whom the older one is abandoned by his relative and *betrayed* in the most disgraceful way.
> *As a marriage* – I have been loved and *engaged*, but, as Juliusz says: *"phew! I have received a letter informing me about his marriage"* – and then, as he lost her fortune and left her – he sends me a note reminding me of his love.

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[19]Co się tyczy nareszcie podziału historii polskiej na wzrastającą, kwitnącą i upadającą – ten jest o niesłychanie wiele niżej od wszelkiej krytyki

[20]Jeśli tedy idzie o zbawienie Ludzkości nie przez naród (jak to dla jasności znów powtórzę), wedle mnie praca jest niewczesna, a wedle tego, co wczorajsze okazały wypadki, zmarnuje się wiele – nic nie zbawi

[21]w kwestii sakramentu małżeństwa, jedynie za poparciem i wolą Aleksandra Cesarza wszechstronne uprawnienie ROZWODÓW nie nastąpiło

[22]w odniesieniu do powstania 1863 r. mówiąc – niepodobna jest o całej nie mówić Europie

[23]According to the DWsz edition both letters were written before 13 November 1850.

As a society – that Polish society is the most wretched, just as the Polish nation is the greatest – and hence this greatness of malfunctions, because we always use it to cover up the wretchedness; the sublime is remade as a wretched bathrobe – and thus there is nothing. –

As relations and connections – that soon I will *alienate them all, I will lose them all* – because, only in the case of *sudden* and *ultimate* needs, calling for their help, I cannot happen in a natural, normal way – in a conventionally correct fashion. Just as, for instance, it is impossible for someone run over by a vehicle not to be covered in mud and blood, not to have their collars reddened, when they are carried into the nearest house (DWsz 10, 275)

I came organically (as *health* and *stamina*) to a state when the *day* means taking away impressions from the outside which are the most repulsive. *Night* – turning my eyes inwards.

As a *position* – you know what?

As a *memory* – for some time increasingly flatter and more wicked, for you know how the *hurting* men excuse themselves – with *the madness of the one who is hurt*.

As a member of the Motherland – that *it does not understand me*, it does not deny its language, that it morally rejects me – that none wants or can understand that it runs towards its downfall… that none in it wants or is able to understand that *light shines in the dark, and darkness has not overcome it* – that I want books rather than truths, death rather than life – that I want the news and clear parables – although none has learned them from books – indeed, everything starts from understanding in the darkness, *for light shines in the dark*.

[…]

As the *Church* – where I have been planning to go for a few years and have been working on it internally – well: if I became a monk today – *I would commit a heresy tomorrow* – not being able to enter the Church of contemplation, for this is where I persist and am, but as a *factor* and a worker. And the Church, which influences England not due to the Irish suffering, and Russia not due to the Polish suffering – does not oblige me in its action. And *as long as it is in this action*, it shall soon die, for apostleship is not diplomacy nor jiggery-pokery, nor cabbalism, but a genuine prophecy.

As a *family* – two moral ghosts of two brothers: one is the victim of his own nobleness – the other of the dis-nobleness of strangers.

As a *society* – that I have tried and HAD A GENERAL THOUGHT IN THIS, trying – not with a book and letter, and deductions of Christianity, but with my whole persona: with my conscience, heart, stomach, nerves, suit – and so it possible to socialize *misfortunes-eccentricity* by centering prosperity – and I can see, it is impossible (DWsz 10, 271–272).

According modern semantic conventions the repeated use of *as* should be understood as an element which introduces information about some aspect of the life or activity of the author of the letter. *Słownik języka polskiego* [Polish dictionary] edited by Witold Doroszewski defines such uses of the word *jak* [as] in the following way: "it connects nouns (rarely – adjectives of participles in the function of nouns) with a superlative word, highlighting the function, particular character, activity, position, role served for something else, etc."[24] *Wielki słownik języka polskiego* [Great Polish dictionary] offers an even more detailed explanation, listing three meanings of *jako*: 1. 'it points out to such a feature of an object which allows to under-

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[24]*Słownik języka polskiego*, edited by W. Doroszewski, online version: http://doroszewski.pwn.pl/haslo/jako/ [date of access: 19. 08. 2021].

stand what is being referred to' (i.e. a function exponent, e.g. *seen as the first*); 2. 'the sender points to a quality of an object which allows one to understand what is being referred to' (a so-called explanation exponent, e.g. *as a Pole I am interested in the future*); 3. 'what is being referred to happens at a time when a given person was the person that is being referred to' (so-called location in time exponent, e.g. *as a child she felt lonely*)[25]. Only one of the quoted combinations can be interpreted according to this definition: "*As a member of the Fatherland*". The definition seems adequate in the remaining uses, because the nouns or nominal groups used in this catalogue do not name the functions, attributes, stages, aspects of life or actions of Norwid, but rather – the spiritual, intellectual, and social phenomena which comprise this life, and may constitute the object of considerations of the sender in terms of which he defines himself in some way. The paraphrase 'as to… when it comes to…' should be then ascribed to the anaphoric *as*.

The same function is played by some uses of the word *jak* [like]:

> Similar to a hag
> Humanity, which is crying and mocking today;
> – Like history?... it only knows: "*blood!...*"
> Like society?... – only "*money!...*" (VM 26)[26]

This quotation from *Larva* may be read in different ways. For example, sentences which open with *like* can refer to time ('when history [takes place/happens]', 'when society [comes into existence/forms itself]') or a comparison ('like history [does it]', 'like society [does it]'). However, neither of the two proposals is fully convincing; moreover, both assume the existence of an ellipsis of some sort. Noticing the exponent of sense in 'as to… when it comes to…' in *like* allows to understand the discussed excerpt without any additional assumptions, and shows that it is about humanity's attitude towards the two phenomena discussed here, or, more broadly – about the values towards which humanity strives when confronted with history and society.

IV

Punctuation is also used as a topicalization device in Norwid's texts (especially punctuation marks and underlining), which constitutes a peculiar equivalent of suprasegmental STR exponents in a text[27]. According to Jolanta Chojak, sentence-internal question marks signal topicalization:

[25] See *Wielki słownik języka polskiego*, edited by P. Żmigrodzki, https://wsjp.pl/index.php?id_hasla=30252&id_znaczenia=5166912&l=12&ind=0 [date of access: 20. 08. 2021].

[26] Takiej to podobna jędzy // Ludzkość, co płacze dziś i drwi; // – Jak historia?... wié tylko: „*krwi!...*" // Jak społeczność?... – tylko: "*pieniędzy!...*"

[27] On the use of graphic elements in Norwid's texts see A. Kozłowska, *Grafia Cypriana Norwida jako sygnał struktury tematyczno-rematycznej wypowiedzenia* [Graphic elements of Cyprian Norwid as a signal of the thematic-rhematic structure], in: *Język pisarzy: środki artystycznego wyrazu* [The language of writers: means of artistic expression], edited by T. Korpysz, A. Kozłowska, Warszawa 2019, p. 101–125.

I? name this <u>activity</u> – yes?… <u>vanity!</u> (VM 20)

They think that nine maidens bring inkwells

For him [a poet – A.K.], each with braids like a comet;

And eyes? Azure blue, or a southern night –

Robes? like a cloud, whisper? like morning mist (VM 134)[28]

Chojak shows that the question mark does not introduce the standard question function to the text – it highlights the topic, it is "an exponent of anticadence and a contrastive accent. It constitutes a peculiar type of sentences with clearly stated, distinguished topic; a 'hidden' contrast, opposing the current topic with any other conceivable topics, being its essence"[29]. For example, the question marks which appear in the sequence of negative poetic definitions from *Królestwo* [Kingdom]:

– Truth? it is not a <u>mixture of contradictions</u>…

[…]

An eagle? it is not half-turtle, half-thunder

The sun? it is not half-day, half-night,

Calmness? it is not half-coffin, half-home

Tears? they are not rain, although they make wet like rain (VM 55)[30]

They signal the following meaning: 'I am talking about truth/ an eagle/ the sun/ calmness/ tears, and not about any other things you could possibly think of'.

In some cases question marks are supported by underlining, as seen above, which also often expresses the actual segmentation of utterances in Norwid's texts. For example in *Wielkie-słowa* [Big-words] topicalization, and hence the selection of specific characters ('I am talking about Cicero/ Paweł/ Socrates, and not any other person you could think of') must have seemed important enough to Norwid to use two exponents of topicalization simultaneously:

Have you asked why <u>Cicero</u>?

<u>Paweł</u>? or <u>Socrat</u>? having said a few words

They are alive… even today they are able to move you,

And even if you do not like them, you believe them (VM 99)[31].

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[28]Ja? nazywam się <u>czynność</u> – prawda?… <u>marność!</u> (VM 20) // Im zdaje się że dziewięć panien kałamarze // Noszą mu [mowa o poecie – A.K.], a warkocze każdej jak kometa; // A wzrok? jak nieba lazur, lub noc południowa – // Szaty? jak obłok, poszept? jak mgła porankowa

[29]J. Chojak, pp. 31–32.

[30]– Prawda? nie jest <u>przeciwieństw-miksturą</u>… // […] Orzeł? nie jest pół-żółwiem, pół-gromem // Słońce? nie jest pół-dniem a pół-nocą, // Spokój? nie jest pół-trumną, pół-domem // Łzy? nie deszcz są, choć jak deszcz wilgocą

[31]Czy, zapytaliście czemu <u>Cicero</u>? // <u>Paweł</u>? lub <u>Sokrat</u>? tych słów, rzekłszy parę // Żyją… do dzisiaj cię za piersi bierą, // A ty choćbyś im nierad, dawasz wiarę

Some of Norwid's underling also function as independent topicalization indicators[32]. For example:

> <u>Narcissus</u>, pleasantly self-absorbed:
> "Consider this!" he yelled "everyone:
> What? over Greece (well, over myself)"
> – <u>Echo</u> will answer him simply (VM 29)[33];

> <u>The Lapońscy</u>, put the screws on the priest[34] (VM 96);

> <u>A parable</u>, is a picture, a <u>song</u> is the spirit of the picture[35] (DWsz 4, 237).

In some cases Norwid underlines only one element of a topical expression, thus stressing its complexity and hierarchism. For example, this is how the form "the first" (underlined in red) in the introduction to *Rzeczy o wolności słowa*[36] [On the freedom of speech] can be interpreted:

> <u>The first</u>, form of a word seems to be <u>an internal song</u> and a <u>monologue</u> whose traces can be found in today's Indian eremitism (DWsz 4, 213)[37].

Double commas surrounding a selected element of an utterance are also used for topicalization. One such example can be found, among others, in the opening lines of *Vade-mecum*:

> Having their hands swollen with clapping
> Bored with the song, the people called for action (VM 12)[38].

Marta Rogowska, who wrote an important paper on punctuation in Norwid, notes that the word "people" is highlighted here with intonation, because – due to the commas – there are pauses in front of and behind it; she argues that the aim is to attract the reader's attention to

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[32]Barbara Subko, who has written on underlining in Norwid's texts, explains that the poet used underlining to highlitht topical sentences, i.e. sentences introducing new topics in a paragraph or longer passages of text (B. Subko, *O podkreśleniach Norwidowskich – czyli o podtekstach metatekstu* [On underlining in Norwid's works – metatextual subtexts), "Studia Norwidiana" 1991–1992, vol. 9–10, p. 55), but the examples quoted here show that Subko may have meant topics in terms of contents rather than in terms of actual sentence segmentation.

[33]<u>Narcyz</u>, w siebie wpatrzon przyjemnie: // "Zważ!" wyzywał "wszelki człowiecze: // Cóż? nad Grecję (bo cóż, nade mnie)". // – <u>Echo</u> jemu prosto odrzecze

[34]<u>Lapońscy</u>, wzięli księdza w swe obroty

[35]<u>Parabola</u>, jest obraz, <u>pieśń</u> jest duch obrazu

[36]Perhaps we should analyze the formal differentiation of underlining in Norwid from this perspective, which however is beyond the scope of this paper. Nonetheless, as Subko observed, this underlining can be in different colors, and sometimes multiple lines are used. Moreover, Norwid introduced them at different stages of writing – sometimes after rereading his texts (see B. Subko, p. 45).

[37]<u>Pierwszą</u>, słowa formą zdaje się być <u>wewnętrzna pieśń</u> i <u>monolog</u> którego ślady do dziś w pustelnictwie indyjskim spotykają się

[38]Klaskaniem mając obrzękłe prawice // Znudzony pieśnią, lud, wołał o czy

this part of the utterance, and to point out to the agent, rather than the action of calling[39]. To be a bit more precise, Norwid used commas – and thus pauses – and the change in intonation (anticadence) forced by them in order to distinguish the main segment of the topical part[40], signaling the intention of speaking about the people rather than something else. Rogowska's observation concerning the contrast emerging here is thus accurate, although it is not between the agent and the action, but between the current topic and other potential topics of the utterance.

A similar situation happens in the second verse of *Rzeczy o wolności słowa* quoted below:

> And it is her own image – it starves her too:
> Yes, <u>Humanity,</u> without <u>Divinity</u> betrays itself (DWsz 4, 218)[41].

The word "Humanity" is not only written between two commas, but also additionally highlighted by being underlined and spelled with a capital letter. Both these signals rather clearly show that the expression "without <u>Divinity</u>", which (without any additional clues) could be syntactically interpreted in two ways ("Humanity without Divinity" – "without Divinity it betrays itself") is a part of the rhematic part: Humanity (T) without Divinity betrays itself (R). 'When it comes to Humanity, without Divinity it betrays itself' – this is how the sense of the discussed verse can be paraphrased.

To conclude this part it should be stressed once more that Norwid frequently decided to use two punctuation exponents of topicalization. The most common combinations are:

- a question mark and underlining:
    > <u>An ox</u>? with gold-pleated horns, like a church calf,
    > <u>A stomach</u>? there is an audience, a coservatist? <u>a fork</u> (VM 137)[42]

- commas and underlining:
    > (even in ancient masterpieces, <u>power</u>, is the main sound:) (DWsz 4, 214)[43].

V

Topicalization devices show that in Norwid's practice of constructing utterances the hidden contrast plays a fundamental role. It is this contrast that makes the basis for topicalization

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[39] M. Rogowska, *O intonacyjno-retorycznej roli Norwidowskiej interpunkcji* [On the intonation-rhetorical role of punctuation in Nrowid], "Studia Norwidiana" 2012, vol. 30, p. 26–27.

[40] The comma between "people" and "called for" can also be interpreted as a signal of a topical pause.

[41] In the manusript the whole verse is additionally uderlined with an orange crayon.
I to własny jej obraz – i ten ją zagładza: // Tak, <u>Ludzkość</u>, bez <u>Boskości</u> sama siebie zdradza

[42] This example also shows Norwid's inconsistency in using punctuation – the first topic-element ("stomach") was highlighted with a question mark (hence it illustrates the combination in question), whereas the second one ("conservatist") – only with a question mark.
<u>Woł</u>? z rogi złoconemi, jest bursowy cielec, // <u>Żołądek</u>? jest publiczność, doktryner? <u>widelec</u>

[43] (: nawet w arcydziełach starożytnych, <u>moc</u>, głównym jest wdziękiem:)

which the poet used for two main functions: 1. indicating that an utterance is about X rather than any other conceivable topic, and 2. (less often) to clarify that X is the topic rather than any other object which could be selected from a previously signaled class.

Observing topicalization (and other STR-related phenomena) one can also notice that Norwid's communication with his readers takes place on several levels at the same time: the poet foreshadows by referring to a given object, he imposes a defined structure of knowledge on his utterance, i.e. distinguishes its theme and rhemat, and also provides the reader with strong signals highlighting this structure. In the case of topicalization, those signals can be ascribed the following intention: 'I am talking about X, and not about Y, Z… etc.'.

The discussed operation represents Norwid's characteristic way of speaking, which could be summarized as a strategy of surplus. It seems that Norwid always wants to say more than standard language mechanisms would allow him to; he strives to show as many options as possible, and present the discussed problem from various perspectives. Among others, this included the goal of topicalization, which normally takes a back seat, whereas in Norwid's texts it is often highlighted with punctuation. This results in a blurring of the clear division into the thematic and rhematic part, a peculiar ambiguity in defining them suggesting that the main topic and the rhemat are equally important.

As can be seen, taking into consideration the question of topicalization, and more broadly, STR mechanisms in Norwid's texts, throws a new light on the specificity of his idiolect and text-forming techniques. Some of the characteristic features (such as inversion, selected parentheses, syntactic anacoluthons, punctuation marks, underlining) are based on using STR-level mechanisms. It also allows us to solve many problems with understanding his texts, which are impossible to solve on the level of purely syntactic relations, and creates a chance for a potential translation of the conclusions into an adequate vocal interpretation. Last but not least, it is also significant due to its methodological precision, because, after all, in reading – not just Norwid's texts – we deal not with "abstractly pale" (see PWsz 6, 232) syntactic patterns, but with sentences which have been used, realized, and actualized: with utterances[44]. The distinction into what one says, and what is said is an inalienable, distinguishing component of them.

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translated by Paulina Zagórska

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[44]On the difference between a sentence and an utterance see J. Wajszczuk, *O metatekście* [On metatext], Warszawa 2005; M. Żabowska, *Makroskładnia – wypowiedzeniowe struktury syntaktyczne* [Macro-syntax – syntactic utterance structures] , "Linguistica Copernicana" 2017, No 14, p. 71–87.

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KEYWORDS

T O P I C

Cyprian Norwid

I D I O L E C T

Abstract:

Topicalization, understood as highlighting the topic of an utterance, has different syntactic, lexical, and punctuational exponents. Punctuational exponents are specific to Norwid, constituting a peculiar equivalent of suprasegmental exponents of the thematic-thematic structure in a written text. The discussed operation introduces a hidden contrast, indicating that the topic of an utterance is X rather than any other conceivable topic, or an object which could be selected from a previously signaled class. This is accompanied by the following intention: 'I am talking about X, not about Y, Z... etc.', This blurs the clear distinction into the thematic and rhematic part, and hence represents Norwid's characteristic strategy of speaking, in which the main topic and rhemat seem equally important.

THEMATIC-RHEMATIC STRUCTURE

topicalization

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"If Things Are To Go On..." – Potentiality and Entropy in Magdalena Tulli's Early Prose

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One of the consequences of accommodating elements of language and including them in syntactic and, later on, textual sequences, is the implication of continuity and the presumption of emphasis[1]. A prose text, especially a novel, announces a reconstruction of a point of view, perhaps even a few simultaneously, by exhibiting the role of the storyteller. At the same time, it contains a reference to a particular design of the world, which is determined by the choice of narrative. Whether this world can be referred to as 'setting' or merely a 'suggestion', embedded into an irremovable tension between a reader's idea and a typical reference to lexicalised elements of language – this is a different issue. Suffice it to point to the metaphoric potential of a communicative situation, orchestrated by means of consecutive utterances occurring within a coherent text. In other words, it partly invokes the problem of reference[2]. In literary studies this issue has been considered at the level of fiction: Roman Ingarden's concretisation or Jerzy Ziomek's concept of FPR (fictional point of reference), on the one hand, pointed to the potenti-

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[1] See Z. Saloni, M. Świdziński, *Składnia współczesnego języka polskiego* [*Syntax of modern Polish*], Warszawa 2007, pp. 108–122.

[2] See D. Davidson, *Inquires into Truth and Interpretation*, Oxford University Press 1991.

ality of a text (by the same token – to its ability to radiate an ontological coating of its own being, its rooting in a fictional world), and, on the other, they demonstrated its relations with the real world, i.e. insufficiency, incompleteness and the openness of a reality created with words[3].

In light of the above, this article focuses on the literary syntax in the prose of Magdalena Tulli. The originality of the author's language has been the focus of numerous publications[4], but we would like to propose a closer look at a few specific phenomena, which require an interdisciplinary, i.e., a linguistic/literary approach[5]. This is not a new idea; Roman Jakobson advocated including poetics within literary studies. In translating this well-known theoretical demand into practice, we will try to answer the question "How does the form speak?" or, more precisely, "How does the author build senses, utilising the possibilities of the linguistic material?". Among the phenomena observed in Magdalena Tulli's prose it is worth listing first stylistic accommodation[6], elements of metasyntax or the project of 'arranging syntax'. All of

[3] See R. Ingarden, *Z teorii dzieła literackiego*, in: *Problemy teorii literatury.* ["From the theory of a literary work", in: *Problems of literary* theory] vol. 1, ed. by H. Markiewicz, Wrocław 1987; J. Ziomek, *Fikcyjne pole odniesienia a problem quasi-sądów*, in: *Wypowiedź literacka a wypowiedź filozoficzna* ["Fictitious field of reference and the problem of quasi-judgements", in: *Literary statement vs. Philosophical statement*], ed. by M. Głowiński, J. Sławiński, Wrocław 1982.

[4] One must emphasise that the question of (non-)setting, i.e., of complex reference analysed in the context of Magdalena Tulli's early works has been addressed by Agnieszka Izdebska, who reconstrued the discussion on the problem of metaliterariness or interpretative potentiality ("Proza Magdaleny Tulli – w kręgu wieloznacznej referencji", in: Inna literatura? Dwudziestolecie 1989-2009 ["The prose of Magdalena Tulli – in the circle of ambiguous references", in: *A different literature? The decades 1989-2009*], ed. by Z. Andres, J. Pasterski, vol. 1, pp. 303–322 (Rzeszów 2010). The author also quotes extensively from scholars reactint to Tulli's subsequent prose works (e.g., P. Czapliński, T. Kunz or K. Uniłowski). Her methods of building a story are also studied by Elżbieta Dutka (who also writes on the state of art in studies on this topic) in "Historyjki czy historie? Parabole czy alegorie?: o prozie Magdaleny Tulli" ["Stories or histories? Parables or allegories? On Magdalena Tulli's prose", in: *Skład osobowy: szkice o prozaikach współczesnych* [*List of persons: studies on contemporary prose writers*]. *Part 1*, ed. by A. Nęcka, D. Nowacki, J. Pasterska, pp. 525–550 (Katowice 2014). At the same time, one should also mention outstanding commentators of the works by the author of "Skaza", who pointed to issues of language peculiarities, metaphoric potential or incongruence of the phrase, especially P. Czapliński – *Wobec literackości (2): Metafikcja i nieepicki model prozy* ["On literariness (2): Metafiction and a non-epic model of prose"], in his *Ślady przełomu. O prozie polskiej 1976–1996* [*Traces of a breakthrough. On Polish prose 1976-1996*] (Kraków 1997), T. Mizerkiewicz – *Dezautomatyzacja skojarzeń kulturowych i wolność literatury – "Sny i kamienie" Magdaleny Tulli* [Deautomation of cultural associations and the freedom of literature – Magdalena Tulli's "Sny i kamienie"], in his *Stylizacje mityczne w prozie polskiej po 1968 roku* [*Mythical stylings in Polish prose post-1968*] (Poznań 2001), A. Morawiec – *"Sny i kamienie" Magdaleny Tulli – płaszczyzny odczytań* ["Magdalena Tulli's *Sny i kamienie* – planes of interpretation"], in: *Literatura polska 1990–2000* [*Polish literaturę 1990-2000*], ed. by T. Cieślak, K. Pietrych, vol. 2 (Kraków 2002), E. Wiegandt – *Postmodernistyczne alegorie Magdaleny Tulli* ["Magdalena Tulli's postmodern allegories"], in: *Nowe dwudziestolecie. Szkice o wartościach i poetykach prozy i poezji lat 1989–2009* [*The new Twenties. Studies on the values and poetics of prose and poetry of 1989-2009*], ed. by P. Śliwiński (Poznań 2011), M. Zaleski – *Za plecami narratora. Rozmowa z Magdaleną Tulli* [*Behind the narrator's back. In conversation with Magdalena Tulli*], "Res Publica Nowa" 1999, issue 5–6 or A. Zieniewicz – *Przedmiot (w) opowieści. Relacja jako stwarzanie wydarzeń w prozie współczesnej (na przykładzie powieści Magdaleny Tulli)* ["The subject in/ of the story. Relation as creating events in contemporary prose (on the example of Magdalena Tulli's novel"], in: *Narracje po końcu (wielkich) narracji. Kolekcje, obiekty, symulakra...*[*Narratives after the end of (great) narratives. Collections ,objects, simulacra*], ed. by H. Gosk, A. Zieniewicz (Warszawa 2007). Tulli's prose works have also been extensively reviewed, due to their originality (see http://www.ppibl.ibl.waw.pl/mediawiki/index.php?title=Magdalena_TULLI; accessed 30.10.2021 r.).

[5] This perspective on Tulli's prose was adopted by Ewa Sławkowa, who analysed the problem of nominalisation in a broader context of semantic study. Referring to "Sny i kamienie", Sławkowa writes:
"In her vision of the world as a history of a town Tulli is thus moving away from the problem of meaning viewed from the perspective of truth-based referential semantics (from an objectivist model), turning towards more recent trends in the theory of meaning, which prefer a subjectivist model. "Sny i kamienie" are undoubtedly sponsored by a cultural theory of langauge, close to anthropological-cognitive approaches. This involves a way of thinking about language as a phenomenon related to cultural phenomena: on the one hand, as part of social behaviours, in the service of communication, on the other – as a tool of mentally capturing the world by humans" ("Sny i kamienie – *traktat o języku: Magdaleny Tulli ćwiczenia z semantyk* [*Sny i kamienie -* a treatise on language: Magdalena Tulli's exercise in semantics"], in *Tekst literacki w kręgu językoznawstwa* [*Literary text in the circle of linguistics*] vol. 1, Katowice 2012, pp. 15–38).

[6] See T. Skubalanka, *Podstawy analizy stylistycznej. Rozważania o metodzie* [*Principles of stylistic analysis. Studies in methods*], Lublin 2001.

these elements herald an emphasis on literary grammar first, with interpretative propositions coming second. There is a variety and richness of publications available on the latter topic, anyway. The perspective proposed here will be useful for future readings and analyses of this author's interesting and enigmatic writing.

Because of the characteristic features of the writer's works, we will be referring to her first four novels, published between 1995 and 2006[7]. Our initial assumption is that these texts can be analysed with reference to the linguistic phenomena described here; this choice corresponds with previous studies on the literary features of Tulli's works. The four texts considered here are a preview of the writer's later development. Moreover, they have not been too exploited in interpretative terms, which makes them an interesting and inspiring context for shedding light on the author's works as a whole.

The reader's unease resulting from reading Tulli's earlier works, due to their interpretative labrynth and ambiguity, can be attributed to a few factors. The first is their imitative devices: these include the issue of origins (of a story, a city, an event), the sequence of events (their mutual relations, dependencies, consequences), and, finally – the use of analogy. The latter is probably the central element. This is because her condensed prose works contain reminiscences of Polish history ("Sny i kamienie" ["Dreams and stones"], "Skaza" ["Scar"]), of moral standards ("W czerwieni" ["In red"], "Tryby" ["Cogs"]) or of basic anthropological questions (all four novels). Moreover, all of these texts make literary references (in varying degrees) to Schulz, Kafka, Calvino and others. The above-mentioned unease, however, is not a consequence of this recalling, but results from the effect of the story. The dynamics of reader participation in these prose works also involves dealing with a peculiar abundance: an abundance of meanings and an abundance of signs. That abundance is not caused by a verbal overrepresentation of the text; rather, it stems from the way in which the linguistic image of a scene is construed. This is so because evoking a linguistic image of the world is here the reader's prerogative. The specific properties of a scene, we believe, are a consequence of the way in which the language of the story is organized, i.e., of literary syntax.

1. The entropic story[8] – simultaneity and aftermath

It is tempting to condense a story which focuses on a main event. A literary example of such a condensed form is the classical novella, a perfectly disciplined genre, in which everything centres around the so-called 'falcon of the novella'. This equally concerns language – in formal language it often means filtering the message to the necessary (and informatively clear) minimum, which – ideally – creates the impression that the cause-and-effect order is natural for the world. In colloquial language, in turn, one can discern spontaneous signals of multifactoriality: a richness of pronouns, retrospectives or lexical changes in the course of the

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[7] These are: "Sny i kamienie" (1995), "W czerwieni" (1998), "Tryby" (2003) and "Skaza" (2006). Relevant quotations will be marked as, respectively, Sik, WC, T and S, with appropriate page number.

[8] See E. Zygan, *Literacka (?) rzeczywistość* Trybów *Magdaleny Tulli* [*Literary (?) reality of Magdalena Tulli's* "Cogs"], in: *Literackie obrazy świata 3. Fikcje urealnione [Literary images of the world 3. Authenticated fictions]*, ed. by A. Luboń, M. Karpińska, Rzeszów 2019, pp. 109–121.

story. Apparent breaks in continuity tend to have a binding effect, however. This is because all elements of a spontaneous complementation are proof of the surprising progress of the narrated story, of partial causes, emerging in the midst of a phenomenon, and of nonlinearity which is not easily extrapolated onto the entire text. The same thing happens in everyday communication. Bearing in mind this differentiation, let us now have a look at a fragment of Tulli's prose:

> What if one were to start fencing these stories with a wire mesh; just like that, to keep things in order, so that everybody knows where each story begins, where it ends and to whom it belongs? One thing is certain: the ground would be both inside and outside, on our and not on our side, equally stony. This is no use, too: a fence is no obstacle for earthworms and moles; vagrants jump over it effortlessly when no one is watching. Clouds, when they are set free, at least go wherever the wind blows and never come back, which cannot be said about questions buried in the barren sands of stories. The very thought of their monotonous trickling makes one tired [T 30].

And further on:

> There are plenty of stories everywhere; because of an unstoppable demand one can obtain any amount of them dirt-cheap. And yet, nobody wants them; the narrator too, would rather steer clear of them. If, however, an incident like this one attracts their attention, this is only because of some additional possibilities it keeps hidden. Once they are released, they will inevitably change the course of all subsequent sentences; at least until the end of the paragraph [T 33].

Highlighting the "story" also emphasises specific elements of tales, which are organically dependent. Syntax governs the course of events, but this is a consequence of the narrator's awareness of arrangement, establishing dependencies between particular objects, states, activities, which are at best an imitation of the logic of what follows.

Can we then suspect the narrator's utterances in Tulli's prose of being colloquial? Absolutely. In this critical adaptation of the short story as an activity which emphasises the potentiality of choice (of objects, dependencies, stories understood as moments of condensation, specific states of concentration of content) one can find the rationale for considering the prose of the author of "Tryby" as an entropic story. Partial reasons, i.e., ad hoc, accidental arrangements, which are not sequentially justified throughout entire narrative, only in specific moments of condensation – these are basic phenomena which make the narrative similar to colloquialisms, not due to lexicon but, above all, to syntax.

Entropy is understood as a spontaneous dispersion of energy, and the yardstick for the level of chaos becomes here the main source of analogy. It is worth emphasizing, however, that we are focusing on aspects of syntax (broadly incorporating semantic consequences of an extended connectivity) and, consequently, text. This means that it is not so much the figure of the narrator which is important, but the structure of the sentences which tell the story and construe the image of the subject speaking that matters most. Let us now consider another prose fragment:

It is the nature of entirety that is at fault here, for it knows no moderation. Paved with good intentions, supported by broken moral imperatives, the world always starts to crumble here or there. Every such collapse proves to be disastrous for someone; every one is followed by desperate cries for help. The iron laws of acoustics make them inaudible. It is hard to renounce inattention, a well-fed, self-involved dislike for detail. A too intimate knowledge of things always imposes some kind of obligations [S 172–173].

We are then getting an image of the world in which repetitive, and yet unpredictable phenomena occur. There is also personification at the service of entropy, or rather equality of subjects, because Tulli's semantic connectivity seems to be affected by the entirety of paradigmatic richness. This is a significant sign of entropy being realised at the level of syntax. Nominal categories are not conventionally assigned 'animate' or 'inanimate' labels. Their agency (or, unpredictability) manifests itself in an extended connectivity. This is happening within the boundaries of predicate-argument relations (*stories are becoming audible, nature knows no moderation*), as attributive modifiers (*self-involved dislike for details, collapse of the world*). This manner of questioning the basic categorisation within the boundaries of the common image of the world creates space for emergent events, i.e., such events, which (seemingly for no reason) materialise out of complex, multi-element orders. It is not the (human) narrator who determines the course of events – they happen so independently that the syntax of the managed story (by the moment, by the narrator) becomes a yardstick for chaos. Potentiality, however, is not creativity. Rather, it is an incompatibility of the descriptive tool with the richness of circumstances; an aporia of context. In that case every textual exposition becomes a fragment, a miniature of the world, a transient closed circuit, where linguistic relations operate but only on the rights of a fleeting metaphor. The latter is called to life by the narrator of the story[9], who is also a function of the text and a metaphor in itself. The existence of the narrator figure (or, the subject) is rooted exclusively in language, although it exists on the boundary of worlds, in an ontological rift[10].

Let us consider yet another example – this time from "Sny i kamienie":

Once the tree of the world was ignited with the living fire and the ashen leaves fell off its branches; a lost seed began to sprout not long after. Why then, why there and why like that? It was all dependent on the unique properties of the season, the quality of the soil and the winds. Simply put, it could happen no other way. At the same time, public buildings and housing complexes began to grow; big, medium and small, towering and bulky, ornamental or ordinary [SiK 7].

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[9] This issue, in the context of considerations on affects, was taken up by Marek Zaleski in his essay *Niczym mydło w grze w scrabble* (*Like a blank in Scrabble*) in: "Teksty Drugie: teoria literatury, krytyka, interpretacja" issue 6 (144), 2013, pp. 33–47).
The author writes: "Every fact, even one from the world of nature, is accessible only through somebody's story about it. In this way it implies patterns of narrative, i.e., explaining it and contextualizing it against other facts. The "story". Obscuring the meaning with words directs our understanding of the world and its interpretations. And if there are no pure events, only their interpretations, all our statements about the world are only a. fragment of our autobiography – if so, then the question of responsibility for our ideas and the "stories" we produce becomes even more prominent (pp. 42–43).

[10] For the purposes of this text the narrator is both the "I" speaking and the subject of a given work, without differentiating between communicative levels.

Tulli consistently utilises semantic expanded connectivity, which is also – typical for the author – material for metaphoric constructions. It is worth noting that the image of the tree of the world which opens the micronovel "Sny i kamienie" is not an isolated metaphor. The characteristic potential of an entropic story creates the effect of a dispersed metaphor, which makes us consider semantic phenomena in the space of the text, rather than locally. The decompression of metaphoricity is then an effect caused by at least two factors: the already mentioned expanded semantic connectivity, which motivates a redefining of the elements of the setting (simply put, it redefines the meanings of nominal categories because nouns are the basic exponents of categorisation), as well as through the instability of the narrative perspective, expressed by the stylistic variability of the story, and – on a different level – the changeability of the narrative point of view and the already mentioned ontological imbalance of the subject, who creates the setting along with themselves, without renouncing references to a non-textual reality (like, for instance, intertextual references).

We shall define the latter issue by means of the concept of stylistic accommodation.

2. Articulation of multiplicity

Before we consider the issue of abundance as a feature of literary expression[11] (from a stylistic perspective), let us recall the issue of redundancy, which provides a broader context for the concept of abundance. This approach is justified, since this phenomenon is motivated by its own theory of information, which, in turn, makes an obvious reference to entropy. At its core, redundancy evokes an abundance – of information, text or stylistic exposition. Studied in reference to informative texts, it allows one to distance oneself from negative valuation, because in any manifestation of abundance – in repetition, paraphrase, self-reference – there is a potential of successful interaction, a change of accents, persuasion or manipulation[12].

In literary texts redundancy plays somewhat different roles, on the premise that no abundance can be read as objective informativeness. This means that in principle, abundance is

[11]A feature, let us add, which has characterised and defined literariness since the times of Roman Jakobson. The "abundance of literature in literature" in Tulli's works is also pointed to by Agnieszka Izdebska (A. Izdebska, *Proza…*, p. 304).

[12]Agnieszka Kula in her *Redundancja w mediach. Studium pragmalingwistyczne* [*Redundancy in the media. A pragmalinguistic study*] (Poznań 2017) performed an in-depth analysis of the manners of understanding and defining redundancy. She first noted a specific paradox: "redundancy is not really the concern of contemporary linguists, (…) in library catalogue there is a visible lack of literature on this concept from the perspective of the humanities; more specifically – two disciplines reign supreme when it comes to this notion: theory of information and language culture. This is one of central reasons why abundance as a synonym of redundancy holds sway: for both perspectives this is a sufficient reference, although for different reasons. In the information theory framework abundance is stock, a reserve securing the signal (positive valuation); in the cultural linguistic perspective – it is a transgression of norms (negative evaluation) (pp. 10-11).
The issue discussed by Kula is of primary importance, although perhaps the reign she mentions is not supreme: rather, redundancy is interpreted as needless abundance, superfluity.
More recent linguistic approaches to information theory are discussed, e.g., by M. Osiewicz and K. Skibski in "Struktura statystyczna polskiego systemu graficznego. Analiza historyczno-porównawcza" ["Statistical structure of Polish graphic system"] ("Poznańskie Studia Polonistyczne. Seria Językoznawcza" 2012, Vol. 19 (issue 2), pp. 87–116.

an organic feature of literary texts as a parameter indirectly proportional to the volume of the text. To exemplify, ellipsis is a phenomenon underlining the potentiality of a multiplicity of solutions to accommodate for a lack experienced at the textual level. Grammatical incompleteness is in this textual case an exponent of abundance, because the multiplicity of possibilities for complementation does not meet the basic criterion, exhibiting instead varied (and justified by the literary nature of the text) solutions (interpolations, explications[13]).

Redundancy in a literary text can also assume other forms. In Magdalena Tulli's prose it manifests itself primarily through a multiplicity of hypothetical perspectives expressed by the subjects, an abundance of elements of language functionalized in descriptions and a multi-threaded narrative.

One might recall here an image from "Skaza": tram rails are arranged around a square, creating a closed circle. One day, some people arrive on a tram, first there are only a few, later there are many more. They arrive and have nowhere to go, because the square is in harmony with the usual ways of thinking about the world of the people living in the area (one could say, it is a tailored world). We are thus dealing with abundance understood simply as the impossibility of justifying specific phenomena in relation to accepted principles of organising a bigger whole. The very emergence of additional objects is unjustified; so is their role in the current order.

> Is there not enough old, local worries for everybody? We don't need new problems. One must realise that along with those travellers, with their coats and scarves and ushankas, a colder weather, foreign to present conditions, will arrive in the shape of snow blizzards or bitter frost. One could only hope that, when these threads they have dragged here with them are nipped in the bud, the travellers will sit for a while on their suitcases and then disappear, having nothing left to hold on to. Just like that, they will evaporate, bringing an end to the unexpected breakdown of order and the *status quo ante* will return [S 66–67].

Considering this type of abundance, which orders (by way of simple functionality tests) to accept the incompatibility of the elements introduced to the whole, is only seemingly inappropriate in reference to Tulli's way of construing a story. The foundation of this manner of structuring utterances is the problem of reference and resultant minimal expectations.

Let us assume (following "late" wittgensteinian thought) that the manner of evaluating descriptions is preceded and determined by earlier uses of language[14]. We are not refer-

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[13]In this meaning redundancy becomes one of the paradoxes discerned in A. Kula's monograph. By the way, it should be emphasized that the book covers more than abundance in the media, which definitely opens up the perspective for tracing redundancy in artistic texts.

[14]Cf. M. Zaleski, op. cit., p. 35. The scholar, who anlyses (following Deleuze) relations between the concepts of essence and cognition through affect ("Essences are something transgressing both the subjective state of the cognizing subject and the properties of the cognized object"), adds: "Does the language, in which meanings become in a game of differences, is not a matrix for such cognition? Every use of language participates in its systematicity, but systematicity manifests itself through use. However, one use is unlike any other. According to Deleuze, it is literature that is such manifestation of language, in which essences (and differences) are most intensely heard by means of individual style".

ring here simply to the category of the linguistic game, because it might just as well be considered in the context of earlier uses as well as current use (including the literary statement, read and interpreted by the recipient[15]). The grammatical (dynamic) stability of the language, emerging from continuous linguistic activities, results in specific receptive expectations. We are not referring here to the formal parameters of linguistic texts (which include the normative aspect in the prescriptive meaning), but a manner of understanding or evaluating a statement as acceptable or not. It is such a non-isomorphic approach that allows us to study the narrative, which does not strictly refer to extralinguistic reality but to a specific area of language use[16]. This manner of framing referentiality is reminiscent of non-referential semantics (in accordance with the current approach in literature), which, in its basic function, points to the emergence of meaning from a network of contextual periphrases, rather than from a structure of linguistic elements endowed with specific semantic properties[17].

The passage above makes no claim to be a final statement on understanding grammar; it merely emphasizes the fact that in the case of literary grammar (Magdalena Tulli's prose is an original example of such) semantic potentiality of the narrative is inextricably linked to the dynamics of language use, which refers to the space of meanings of language use preceding this narrative.

We are thus faced with two problems. One of them concerns metalinguistic issues and focuses on the reference of the narrator's language to a typical (expected) language used by somebody speaking about some events. In this sense Tulli's narrator is discursive and their utterance requires a special receptive strategy, which will ensure the coherence of the text. The other problem, connected with the above-quoted fragment illustrating redundancy, is related to the events described, whose reference (i.e., justification in the logical, cause-and-effect order of the text) also requires a distinct strategy. Without that strategy it is easy to go from abundance to the allegation of illegibility, a lack of clarity or incongruity of the events exhibited in the description.

Let us discuss this on the example of "Skaza". First, let us quote a longer fragment of the novel.

> Meanwhile, the tram has managed to make another round and is halfway through the next one. The servant girl gets off at the stop next to the gymnasium. She carries a basket of vegetables

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[15]See E. Chrzanowska-Kluczewska, *Language-games: pro and against*, Kraków 2004.

[16] See E. Bińczyk, *Obraz, który nas zniewala. Współczesne ujęcia języka wobec esencjalizmu i problemu referencji* [*An image which captivates. Modern approaches to language versus essnetialism and the problem of reference*] (Kraków 2007, p. 136–150), A. Gawroński, *Dlaczego Platon wykluczył poetów z Państwa? U źródeł współczesnych badań nad językiem* [*Why did Plato exclude poets from the State? Sources of early studies of language]* (Warszawa 1984, pp. 65–152); M. Wołos, *Koncepcja "gry językowej" Wittgensteina w świetle badań współczesnego językoznawstwa* [*Wittgenstein's concept of "language game" in the light of modern linguistic studies*] (Kraków 2002),

[17]Non-referential semantics in the context of Donalda Davidson's philosophy was addressed by J. Maciaszek (*Filozofia Donalda Davidsona. Podstawy semantyki* [*Donald Davidson's philosophy. Basics of semantics*], "Bibliotheca Philosophica" 4 (2019), Łódź 2019, pp. 111–170. See also E. Bińczyk, A. Derra, *Wybrane problemy programu semantycznego Donalda Davidsona* [*Selected problems of Donald Davidson's semantic program*], "Przegląd Filozoficzny" 2006, issue 2 (58), pp. 179–194; D. Davidson, op. cit., p. 215–226.

and chicken to make broth for the notary and his family. The police officer, perhaps, would gladly grab this basket and carry it up the kitchen stairs, especially if he were younger or plainclothed, but the seriousness of his uniform and his service prevent him from doing that, so he will just snap his fingers against the bill of his cap. She is invitingly sulking and looks at him for a while but does not stop. She disappears in the gate at number seven. She does not care which part of a bigger whole this fragment of the quarter was ripped from, which big city this is supposed to be a part of. One should add that the griffin or the eagle on the police officer's cap is a miniature of the national emblem from above the gate of the municipality; one of those numerous predators, white, black, silver, two-headed and varied, usually sitting on the facades of public buildings. Their posture and shape of talons and wings depends on where the action is taking place. The police officer, teased by the view of belfries and towers in the background, above the roofs, in the mist of separation (therefore not quite obvious) also has the right to know, does he not? But he will never ask about it, satisfied with the soothing sound of the word "here". It is not happening here or there. It all fits in itself like in a glass ball, which contains everything that is necessary in any circumstance [S 21–22].

The narrator's discursiveness emerges almost as a reaction to the impossibility of a simultaneous description from multiple perspectives. Narrating current events is focuses on the person leaving the tram (*she alights, carries, looks, does not stop*, etc.) but also includes the potentiality or the consecutiveness of further events (*perhaps, he would gladly grab, he will snap his fingers*). Additionally, there appears a consideration of broader contexts, details, influencing this situation (*one needs to add*) or the perspective of the police-officer, who is a co-participant of this scene (*he has the right to know, he will never ask about it*). Near the end of this paragraph the story returns to the report, but this is already a mediated perspective – of the narrator, whose words imply (typical for Tulli's prose) formula: "if I am a police officer". The strategy of reception requires here the acceptance of the story's multiaspectuality, in which relation is an interpretation, likening the utterance to periphrasis[18]. We do not mean here a simple substitutive description; rather, a non-arbitrariness of a dynamic statement by somebody who hesitates to make a rash categorisation.

We are thus dealing with two problems indicated before. Abundance at the level of the grammar of text (this issue will be discussed in more detail below) and the multiaspectuality of description, combined with a multiaspectuality of the presented scene. We are not certain, however, that all elements remain in a natural kind of relation with one another – this situation is triggered by the peculiarity of the presented space: a round square, a tram circling it, two tram stops, a reinforced *here*, but not just *now*. Reference to the recipient's expectations is put to the test in two ways. First, because the narrator refers to different grammatical exponents of time, depending on added elements of event descriptions; secondly – because of the surprising cause-effect structure of the described events.

[18] This aspect of periphrasis was noticed by Michał Głowiński in reference to (predominantly) texts of propaganda. Surely, a distinct interpretative power of periphrasis is meaningful also for literary communication. IT is also in this perspective that one should approach the concept of periphrastic style, which requires further analyses, however. (*Nowomowa po polsku*), [*Polish newspeak*] (Warszawa 1990, pp. 31–37).

But this is a superficial conclusion. In reality, this is a clear illustration of a redundancy which is not read as something negative. This is because abundance is a natural consequence of using language in the discursive practice of adapting to the changing conditions of context (this is not unlike spoken language, although, of course, different exponents of coherence accompany speech).

It is now worth recalling an idea which developed from structuralist linguistics, but remains inspiring and corresponds well with the present reflections on abundance. The concept of stylistic accommodation was described by Teresa Skubalanka in reference to two major perspectives: grammatical adaptation, enabling a basic understanding of utterances and, crucially, iterative adaptation[19]. The former (synonymous with the way of thinking about syntactic adaptation) refers to framing elements of language within the rules of speech, whose grammatical order (primarily syntagmatic) guarantees the basic intelligibility of the text. Skubalanka is referring here to simple stylistic accommodation and points out that it is obligatory as transmission realized by means of selection, derivation, linearization, textual composition and aiming at coherence. Otherwise, there is no text or any basic requirements for communication. Stylistic iterative accommodation, in turn, is non-obligatory and manifests itself in more advanced processes, e.g., intensification, reduction, contamination, substitution. This type of adaptation bears traces of transformation, i.e., (in relation to our earlier considerations) to create tension between the expected potential utterance and its situational realisation.

Let us also recall that the processes listed by Skubalanka do not mean that redundancy is only possible as a consequence of intensification or contamination. If we assume (as has been stated above) that ellipsis also has a potential for abundance, then all emanations of added accommodation could be included here. This then allows one to consider abundance in close relations to entropy, as well as with broadly understood periphrasis, because both concepts in this perspective refer to language in use, i.e., to semantics with a non-reifying reference.

Let us consider one more phenomenon in the language of Magdalena Tulli's texts, which corresponds well with our findings. This will help us arrive at conclusions of a more general nature.

3. Semblance of assemblage

So far, our considerations on abundance and entropy as features of early novels by Magdalena Tulli have not aimed at joining critical reviews of her prose works, since peculiarities of the language of these texts have not always been appreciated. We start with the premise that the linguistic phenomena identified here prove the originality of style and yet allow for consideration of the poetic value of original narratives, which results from the specific possibilities of language, becoming a pretext to renewed investigations of artistic utterances.

[19]See T. Skubalanka, op. cit., pp. 13–53.

From this point of view this prose, thanks to its distinctive features, becomes a valuable analytical exemplum.

Here we would like to point to yet another detail, characteristic of all four early novels by Tulli, i.e., a peculiar syntactic device used in the narrative, which allows for imitating a multiplicity of voices, and specifying the peculiarity of the story. Let us consider four examples.

> Whoever wants to leave Ściegi can do it in one of two ways. **If you are a visitor,** for example, a salesperson of your own virtues, forced to apply for the future of the market, a collector of experiences, whom life has taught humility, should at the break of day rise without thinking in a gondola under the balloon of a blimp. **If that person, before preparing for travel, should like to look at train timetables or prospects of ocean liners,** they will soon find out that the desire to leave has nothing to do with the calendar and the clock [WC 106].

> **If the world is a machine**, then separating things from anti-things must begin with sealing the casing. From preparing a vault, which will rest on a steady land. It is this vault which makes the upper and lower waters open up and since then one knows where up and where down is, what is order and stability and what is chaos and change. And it is only then that one can tell day from night [SiK 18–19].

> Now the lift will go up, and with it – this sentence in which it has appeared, and the next one, and the next. **If one bound these few sentences together** with a piece of a strong cord, **hang them on a tall building and let them down** a few floors, then from the narrator's point of view, the result would be the same [T 51].

> **But if I am one of the tenants watching from behind the curtain**, I understand that problems do not begin with children from the orphanage, nor do they end with them. The very presence of visitors living directly on the pavement is scandalous. IT is hard to look how they settle down on these suitcases, how each of them furnishes a piece of the square with their own luggage [S 118].

Let us call this the effect of arranging syntax, i.e., a manner of construing the narrator's utterances by means of syntactic structures which expose a condition, supposition or probability, but in a special metaphorising function. In the examples quoted above, two properties can be discerned: one of them concerns the semblance of an alternative story, the other – a sequence of events. In both cases, there is an effect of rearranging a story with a frequent reevaluation (*if you are a traveller, if I am one of the tenants, if the world is a machine*) or a contested suggestion (*if one were to bind these few sentences together*). This syntactic arrangement is a gesture with a double meaning (or perhaps even additional multiple meanings), because it allows one to discern intertextual contexts, like a reference to Italo Calvino's novel *If on a Winter's Night a Traveler,* a collection of alternative stories bound by the characters of the reader and a woman.

The conditions adopted in the narrative have a peculiar, perhaps a more powerfully arranging, consequence. The functionalisation (the likelihood of coming into being) of a conditional

story implies a disposition of showing events from different perspectives, but, in a sense, simultaneously (or equally). Another implication is that with other initial premises a different effect would be achieved. If so, then this form of narrative makes a semblance of an assemblage understood as arranging the setting from seemingly independent fragments (alternative, potential utterances, events, points of view), which become factors of a single story. This puts to test the linearity of the "story", but triggers an entirely new contextualisation, not unlike the one which constitutes a metaphor. Or perhaps, an *inopiae causa* catachresis[20]. It is then, also in this sense, a story of abundance. At the level of narrative, it becomes a multiversion narrative, i.e., such which reveals the fictitious, illusory nature of the "I" speaking, who loses their power to be a aperpetrator as a sender of the utterance, thus becoming not the cause, but a function of the text. On the ontological level, the abundant story causes an imbalance in the usually clear distinction between fiction and extralinguistic reality; an imbalance characteristic for prose that renounces the dominant role of the plot.

It is worth mentioning one more issue, the meaningful consequence of this manner of constructing a story, i.e., the position of the subject losing (as we have already mentioned) its ontological coherence, and thus also featuring in particular requirements for the recipient. In Tulli's prose we are confronted with the category of the "sylleptic 'I'". This concept, introduced to Polish literary studies by Ryszard Nycz, denotes a dissected, antinomous "I", manifesting itself both as authorial subject and fictitious sender of the text. This inner dissection is manifested on the surface of the text when a new

> type of subject identity [appears]. The former, inherently hierarchical and vertical, based on the opposition of surface and depth is substituted by a horizontal, interactive and interference-based model, in which the real and the literary "I" affect one another and exchange properties; in which the subject agrees to its own fragmentariness […] and intersubjective and "artificial" nature of its own identity […][21].

This multiplied meaning of the narrator is also a function of literary syntax of abundance.

4. Rolling things – composition

The linearity of the story is fundamentally harmonized with the reader's expectations. The narrative has its syntactic certainties, which – even when disturbed – create the basics of the reconstruction of the expected forms, which are typical and acceptable. It is the right of a metaphor to depart from these expectations; at the same time, this departure fuels the validity of a search for continuity and sequence. It is these parametres that Magdalena Tulli's early prose challenges. Things are happening because the narrator is capable of operating abundance, which corresponds to the way of thinking about language in use, a non-reifying

[20]See T. Dobrzyńska, *Mówiąc przenośnie… Studia o metaforze*, [*Metaphorically speaking… studies on metaphor*] Warszawa 1994.

[21]R. Nycz, *Tropy „ja": koncepcje podmiotowości w literaturze polskiej ostatniego stulecia* [*Traces of "I": the concept of subjectivity in Polish literature of recent century*], "Teksty Drugie: teoria literatury, krytyka, interpretacja" no. 2 (26) 1994, p. 24.

entity, not referring in a stable manner to any specific semantic whole. The language of narration relativises the sufficiency of a typical message by means of redundancy. The latter can be described from a stylistic perspective, for example, using the concept of stylistic iterative accommodation (studying all manifestations of atypical processing at the level of syntax) or in relation to semantics, whose functional element is a broadly understood periphrasis. Against this background the prose of Magdalena Tulli turns out to be more than ordinary and the recipient's cognitive appetite should in this case be confronted with the degree to which the language of literature has been conventionalised. Perhaps the structure proposed by the author of "Sny i kamienie" maximises the imagery provoked by language in use, joins (ironically?) the communicative pattern emerging from the recurrence of readers' expectations.

translated by Justyna Rogos-Hebda

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KEYWORDS

stylistic accommodation

LITERARY GRAMMAR

redundancy

Abstract:

The article concerns the specificity of the language in early prose works by Magdalena Tulli. The phenomena of literary grammar (a specific manner of operating abundance in the narrative, a particular type of arranging syntax and a creative use of colloquialism) allow one to consider this prose as an entropic story. Predominantly thanks to a characteristic dispersion of narrative energy, as well as chaotic moments, contrasting with readers' expectations. Thanks to quoted examples and references to selected linguistic research concepts, yet another perspective on interpreting textual features in the works of the author of "Skaza", which will in turn allow asking new questions about the exceptionality of stories included in this original poetic prose.

narrative

COLLOQUIALISM

PERIPHRASIS

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"I Like This Mishmash."
Enumeration
in Julian Kornhauser's Works

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I will start my reading of Julian Kornhauser's poems with the following literary provocation "to understand his poetry, it would be enough to read only one poem:"

Jutro spuchnie twarz rytm i drwina	Tomorrow the face will swell rhythm and mockery
Zwyciężą jutro powie most	will win tomorrow the bridge will say
Przechodź młody człowieku napręż	Go on, young man, flex your
Muskuły sprzedaj nieufność jak	Muscles sell distrust like
Gorączkę dzień powoli	A fever the day slowly
Zdziera maskę przeciwgazową i alkohol	Rips off the gas mask and alcohol
Płynie przez ślepe ospałe miasto	flows through a blind, sluggish town
Przecina czoła i dłonie	It cuts the foreheads and hands
Nikt nie zostaje w domu	Nobody stays home
Domy długimi pazurami kopią	Houses dig in the ground
W ziemi w poszukiwaniu	with long claws in search of
Skarbu studni mądrości i równowagi	The treasure of the well of wisdom and balance
Filareci zapalają latarenki	Filarets light lanterns
Które oświetlają zastawione stoły	Which illuminate the tables set
Kancelarie gładkie fotele	Offices smooth armchairs
Jutro moje oczy podważone	Tomorrow my eyes pried open
Drzazgą wiatru	With a splinter of wind
Staną się zwykłą pochodnią	They will become just a torch
Symbolicznym drobiazgiem	A symbolic little thing
Który ogrzewa	Which keeps a small
Niewielką rodzinę[1]	Family warm[2]

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[1] Julian Kornhauser, "Parę symbolicznych drobiazgów" [Some symbolic little things], in: *Wiersze zebrane* [Selected poems], (Poznań: Wydawnictwo WBPiCAK, 2016), 99. Unless stated otherwise, all quotations from Julian Kornhauser's poems come from this edition.

[2] This is a literal translation into English (translator's note).

The poem is not particularly groundbreaking in terms of rhetoric, as it is based on (apparently) one of the simplest stylistic procedures that a literary scholar may imagine. We all know what enumeration is. Among all the other literary devices and tricks, it rarely receives a lot of attention, and the reader, usually almost instinctually, is able to point it out in the text. The poem in question is therefore an undetermined set (closed – in the form of a poem; open – as it may be supplemented/completed in the process of interpretation). A superficial reading renders it mundane – just *Parę symbolicznych drobiazgów* [Some symbolic little things].

As far as the stylistic device in question is concerned, the somewhat deceptive nature of poetics makes it not as simple as it may seem. Structuralist preliminary research makes us realize that enumeration may perform extremely complex functions:

> enumeration raises a number of questions in the field of semantics, syntax, pragmatics, theory, and criticism: can we characterize enumerations on the basis of their semantic properties? What is the maximum possible number of enumerations and what does it depend on, i.e., what are the limits of enumeration? How are enumerations ordered? Which lexical units signal enumeration? What expressions can enumerations be combined with? Could we distinguish texts whose characteristic (constant or frequent) property is enumeration?[3]

In a word, in the face of such a structure, we always ask about an overriding principle, which is invisible in the text, and about the gesture and identity of the subject behind this gesture. Therefore, it is a mistake and a simplification to say that enumeration in literature is only associated with a simple enumeration of features or objects. Maciej Grochowski points out that the listed elements usually have at least one thing in common, but they are not necessarily connected in terms of semantics.[4] Contrary to appearances, it does not make the task easier for the scholar; on the contrary, it makes one think about enumeration as an extremely capacious formula that includes all lists, catalogs, mantras, meditations – sets which are both useful and which carry additional, inconspicuous meanings. Indeed, the questions posed by Grochowski should be answered with the help of negation, as it is impossible to resolve these issues. "(Lists) direct attention to the reality beyond the text, naming, initial identification, while originally enumeration was a rhetorical – mnemonic – device."[5] Therefore, enumeration combines in itself, firstly, an element, or rather a delusion, of literalness (organization, sequence, order), and secondly, metaphoricality (infinity, singularity, creativity); not only the list and its components but most of all the mechanism of production, the superior, invisible principle of selecting elements, may be analyzed.[6] The list fulfills a variety of functions: it is a mnemonic exercise that captures ephemeral things; a set of arguments, pieces of advice, rules; ultimately, it is a form of saving the said or the heard; it also allows one to collect whatever lies outside the self to tell the self.[7] Enumeration, as a rhetorical figure, is therefore internally contradictory, aporetical. It is both a multitude of elements and a lack – of specification, functionalization, embedding; it is also a visualized lack or impossibility

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[3] Maciej Grochowski, "Wprowadzenie do opisu wyliczenia jako zasady budowy tekstu" [Introduction to enumeration as the principle of text's structure], *Pamiętnik Literacki*, no. 3 (1978), 133.

[4] Grochowski, 137.

[5] Roma Sendyka, "Lista" [List], *Autobiografia. Literatura. Kultura. Media*, no. 1 (2014), 112.

[6] Sendyka, 108-110.

[7] Michel Foucault, "Self Writing" in *Ethics: Subjectivity and* Truth (New York: The New Press, 1997), 215-216.

of completeness, because usually (and certainly always in Kornhauser's poetry) the enumerated elements function as a synecdoche, insofar as they are present instead of a whole.[8]

Therefore, in the case of enumeration, *signifiants* are both linguistic and non-linguistic, represented directly in the text and in the space beyond/above the text: in the overriding ordering principle, in the selection, arrangement or rhythmization of the enumerated elements. Indeed, only the analysis of the whole allows one to reach *signifiance*.[9] But let us take a look at the texts. The poem *Parę symbolicznych drobiazgów* may lead us into the dreaded area of over-interpretation – the text prompts us to add to an almost infinite number of semantic supplements, which, considering that we live in the culture of exhaustion of the narrative, will not bring any interpretative benefits. So how does one avoid falling into this (hyper)textual trap? Although at first reading it may seem like an unnecessary effort and a rhetorical excess that does not bring solutions, it is worth taking a closer look at the specific semantic circles outlined in Kornhauser's poem.

Lexemes connected with the body – face, muscles, foreheads, hands, eyes – dominate in the text. The image of the young man's flexed muscles is not in itself disturbing. It is, however, a twentieth-century "body"[10] – strongly connected with the subject, but also with experience; it is a body that has followed a certain path; it has evolved or been degraded (depending on the direction and nature of these changes). It is enough to look at the words in these enumeration sequences. We will then notice mutilation, a specific degeneration or brutalization, disease, intoxication, tension – swelling, long claws, blindness, lethargy, and flexed muscles.

However, no changes take place in the structure of the poem itself; the poem is in itself an enumeration. There are objects and terms that evoke the senses: sight (eyes, illuminate, blind); hearing (rhythm, will say); smell (gas, alcohol); touch (smooth, pried open), but the lyrical I does not end his mental list there; the text goes beyond somatic experiences towards the p s y c h e , naming such concepts as victory, distrust, tradition, wisdom, rebellion (Filarets), balance, family.

The above order, which suggests the primary role of the subject, is, however, disturbed as architectural o b j e c t s take on human features: houses dig in the ground with their long claws, the day slowly rips off the gas mask, the bridge speaks – human order has been incorporated into the unreal world of animate objects. By juxtaposing and mixing elements from separate systems, the boundaries between them are blurred, and individual features may be easily ascribed to both the s u b j e c t and the o b j e c t . Thus, the "innocence" and clarity of enumeration are disturbed. It could therefore be an example of a chaotic enumeration described by Umberto Eco (*inter alia* in

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[8] This is how Marta Baron-Milian described the nature of enumeration; it is impossible to disagree with her. *Cf*. Marta Baron-Milian, "Wyliczenie/enumeracja" [List/enumeration], in *Ilustrowany słownik terminów literackich. Historia, anegdota, etymologia* [Illustrated Dictionary of Literary Terms. History, anecdote, etymology], ed. Zbigniew Kadłubek, Beata Mytych-Forajter, Aleksander Nawarecki, (Gdańsk: Wydawnictwo Słowo/Obraz Terytoria, 2017), 514-519.

[9] In this context, Adam Dziadek's and Henri Meschonnic's works are very informative. Dziadek was in fact inspired by Meschonnic. *Cf*. Adam Dziadek, *Projekt krytyki somatycznej* [Somatic criticism project] (Warsaw, Wydawnictwo IBL, 2014), 19-22, Adam Dziadek, "Rytm i ciało. Henri Meschonnica krytyka rytmu" [Rhythm and body. Henri Meschonnic's critique of rhythm], in *Szybko i szybciej. Eseje o pośpiechu w kulturze* [Fast and faster. Essays on being in a hurry in culture], ed. Marek Bieńczyk, Aleksander Nawarecki, Dorota Siwicka, (Warsaw: Wydawnictwo IBL, 1996); Adam Dziadek, *Rytm i podmiot w liryce Jarosława Iwaszkiewicza i Aleksandra Wata* [Rhythm and subject in Jarosław Iwaszkiewicz's and Aleksander Wat's poetry] (Katowice: Wydawnictwo Uniwersytetu Śląskiego, 1999).

[10] Dziadek, *Projekt krytyki somatycznej*, 9.

the context of André Breton's poem) which "brings together heterogenous elements,"[11] or maybe even an example of Jorge Luis Borges's monstrous enumeration (list), thus described by Michel Foucault: "the common ground on which such meetings are possible has itself been destroyed. What is impossible is not the propinquity of the things listed, but the very site on which their propinquity would be possible."[12] It is both true and untrue; when we return to Kornhauser's poem, we do not really know whether he removes the lyrical I, family, or home out of their semantic context, or whether he creates a new correlation for them. Still, this enumeration gives rise to fear of those who might be victorious, uncertainty brought by the evening, as well as tension and mockery. The text primarily wishes to restore balance, silence stimuli, allow trust to triumph over threat, find a balance between the body and the intellect as well as the private and the public.

Apart from the massive semantic background activated by the text, *Parę symbolicznych drobiazgów* [Some symbolic little things] functions like a map of Julian Kornhauser's poetry – the simplicity and the inconspicuousness of the enumerated elements reveal the themes and topics that may be found in the poet's *oeuvre* throughout his life (the tension between the private and the public, fear, rebellion, distrust, reversal of traditional orders, surreal elements, avant-garde writing techniques, memory, memories, turning away from subjectocentrism towards objects).

Such a recipe for a poem – a seemingly chaotic juxtaposition of elements/people[13] and their features – is repeated in Kornhauser's other poetry collections. Indeed, it is also visible in his debut volume:

Daty, nazwiska, jedno po drugim.	Dates, names, one after another.
Swąd spalonych ryb, morze jak mięso	The smell of burned fish, the sea like meat
zabitego konia. Chłodne piwnice kościołów,	of a dead horse. Cool church cellars,
w nich matki wierzą w Ikarów, świeczki	in them mothers who believe in Icaruses, candles
parzą w oczy. Teraz twoja kolej, zakrwawiony	burn the eyes. Now it's your turn, bloody
papier.[14]	paper.[15]

The poem *Hiszpania* [Spain], which opens the cycle *Goya16* in the collection *Nastanie święto i dla leniuchów* [There will be a holiday for lazy ones], is the best example of the correlation between

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[11]Umberto Eco, *The infinity of lists* (London: Random House), 324.

[12]Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences* (London: Tavistock, 1970), xvii.

[13]Zbigniew Bieńkowski wrote about it in one of his essays, suggesting, however, that the accumulation of nouns in Kornhauser's poetry is rather claustrophobic and confined, and, as a result, none of the elements attract attention. The poet actually mitigates this effect in his subsequent collections, but this effect of accumulation does not seem to demonstrate a lack of the ability to "manage" the verbal space – it is rather a deliberate effect of condensation. *Cf*. Zbigniew Bieńkowski, "Rzeczownik" [Noun], *Kultura* (Warsaw), no. 26, 1973: 3.

[14]Kornhauser, "Hiszpania" [Spain], in *Wiersze zebrane*, 9.

[15]This is a literal translation into English (translator's note).

[16]It was already pointed out by Piotr Bogalecki: "One of the most important difficulties in interpreting *Nastanie święto dla leniuchów* seems to be the division into two parts, *Goya* and *Brueghel*, introduced by the poet. Both sections begin with poems referring to the works of both artists. As these references are by no means overt and precise (e.g., in the poem *Goya. Kto traci rozum, temu jawią się potwory* [Goya. The Sleep of Reason Produces Monsters], you can find motifs from at least several works by the Spanish painter), one can spend a lot of time looking for afterimages of the Black Paintings, landscapes with falling Icarus and other masterpieces. Perhaps, however, Kornhauser's strategy is a bit more playful, and the initial focus on Goya, which influences the reading, is misleading – one should not look for hidden ekphrastic descriptions of paintings by the Spanish painter but rather focus on the texts and experiences openly and directly described in them." Piotr Bogalecki, "Pomarańcza dla Juliana Kornhausera" [An orange for Julian Kornhauser], *Teksty Drugie*, no. 4 (2019): 48.

enumeration and synecdoche. As the author himself points out, the poems inspired by the paintings of Francisco Goya are not ekphrastic. Most of them contain different "bits and pieces" from other works; they are a mosaic of distinctive fragments (in the case of the poem *Hiszpania*, the reader is bound to think of *The third of May 1808*, *Grande hazaňa! con muertos!*, or *Doradas*); they refer to the style and the colors of Goya's works and they are complemented by, like collages, riddles interjections, references to paintings by other artists (why do we find a burning giraffe in Goya's painting?!), texts (SašaVegri, Hölderlin), history ("Wojna, jako wojna, socjalizm/ jako socjalizm, Algieria jako Algieria…" [War, as war, socialism / as socialism, Algeria as Algeria …] p. 15). This fragmentary and infinitive nature, however, does not signal a crisis or an absence of aesthetics (as Bożena Tokarz put it), but a conscious game with tradition, also with aesthetic tradition, and above all (and it is impossible to argue with Tokarz here), it renders the process of reading personal, individual – one may add one's own interpretations and thus connect the listed elements – "it will not be the only truth, but many individual truths."[17]

Indeed, all New Wave poets structure their poems, using parallelisms, repetitions, and enumerations. These formal solutions are also used to talk about similar problems; taken together, these two aspects constitute one of the (ultimately few) common denominators for New Wave poets. One should, for example, compare the poems of Julian Kornhauser, Stanisław Barańczak, Ryszard Krynicki and even Adam Zagajewski from the 1970s. As Dariusz Pawelec wrote: "I think that, in the case of the '68 Generation, we can rather talk about a set of favorite tricks, the accumulation of which allows us to read a given poem as a new wave poem."[18]

Many critics have analyzed political connotations in the works of New Wave poets, which means that I do not really have to repeat foregone conclusions; still, nothing tells the truth about the situation of an artist deprived of the right to freedom of speech better than words. The reality of being an artist in communist Poland, the truth about constant fear, lies and manipulations in the language of power are best reflected in Kornhauser's collection of poems *W fabrykach udajemy smutnych rewolucjonistów* [In factories we pretend to be sad revolutionists]. The poem *Urząd poezji* [The Office of poetry] may be also found there:

[17]*Cf.* Bożena Tokarz, *Poetyka Nowej Fali* [Poetics of the New Wave] (Katowice: Wydawnictwo Uniwersytetu Śląskiego, 1990), 83: "Kornhauser's infinitive account is an artistic procedure that testifies to the lack of aesthetic awareness, characteristic of the entire New Wave. The impersonal form, and especially the use of the infinitive, is devoid of individual or personal semantic connections. If it is possible to define the structural connectivity of the infinitive within the limits of the existing linguistic system, then it is at best a space of individual possibilities. Assuming that the truth lies in authenticity and in an objectified relation, the infinitive does not deform or over-interpret the represented. If it is authentic, that is objective, then it is a true description, but it will not be the only truth, but many individual truths, produced by associations triggered by the infinitives; as we can see, the language cannot be completely neutralized. The consistent use of such a form undoubtedly results in the economy of words and the dehumanization of poetry. Kornhauser's path, from expressionist pathos, through appellative style, to the infinitive, is one of the consequences of the analysis of tradition. The infinitive "play" is a reflection of an expressionist (but not only) and minimalistic style, and it is also an example of the cumulative activity of a word, which does not mean much without concretization."

[18]Dariusz Pawelec, "Pokolenie 68. Wybrane zagadnienia języka artystycznego" [The '68 Generation. Selected issues of the artistic language], *Cezury i przełomy. Studia o literaturze polskiej XX wieku* [Caesuras and breakthroughs. Essays on 20th-Century Polish Literature], ed. Krzysztof Krasuski (Katowice: Wydawnictwo Uniwersytetu Śląskiego, 1994), 125.

Państwo zdejmie naród	The state will take down the nation
Państwo zdejmie ojczyznę	The state will take down the homeland
Państwo zdejmie barykadę	The state will take down the barricade
Państwo zdejmie wypadki grudniowe	The state will take down the December events
Państwo zdejmie niektóre nazwiska	The state will take down some names
Państwo zdejmie sztandary	The state will take down banners
Państwo zdejmie Żydów	The state will take down the Jews
Państwo zdejmie Wolną Europę	The state will take down Free Europe
Państwo zdejmie marzec	The state will take down March
Państwo zdejmie tytuły rangi i stopnie	The state will take down ranks
Państwo zdejmie tryb rozkazujący	The state will take down the imperative
(...)	(...)
Państwo jest najwybitniejszym poetą polskim	The state is the greatest Polish poet[19]

Urząd poezji, p. 129

The parallel construction leaves no doubt as to the meaning of the lexeme "state." Repeated over and over again in anaphorical phrases which deconstruct the operation of the totalitarian regime, it becomes a synonym for semantic change. Change which involves manipulation, surveillance, and destruction – obliterating words and their meanings in the dictionary and memory. However, there is a duality at the end (of each line) – the point is not to see poetry as a hoax or manipulation, at least this is not the only point. Poetic idiomization creates a new reality; it is ab-used as a tool of disinformation. In this way, Kornhauser illustrates how dangerous language may be, how threatening seemingly minor semantic shifts may be. These linguistic permutations may seem harmless, but repeated, embedded in the reader's mind over time, they take the place of original phrases and events. Using the structure of repeated phrases, the poet exposes how Newspeak works.[20] However, he also further makes one more point: the ironic concept of the state as the greatest Polish poet, which in fact (when a poet makes such a claim) seems like a challenge.

The lyrical I's gesture restored by the reader[21] ultimately produces the opposite of what was originally intended: in the process of reading (interpreting) the poem, one needs to recover the changed/substituted events and thus eliminate the "state" and reclaim the strikes in December 1970, March 1968, the Jews who were expelled from Poland or forced to hide their identity but also free oneself from the power of "linguistic magic" which conceals the truth. In order to do that, one needs to know the facts – the testimonies of eyewitnesses (who, for obvious reasons, could not describe what really happened) – or make sure that future generations know the

[19]This is a literal translation into English (translator's note).

[20]Michał Głowiński wrote about the mechanisms of newspeak, verbal compositions, but also the psychological dimension of actions based on language (not only in communist Poland but also on the contemporary Polish political scene): *Nowomowa i ciągi dalsze. Szkice dawne i nowe* [Newspeak and the like. Old and new essays] (Kraków: Wydawnictwo Universitas, 2009).

[21]Gesture and the lyrical I as described by Giorgio Agamben (after Foucault): "But this is precisely why the author also marks the limit beyond which no interpretation can proceed. (...) A subjectivity is produced where the living being, encountering language and putting itself into play in language without reserve, exhibits in a gesture the impossibility of its being reduced to this gesture." Giorgio Agamben, *Profanations* (Princeton: Princeton University Press, 2005), 72.

truth (which requires not only supplementing and fact-checking the historical narrative, but also taking into account people and events – their emotions, i.e., retroactive reading).

Such a philosophy of language points to the value of poetry thus described by Julian Przyboś and Jan Brzękowski:[22]

> Indeed, in modern poetry, a creative effort is made that could be likened to a chemical process called polycondensation. The poetic image is like a polycondensate which creates a new meaning from words and idiomats (and in chemistry a macromolecule is formed from atoms, changing their chemical composition), a new meaning that cannot be reduced to the particles that make up this polycondensate. And just like water is a by-product of a chemical process … we also have all those unimportant words and expressions, essential in uncondensed, fragmentary prose. [23]

Kornhauser often creates this effect using repetition, enumeration, various forms of parallel juxtapositions. He used these devices at various stages of his creative life.

Years after he had made his New Wave debut, Kornhauser published the collection *Tyle rzeczy niezwykłych. Wiersze dla Agatki* [So many extraordinary things. Poems for little Agatha]. The title poem reads:

Moja skakanka, wężyk czterolistny.	My skipping rope, a four-leaf snake.
Moja piosenka, drgająca gałązka.	My song, a trembling twig.
Mój sweterek, mruczący niedźwiedź.	My sweater, a purring bear.
Moja szpulka i igła, iskierki w nocy.	My spool and needle, sparkles in the night.
Tyle moich rzeczy niepodobnych	So many of my things unlike
do zwykłego garnuszka i kratkowanej kartki.	an ordinary pot and a checked page.[24]

What makes these objects unusual is the child's perspective, and above all, the "relationship of belonging." The fact that the objects are "mine" seems to change their status – it generates their familiarity or allows one to tame their properties, shapes, names:

In Kornhauser's poem, this universe of things hidden in a child's chest is additionally endowed with at least two more characteristics. First of all, these are "my" objects and, consequently, certain space is also tamed as "mine." Secondly, in this world things turn out to be "extraordinary" and "unlike" anything else (…) "My" world is an alternative to the ordinary, but also to what is disturbing even in the name only.[25]

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[22]*Cf*. Jan Brzękowski, *Wyobraźnia wyzwolona. Szkice i wspomnienia* [Imagination freed. Essays and memories] (Wydawnictwo Literackie: Kraków, 1976).

[23]Julian Przyboś, "Sens poetycki" [The meaning of poetry], *Sens poetycki* [The meaning of poetry] vol 1 (Kraków: Wydawnictwo Literackie, 1967)*,* 50.

[24]This is a literal translation into English (translator's note).

[25]Tomasz Cieślak-Sokołowski, "Zapomniany język Kornhausera. Glosy do wiersza *Tyle rzeczy niezwykłych*" [Kornhauser's forgotten language. Comments to the poem *Tyle rzeczy niezwykłych*], *Było* nie *minęło*. *Antologiatekstów krytycznych poświęconych twórczości Juliana Kornhausera* [Passed but not forgotten. An anthology of critical texts about the works of Julian Kornhauser], ed. Adrian Gleń (Opole: Wydawnictwo Uniwersytetu Opolskiego: 2011), 173.

Tomasz Cieślak-Sokołowski's reading, for whom the poem becomes a pretext for analyzing children's language in Kornhauser's poetry, should be supplemented with one more important conclusion, especially in the context of enumeration. This "checked page" is not only something found in the "adult" world – the world of letters, denunciations, and threats. First of all, it is an ordering device – because a checked page is used to concretize, functionalize, and organize (today, one would probably use tables in Excel). Checked notebooks are reserved for science subjects, and lined notebooks (which, contrary to appearances, also limit, insofar as they introduce a linear and horizontal sequence of thoughts) are used in the humanities (although research confirms that it is easier to learn letters when one writes in a checked notebook).[26] Children's imagination, unrestricted by requirements and limitations and conceptualizing the world in a somewhat fragmentary fashion, is shown in the poem in and through enumeration which obliterates the functions of individual elements (is a purring bear one of the objects or is it just a metaphorical association that further specifies a favorite sweater? I shall address this question at the end of this essay, as the interpretation of the entire text depends on the adopted perspective). Writing about the genology of lullabies, Dariusz Pawelec emphasizes that they were based on folk songs and originally were meant to calm one down: "Formal devices found in songs and chants (repetitions, refrains, parallelisms) evoke peace and gentleness, create an atmosphere of tranquility, allow one to leave the real world behind and enter the fairy-tale world."[27] In Kornhauser's poem, one indeed leaves the real world behind, but a sense of relief is illusionary. Enumeration, which lies at the heart of this poem (contrary to the fact that the list is often seen as an ordering device), reflects the eclectic world, positioned (seemingly) in opposition to brutality (expressed here, apart from the checked page, also by means of the accumulation of sounds which are soft and rustling when it comes to the names of children's things and hard and sonorous at the end "do zwykłego garnuszka i kratkowanej kartki" [an ordinary pot and a checked page]) and the everyday life of an adult – ordinary, ordered, as if this order suppressed individuality. Still, through and in enumeration Kornhauser hides one more riddle – the world in a children's chest is mine, unusual, unlike any other – but also internally contradictory. Do only an ordinary pot and a checked page pose a threat? No, the danger is also hidden in the lexemes of the first order – the purring bear is neither a teddy bear nor a little bear (and the use of a diminutive would be perfectly justified). What is more, a snake, a trembling twig, sparkles in the night, a four-leaf amulet "for good luck" all come to life, transforming into objects which are not actually safe. Their status is ambiguous; it is an extraordinary world, but also an unpredictable one. Some of the things on the list fill one with horror. No wonder – horror is part and parcel of nursery rhymes, lullabies, or children's games.[28] Adults tend to be more afraid – for them, "horror" is usually specific, named, real, like something; contained in denunciations, reports, and acts of oppression.

Enumeration is an exceptionally simple and legible rhetorical procedure. Still, easy to functionalize in the process of analysis as it may be, it is not associated with any poet in particular – it

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[26]Other poems also functionalize the metaphor of a checkered notebook/piece of paper (Urszula Kozioł *Pochwała zeszytu w kratkę* [Let us praise a checked notebook], Krystyna Miłobędzka *** *[zagubiona i przywiązana...]*; [*** [lost and tied...]]; Jerzy Jarniewicz *Zeszyt do rachunków* [Math notebook]). Kamila Czaja interprets them in her monograph. *Cf.* Kamila Czaja, *(Nie)przygotowani. Metafora szkoły w polskiej poezji współczesnej* [(Un) prepared. The metaphor of school in Polish contemporary poetry] (Katowice: Wydawnictwo Uniwersytetu Śląskiego, 2018).

[27]Dariusz Pawelec, *Od kołysanki do trenów. Z hermeneutyki form poetyckich* [From lullabies to laments. The hermeneutics of poetic forms] (Katowice: Wydawnictwo Uniwersytetu Śląskiego, 2006), 33.

[28]Katarzyny Slany writes about it in her article: "Karnawalizacja grozy w folklorze dziecięcym" [Carnivalesque horror in children's folklore], *Literatura Ludowa* no. 1 (2017): 3-19.

is no one's trick or theoretical gimmick. Undeniably, however, we associate it with the works of Julian Tuwim, especially with unforgettable sequences in *Bal w operze* [A ball at the opera]:

I znów	And again
I znów	And again
I jeszcze raz,	And once more,
Za bilet, za nóż, za wodę, za gaz	For a ticket, for a knife, for water, for gas
Za armatę, musztardę, podkowę, protekcję,	For a cannon, mustard, horseshoe, protection,
Za ślub, za grób, za schab, za lekcję...[29]	For the wedding, for the grave, for the pork chop, for the lesson ...[30]

Piotr Michałowski thus writes about Tuwim's enumerations (mainly in connection with *Kwiaty polskie* [Polish Flowers]):

> While the created fiction develops into bold sequences and arrangements, the documentary layer is embedded in crumbs, episodes, fragments, and is best realized not in and through "small narratives" but, one must say, grand enumerations.[31]

As such, enumeration is no longer just a simple organizing procedure but a response to the emerging fear of exhaustion and, ultimately, the collapse of meta-narratives. Additionally, Paweł Bukowiec points out: "It is in this poem (*Bal w operze* – M.P.-G.) that *enumeratio* begins to function as a specific (non-)sense-making gimmick."[32] Respectively, Anna Węgrzyniak argues that Tuwim uses enumeration "to present an incoherent world, a world that is incomprehensible from the human point of view."[33] Enumeration in Kornhauser's poetry often activates similar mechanisms. Indeed, when employed by avant-garde artists, enumeration rarely tames disorder; instead, it becomes Tuwim's indefinite "everything for everything."

A question arises whether enumeration in Kornhauser's poetry is a response to the fear of deficit; an attempt to save, accumulate; or perhaps just a strategy used to control excess? Does only one of these opposing phenomena give rise to it? Can it arise from the implosive encounter between the threat of excess and deficit? Everything points to a combination of the two and the resulting, mutually complementary, threats. As Przemysław Czapliński writes:

> "Excess" implies a limit, that is, the possibility of determining that something is "just right" – specific, graspable, understandable and organizable. If there is a "limit," then it is also possible to indicate what exceeds it, what threatens it, what goes beyond it, what breaks it.[34]

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[29]Julian Tuwim, *Bal w operze* [A bal lat the opera] (Kraków: Wydawnictwo Universitas, 2006), 42.

[30]This is a literal translation into English (translator's note).

[31]Piotr Michałowski, "Prywatne kolekcje w depozycie fikcji: *Kwiaty polskie* Juliana Tuwima" [Private collections in fiction: Julian Tuwim's Polish flowers], *Teksty Drugie* 62, no. 3 (2000): 19.

[32]Paweł Bukowiec, *Metronom. O jednostkowości poezji „nazbyt" rytmicznej* [Metronome. The singularity of 'too' rhythmic poetry] (Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego, 2015),114.

[33]Anna Węgrzyniak, *Ja głosów świata imitator. Studia o poezji Juliana Tuwima* [I imitate the voices of the world. Essays on Julian Tuwim's poetry] (Katowice: Wydawnictwo Uniwersytetu Śląskiego, 2005), 125.

[34]Przemysław Czapliński, "Literatura i nadmiar" [Literature and excess] *Kultura Współczesna*, no. 1 (2013): 121.

Kornhauser does not set such a limit for us, so the impression of excess, an accumulation of the superfluous, may only be a subjective feeling of the reader. It is impossible to establish a limit, since the poet crosses borders (real life and dream, the world of children and adults, seriousness and humor), mixes sets and seemingly distant orders (culture and nature, the real and the imagined, the material and the abstract), without actually giving us a point of reference. Both categories will therefore be used interchangeably, in keeping with the laws of economic exchange[35] – enumeration is both a response to the chaos of excess, an attempt to control it, and an attempt to save the listed elements from a deficit (of oblivion, destruction, change). It is also escapist in nature – someone else must eliminate the unnecessary; not only the lyrical I is obliged to make choices (which, as I have already mentioned, both guarantees freedom and burdens one with overwhelming responsibility). Enumeration in this context is also an investigation, an exploration of *signifiant* and *signifié*, but the point here is not to name things properly, but rather not to omit anything, leave some space, some room for interpretation, consider different possibilities (even if they are confusing, and excess generates a threat of emptiness) and meanings which may be lost in the process. The drama and the seductive beauty found in the act of searching for the final word, the word "from which there is no escape,"[36] is obviously a poetic game, involving intense semantic condensation.

The analysis of the selected poems reveals just how important enumeration is for Kornhauser. Enumeration is inextricably linked with metonymy or *pars pro toto*:

Rośnie nasza sława jak krzywa produkcji stali	Our fame grows like the steel production curve
Rośnie nasz spokój jak hotel szwedzki	Our peace of mind grows like a Swedish hotel
Rośnie nasza poezja jak nienawiść której	Our poetry grows like hatred and
Zrywamy kartki	We tear off its pages
Zrywamy kartki	We tear off its pages
Kartki	Pages
Kartki	Pages
Kartki	Pages
Kartki	Pages

Teraz kiedy się obudziłem, p. 116   *Now that I woke up*, p. 116[37]

The ending of the poem *Teraz kiedy się obudziłem* [Now that I woke up] requires the reader to reconstruct meanings, although at the same time they are doomed to fail in this process. The problem is not even the imposing and quite obvious metaphor of tearing off pages, but a constructional change that is brought about by the anaphorical enumeration in the poem's final narrative sequence. Chaos – a clash of everything that can be enumerated, listed ("przyjaciół, którzy

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[35] I refer to the concept of exchange as defined by Michał Paweł Markowski, who, in turn, drew on Lévi-Strauss. As such, exchange is a common denominator for many different social activities, an element which naturally influences the creation of a work of art, which, after all, also takes place when one reads Kornhauser's enumerations. They are undefined and decontextualized, but they were originally contextualized explicitly by the times in which they were written (especially as regards the early collections of poems). *Cf.* Michał Paweł Markowski, "Reprezentacja i ekonomia" [Representation and economy], *Teksty Drugie*, no. 4 (2004): 11-27.

[36] Kornhauser, "Tyle słów" [So many words], in *Wiersze zebrane*, 239.

[37] This is a literal translation into English (translator's note).

mówili…" [friends who said …]," "grzechy" [sins], and thousands of ties which Andrzej Bursa was trying on in the closet) – dominates in the entire text, disrupting the repetitive rhythm that lulls one into a false sense of security: "Teraz kiedy się obudziłem | (…) | Zrozumiałem że | Wszystko łącznie z dniem o różowym wnętrzu | Było grą solidną wymyśloną przez nas samych grą" [Now that I woke up | (…) | I realized that | Everything including the day with a pink interior | was a solid game a game we invented ourselves]. One cannot simply cut oneself off from the world, creating unattainable happiness, because everything is constantly being deconstructed: "Szal wiosny okazał się tłustym nadrukiem na pierwszej | Stronie dziennika" [The scarf of spring turned out to be a headline on the first | page of a newspaper] (p. 115). Interestingly, anxiety comes when, apparently, the poem reaches the place where language is rendered more economical: "Zacząłem używać nowych słów które | Były bardzo wyszukane | Jak ty on ona ono my wy oni" [I started using new words that | Were very fancy | Such as you he she it we you they] (p. 115). Long phrases transform into single, yet meaningful, words. This "economic" aspect – recovering, restoring, making present – is indicated not only by the change of form, but also the selection of lexemes – counting, calculating, increasing production curve, self-examination, and finally weakening, decreased value: "W gazetach ciągle pisano o dewaluacji" [Devaluation was all over the newspapers]. However, how can we save what we cannot name (censorship is only one of the reasons), what we cannot name yet or what we do not even know is being lost (the press writes about devaluation, but what we can only discover is being devaluated in a reverse order – we can say that something was obliterated only once it is rescued from the abyss of oblivion,).

Adrian Gleń thus writes about Kornhauser's enumerations as a rescue technique:

> Kornhauser very often uses the classic *enumeratio* to express "the magma of the present." Reality that cannot be merged *in statu nascendi et scribendi* – it is in the constant state of "potential imaging," from which all implications are eliminated, where it is impossible to see the whole, the system of references and correlations between things and phenomena here and now – it is subject only to meticulous enumerations which is supposed to protect, at least for a moment, from the threat of oblivion. [38]

Kornhauser seems to understand, however, that the poem cannot fulfill this task, but only delineate the process, reflect (on) the mechanics of forgetting (or the process of deliberately obliterating the traces of existence). This endless enumeration does not generate order, but the endless infinity of lists. We do not collect, but tear off the pages, drowning in excess.

In the spirit of avant-garde experiments, the minimalist form is not intended to be as communicative and clear as possible. Metonymic, or in the following case synecdochic …,[39] sequence which may be endlessly developed may only end with the linguistic "violence" of a strong counterpoint, something that disturbs rhythm:

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[38] Adrian Gleń: *"Marzenie, które czyni poetą"… Autentyczność i empatia w dziele literackim Juliana Kornhausera* ["A dream that makes a poet" … Authenticity and empathy in Julian Kornhauser's works] (Kraków: Wydawnictwo Universitas, 2013), 273.

[39] "And we know from Chomsky that any taxonomy becomes worthy of attention only as a component of some predictive theory. When it comes to rhetoric, and in particular when it comes to tropes, the main task of a predictive theory would therefore be to try to answer the following question: under what conditions does a given linguistic expression acquire figurative meaning?" Nicolas Ruwet, "Synecdoques et métonymies", *Poétique* 23 (1975): 371.

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Przyjaciele, rynek, miasto,
sklepy, sól, czas, idą,
jadą, czytać, oglądać, południe,
zdjęcia, Bourvil, szyba,
pieniądze, dziecko, jeszcze tylko
chwila i powiew wiatru.

*** [Przyjaciele, rynek, miasto…], p. 159

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Friends, market, town,
shops, salt, time, go,
go, read, watch, noon,
photos, Bourvil, windshield,
money, baby, just one more
moment and a gust of wind.

*** [Friends, market, town …], p. 159[40]

The enumerated elements, in correlation with a multitude of others, constituting only a substitute, a part, placed next to each other, one after the other, come to a close with the enjambment "jeszcze tylko…" [just one more]. They do not form an organizing catalog. Indeed, they are rather overwhelming and exhausting. Only interrupting the list gives the reader a break – they can catch their breath. Although it is not explicitly stated, a metaphor of (catching) one's breath is coded at the end. Analyzing this metaphor in Barańczak's poetry, Dariusz Pawelec points out that:

> For New Wave poets, the metaphor of (catching one's) "breath" was supposed to demonstrate: "the victory of the individual who craves freedom over the stuffy world of social systems." Being able to breathe is tantamount to being able to speak, expressing your views and even being able to argue in their defense.[41]

In the above-quoted Kornhauser poem, breath is preceded by a distraction,[42] a gap in the everyday (problems, people, activities) – change must take place; something must provide a distraction; "a wind of change" must come.

I shall at this point return to the poem *Tyle rzeczy niezwykłych*. The reversed order seems to be the most interesting procedure in the poem. I started my deliberations with a microanalysis of *Parę symbolicznych drobiazgów*. The title "some symbolic little things" seems to suggest that the collection is trivial – it is only in the process of interpretative supplementation that it turns out that they contain significant symbolic potential, so we quickly conclude that they are described as "little things" ironically, and the list itself and its governing principle are also symbolic. Indeed, in its incompleteness, the poem opens for the reader an infinite number of possible supplementations, creating a unique universe of people, objects, and

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[40] This is a literal translation into English (translator's note).

[41] Dariusz Pawelec, *Poezja Stanisława Barańczaka. Reguły i konteksty* [Stanisław Barańczak's poetry. Rules and contexts] (Katowice: Wydawnictwo Uniwersytetu Śląskiego,1992), 123-124.

[42] Jacek Gutorow pointed this out. However, did not provide an interpretation of this procedure: "Kornhauser quite early offered his readers poems which, in their minimalism and asceticism, constituted a counter-proposal to socially or politically engaged poems. (…) A few lines, simple enumeration, sudden conceptual suspense (…)." Of course, not all enumerations may be read in terms of disengagement, and a lot also depends on how we define them in the context of poetry. This suspense, disturbance of rhythm is quite distinctive for Kornhauser and repeated in almost all of his collections, even though his poetics evolved in other aspects. *Cf.* Jacek Gutorow, "Języki Kornhausera", *Było* nie *minęło. Antologia tekstów krytycznych poświęconych twórczości Juliana Kornhausera* [Passed but not forgotten. An anthology of critical texts about the works of Julian Kornhauser], ed. Gleń, 108.

emotions. Respectively, when it comes to "tyle rzeczy niezwykłych" [so many extraordinary things], actually few seem extraordinary. However, one should first of all look at the perspective. In *Tyle rzeczy niezwykłych*, we enter an almost surrealistic convention, an undefined world located on the border between the subject and the object. The secret of the above set, however, lies not in its elements, but in their status – they are "mine;" they are "unlike" anything else.

Enumeration, which inevitably generates metonymic sequences, plays many different roles in Kornhauser's poetry. In a way, it "laminates" fragments of reality. However, primarily it is a way of seeing things anew, extracting them from the past, retrieving them retroactively, albeit in a different, incomplete form. It is definitely a kind of an avant-garde experiment, which also allows one to recover and recompose oneself, and, in turn, to recover and recompose what shapes the lyrical I of the poem.

For the writer, enumeration is not only a mechanism of repetition, but of capturing the unique manifested in the unpredictability of the sequence. The goal is not to capture one thing, to recover the past, or to shape the future. Kornhauser's unique poetic constructions (which, as seen above, may also be used in prose) do not only record everyday life or document reality. By presenting the enumerated elements out of context, the poet seemingly creates a completely new reality, which situates itself on the border between the text and its reading, thus creating unique metaphors (or entire sets of metaphors). As such, Kornhauser brings to life his postulates of "non-naïve realism:"

> The metaphor is created on the border between reality and the emerging word, and not in the language itself, as "linguistic" poets claim, for whom the spoken language constitutes the extralinguistic world. Metaphor precedes the division into sensual data and concepts; it is cognition itself. It is not a final concretization, an ultimate model of reality, but its expression, one of the possible interpretations that arise when we combine the intellectual and the sensual.[43]

Of course, we should read this self-analysis with a critical eye. There are empirical constructions in Kornhauser's poetry – they do not deconstruct but construct and consolidate certain mythical structures. The poet also employs linguistic metaphors, which he borrows from linguistic poets, although in fact, this is much more common in later collections.

Kornhauser's enumerative-metonymic poetical structures also, to a certain extent, attempt to capture a moment. They also function as an ironic commentary, or even secular modern epiphany which Ryszard Nycz described thus:

> In a word, modern epiphanies are – secular rather than sacred – revelations of w h a t i s n o t d i r e c t l y v i s i b l e (and not of what manifests itself), i n d i v i d u a l (not general or uni-

[43] Julian Kornhauser, "Realizm nienaiwny" [Non-naïve realism], in *Krytyka zebrana* [Collected critical essays]. Vol. II, ed. Adrian Gleń, Jakub Kornhauser (Poznań: Wydawnictwo Wojewódzkiej Biblioteki Publicznej i Centrum Animacji Kultury, 2019), 311.

versal), contingent (and not essential or necessary), i n s t a n t a n e o u s (and not eternal or unchanging) and e m b o d i e d , a c t u a l l y e x i s t i n g (and not ideal or purely spiritual).[44]

For Kornhauser, poetry does not only "illustrate the dominant universals."[45] However, to call enumeration a moment of epiphany would be (contrary to appearances) often a simplification, because enumeration also seems to capture a pre-epiphany moment – a moment of not so much creating but "seeking a new reality."[46]

To sum up, although it is not the main interpretive *imperativum debitum*, we should remember that Kornhauser wished to expose certain linguistic mechanisms. However, this does not change the fact that for the poet language is also a tool – a tool of ordering, saving, capturing moments, not in pictures, photographs, elaborate descriptions, but in and through little things, glimpses, behind which there are empires of meanings and references:

(…)	(…)
nie wiedzieć czemu	I don't know why but
wszystko się pomieszało	everything got mixed up
(…)	(…)
tam i tu tu i tam tam i tam	here and there and there and there
góry tęcze samba i otwarte drzwi	mountains rainbows samba and open doors
tam i tu tu i tam tam i tam	here and there and there and here and there
oczy jak księżyce słowa urywane	eyes like moons broken words
tam i tu tu i tam tam i tam	here and there and there and here and there
za siebie kamyk przed siebie ryż	a cosmic moment throws
rzucasz chwilo kosmiczna	a pebble behind you rice in front of you

<p style="text-align:center">Chwila, p. 486   Moment, p. 486[47]</p>

<p style="text-align:right">translated by Małgorzata Olsza</p>

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[44] Ryszard Nycz, "Poetyka epifanii a modernizm. Od Norwida do Leśmiana" Modernism and the poetics of epiphany. From Norwid to Leśmian], *Teksty Drugie*, no. 4 (1996): 21.

[45] Kornhauser, "Realizm nienaiwny", 311.

[46] Kornhauser.

[47] This is a literal translation into English (translator's note).

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KEYWORDS

list

JULIAN KORNHAUSER

enumeration

ABSTRACT:

In this article, I analyze how enumeration functions in Kornhauser's poetry, looking at the various stages of the poet's life. Enumeration plays a number of roles in Kornhauser's poetry. While, in a way, it "laminates" fragments of reality, it primarily attempts to extract things and memories from the past, retrieve them retroactively, albeit in an incomplete form. Inherently avant-garde and experimental, enumeration is meant to express the essence of the lyrical I. Drawing on Umberto Eco and Michel Foucault who (each in their own right) referred to the infinite possibilities of lists in their works, I analyze the different systems and functions of enumeration, and above all the ways in which Kornhauser uses enumeration in his works.

poetics

NEW WAVE

poetry

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The Artistic Text as an Object of Linguistic Inquiry

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The question of the meaning of a word is one of the key issues in lexical semantics, and the answer to it depends largely on the research paradigm adopted. Structural linguistics, begun in the 19th century by Ferdinand de Saussure, focuses on determining the meaning of a lexical unit within the linguistic system, and limits semantic inquiry to determining the set of features sufficient and necessary to identify the designator of a name. Newer methodological concepts, stemming from a cognitive approach to language as a "symbolic guide to culture"[1], on the other hand, emphasise the need to take into account context, extra-linguistic knowledge[2] and the links between language and culture in the broadest sense of the term in semantic research. In these concepts the research interest is focused on "linguistic ways of understanding and ordering the world by users of a given language"[3]. The meaning of a word is

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[1] Edward Sapir, *Kultura, język, osobowość: wybrane eseje*, trans. Barbara Stanosz and Roman Zimand (Warszawa: Państwowy Instytut Wydawniczy, 1978), 89.

[2] The role of context and linguistic knowledge in constructing the meaning of a linguistic unit is exposed in the assumptions of Ronald Langacker's cognitive grammar. Cf. Ronald W. Langacker, *Wykłady z gramatyki kognitywnej*, trans. Henryk Kardela (Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 1995).

[3] Anna Pajdzińska, Ryszard Tokarski, "Językowy obraz świata – konwencja i kreacja", *Pamiętnik Literacki*, no. LXXXVII, vol. 4(1996): 143.

treated in this trend as what people understand, what they mean when they use it,[4] and thus as a specific characteristic of it, taking into account both taxonomic elements and features ascribed to a given word conventionally, as well as information about possible semantic transformations that a given lexical unit may undergo[5]. An extension of the semantic research area to include non-specific components that cannot be reduced to a closed set of sufficient and necessary features that are nevertheless linguistically relevant, has prompted researchers to search for a new formula to describe meaning, enabling the definition of the aforementioned secondary, optional features, and complementing the image of the word with cultural components. One proposal to describe meaning understood in this way is the "open definition"[6] developed on the basis of the Lublin semantic school, taking the form of an internally ordered microstructure, which "consists of both stable, textually invariant components, as well as facultative and contextually realised semantic connotations, including quite distinct, conventionalized connotations of general language as well as weak connotations, usually appearing in non-standard uses of the word"[7]

This change in the way of understanding the meaning of a lexical unit has also led to an expansion in the interests of semantics. The reconstruction of the semantic structure of a word, and from a broader perspective – of the linguistic image of the world[8] – requires that analyses take into account not only dictionary data reflecting the "hard semantic core" (i.e. sufficient and necessary features), but also textual data illustrating the updating of the semantic potential of this unit, illustrating both its semantic connotations as its textual connotations. Ryszard Tokarski has written about the special role of linguistic creation in semantic investigations: "A poetic text may impoverish or even eliminate certain semantic components developed in everyday language. It may also enrich them, updating features that in everyday language have only potential value. In other words, creative language varieties may re-evaluate the overall conceptual model of a word: some conceptual profiles are exposed, others are pushed into the shadows. There may also be a creative transformation and development of those fragments of the conceptual structure which are hardly present in everyday consciousness, but the beginnings of which can be detected, sometimes predicted in standard language use"[9]. What further justifies the interest of contemporary lexical semantics in artistic texts is the dependence of any innovation on

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[4] Anna Wierzbicka puts it this way: "The meaning of a word is, roughly speaking, what people 'understand' or 'mean' when they use that word. Since what they 'understand' or 'mean' can vary somewhat from context to context and situation to situation, we should specify that 'meaning' is that which is fixed, not that which is variable, in aspects of word use." See Anna Wierzbicka, "The meaning of color terms: semantics, culture, and cognition", *Cognitive Linguistics (includes Cognitive Linguistic Bibliography)* 1, no. 1 (1990): 107.

[5] Cf. Pajdzińska and Tokarski, "Językowy obraz świata – konwencja i kreacja".

[6] Among other proposals for a lexicographic description that takes into account cultural components and aims to answer the question of understanding/meaning, we should mention Jerzy Bartminski's cognitive definition (see Jerzy Bartmiński, "Definicja kognitywna jako narzędzie opisu konotacji", in: *Konotacja*, ed. Jerzy Bartmiński [Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 1988], 169–83) and Anna Wierzbicka's universal explications (see Anna Wierzbicka, *Lexicography and Conceptual Analysis* [Tucson: Karoma], 1985).

[7] Pajdzińska and Tokarski, "Językowy obraz świata – konwencja i kreacja", 148.

[8] I use the term "linguistic image of the world" as understood by Renata Grzegorczykowa, see Renata Grzegorczykowa, "Pojęcie językowego obrazu świata", in: *Językowy obraz świata*, ed. Jerzy Bartmiński (Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 1999), 39–46.

[9] Ryszard Tokarski, "Typy racjonalności w językowym obrazie świata", in: *Semantyka tekst artystycznego*, eds. by Anna Pajdzińska and Ryszard Tokarski (Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 2001), 237–238.

conventional uses of language: every instance of linguistic creation grows out of convention and therefore can be described in its context. This dependence is particularly important in research devoted to the problem of the linguistic image of the world, since analyses of creative uses of lexical units can provide valuable information about it: "Artistic texts can bear witness to the linguistic image of the world because they somehow grow out of it: they overshadow certain elements, expose or expand others, but the semantic links between words in general language and in artistic language are never completely broken. For this reason, every context, even the most strange and unexpected, constituting a deep semantic or formal transformation, may be valuable for the study of the linguistic image of the world"[10].

The above-mentioned reflections on linguistic creation and the research objectives adopted on the grounds of cognitive semantics, i.e. striving for a description of language as a culturally relative tool for understanding the surrounding world, has made artistic texts the subject of linguistic research. The use of linguistic research instruments to describe them[11] has not only allowed us to look at the phenomenon of language creation from a different perspective, but has also provided tools enabling us both to describe in detail the semantic effects achieved in a text and to explain in detail the mechanisms of their creation. The effectiveness of such use of linguistic methods of description is evidenced by numerous works devoted to linguistic analyses of poetry (among others by Jadwiga Puzynina, Anna Pajdzińska, Ewa Sławkowa, Dorota Piekarczyk, Dorota Filar and Aneta Wysocka).

This article aims to present the application of selected linguistic methodologies in the analysis of artistic texts. The analyses are focused on explaining the mechanisms of linguistic creation and on finding out how a given semantic effect of a text was achieved. Their aim is also to test specific tools for analysis and description in terms of their usefulness in relation to the phenomena of linguistic creation.

<div align="center">***</div>

Among the more interesting semantic theories that provide effective tools for linguistic text analysis are the semantics of understanding proposed by Charles Fillmore[12] and the theory of conceptual integration proposed by Gilles Fauconnier and Mark Turner[13]. The former derives from the cognitive psychology of Federico Bartlett and the cognitive schema theory of David E. Rumelhart and Andrew Ortony, and thus has its origins in research devoted to theory of mind, i.e. focusing on mental ways of organizing, storing and reconstructing experience and

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[10] Pajdzińska and Tokarski, "Językowy obraz świata – konwencja i kreacja", 158.

[11] See Ewa Sławkowa, "Instrumentarium badawcze współczesnego językoznawstwa w opisie semantyki tekstu artystycznego (wybór zagadnień)", in: *Semantyka tekstu artystycznego*, eds. Anna Pajdzińska and Ryszard Tokarski (Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 2001), 9–26.

[12] Cf. Charles Fillmore, "Frames and Semantics of Understanding", *Quaderni di Semantica* VI, no. 2 (1985): 222–54; Charles Fillmore, "1982, Frame Semantics, [in:] Linguistics in the Morning Calm, Selected Papers from SICOL-1981, e" (Seoul, Korea: The Linguistics Society of Korea, Hanshin Publishing Company, 1982).

[13] See. Gilles Fauconnier, Mark Turner, "Conceptual Integration Network", *Cognitive Science* 22–1 (1998): 133–87; Gilles Fauconnier, Mark Turner, *The way we think: conceptual blending and the mind's hidden complexities* (New York: Basic Books, 2002).

knowledge about the world. The initial assumption of Fillmore's proposal, also referred to as interpretive frame theory, is the existence of a relationship between a lexical unit (used in an oral or written text), the category to which it belongs, and the encyclopaedic knowledge and experience of the language user. Key concepts of the semantics of comprehension include the *interpretive frame* and the *scene*. Frame means "a system of concepts related to each other in such a way that the understanding of one of them is related to the understanding of the overall structure to which the conceptual component belongs"[14]. A *scene,* on the other hand, is considered to be a structured model, a schematic slice of knowledge and experience, activated at a given moment and evoked by the whole text or a lexical unit used in it. These concepts are interdependent, with *frame* being an umbrella term, encompassing all aspects of knowledge and experience relating to a given phenomenon or event. *Scene*, on the other hand, is a form of frame actualisation, resulting from the reconstruction of a frame for the purposes of a particular text. For example, the interpretative frame of the word BUY is both the language user's structured knowledge of a typical commercial event: its recurring components (e.g. buyer, seller, commodity, transaction, price, currency) and the typical course of the transaction, as well as knowledge of the relations between the elements mentioned above[15]. Knowledge of the components of an event is supplemented by individual experiences of buying different goods. The listed information forms an internally structured interpretative background, evoked in the text by lexical units belonging to a given frame. At the same time, the text usually contains only selected elements of it, constructing a particular scene. Let us take a look at the following sentences:

a. *I bought the ball.*
b. *The ball was bought for £10.*

Both evoke the frame of the commercial event, which is the reference point of these sentences' analysis and interpretation. At the same time, each updates the evoked frame differently, focusing attention on its other components: the scene created in the first sentence includes only the buyer and the goods; and in the second – the commodity, the transaction and its value.

According to the assumptions of the discussed methodology, each text consists of internally ordered, carefully composed scenes, constructed and specified according to the author's creative idea. The task of the interpreter is first to trace the lexical layer of the text and identify the scenes created in it, and then to situate them within the interpretative framework to which they refer. The final stage of analysis and interpretation is to trace the relations between the elements of the scene/s evoked in the text and to read the sense of the whole. In order to test the proposed method of analysis and interpretation, let us look at the following piece by Julian Tuwim:

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[14] Fillmore, "1982, Frame Semantics", [in:] Linguistics in the Morning Calm, Selected Papers from SICOL-1981, e", 111.

[15] Fillmore described the principle of the mutual motivation of the elements that make up the frame as follows: *understanding the meaning of one element of a group depends to some extent on understanding all the other elements*. Fillmore, 54.

Lily

I parted the cupped petals of a lily
and I showed her the embarrassing inside of the flower.
– Stop that, Sir.
Not yet knowing, but already visibly sensing,
I suddenly laughed and suddenly broke off...
– Because?...
Her eyes, exciting and secret,
muttered a hesitant reply...
Then I opened wide on all four sides the white body of the lily
and with moist lips I caressed the inside...
And when I lifted my eyes – she was standing in poppies,
with heaving breasts and glistening pupils.
And smiling faintly (surely from my lips,
dyed with yellow pollen) – in a peculiarly moved
and trembling voice, she said:
– Sir, you are so-phis-ti-cat-ed-ly indecent!...

The text selected for analysis does not pose any particular interpretative challenge, but at the same time, the way meanings are created in it draws our attention and makes it an interesting object for analysis. Tuwim's piece has the character of a short genre scene, an erotic poem which takes the form of an intimate flirt between the first-person lyrical subject and an unspecified woman. The lily of the title is a flower-recital by means of which the subject presents his desires to the interlocutor. The atmosphere of sexual tension prevailing in the piece is clearly perceptible, although it is based on understatements and allusions. The direct linguistic proof that this interpretation of the subject's behaviour is correct comes only in the last verse of the piece, in which the heroine describes her interlocutor as "sophisticatedly indecent".

What arouses our research interest is the semantic effect of the work, that is, the question of what makes a short and very general exchange of broken sentences, interrupted by an uncomplicated gesture, acquire the features of an eroticism that stimulates the senses? How is it that – although there is not a word about it in Tuwim's text – it is intuitively perceived as a sexual act? Help in finding an answer comes with the previously discussed concept of the interpretative framework, which allows you to trace the mechanisms used to create the meaning of the entire work, visualising the intuitively read semantic relationships that build the poetic image contained in the work.

The basis of such a framework analysis is a description of the lexical units used in the text, with particular emphasis on the thematic arrangements they create, leading to the establishment of the interpretative framework evoked by the text. The lexical resources of Tuwim's work allow for the establishment of three main frames, which is presented (together with the lexis belonging to each of them) in the table below:

SOCIAL FLIRTING	LILY BLOSSOM	SEXUAL ACT
Evoked frame components		
Communication theory	(a) Appearance and structure of the flower	Physical components of the act
Dialogue properties:	(b) Cultural symbolism of the lily	– interactivity
– alternation transmitting and receiving roles		– carnality
– intentionality of speech		Erotic activities
– response-orientation		– response-orientation
– non-verbal means of conveying meaning		– non-verbal means of conveying meaning
		– emotional involvement
Genre conventions and socio-cultural behaviour		
Characteristics of social flirting:		
– interactive genre		
– allusiveness, use of metaphor		
– lack of literalness and explicitness		
– erotic and love themes		
– emotional involvement		
– non-verbal means of conveying meaning		

Characters and objects involved		
lyrical subject (male) and a woman	lily flower woman	male (lyrical subject) and female
Lexical units evoking an interpretative frame		
– *I showed her the embarrassing* – *Stop that, sir* – *Not yet knowing, but already visibly sensing* [...] *I suddenly laughed* *suddenly broke off...* – *Because?...* *Her eyes, exciting and secret* *muttered a hesitant reply* *moist lips* *And when I lifted my eyes – she was standing in poppies* *With* [...] *glistening pupils* – *smiling faintly* – *in a peculiarly moved and trembling voice, she said* – *You are a sophisticatedly indecent*	– *title* – *cupped petals of a lily* – *white body of the lily* – *the inside* [of the flower] – *dyed with yellow pollen*	– symbolism of the lily *embarrassing* – *Stop that, sir.* *sensing* *I laughed* *exciting eyes* *squinted eyes* *hesitant reply* *I opened wide* *white body* *moist lips* *with moist lips I caressed the inside* *with heaving breasts* *With* [...] *glistening pupils* – *in a peculiarly moved and trembling voice* – *indecent* [...]

The lyrical situation is most strongly profiled by the frame of social flirtation, which explains the adopted convention of interaction between the lyrical subject and his interlocutor and allows another interpretative frame to be anchored in the text: the sexual act. Its presence is motivated both by the convention of the social flirt[16], i.e. its metaphorical ambiguity and its social and moral function, as well as by imagery using names of body parts conventionally associated with eroticism: eyes, lips, breasts. Punctuation, which conveys the emotional state of the protagonists, and the lily flower are also important elements anchoring the discussed frame in the semantic layer of the work. Its frame constitutes a kind of buckle connecting the space of flirtation – in which it is a prop, a decoration emphasising the innocence of the conversation in progress (but also the virginity, the purity of the interlocutor) – with the space of the sexual act, in which the flower becomes a metaphor for the female body and the act itself. Intuitive inquiries into the role and meaning of the lily in the text in question are confirmed by its symbolism preserved in culture: it is a flower commonly associated with innocence, chastity and shamefulness (such an interpretation of the lily's symbolism was adopted by Christianity), but also signifying lust, temptation, sin and – due to its structure – sex[17]. Although lexically this frame is the most modestly represented in the work, it seems crucial to Tuwim's poetic concept due to its double sense-making function, i.e. opening both an interpretative path for flirtation and the sexual act. This is evidenced by the fact that the name of the flower is included in the title of the work and – because of this – draws the attention of the interpreter to it and inclines them to a deeper reflection on the role of the lily in the text. The third interpretative frame is knowledge (including cultural knowledge) and experience in the field of eroticism and the sexual act. Motivated by the nature of flirtation, evoked by terms referring to actions or components of the act, as well as by conventional emotional and verbal reactions (of which punctuation is an important exponent) and by the symbolism of the lily – it constitutes an important interpretative context. Its indirect presence motivates the intuitive reading of the scene created by Tuwim as something other than a conventional conversation between two people.

An analysis of the lexis and delimiting the interpretative framework allow us to discover that – apart from the social flirtation that shapes the lyrical situation and the lily motif used in the text – another sense-making element of the text in question is physical love made allusive. At the same time, the framing description of the scene created by Tuwim leaves a certain feeling of academic insufficiency, as it does not allow for an explanation of the final semantic effect of the work, created by the network of relations that link the individual frames. At this stage of analysis, the second methodological proposal mentioned at the beginning of this article seems helpful, namely the theory of conceptual integration proposed by Gilles Fouconnier and Mark Turner. It was developed as an alternative to Georges Lakoff and Mark Johnson's concept of the cognitive metaphor, but in fact, it is not so much an innovative account of metaphorical

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[16] In her work on speech acts, Anna Wierzbicka describes flirtation as follows:
"FLIRT
  I say: I want you to imagine that I am saying X
       I think you understand that maybe I don't think that at all
       I say this because I want you to imagine that I like you as a person of the opposite sex."
  Cf. Anna Wierzbicka, "Genry mowy", in: *Tekst i zdanie. Zbiór studiów*, eds. Teresa Dobrzyńska and Elżbieta Janus (Wrocław: Ossolineum, 1983), 133.

[17] Władysław Kopaliński and Oficyna Wydawnicza Rytm, *Słownik symboli* (Warszawa: Oficyna Wydawnicza Rytm, 2017), 197.

phenomena as an extension of Max Black's integrative metaphor[18]. Regardless of the assumptions of the theory's creators, the concept of conceptual integration is an operative tool for describing complex, multifaceted semantic constructions, and a particular advantage of it is that it can also be applied to analyses and descriptions of semantic non-metaphorical phenomena and multisentence constructions, including a whole text. The theory of conceptual amalgams assumes that the final effect of linguistic creation, i.e. a metaphor or another semantic construction contained in a text, is created as a result of the interpenetration (fusion) of several initial spaces. It is peculiar to the amalgam that the semantic construct resulting from this fusion is not available in its original shape in any of the mentioned input spaces, and constitutes a separate entity. Conceptual integration itself is conditioned by the possibility of establishing relations of broad similarity between the components co-creating the final amalgam, i.e. between the already mentioned output spaces. The correlations extracted between them form a so-called generic space and define the scope of possible integration, which takes place on the basis of composition, complementation and/or development[19]. The first of these processes consists of combining individual elements from different initial spaces, so that these elements begin to form a new, coherent whole. Complementation is an extension of the amalgam space by elements closely related to the initial spaces, while development is a property consisting in the possibility of creating new internal relations and interacting with other concepts and undergoing further semantic transformations, no longer dependent on the original initial spaces of the amalgam. As a result of a fusing of selected components of the initial spaces, a conceptual amalgam is created which is a new, internally coherent construct, unavailable in its current shape in any of the source spaces. The process of conceptual integration is illustrated by the diagram below:

In relation to an artistic text, the theory of conceptual amalgams makes it possible to reach non-obvious, unexpected semantic relations that occur between its elements and explain the often intuitively read sense of the whole. A thorough tracing of the integration process also provides an opportunity to verify interpretative hypotheses for the existence of linguistic attestations, which makes the analysis and interpretation more reliable and better embedded in the structure of the work described. Another important advantage of the analysis based on amalgam theory is the fact that – by illustrating the process of fusing the components of different initial spaces – it clearly shows the network of relations existing between language and culture in the broadest sense, which in turn proves the correctness of combining these research areas. The operability of the discussed method in relation to artistic texts has already been tested and presented in the works of Agnieszka Libura[20] and Katarzyna Sadowska-Dobrowolska[21], among others.

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[18]See. Max Black, "Metafora", *Pamiętnik Literacki*, no. LXII, vol. 3 (1971): 17–234; Max Black, "Jeszcze o metaforze", trans. Maria Bożenna Fedewicz, *Pamiętnik Literacki*, no. LXXIV, vol. 2 (n.d.): 255–81.

[19]In elaborating the concept of conceptual amalgams, Fauconnier and Turner distinguish fifteen essential conceptual relations on which the process of fusion may be based: CHANGE, SAMENESS, TIME, SPACE, CAUSE-EFFECT, PART-WHOLE, REPRESENTATION, ROLE-VALUE, ANALOGY, DISANALOGY, PROPERTY, SIMILARITY, CATEGORY, INTENTIONALITY, SINGULARITY. See Agnieszka Libura, *Amalgamaty kognitywne w sztuce* (Kraków: Towarzystwo Autorów i Wydawców Prac Naukowych UNIVERSITAS, 2007), 31.

[20]Libura, *Amalgamaty kognitywne w sztuce*.

[21]Katarzyna Sadowska-Dobrowolska, "Poetycki świat Wacława Mrozowskiego jako amalgamiczna przestrzeń nocy, snu i śmierci, [in:] *Nowe zjawiska w języku, tekście i komunikacji IV: Metafory i amalgamaty pojęciowe*, eds M. Cichmińska, I. Matusiak-Kempa", Olsztyn: UWM, 2012), 264–76.

Generic space [G]

Output space [W1]

Output space [W2]
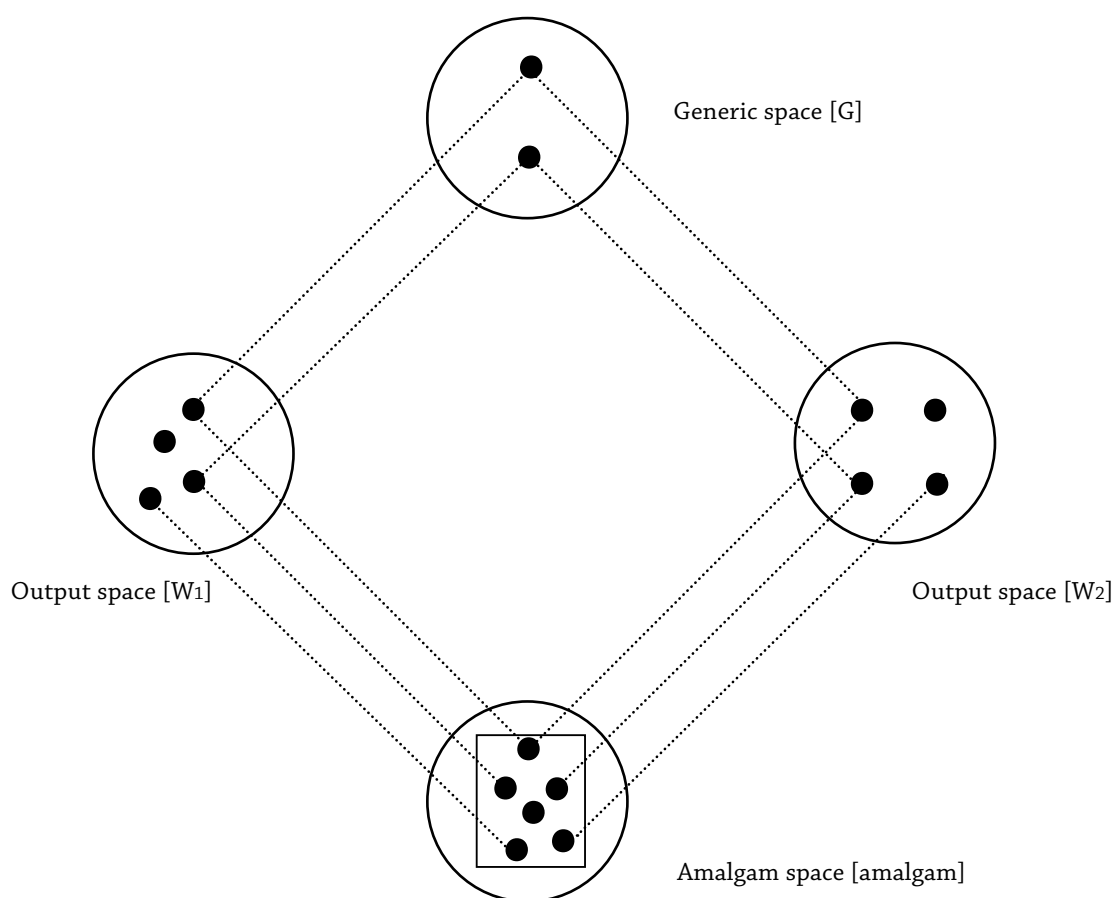
Amalgam space [amalgam]

Figure 1: General diagram of conceptual integration [source: Fauconnier, Turner 1998, 143].

In the case of the Tuwim text in question, the use of tools developed on the grounds of conceptual integration theory makes it possible to complement the interpretative conclusions reached so far with a description of the semantic relations existing between the distinguished frames of flirt, flower and sexual act, which constitutes a key element of the analysis and explains the final semantic effect of the text. In other words, the concept of frames makes it possible to see the sources of imagery in Tuwim's text, thus facilitating the delineation of the initial spaces of the conceptual amalgam. The ordered components of the interpretative framework facilitate the establishment of "similarities" and analogies between key concepts in the text, which translates into a more precise delineation of the generic space of the amalgam, and, as a result, an understanding of both the mechanisms of poetic creation and its effect. Looking at the meaning of the analysed text from the perspective of conceptual integration, we are able to understand how the title lily is at the same time a personification of a girl, a symbol of innocence and virginity present in a social flirtation, as well as temptation, desire and sin unambiguously referring, in turn, to the frame of the sexual act. The diagram below illustrates the way in which the network of relations between the different initial spaces, delineated on the basis of the interpretative framework delineated earlier, is shaped:
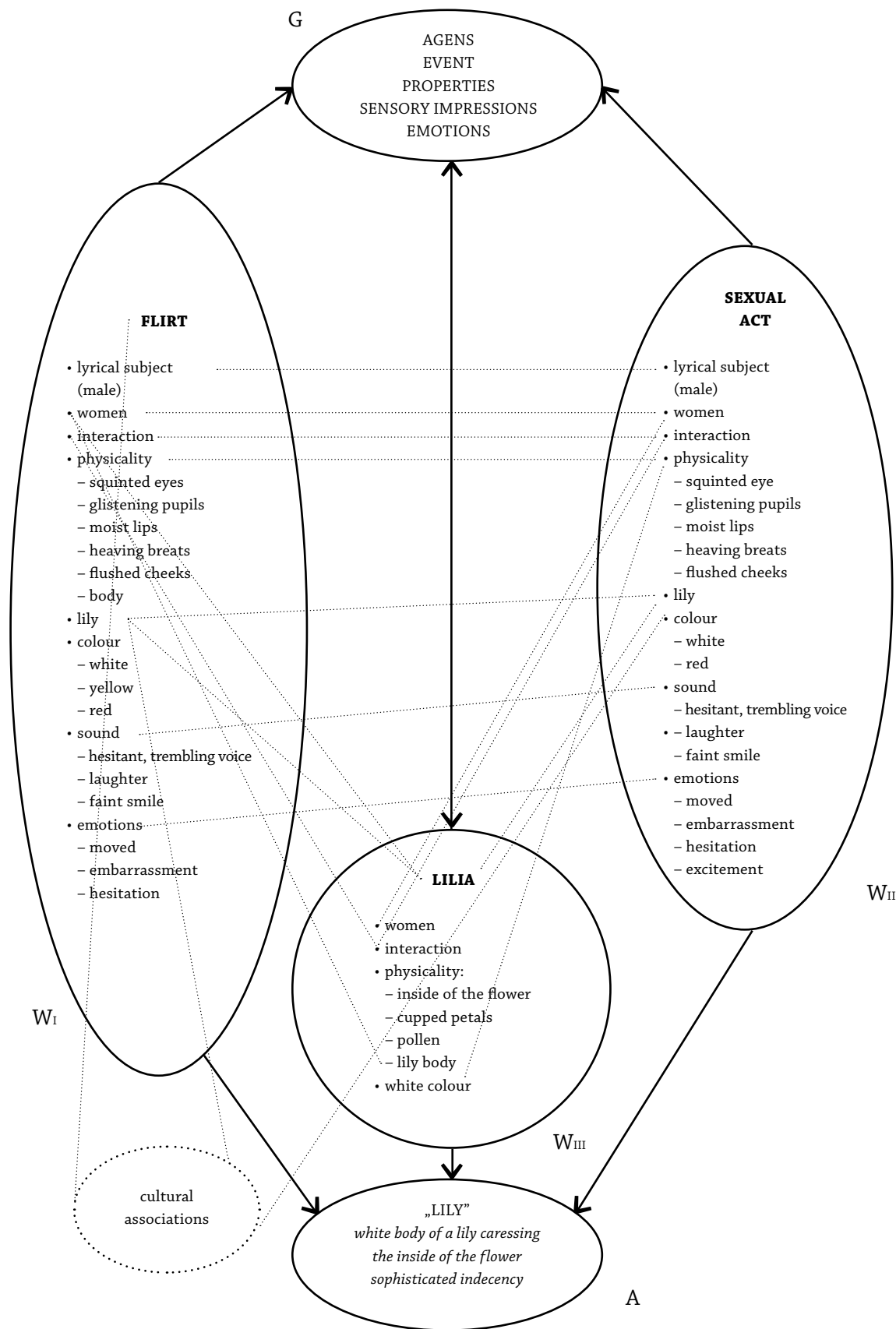
G

AGENS
EVENT
PROPERTIES
SENSORY IMPRESSIONS
EMOTIONS

FLIRT

• lyrical subject
  (male)
• women
• interaction
• physicality
  – squinted eyes
  – glistening pupils
  – moist lips
  – heaving breats
  – flushed cheeks
  – body
• lily
• colour
  – white
  – yellow
  – red
• sound
  – hesitant, trembling voice
  – laughter
  – faint smile
• emotions
  – moved
  – embarrassment
  – hesitation

W_I

**SEXUAL
ACT**

• lyrical subject
  (male)
• women
• interaction
• physicality
  – squinted eye
  – glistening pupils
  – moist lips
  – heaving breats
  – flushed cheeks
• lily
• colour
  – white
  – red
• sound
  – hesitant, trembling voice
• laughter
  – faint smile
• emotions
  – moved
  – embarrassment
  – hesitation
  – excitement

W_II

LILIA

• women
• interaction
• physicality:
  – inside of the flower
  – cupped petals
  – pollen
  – lily body
• white colour

W_III

cultural
associations

"LILY"

*white body of a lily caressing
the inside of the flower
sophisticated indecency*

A

Fig. 2. Diagram of the conceptual integration taking place in Julian Tuwim's Lilly

Folllowing the earlier application of framework analysis, each of the designated initial spaces (corresponding to the predetermined interpretative frameworks) contains components that are attested by the linguistic layer of the work, making it possible to avoid overinterpretation. A diagram of the conceptual integration of Tuwim's literary creation highlights, above all, the key function of the titular lily. Its significance is signalled by the title of the work, but only after tracing the arrangement of the analogies and supplements does it become clear that it is this initial space that binds the most important components of the text, conditioning the co-occurrence of the category of flirt and the directly absent sexual act. The delimitation of the generic space, encompassing in the analysed text both the participants (agents) and the event itself (integration), as well as the props (lily, eyes, lips, breasts), sensual impressions and emotions accompanying it highlights the multi-elemental correlation between the spaces, which both translates into the clarity of the intuitively read sense and guarantees the cohesion of the poetic image. The use of the theory of conceptual integration also makes it possible to establish that the mechanism anchoring the space of the sexual act in the semantic layer of the work is based on the use of parallelism and analogy: the elements of the space of flirtation that are directly available in the interpretation are duplicated in the allusively present space of carnal love. This mechanism makes use of both the cultural convention of social flirtation and the lily flower, with its characteristic appearance and rich symbolism.

The effect of the integration of the initial spaces is the creation of an amalgam – a text that builds a highly emotionally charged image of the desires and relations that exist between the lyrical subject and her interlocutor. The lexical exponents of the existing conceptual integration are above all the formulations: "the white body of the lily", melding the image of a woman and a flower, "I caressed the inside of the flower" combining a woman, lily and the sexual act, and the character's comment concluding the whole: "You are so-phis-tic-at-ed-ly indecent", clearly attesting to the need for a double reading of the meaning of the work as a whole.

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The analyses of the poetic work presented in this article show that research tools developed in linguistics are also useful in the search for ways to organise the meaning layer of an artistic text. Thanks to the use of the theory of interpretative frames, it became possible to precisely determine the layout and content of the thematic lexical spaces of Tuwim's *Lily*. The semantics of understanding has thus provided effective tools for the description of individual components of the text, and has made it possible to break down the final semantic effect achieved in the text into its individual constituent units, and thus – to uncover the mechanisms used in its creation, and to reach the elements motivating the meaning of the text that are not obvious and not immediately perceived. The theory of conceptual integration, in turn, proved useful in describing multifaceted semantic constructions. It provides research tools for breaking down such complex wholes into their constituent parts and determining how meaning is constructed within them. Another great advantage of this methodology is the possibility of using it to discuss not only the phenomena of language creation. It can also be successfully applied to analyses of other (non-linguistic) cultural texts, such as works of art or multimodal artistic posters and media messages.

It is worth noting that the benefits of applying linguistic analytical methods to artistic texts appear to be mutual. Lexical semantics gains non-obvious linguistic data, complementing the semantic microstructures of words, which significantly enriches the knowledge of their meaning and constitutes an important contribution to the reconstruction of the linguistic image of the world. In turn, the sciences dealing with artistic texts receive effective tools for analysis that allow us to show the mechanisms used in the creation of the artistic vision and metaphorical meanings contained in it, and make it possible to trace the network of mutual connections that create the final semantic effect of the text. The use of linguistic tools of description thus makes it possible not only to read the meaning, but also to determine how it is anchored in the linguistic matter of the text. It is also worth noting that the adoption of a linguistic research perspective makes it possible to eliminate judgements that are not supported by the linguistic layer of the text, and thus – to limit its interpretation to linguistically relevant conclusions.

translated by Thomas Anessi

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KEYWORDS

conceptual amalgam

ARTISTIC TEXT

Abstract:

The article is devoted to presenting the possibilities for using linguistic tools to describe semantic phenomena in the analysis and interpretation of an artistic text. The author begins by discussing changes in the concept of meaning resulting from developments in cognitive linguistics, and the consequences of these changes, i.e. the search for a new definition formula and interest in the phenomenon of language creation. She then discusses the relations between convention and creation, pointing out the role of the analysis of artistic texts in research devoted to the reconstruction of the linguistic image of the world. Next, he describes the benefits of including such analyses in linguistic works. He asks questions about the possibility of applying linguistic methodologies in the analysis of texts and puts forward a hypothesis on their usefulness in explaining the mechanisms of language creation and in determining how the final semantic effect in an analysed text was achieved. He then focuses on two selected linguistic theories, i.e. Charles Fillmore's theory of interpretative frames and Gilles Fouconnier and Mark Turner's theory of conceptual integration. Moving on to the analytical part of the paper, he discusses, in order, the theoretical assumptions of both research concepts and presents how, with their help, one can analyse and interpret a selected artistic text. The stages of the analysis are presented in the form of a table and a diagram of conceptual integration, which allows the reader to follow its course in more detail. The application of linguistic tools for the description of creative linguistic phenomena allows the author to establish the relations between the meaning-forming components of the text, to explain precisely the mechanisms of creation present in it, and to determine the final semantic effect contained in the work under discussion. The formulated conclusions support the accuracy of the including linguistic analysis used in the study of the text.

interpretive framework theory

semantics of understanding

conceptual integration theory

LEXICAL SEMANTICS

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Lubię wrony –
Poet's Words
and Cultural Scripts

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"Our life was like wearing an old, shabby, worn-
out suit. We knew it had holes in the elbows,
that everyone could see your butt through
pants, but we did not sense any chance for
a change, because elsewhere there were other,
better suits. In a way, we were doomed to that
Poland. And we loved that Poland".

(Stanisław Lem[1])

I Introduction

Lem's observations cited above, regarding the non-heroic heroism of staying and working in one's own motherland in conditions which are far from optimal, are also present in works by Wojciech Młynarski, a "song poet"[2], although he is one generation younger than Lem. *Lubię wrony* [I like crows], one of the most famous and appreciated[3] texts by Młynarski, undertakes this issue. One factor behind its popularity was the language: simultaneously innovative and based on collective images of reality, well-rooted in language and culture, and referring to both of these areas in a way that was clear to readers, even if they were not educated in the humanities.

Today the specificity of those images and the ways in which they manifest themselves in creative texts interest linguists representing the anthropological-cognitive movement, who

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[1] Lem, Stanisław, in an interview by Stanisław Bereś. Telewizja Literacka TVL. accessed: 15.05.2021. https://www.youtube.com/watch?v=nnUwxKcZR9Y

[2] Piotr Derlatka, *Poeci piosenki* [Song poets] *1956-1989. Agnieszka Osiecka, Jeremi Przybora, Wojciech Młynarski i Jonasz Kofta* (Poznań: Wydawnictwo Poznańskie, 2012).

[3] "It was the favorite song of, among others, Stanisław Dygat, who in 1968 had me rewrite it by hand and hung it above his desk". Wojciech Młynarski, *Rozmowy* [Conversations] (Warszawa: Prószyński i S-ka, 2018), 355.

stress that even the most spontaneous, private expression of individual experience is deeply permeated by the symbolic systems of culture[4]. Researchers who study culturally-conditioned interpretation of the world rooted in language and taking place via language in the process of speaking and writing[5] use varied methodological tools, including script theory.

I.1 Script theory in linguistic and textual studies

The meaning of the notion of *script*, which is my focus here, was proposed for the first time in 1970s by Schank and Abelson[6], primarily in reference to the mental representation of what we know about typical, routinely performed actions and events in which people normally participate, such as eating in a restaurant[7]. With time this term extended its meaning and started to include conceptualizations of various event-related experiences shared by members of a given cultural community: from holiday rituals, such as Christmas[8], to everyday activities, such as trade[9] or office work[10], to the stereotypical course of emotional human interactions, such as sensual love (from falling in love to breaking up[11]) or anger (from feeling offended to physiological arousal, negative thoughts and a desire for revenge, to defensive and retaliatory reactions[12]).

Zdzisław Chlewiński observed that script is a defining structure (context) of a notion, which would be incomprehensible without it[13], thus highlighting the cognitive character of this phenomenon. Meanwhile, Wojciech Burszta stressed its cultural and communicational dimension:

> An individual growing up in a socio-cultural system learns to recognize them [scripts], mostly via language, which gives names to such "bricks" of shared cultural experiences. Language is thus rooted in experience, and aspects of this experiences, conceptualized and described by language, become cultural schemas, complete units which are not easily taken apart[14].

[4] Anna Pajdzińska, *Sposoby uobecniania się podmiotu w tekście* [Ways of manifesting subject's presence in a text], in *Podmiot w języku i kulturze* [Subject in language and literature], eds. Jerzy Bartmiński, Anna Pajdzińska (Lublin: Wydawnictwo UMCS, 2008), 227-228.

[5] Anna Pajdzińska, *Interpretacja w języku* [Interpretation in language], in: *Polonistyka w przebudowie*, ed. Małgorzata Czermińska, et al. (Kraków: Universitas, 2005), 293–304.

[6] Jean Matter Mandler, *Opowiadania, skrypty i sceny: aspekty teorii schematów* [Stories, Scripts, and Scenes: Aspects of Schema Theory], trans. Małgorzata Cierpisz (Kraków: Universitas, 2004), 99.

[7] Mandler.

[8] Wojciech J. Burszta, *Antropologia kultury. Tematy, teorie, interpretacje* [Anthropology of culture. Themes, theories, interpretatios] (Poznań: Zysk i S-ka, 1998), 77.

[9] Ryszard Tokarski, "Skrypty w semantycznym opisie systemu i tekstu" [Scripts in a semantic description of a system and a text]. *Poradnik Językowy*, no. 6 (2012): 46–55.

[10] Aneta Wysocka, *Fakty – język – podmiotowość. Stylistyczne osobliwości reportaży Ryszarda Kapuścińskiego* (Lublin: Wydawnictwo UMCS, 2016), 102-118.

[11] For a script of the language of love in English, see Zoltán Kövecses, *Metaphors of Anger, Pride and Love. A Lexical Approach to the structure of concepts* (Amsterdam: John Benjamins Publishing House, 1986). For Polish: Aneta Wysocka, *O miłości układanej ze słów. Obraz miłości erotycznej w polszczyźnie ogólnej oraz poezji Marii Pawlikowskiej-Jasnorzewskiej, Anny Świrszczyńskiej i Haliny Poświatowskiej* [On love constructed of words. The image of erotic love in general Polish and the poetry of MP-J, AŚ, and HP] (Lublin: Wydawnictwo UMCS, 2009), 157–204.

[12] James A. Russel and Ghyslaine Lemay, "Pojęcia dotyczące emocji" [Notions related to emotions], in: *Psychologia emocji* [Handbook of Emoions], eds. Michael Lewis, Jeannette M. Haviland-Jones (Gdańsk: GWP, 2005), 623-625.

[13] Zdzisław Chlewiński, *Umysł. Dynamiczna organizacja pojęć. Analiza psychologiczna* [Mind. A dynamic organization of notions. A psychoanalysis] (Warszawa: PWN, 1999), 204.

[14] Burszta, 77.

Script has thus become a capacious theoretical category. The present paper will also rely on a broad understanding of it as a more or less conventionalized mental representation of some experience which can be accepted as typical for members of a given community, i.e. constituting part of shared cultural knowledge[15]. It has its own linguistic exponents, thanks to which it is actualized in a text, constituting an interpretative base for the text, i.e. it conditions the meaning of a text in a way that is in line with the sender's intention. It is possible to distinguish a typical sequence of scenes or events, their typical actors or participants, typical objects, standard condition triggering events, and typical effects of actions undertaken [Bobryk 1997, p. 62] in a script.

I.2 Imaging and metaphorization in the context of the script theory

Scene – one of the components of a script listed by Jerzy Bobryk – deserves special attention here. The category of *imaging* is significant in considerations regarding organization of scenes; understood in various ways depending on a given methodological tradition, it is nonetheless thought to be crucial in studies in artistic texts. As observed by Elżbieta Tabakowska:

> Signing a treaty of mutual help and cooperation between literary studies experts and linguists obviously requires delineating shared research fields. A group of issues defined (both in literary studies and linguistics) as *imaging* is among the most important. In literary studies it is a group of ways of conveying thoughts, emotions, and defined slips of reality in a (literary) text. In modern theories imaging is defined not as imitation, but rather as a reflection of a specific way of seeing the world, conditioned by its many aspects. This definition almost completely overlaps with the meaning of imaging proposed by cognitive linguistics: as a multi-aspect way of conceptualizing an object of perception in the process of cognition"[16].

Imaging is considered the foundation of understanding the essence of language in Ronald Langacker's cognitive theory, in which it is equated with conceptualization:

> Linguistic meaning resides in conceptualization, which I have so far characterized as being dynamic, interactive, imagistic (as opposed to propositional), and imaginative (involving metaphor, blending, ficvitivity, and mental space construction)[17].

Langacker states that "an expression imposes a particular construal, reflecting just one of the countless ways of conceiving and portraying the situation in question", and that human

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[15] In the literature there are several notions which refer to the phenomenon in question: *shared cultural knowledge*, *knowledge about the world*, *common world*, *common knowledge* and *cultural common groun*. See, respectively: Michael Tomasello, *Kulturowe źródła ludzkiego poznawania* [Cultural Origins of Human Cognition, trans. Joanna Rączaszek (Warszawa: PIW, 2002). Aldona Skudrzykowa and Krystyna Urban, *Mały słownik terminów z zakresu socjolingwistyki i pragmatyki językowej* [A small dictionary of sociolinguistics and pragmatics terms] (Kraków-Warszawa: Rytm, 2000), 146–148. Teun van Dijk, "Dyskurs polityczny i ideologia" [Political discourse and ideology], trans. Aneta Wysocka, *Etnolingwistyka*, No 15 (2003): 7–28.

[16] Elżbieta Tabakowska, *Językoznawstwo zastosowane* [Applied linguistics] (Kraków-Budapeszt-Syrakuzy: Asteria, 2019), 69.

[17] Polish version: Ronald Langacker, *Gramatyka kognitywna. Wprowadzenie*, trans. Elżbieta Tabakowska i in. (Kraków: Universitas, 2009), 70. English version: *Cognititve Grammar. A Basic Introduction* (Oxford: Oxford University Press, 2008), 43

"imaginative abilities" – with our tendency to think metaphorically – are the basis of this conceptual mechanism.[18]

In cognitive linguistics metaphor is treated not simply as a means of poetic imagination and a rhetorical ornament[19]; it is considered to be a common phenomenon in everyday speech, constituting an important tool for cognizing the reality and verbalizing the results of this cognition. This refers especially to complex or abstract issues:

> We draw inferences, set goals, make commitments, and execute plans, all on the basis of how we in part structure and experience, consciously and unconsciously, by means of metaphor[20].

The theory of conceptual blending, i.e. conceptual integration, originally proposed by Gilles Fauconnier and Mark Turner[21] is one model for describing metaphorical speech[22] in the cognitive paradigm. In the light of this concept, so-called *mental spaces*, i.e. organized groups of information[23], against the background of which a given language structure is understood, play a role in creating non-literary senses. Two of those spaces – each constituting an organized area of some shared, more or less detailed knowledge about a given topic of the sender and the recipient – are called *input spaces*: if we accept that a metaphor is about talking and thinking about one phenomenon in terms of another phenomenon, then intersubjective, conventionalized characteristics of both of these phenomena would be contained in the first and second input space, respectively. On a high level of abstraction both of these spaces have certain general elements in common, thanks to which their conceptual integration is possible: these elements create the so-called *generic space*. This integration results in another mental space, blending, which comprises selected, more or less detailed components of all three spaces. And it is blending which is equated with the metaphorical meaning of a given expression, understood as conceptualization in the cognitive spirit[24].

In *Cognitive Grammar* Lagnacker refers to conceptual blending, but he does not use the notion of *script* – instead, he uses a synonym, *scenario*; he understands it also as knowledge accessed

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[18]Langacker, 18 (Polish version), 4 (English version).

[19]Polish version: George Lakoff and Mark Johnson, *Metafory w naszym życiu*, trans. Tomasz Krzeszowski (Warszawa: Wydawnictwo Aletheia, 2010), 29. English version: *Metaphors We Live By* (Chicago: University of Chicago Press, 2008).

[20]Lakoff, 213 (Polish version), 158 (English version).

[21]Vyvyan Evans, *Leksykon językoznawstwa kognitywnego* [A Glossary of Cognitive Linguistics], trans. Magdalena Buchta et al. (Kraków: Universitas, 2009), 157–158. Similarly: John R. Taylor, *Gramatyka kognitywna* [Cognitive Grammar], trans. Magdalena Buchta, Łukasz Wiraszka (Kraków: Universitas, 2007), 637-641.

[22]On the relations between the cognitive metaphor theory and traditional models of metaphors – substitutive, comparative, interactional, and pragmatic – see: Olaf Jäkel, *Metafory w abstrakcyjnych domenach dyskursu. Kognitywno-lingwistyczna analiza metaforycznych modeli aktywności umysłowej, gospodarki i nauki*, [Metaphors in Abstract Domains of Discourse. A Cognitive-Linguistic Investigation into theDomains of Mental Activity, Economics, and Science] trans. Monika Banaś, Bronisław Drąg (Kraków: Universitas, 2003), 95-127.

[23]Evans, 116.

[24]Let us look at Johnem R. Taylor's (Taylor, 640) example of the metaphor of a surgeon-butcher. In Polish, the input space could comprise: common knowledge about doctors representing a given specialization, and about work based on slaughtering animals and dismembering them for meat. The generic space would include general information: the kind of work performed by a person, mammal tissue, using sharp tools. Moreover, the blend would include – apart from the components in the generic space, selected detailed associations derived from each input space, such as: the relatioship between the quality of work and a patient's life, brutality, lack of precision.

via a given linguistic expression[25]. Moreover, in his theory of imaging there is also a number of notions corresponding with the script theory, such as *scene* (place of events), *participants* and *interactions*[26], so it is not difficult to imagine shared spaces allowing to combine certain elements of his concept of language with the script theory[27].

II. Script in a song: shared cultural basis and its artistic interpretations

One of the more interesting questions emerging in the analysis of creative texts is the way in which "symbolic systems of culture" [28] established in language structures, and the individual sensitivity and imagination of a creator who selects specific means of expression, which allow them to realize their own communicative goals, to affect each other. The song *Lubię wrony* [I like crows] (1967) is interesting from this perspective. An interpretation of the picture of social phenomena contained in the song is in line with the writer's (a poet and a satirist) intention, whose rebellion against reality is specifically connected to acceptance of his own fate, tied with the fate of a community[29] – requires referring to a group of intersubjective scenes which provide images illustrating states of affairs important to the artist and implying certain judgments of them. Hence, let us begin with an issue crucial to this text, i.e. the image of the titular characters, to which we shall refer with a term proposed by Jerzy Bobryk, *actors of script*.

II.1 Actors of script – cultural and textual image

Of course crows are *actors* here. The color of their feathers is an important element of their cultural characteristic. An association with the color black lies at the foundation of the name of the species: *wrona* comes from the Proto-Slavic **vornъ* 'black', which contains the Proto-In-do-European morpheme **u̯er-* 'burn, roast'[30]; the semantic motivation is as follows: 'black due to burning, charring'. In Poland, there are also hooded crows, which are only partially black, but we should bear in mind that our considerations only indirectly concern the language-reality relation[31], because they focus on the language-culture relation. The intersubjective imaging of a species established in the semantics of its name is more important here; due to

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[25]He provides an example of a sentence "There is a house now and then through the valley", whose interpretation is conditioned by the covert scenario of a train trip. See: Langacker, 708–709 (English version: 531).

[26]Langacker, 471.

[27]Ryszard Tokarski also noticed the need to supplement the theory of the script with another concept reporting the mechanism of imaging. In his analyses of creative texts, Tokarski combined these two methodological categories: a *script* and an *interpretative frame* following Fillmore. See: Tokarski, *Skrypty w semantycznym opisie systemu i tekstu*.

[28]Pajdzińska, *Sposoby uobecniania się podmiotu w tekście* [Ways in which the subject becomes present in a text], 228.

[29]This special combination of satire with acceptance of his own fate can be observed in Młynarski's works from different decades, starting from the early *Światowe życie* [High life] (1965) and *Niedzieli na głównym* [Sunday at the main station] (1964), to the song composed in slightly different conditions *Co ma zrobić taki frajer* [What should such a loser do] (1975), to *Toast '98*; the emotional tone clearly changed at the turn of the century – however, this is beyond the scope of this paper.

[30]Wiesław Boryś, *Słownik etymologiczny języka polskiego* [Etymological dictionary of Polish] (Kraków: Wydawnictwo Literackie, 2005), 710.

[31]Although words such as *crow* or *raven* are known even to children in a given linguistic community, the ability to recognize those birds and distinguish between them, as well as other similar birds, is not common knowledge.

this imaging a typical crow is black, and in most cases this is the characteristic of the designate which the name of the species contributes in a text[32].

Młynarski also wrote about his bird protagonists: "they are black and peck the ground – / and I like them…"[33]. Associating crows with the color black has axiological consequences in our culture, to which the author clearly refers in the phrase: "they bravely persist as black characters"[34]. In this metaphor both the color (associated with something bad)[35] and the analogy between the popular image of crows and an actor's *emploi*, which typically has little in common with the personality of actors playing specific roles, are equally important; a black character is a one-dimensional role, and as such – not very authentic. The legitimacy of considering crows as black characters is thus implicitly questioned in the cited lines of the song, which constitutes one of many textual signals of an argumentative dialogue with the linguistic-cultural convention.

Not treating intersubjective images of crows too seriously is already signaled in the title and the first line: "My taste is twisted, / I like crows"[36]. It is a clear allusion to the established cultural evaluation of crows – the birds do not enjoy popularity, which is connected to the color of their feathers. But not only: Danuta Kępa-Figura observes that names of species of that family (often confused, by the way) generally inspire negative connotations: crows 'foreshadow misfortune', 'are connected to dark powers', 'are ugly', 'are menacing', 'are a symbol of sadness', 'are a symbol of death', and 'they are slow, static', as opposed to the 'lively' prototypical bird[37].

Two first lines of the song extract another element of the cultural characteristic of crows – the idea that they are not very poetic, and definitely not lyrical. In her jocular, essay-review of *Ptaki Polski* [Bird of Poland] by Jan Sokołowski, Wisława Szymborska wrote:

> … one more reason why I like birds is that they have been flying in Polish poetry for ages. Unfortunately, not all of them. Obviously a nightingale is part of the furniture and the darling of poetry. Eagles, ravens, owls, storks, pigeons, seagulls, swans, cranes, larks, cuckoos all belong to the privileged caste. Some less common, but still present in poetry birds include: herons, catbirds, finches, wagtails, chaffinches, blackbirds, and a dozen others. However, there are birds which poetry passes over, only because their names sound so crude that they would destroy the lyrical ambiance.[38]

Ravens take a relatively high position in the ranking of bird poetics; they are typically associated with the poem by Edgar Alan Poe, and generally with horror stories and thrillers. Meanwhile crows are absent from the list, probably because they are deprived of the aura of mysteriousness which surrounds their bigger cousins. In Polish, the noun 'crow' is feminine, and as such seen as weaker than

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[32]Unless a modifier changes this characteristic.

[33]"czarne toto i w ziemi się dłubie – / a ja je lubię…", Wojciech Młynarski, *Od oddechu do oddechu* (Warszawa: Prószyński i S-ka, 2017). Kindle.

[34]"mężnie trwają w swym szwarc charakterze"

[35]Ryszard Tokarski, *Semantyka barw we współczesnej polszczyźnie* [Semantics of colors in modern Polish] (Lublin: Wydawnictwo UMCS, 2004), 43-47.

[36]"a ja mam taki gust wypaczony, / że lubię wrony", Wojciech Młynarski, *Od oddechu do oddechu.*

[37]Danuta Kępa-Figura, *Kategoryzacja w komunikacji językowej na przykładzie leksemu "ptak"* [Categorization in linguistic communication on the example of the lexeme "bird"] (Lublin: Wydawnictwo UMCS, 2007), 91–92 abd 219–233.

[38]Wisława Szymborska, *Wszystkie lektury nadobowiązkowe* [All non-obligatory reading] (Kraków: Znak, 2015), 586.

the masculine ravens and treated less seriously, which is expressed in the proverb: *Where you send ravens, you can also send crows*[39], i.e. when the strong stand against someone, the weak will follow suit. This slightly contemptuous attitude to crows is deictically expressed in the song: "*this black thing*", which refers to something or someone of little importance[40]. And since crows are considered to be deprived of charm and dignity associated with big predatory birds, it is no surprise that "There are but a few crows / in bergerettes, ballads, canzonas".[41] The names of music genres used by Młynarski are no less significant[42] than the sound and origin of the borrowings in which the relationship with the source language is still clear: the French and Italian cultures are seen as romantic, unlike crows.

Another textual allusion to the intersubjective image of common, non-poetic birds can be found in the line: "And they would not even dare to dream, / about pretending to be nightingales with their cawing"[43]. Nightingales are considered excellent singers, and the cultural script containing them is an image of a concert from a hiding place, at a clear, May night, smelling of lilac and lit by the moon, exceptionally suitable for romantic love[44]. Meanwhile crows are characterized by an "ugly caw", which combined with "flying badly"[45] (supposedly referring to the already mentioned qualities of being slow and inactive) completes their textual image as birds deprived of abilities worthy of human attention and appreciation.

It should also be mentioned here that although the negative connotations of *cawing* are well established in Polish (for example, we say *don't caw, or you will caw it out*, 'do not say that something bad will happen, or you will provoke it'), they are not present in the song. The voice of crows is not menacing here, only unpleasant: "When they gape their beaks, they know full well / that their voice sounds rather unpleasant"[46]. The Polish verb *rozdziawiać* [gape] is stylistically charged and highly characteristic – we can also find it in *Pan Tadeusz*: "Dew-drenched crows with gaping beaks are chattering, a frightful sound foretelling rain and damp"[47]. Even though crows in Mickiewicz do not foreshadow misfortune, they do foreshadow something unpleasant, which is why people feel disdain towards them.

Finally, let us have a look at some other associations with crows which are well-established in Polish, i.e. the fact that they are herd birds[48]. We say: *When you step among crows, you must caw like them49* [NKPP] [When in Rome, do as the Romans do], we can also use a word coined by Ju-

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[39]Julian Krzyżanowski, ed., *Nowa księga przysłów i wyrażeń przysłowiowych polskich* [New book of proverbs and proverbial expressions in Polish] (Warszawa: PIW, 1972).

[40]"Słownik języka polskiego PWN" [Dictionary of Polish], accessed: 15.05.2021, https://sjp.pwn.pl.

[41]"W berżeretkach, balladach, kanconach / bardzo rzadko jest mowa o wronach".

[42]*bergerette*, or 'shepherdess' air', is a form of early rustic French song', Witold Doroszewski, ed., *Słownik języka polskiego* (Warszawa: Wiedza Powszechna, 1958-1969); *ballada*: 'a piece of music in romantic style with dramatic elements'; *kancona* 'a lyrical song about love and wartime adventures, characteristic for the Italian Middle Ages], "Słownik języka polskiego PWN", accessed: 15.05.2021.

[43]Młynarski, *Od oddechu do oddechu* [From breath to breath].

[44]Wysocka, *O miłości usкładanej ze słów* [On love made up from words], 231-233.

[45]Młynarski, *Od oddechu do oddechu*.

[46]"Gdy rozdziawią dziób, wiedzą dokładnie, / że ich głosy brzmią raczej nieładnie", Młynarski.

[47]Polish version: Adam Mickiewicz, *Pan Tadeusz, czyli ostatni zajazd na Litwie. Historia szlachecka z roku 1811 i 1812 we dwunastu księgach wierszem*, ed. Stanisław Pigoń (Wrocław: Ossolineum, 2015), ks. VI, w. 21-23, Kindle. English translation by Leonard Kress, HarrowGate Press 2006, 117.

[48]Kępa-Figura, *Kategoryzacja w komunikacji językowej na przykładzie leksemu "ptak"*, 216-218.

[49]Krzyżanowski, *Nowa księga przysłów i wyrażeń przysłowiowych polskich*.

liusz Słowacki – *crowed*, 'with many crows sitting on it'[50]. Both those conventionalized language structures show that a scene in which crows form a herd are part of the collective imagination, and the proverb also shows that this image is used as a metaphor for human communities.

II.2 Scenery of events – semantics and evaluation

The scenery in which the action takes place is the second constituent of a script. It turns out that also in terms of scenery the vision presented in the song has clear cultural precedencies:

> When the wind howls with snow in the fields,
> no crow hides for a moment,
> that the reason they do not migrate in winter,
> is that they are poor fliers[51]

Both the time and place correspond closely with the conventional portrayal of crows. It turns out that among textual connotations of crows reconstructed by Danuta Kępa-Figura there is the fact that 'they occur in fall and winter'[52]. Among others, Konstanty Ildefons Gałczyński presented crows in a winter scenery in his *Wierszyk o wronach* [A little poem about crows]:

> Crows sit on a tree
> in sparkly air
> they are held by a thick branch;
>
> it has just started snowing,
> the crows are too lazy to fly,
> snow is covering them.
>
> [...]
> And now, for the crows' glory,
> they are sitting there, black, stiff
> in saecula saeculorum".[53]

Młynarski wrote about being inspired by Gałczyński's poetry in his *List do KIG z Łodzi* [A letter to KIG from Łódź] (1995), which creates an important interpretative context for *Lubię wrony*: "You familiarized me with crows, / when I was a teenager, / and generally speaking, I looked at the whole world, / through your poems"[54]. The scenery is similar in both texts, with one

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[50]Witold Doroszewski, ed., *Słownik języka polskiego*.

[51]"Gdy na polu ze śniegiem wiatr wyje, / Żadna wrona przez chwilę nie kryje, / Że dlatego na zimę zostają, / Że źle fruwają", Młynarski, *Od oddechu do oddechu.*

[52]Kępa-Figura, 215-216.

[53]"W powietrzu roziskrzonym / siedzą na drzewie wrony,/ trzyma je gałąź gruba; / śnieg właśnie zaczął padać, / wronom się nie chce latać, / śnieżek wrony zasnuwa. / [...] / a tak, na wronią chwałę, / siedzą czarne, zdrętwiałe / in saecula saeculorum." Konstanty Ildefons Gałczyński, "Wierszyk o wronach", Konstanty Ildefons Gałczyński's official website, accessed: 15.05.2021. https://www.kigalczynski.pl/wiersze/wierszyk_o_wronach.html.

[54]"Pan mnie pokumał z wronami, / w ogóle na cały świat / patrzyłem pańskimi wierszami, / gdy miałem naście lat", Wojciech Młynarski, *W Polskę idziemy* (Warszawa: Prószyński i S-ka, 2018), Kindle.

significant difference. The winter scene created by "Master Konstanty"[55] is first and foremost picturesque: The night sky is blooming, / Everything is shining with pale blue light: / The night, the wind, crows' tales"[56]. The scenery in the song is different: the lack of food and hostile aura are highlighted ("the wind howls with snow in the fields").

In the context of the semantics of achromatic colors – black and white – Ryszard Tokarski observes that in our culture winter is associated with bad things:

> Winter activates the image of some space covered in snow, with dead or dormant fauna. It seems that this particular image of nature, especially naked trees, is the key to interpreting winter and snow. This scene is very close to the metaphor of death. The names of the remaining three seasons of the year evoke scenes of living nature, although at different stages of development, but nonetheless completely different than the winter scenery.[57]

Although the scene created by Młynarski does not contain references to death, it does seem hostile and not very cheerful, which – according to Młynarski – corresponded with the historical context of *Lubię wrony*:

> When I was writing those words, all around me
> There was the sad reality,
> March of 1968,
> People's Republic of Poland and censorship (*List do KIG z Łodzi*)[58]

The poet presents a typical behavior of bird "black characters" in the hostile scenery of cold winter, which thanks to such a presentation gains a special meaning.

II.3 Actions of actors of script: images-blends

There seems to be nothing unusual in the actions of bird actors: they fly, caw, look for food in the field. Those activities – not very spectacular, especially the last one – are however significant for the poetic vision of the world:

> Fate is not good for them,
> with a thin branch and poor field,
> [...]
> they have no capacious storage room,
> if they find more food.

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[55]Młynarski.

[56]"Nocne niebo już kwitnie, / Wszystko świeci błękitnie: / Noc, wiatr, wronie ogon. Gałczyński, "Wierszyk o wronach".

[57]Tokarski, *Semantyka barw we współczesnej polszczyźnie*, 51.

[58]"Gdym to pisał, w krąg była / rzeczywistość ponura, / marzec 68, / Peerel i cenzura". (List do KIG z Łodzi). Młynarski," *W Polskę idziemy* [We travel Poland].

> They know that – in spite of all transformations –
> no bananas will grow in the stubble,
> grubs won't change into caviar,
> because it is what it is...[59]

The quoted stanzas contain a metaphorical image of actions motivated by the wish to meet one's basic needs. It can be assumed that both of those elements – a kind of activity and its aim – create the generic space of blending. In this case, the knowledge of the typical behavior of crows would be the first of the two input spaces, whereas the second would be the image of human life and work. Our linguistic-cultural community is primarily of an agricultural character, which has produced many traces in the form of lexicalized metaphors: *pole* [field] is not just a farming land, but also an area in which someone is interested and in which someone acts, and the diminutive *poletko* [little field] is both a small parcel of farming land, and a field or place where someone tries different experiences in order to later use them on a larger scale[60]. There is also a saying *każdy orze jak może*, 'everyone plows as best they can, everyone tries to achieve something, get something done the best they can'.[61] Additionally, there used to be a phrase "an opulent chamber", i.e. a pantry[62], such as *Większa komora niż stodoła* [A pantry bigger than a barn], which meant 'spending more than one earns'[63] (a barn is primarily 'a building for storing straw, hay, and grain'[64]). All those conventional metaphors referring to various types of human activity, typically those which have little to do with agriculture, are based on the script of farming land and making a living off this land. In the song this script is subject to the process of conceptual integration with a scene showing typical behavior of crows.

We should also observe that the bird actors evaluate food in a typically human way[65]. An actual bird would enjoy grubs (not appetizing for people) and would never think about *bananas* or *caviar*; even if those foods were within the bird's reach, it would rather not appreciate them. The choice of names of foods was not accidental – both bananas and caviar inspire numerous cultural connotations in the historical context in which the song was written: back then both foods were relatively expensive and hard to get. Caviar is still considered a luxury, unlike bananas, which however used to be associated with exoticism and luxury due to being from faraway countries characterized by a warm climate[66]. The blending thus brings a characteristic of members of a given community, who have access to only modest material resources, and in

[59]"Los im dolę zgotował nieletką, ./ cienką gałąź i marne poletko, / [...] / nie składają w komorę zasobną, / jak więcej dziobną. // Wiedzą, że – mimo wszelkie przemiany – / nie wyrosną na rżysku banany, / nie zamienią się w kawior pędraki, / bo układ taki...", Młynarski, *Od oddechu do oddechu.*

[60] Mirosław Bańko, ed., *Inny słownik języka polskiego PWN* [A different Polish dictionary] (Warszawa: PWN, 2000).

[61] Piotr Müldner-Nieckowski, *Wielki słownik frazeologiczny języka polskiego* [Phraseological dictionary of Polish] (Warszawa: Świat Książki, 2004).

[62] Bańko, *Inny słownik języka polskiego PWN.*

[63] Krzyżanowski, *Nowa księga przysłów i wyrażeń przysłowiowych polskich.*

[64] Bańko, *Inny słownik języka polskiego PWN.*

[65] The reality of human social life is also associated with the phrase "it is what it is", which probably alludes to the phrase *na układy nie ma rady* 'it is difficult to change something, one should accept the situation'. See: Müldner-Nieckowski.

[66] The PRL phrase *bananowa młodzież* [banana youth] is based on this phrase. Jerzy Bralczyk explains it as "youth from rich families, privileged, consuming bananas inaccessible to others". See: Jerzy Bralczyk, "Bananowa młodzież", accessed: 15.05.2021, sjp.pwn.pl/ciekawostki/haslo/Bananowa-mlodziez;5391622. html.

spite of this, can survive and – regardless of dreams about more attractive goods – accept their situation convinced that a significant improvement in living conditions is beyond their reach.

Another behavior ascribed to crows that is important to the semantics of the song is that they do not migrate in fall and winter, whereas other birds migrate to warmer countries[67].

> When the wind howls with snow in the fields,
> no crow hides for a moment,
> that the reason they do not migrate in winter,
> is that they are poor fliers
>
> but a crow, young or old,
> does not try to come up with
> any manifesto or ideology,
> and it becomes it…[68]

This stanza contains another metaphor significant for reading the intentional meaning of the text as a whole. According to the theory of conceptual blending, an image of moving living creatures caused by worsening living conditions would be its generic space. In this case, the first input space is the script of behavior of native birds: that some spend winter in the country, and others migrate "overseas", and the second – shared, common knowledge about Poles' emigration from the People's Republic of Poland. This blending takes into account the issue of the motivation of emigrants, which is nonetheless somewhere in the background. What is highlighted is the thought of reasons which make others stay in their motherland. Slightly perversely and in line with the cultural convention, the actors of the script are ascribed with ineptness ("poor fliers"), yet the following stanza presents them in a different light:

> Crows are flying over the stubble with dignity,
> as if they were content with everything,
> and this is where their
> self-irony lies[69].

The poet gives crows two positive qualities, *dignity* and *self-irony*. These qualities seem typically human and – when combined with each other – they co-create an image of a person characterized by self-awareness, a critical approach, and courage. Therefore, talking about members of one's own community in terms of crows has a different meaning in the song than suggested by the image of those birds established in language and culture.

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[67] The common belief that crows do not migrate is not true, which Młynarski used in his *List do KIG z Łodzi*, whose protagonist, "professor-ornitologist" explains: "Polskie wrony na zimę / odlatują na Węgry! // I każdej mroźnej zimy / na ich miejsce, kolego, / przylatują tu wrony / ze Związku Radzieckiego" [Polish crows / migrate to Hungary in winter // And every frosty winter / Soviet crows come here / to take their place, my friend]. Młynarski, *W Polskę idziemy*.

[68] "Gdy na polu ze śniegiem wiatr wyje, / żadna wrona przez chwilę nie kryje, / że dlatego na zimę zostają, / że źle fruwają, / ale wrona, czy młoda, czy stara, / się do tego dorabiać nie stara / manifestów ni ideologii – / i to ją zdobi…", Młynarski, *Od oddechu do oddechu*.

[69] "Wrony fruną z godnością nad rżyskiem, / jakby dobrze im było z tym wszystkim, / i w tym właśnie zaznacza się wronia / autoironia," Młynarski, *Od oddechu do oddechu*

Lubię wrony may be considered a text expressing – importantly, indirectly, metaphorically – one's own attachment to the motherland, which is how Izabela Mikrut[70] has interpreted it. The scholar highlighted the author's manifested disapproval of contemporary emigration and simultaneous understanding for those who decided to emigrate. In this context, we should refer here to another song expressing the same attitude in a decisively more veiled way – the 1982 *Song szczura* [A rat's song]:

> I am an atypical rat,
> I do not run away when the ship is sinking.
> […]
> because I want to live here, even if I don't have to[71]

Here Młynarski pays attention to both the anti-emigration message, which corresponds with the song *Lubię wrony*, and the specificity of the main character – a rat – and its script: life on a ship. The animal protagonists of both songs – species which are neither liked nor appreciated – in both cases served the poet and satirist's perverse play with the linguistic-cultural convention. In fact, it is a characteristic quality of Młynarski's style: his interest in what is commonly considered worse, common, uninteresting; it is not a coincidence that his text *Moje ulubione drzewo* [My favorite tree] he writes about a hazelwood rather than an oak. Such a choice of actors and related scripts which are used to portray own community allows Młynarski to express pride without grandeur; it is a way of expressing a patriotism of a special kind: one that ostentatiously resigns from lofty words and symbols, and that consists not in a heroic fight with the enemy, but in everyday work and consistently facing the challenges in one's motherland that constitute its distinguishing feature.

III Conclusion

Works by Edward Sapir, author of the famous sentence quoted below, are an important source of inspiration for contemporary linguistics, especially anthropological-cognitive ones:

> The understanding of a simple poem, for instance, involves not merely an understanding of the single words in their average significance, but a full comprehension of the whole life of the community as it is mirrored in the words, or as it is suggested by their overtones[72].

His observation remains valid also in reference to the song *Lubię wrony*, in which it is easily observable how an individualized, unusual vision of the world is constructed on the basis of cultural scripts displaying – as it is typically the case – a high level of stereotypicality. For it turns out that even though language may suggest some interpretation and evaluation of

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[70] Izabela Mikrut, *Przymrużonym okiem. Radość czytania satyryków* [Tongue in cheek. The joy of reading sattire] (Wydawnictwo Internetowe E-bookowo, 2016). Kindle.

[71] "ja jestem nietypowy szczur, / nie zmykam, kiedy statek tonie. / [...] /bo tu żyć pragnę, choć nie muszę...", Młynarski, *Od oddechu do oddechu.*

[72] Polish version: Edward Sapir, *Kultura, język, osobowość. Wybrane eseje*, trans. Barbara Stanosz, Roman Zimand (Warszawa: PIW, 1878), 89. English version: *Culture, Language, and Personality. Selected Essays* (Berekeley: University of California Press, 1964), 69.

phenomena whose image has been established for generations in its lexical and grammatical structures, we are not obliged to thoughtlessly follow those suggestions. However, ignoring them requires some cognitive effort, which is manifested – and motivated – by an artistic text:

> In fact the mother tongue [...] forces us to do a few things and makes a few things impossible. But every language facilitates and suggests something (different!), certain cognitive schemas are somewhat ready in it. Everything else requires intense activity of the subject.[73]

<div align="right">

translated by Paulina Zagórska

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[73]Anna Pajdzińska, "Czy «zaklęty krąg języka» można przekroczyć?" [Can the «enchanted circle of language» be broken?], in *Relatywizm w języku i kulturze* [Relativism in language and culture], edited by Anna Pajdzińska, Ryszard Tokarski (Lublin: Wydawnictwo UMCS, 2010), 52-53.

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KEYWORDS

language and style of songs

works by Wojciech Młynarski

Abstract:

The paper concerns various manifestations of intersubjective images of nature, established in language and culture, in an artistic text: Wojciech Młynarski's song *Lubię wrony*, and two other poetic works which have intertextual relationships with it: *List do KIG z Łodzi* by the same author, and *Wierszyk o wronach* by K.I. Gałczyński. Methodologically, the paper is based on the theory of cultural scripts combined with cognitive concepts of imaging and conceptual blending. The analysis presented reveals the way in which Młynarski reinterprets shared cultural knowledge in order to express his own patriotism in a form which differs from conventionalized ways of expressing such an attitude.

script in an artistic text

LINGUISTIC AND CULTURAL
IMAGE OF BIRDS

blending in an artistic text

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McLuhan's Window.
The Online Meme

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Why deal with something so ephemeral and ridiculous? Ephemeral, maybe, but ridiculous? This is an unjust epithet. For what it's worth, we are talking about one of the most common genres of contemporary communicative culture. This in itself makes it a "serious" phenomenon for the researcher, be it semiotician, media specialist, sociologist, philosopher, political studies specialist, linguist, social psychologist, communication specialist, anthropologist of culture, or cognitivist. Hence, it is a phenomenon worthy of scholarly attention, which takes nothing away from its lightness and *ésprit,* which it depends on.

If Marshall McLuhan were alive today, he would surely be interested in the increasingly popular phenomenon of the meme. This supposition is permissible, given his interest in advertising, which goes back 50 years. Perhaps McLuhan would discern in the success of such messages positive signs of communicative activities of participants in a network. Maybe this phenomenon would even make him revise his own predictions concerning the negative effects of the digital era in the lives of homo digitalis.

Posed again, the question "why?" reveals the superficiality of doubting the point of reflecting upon the phenomenon of internet memes. In what follows, a number of arguments will be put forward in support of a deepened study of the meme, which is a complex phenomenon. In any case, the meme is an extremely popular internet genre and as such deserves an attempt at recognizing the functional properties of its poetics.

Abandoning all hope of convincing the unconvinced, we will try to demonstrate at least some of the many aspects of the poetics of online memes, without usurping the right to claim that these will establish a complete index.

The morphology of a meme

The model of the meme structure looks quite conventional against the backdrop of a constantly expanding family of digital messages; the meme as such is hardly a breakthrough. In general, it consists of a word (written or spoken) and/or an image (still or moving, silent or audio). Characterized so vaguely, the structure of a meme is not unlike, say, the morphology of ads. Without suggesting the two are equivalent, let us try to expand on this comparison.

Sometimes a meme is just a verbal message, sometimes it is just an icon. More often, however, we are faced with a semantic structure of a higher level, comprising a combination of different types of signs. They occur, both in a meme and in an ad, in three alternative forms: visual, auditory or audio-visual. Let us add at this point that, in line with the nature of digital communication, whatever is featured in a meme, becomes a digital image: silent, auditory or audio-visual. This principle is binding for all elements of a meme, including the written and spoken word respectively. Emphatically, the lexical material operates not unlike the image.

Does this suffice to capture the rules of a meme structure, which govern its poetics? Unfortunately, not. This is definitely not enough. It seems that what has been introduced so far is merely a prerequisite for creating this kind of messages. Their specific manner of social functioning, however, is dependent on the existence of quite different characteristic features.

The dialogic of the message

The *sine qua non* condition for including a particular specimen of digital communication in the morphological category of memes is its dialogic, polemic nature. Without the element of a purposefully orchestrated dialogic there can be no meme. Genre properties of memes are determined by their intertextual component. Image versus image. Text against text. The view of a meme's author directed against a fallacious and manipulated view circulating in society.

The term 'meme' also refers to a pre-text. For a newly created message to be fully received, its predecessor – a pre-text – must be recalled in the recipient's mind. In that sense every meme possesses and utilises its own (rejected) textual past in order to both recall and reject it conceptually (Lat. *concipere* 'to connect, combine together'). Utilising its author's irony, it transforms cliches and nonsensicalities into its own absurdity: as an appeal of the sender to the addressee's mental capacities.

We are now much closer to ascertaining the characteristics of an online meme, but this is still not close enough, because what has been stated so far sounds too much like a journalistic commentary. The common denominator for the two is the use of "somebody else's word", "somebody else's image", etc. The difference between the two lies in the epigrammatic manner of their use. A meme's meaning structure is an integral part of the message structure.

This is not something completely novel, unprecedented in the practices of communication and in the rhetorical culture of humankind. Recalling Jerzy Ziomek's terminology, which he developed for his study of pastiche, parody and travesty, the meme features a play and tension of meanings. These are caused by the fact that the matter of a given message operates on various levels by means of a contra-matter produced from somebody else's text. This sudden tension, emanating as a curt retort (Lat *acuto* 'blade') makes the meme irresistible in the eyes of internet users.

The meme as a manifestation and expression of modern iconoclasm becomes a testament to the freedom of expressing polemical views. Privacy (unofficiality, personal views, one's opinion) participates in a clownish fight with high-handed, opinionated officialdom. It is "a free voice, one which protects freedom". In its familiar shape the meme is a highly democratic genre of

communication, closely connected with the existence and daily life of the network agora of the 21st century. Its foundation is always a (usually anonymous) sender's polemical reaction, disguised as derisive parody.

To parody, to mock, to deride, to stick one's tongue at someone. These are a must. The parody the life of a meme seems to be its obvious property. The question is, are we not too eager to accept this obviousness, taking it to be something natural? "Il est bien aisé de le sentir que de le conaître" ('it is felt rather than understood', as declared by the French clergyman and grammarian of the Baroque, Dominique Bouhours, 1671)

Towards genre studies

At first sight the internet meme seems to be a new genre, unlike any other. Marshall McLuhan is not the only one who would disagree with this rash opinion. Genre affinities of the meme throw light onto the specificity of its poetics. Some of these affinities have a historical dimension; others are more contemporary. The former include, among others, Menippean satire, epigram, prank, acumen, lampoon, joke, retort, couplet and parody. The latter category comprises caricature, satirical cartoon, comic book (which combines the verbal and iconic codes), collage, news, journalistic commentary, street graffiti, etc.

The above-listed indexing might create an impression that the internet meme is a young and new genre, whose birth coincided with the dissemination of the Internet as a social medium, but the communicative strategy it relies on has a rich corresponding past and culture. For example, in the inter-war period in Poland excellent memes in the form of photomontage were created by Mieczysław Szczuka, Mieczysław Berman, Teresa Żarnower or Kazimierz Podsadecki. In Polish People's Republic the functions of contemporary memes were performed by satirical cartoons by Andrzej Czeczot, Andrzej Mleczko, Wojciech Wołyński or Henryk Sawka.

Towards stylistics

The meme-type of internet products leads to a rehabilitation of the low-brow style. Acuteness and directness of the expression, aiming at ridiculing the view under attack by means of deconstructing the image represented by that image, requires exaggeration. Perhaps this has contributed to the promotion of the low-brow style, which, frequently occurring in messages belonging to the genre in question, becomes a jocular answer of the meme's creator to the loftiness of official newspeak, which imitates high-brow style.

The key issue for the poetics of the internet meme, determining its specificity, is the social function of the meme; the function it is supposed to perform in the modern iconosphere and audiosphere. Each meme can carry a variety of meanings but there is a common denominator for this genre of messages. It has a broadly defined *cathartic function*. It is that function which governs specific rhetorical devices, figures and stylistic-compositional patterns, which organise the poetics of reception.

Each and every internet meme is a retort to a specific message, which provokes opposition - this is an intrinsic element of the meme's function. For the meme retort to be effective and make an appearance online, a trigger-referent must appear first in the common consciousness. That referent becomes a specific pre-text, which evokes the sender's and recipient's objection and is parodied by the meme author.

Regarding the relationship between a virtual sender and a virtual addressee of the internet meme, one might describe its *modus operandi* by referring to the "call-answer" model, utilised in many other communicative contexts. The first step in that model is to recall from memory the counter-material of a pre-text. The next step is to spring away from it, to make an about-face in front of the addressee by mocking that pre-text. This is how deconstructing image 1, prepared by somebody else, shows its underbelly in the author's own created image 2. The two remain together for a moment, connected by the incongruous concord, the aim being to express the unacceptability of the former in the demonstration of the latter.

This game requires initiating the addressee's memory, which results in recognition (a reflex of the recipient's competence). Image 1 becomes the rejected meme, image 2 becomes the rejecting meme. We are then dealing with a reaction and counter-reaction: a sender's action, causing the intended recipient's reaction. Utilising the slogan "let us keep calm, people", this newly arranged meme would then be something like a makeshift appeal for saving common sense; an appeal sent to everybody for whom the latter is dear.

 This brings us to the important issue of the addressee's disposition. Whoever is searching for and expecting an authoritative sender in the Web will not appreciate or enjoy a meme. Gravitas, typical for this kind of people, attracts an organic lack of a sense of humour. The goal of a meme will thus never be achieved. The psychological and communicative barrier mentioned here prevents laughter from becoming the reaction to the reception of the meme.

Internet memes produce laughter. Let us add, however, that this is a particular kind of laughter. The type of comedy practised by meme authors is revolting for the addressee's consciousness; it is intended to create a parodic reaction in the process of reception; one which allows a release of sorts. This reaction, both in the life of an individual and in a community, has a healing function. It is not, of course, "medicine for all diseases", but it is a factor which brings back the violated or otherwise disturbed order of thoughts.

The meme's intentionally destructive effects depend on the deconstruction of somebody else's message, hitherto operating in common consciousness with impunity. By recalling that message and "working on it", the meme turns it on its head. At the same time, importantly, the meme reveals the underpinning of manipulation, performed by that message. Following Jeremi Przybora, one might say that "a song is a chorus-based method for another ugly song".

The meme does not remove from view the text with which it deals. Quite on the contrary, it deconstructs it, leaving some elements of it to be used as a negated subtext for achieving its own purposes. The core of this devious operation performed on somebody else's message is the cunning creation of "discordant concord" between the material and counter-material of the new message.

We then have somebody else's image, its imitation in the shape of a purposefully reversed reflection and the fun-house mirror of a parodic effect. This is how nonsense, which is the object of a polemical attack, is dismantled. The internet meme expresses a personal and social need to unmask falsehood and declare the truth, whose existence it refers to and towards which it is extended.

Other authors studying the poetics of the internet meme and searching for its general rules, make an important observation regarding the semantic structure of the meme. This reflection uncovers a repeated process of deconstructing somebody else's message performed with a view to reconfiguring (reversing) its meaning. This is a kind of organising principle, which results in the following operation: somebody else's construction – deconstruction – one's own re-construction, preserving recognizable remnants of the deconstructed image.

A kind of classic air at the basis for the model for this new genre of the internet meme, can be described within the framework of poetics developed by Aristotle and his modern followers, especially Maciej Kazimierz Sarbiewski (viz. the Baroque treatise "De acute et arguto").

The essence of the poetics of an internet meme is then an iconic, verbal, iconic-verbal or audio-visual *concept*. This concept leads to a short circuit– a glitch aimed at evoking a critical reaction in the recipient. The same concept allows the new message to destroy a ridiculous idea, a mistaken belief or disavows the brazen manipulation of the primary message.

Towards axiology

One meme is unlike any other. The vulgarity of some rivals the finesse of others. Hunting dagger versus lancet. Club versus rapier. Brevity is a highly desired, if hard to achieve, feature of a well-structured meme. Brevity on its own, however, will not do. This is because it is not the central aim of a given message but a tested means of achieving optimal succinctness, elegance and precision of the visual or audio-visual message.

The value of memes is measured by a symbolic element of surprise, caused by a master stroke aimed at the opponent's weak spot. The most valued feature of a meme is the accuracy of its criticism towards a message or set of messages to which it refers.

It is in this surprise, causing delight in some and indignation in others, that one encounters a moment of intellectual questioning, emphasised by a specific meme. A meme joke performs a complex cathartic function; parodically bringing to order the common sense, attacked before. This happens through laughter, by referring to somebody else's position, point of view or a mistaken belief: a harmful conviction already in public circulation. A circulation previously abused and used in ill-faith, which the attacked message tries to appropriate.

I am emphasising the importance of rationality in meme creation. This activity does not preclude faith; on the contrary; it restores and reinforces it in a way, by assuming that no normally coexisting community can function without trust: between people, neighbours, authorities and citizens, as well between citizens and authorities.

It is not hard to go astray in thinking, both on the individual and community levels, in the era of "post-truth" whose current invasion threatens reason. At every step we are threatened by various dogma and "hard truths" (to use Ralph Keys' terminology), whose *raison d'etre* in a compliant society is obedience and eradication of any debate. It is not easy to stop this process. Memes are a useful phenomenon in that they become a public emanation of individual dissent and common resistance.

It is good to know that there are also others who resist the invasion of the thoughtlessness, ideological nonsense and cynicism of manipulators. The meme, let us reiterate, performs an important cathartic function. It makes its addressee think independently; it purifies and paves the way to rational reasoning.

Is this not enough? Not really. In cultural anthropological categories this phenomenon is a form of defense; a symbolic revenge of the oppressed, of people experiencing the pain caused by the trauma of contempt. The creation of internet memes cannot be viewed as a cure for all ailments. Still, this activity belongs with the light side of the force. By occurring – hopefully as often as possible – in the digital sphere; it releases our common right to a critical reflection, to productive doubt and resistance against negative emotions we encounter in private, community and public life.

translated by Justyna Rogos-Hebda

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KEYWORDS

PARODY

VIRTUAL ADDRESSEE

communication

culture of communication

Abstract:

An interdisciplinary analytical study devoted to key issues of the poetics of the internet meme; one of the most popular genres of contemporary iconosphere and audiosphere.

g e n r e   s t u d i e s

MEME

c a t h a r s i s

poetics of audio-visual messeges

laughter

SOCIAL MEDIA

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The New

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Describing the new as a poetological, theoretical and literary term is riddled with the same problems that always arise when attempts are made to narrow the meaning of a word which functions in general language so that it may be effectively employed in a specialist field. The new is often used to talk about literature and the literary scene; both in academic and literary discourse, as well as in critical and publishing (marketing) discourse.

By definition, each subsequent book published by a given writer is "new," and when the book responds to the current problems in political or social life, it seems reasonable to say that it is "new" literature, insofar as it focuses on issues that have not been addressed in literature before. Respectively, people in the publishing industry who regulate the processes of the commodification of literature and wish to sell literature as a product are guided by the demand and supply mechanisms which govern the sale of other consumer goods, eagerly emphasizing that a new publication purchased by the consumer is a unique product – a product that will provide them with strong stimuli; a product that will enrich their aesthetic experiences with experiences not offered by any of the previously published works (they often use different terms which, however, mean almost the same: "innovation," "breakthrough," or "discovery"). All these terms are consistent with the dictionary meaning of the "new" and as such cannot be rejected or denied, as they point to the way they are naturally used in language and allow one to highlight many of the important features of various works of literature and literature in

general. At the same time, however, the problem of the new refers to more complex issues and processes in the philosophical and aesthetic domain, which also manifest themselves in the field of literature and literary studies. In this essay, I intend to discuss the new in the context of these problems and not to exclude or question the more intuitive uses of the word itself.

While the new is used in reference to philosophy, aesthetics, and theory, it is seldom a subject of discursive interest in itself. It is not distinguished as a separate concept in the dictionaries of aesthetic, philosophical or literary terms, and the need for specifying its meaning in these fields of humanistic discourse is rarely expressed. One of the rather prosaic yet crucial reasons behind this is, as Stefan Morawski points out, that: "art has always been evolving, revealing new themes, contents and forms, and therefore no particular significance was attached to this phenomenon, i.e. the slow process of constant changes."[1] Especially in the dynamic 17th century, on which Morawski focuses in this quote, the focus was on tradition and deliberate actions aimed at emphasizing the inter-epochal continuity of individual aesthetic processes.

The new is therefore relatively rarely seen as a distinct theoretical problem, and as such it is possible to distinguish three tendencies associated with it, which will be represented in this essay by three specific, or indeed emblematic, texts.

1. The first tendency is represented by the above-mentioned essay by Stefan Morawski, *Perypetie problematyki nowości w dziejach myśli estetycznej* [The history of the new in the history of aesthetic thought], published in two parts in two successive issues of *Studia filozoficzne* [Philosophical studies] in 1984. This text both presents an in-depth long history of the new and locates this category in the wider context of temporality. Morawski shows that in order to understand the new, it is necessary to carefully reflect on how time and temporality were defined in different epochs. Morawski's take on the "history of time" is full of surprising, extremely counter-intuitive observations, which allow one to visualize, above all, how innovative the very concept of the new is.

2. The second tendency is represented by Derek Attridge's 2004 study *The singularity of literature*, in which novelty stems from "otherness," which, in turn, is inspired by Emmanuel Levinas's philosophy and thus rooted in a discussion on the ethics of literature.[2] Because these concepts have become part of theoretical discourse, I will not analyze them in detail in my essay.

3. In the third (and probably the most intuitive) tendency, the new is discussed in the context of the history of the avant-garde. In my discussion, I shall refer to an excerpt from Boris Groys's 2008 book *Art Power*, in which the Russian scholar formulates a specific philosophy of the new on the basis of Søren Kierkegaard's theological reflection, making it a useful tool for analyzing contemporary art.

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[1] Stefan Morawski, „Perypetie problematyki nowości w dziejach myśli estetycznej. Rys syntetyczny" [The history of the new in the history of aesthetic thought. A synthetic outline], *Studia filozoficzne* 219, no. 2 (1984): 62.

[2] Derek Attridge, *The singularity of literature* (London: Routledge, 2004).

Importantly, all these three tendencies narrow down and limit the meaning of the new, especially in relation to the meaning assigned to it within the framework of ordinary language. As opposed to the intuitive, and therefore rather broad and popular, uses of the word "new," in theoretical texts which explore the new – that is, in texts in which the new is seen as a problem – this term has a much narrower meaning. And because the meaning of the new is thus narrowed down, it comes across as a remarkable and revolutionary concept. In order for something to be described as new, it must lead to a radical undermining, revising, or transforming of the same or the old; something "truly" new is thus almost scandalous. Indeed, the new is inextricably linked to complex and paradoxical ontological and epistemological questions. In terms of ontology, the new, defined as a problem, is connected with metaphysics, because its roots are not in the same or in the old (phenomenologically accessible world). Neither is the new originally connected with it. In the field of epistemology, on the other hand, it is difficult to recognize the new as new because it may not be reduced to a familiar system of references, and as such may not be described in a discursive manner – in Attridge's and Groys's radical approaches, it is seen as internally dialectical and only identified with the help of the Derridean concept of difference without difference.

A short history of the new

The first, somewhat unusual, observation to be made in the discussion of the new is that it has a relatively short history, which dates back to the time we customarily describe as the beginning of the modern era. Morawski convincingly proves in his study that the new may be sensibly discussed only in the context of other quintessentially modern terms, which only appeared or only established their relevance in the intellectual dictionary of European culture at the beginning of the 15th century. We are talking mainly about categories such as subjectivity, temporality and (singular) originality.

Drawing on Claude Lévi-Strauss's canonical distinction into "cold" and "hot" societies,[3] Morawski points out that the new in pre-modern cultures could not have developed (neither could it have been appreciated), because the possibilities of change, which is by definition one of the conditions of the new, were limited. Archaic societies functioned in mythical time, i.e., time which "stood still," and consequently art (as a rule, indistinguishable from religious or ritual activity) served to reinforce and reproduce the established order. Creativity and originality, in any form, were not celebrated. Creativity was the domain of the mystical world. Only the act of establishing the original order, creating the world, was, as we would say today, creative:

> [...] mythical awareness silences the awareness of historical change. In this primitive cultural system, there is no need to address and create products for a diverse audience, because everyone *a priori* shares a connection with the artist that is based on the cult of the ancestors, the belief that there are eternal truths and that they need to be expressed. Intra-social (inter-personal) connec-

[3] *Cf.* Georges Charbonnier, "Clocks and steam engines", in: *Conversations with Claude Lévi-Strauss* (London: Jonathan Cape, 1969), 32-41.

tion is determined by the supernatural world, and it is impossible to disregard or break the sacred code not so much because for fear of alienation, but simply because primitive peoples cannot create art otherwise. Although the dispute over the basic motivations and meaning of Paleolithic art has not been resolved [...], scholars agree that explanations may primarily be found in the sphere of the magical, the totemic, the cult of fertility and expression connected with material production, which of course did not exclude innovation and inventiveness, but they clearly marginalized or completely silenced newness.

[...] Ethnologists, ethnographers, and the natives they interviewed, as well as research hypotheses made by anthropologists reconstructing the troglodyte consciousness, indicate that the new is seen in terms of being inventive; the possible source of originality, i.e., the Creator of the World; or certain (pre)existing considerations.[4]

In the Middle Ages, the ways of understanding temporality underwent a radical transformation, but they were still not radical enough to allow one to see the new in amodern light. Drawing on Aron Gurevič's monumental study in medieval consciousness,[5] Morawski points out that, indeed, it was in the Middle Ages that time was set in motion, thanks to which history could "get going." However, it was still a closed history, and its beginning and end were clearly defined by Christian mythology. Medieval time was therefore by no means similar to modern "open-ended" time:

comparing archaic culture with medieval culture, A. Gurevič aptly proves that Christian consciousness did not eliminate mythological time. Although the concept of the cycle, regulated by the rhythms of nature and the related concepts of regularity and repetition, was replaced by a historical vision, whose key moment was the birth of Christ who was sent to Earth to save humanity, within this concept, history was essentially bicyclic. From the beginning of the world to the turning point, which was the revelation of the Son of God and the spread of "Good News," and then from Golgotha and Christ's resurrection to the end which was the redemption from original sin. In this vision, only the *New Testament*, this original authentic religion, is truly new. The other alleged new may only exist in historical time; still, it only exists there as a shadow of eternity, the equivalent of which is God's truth.[6]

Medieval philosophy and aesthetics were distrustful of, if not openly hostile to, innovation, because only the divine work of creation could be truly original, authentic, and new. Artists were supposed to, and expected to, imitate the perfect world of nature, and mastery could be acquired through and judged in relation to the skill and the ability to reproduce the established canonized rules and codes of art. This is the theoretical and aesthetic justification behind the predominance of religious themes in medieval art, which were closely related to the dominance of the Christian paradigm in the political, symbolic, and ethical sphere. The purest, model, the emanation of such a philosophy of art was, according to Morawski, the iconostasis, which he discusses in relation to Pavel Florensky's thought. In this approach,

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[4] Morawski, „Perypetie problematyki nowości w dziejach myśli estetycznej. Rys syntetyczny", 45–46.

[5] *Cf.* Aron Âkovlevič Gurevič, *Categories of Medieval culture*, trans. by G. L. Campbell (London: Routledge & Kegan Paul, 1985).

[6] Morawski, „Perypetie problematyki nowości w dziejach myśli estetycznej. Rys syntetyczny", 47.

theology is the artist's most reliable tool, thanks to which he can focus on objective beauty, unquestionable truth with its roots in the divine realm, and create "true art" – creativity in its eternal, universal and perfect form. It also protects the artist from the temptations of the material world and its random, chaotic, and vain pursuits. Not only is it a source of the rules of art, but also a source of guidelines that the artist should follow in their life. According to Florensky, the best artist is at the same time a creator, a saint, and a philosopher.[7] Of course, the philosophy of icons cannot be considered universal in the European Middle Ages. The dispute between iconoclasts and iconodules is undoubtedly one of the bloodiest and most dramatic doctrinal theological disputes in history. However, this philosophical and theoretical foundation of creating and contemplating icons which Florensky developed in his writings at the turn of the 20th century allows us to understand the medieval mechanism according to which the categories of originality and inventiveness turn out to be undesirable, while imitation is cherished.

The new in today's modern understanding was only born at the beginning of the Renaissance – simultaneously with the emerging concepts of subjectivity, which were later discussed by Descartes. It is at the turn of the 15th and 16th centuries that the very thought of admitting that man may be endowed with creativity, and especially that an artist may be able to create *ex nihilo*, ceases to be seen as heresy. The artist's competences and rights are no longer limited to reflecting the "one original" work of God and creative imagination begins to be appreciated. Only then are the categories of individual talent, inspiration, and genius accepted in European culture without any precautions or reservations. In the same period, the first texts appear which suggest that aesthetic canons are relative and temporal, i.e., diachronic. Beauty gradually ceases to depend on a set of codified, formal requirements, and begins to be perceived as a result of various expectations conditioned by current socio-political, moral, and philosophical processes. It is in this context that the concept of modern genius is formulated, understood henceforth as the artist's ability to capture the atmosphere of a given epoch as shaped by these processes and thus the artist's ability to meet the expectations of their times.[8]

The turning point in the formulation of the aesthetic and theoretical notion of the new was, as Morawski also points out, the quarrel of the Ancients and the Moderns. This dispute, initiated at the French Academy at the end of the 17th century, influenced all discussions in the field of literary and aesthetic theories over the following decades all over Europe. In his 1970 study devoted to the aesthetics of Romanticism *У истоков романтической эстетики. Античность и романтизм* [The beginnings of Romantic aesthetics: antiquity and romanticism; Polish translation was published in 1978], Boris Reizov explains the relationship between the Ancients and the Moderns (defined as trends, schools, formations, etc.) and the broadly defined ancient tradition.[9] This relationship also in a way anticipates the paradoxes of the new and imitation discussed throughout the 20th century. As far as literature was concerned, the Ancients and the Moderns took the work of Homer as their point of reference, arguing in favor of one of the two different ways in which it influenced modern creativity.

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[7] *Cf*. Morawski, 46–50.

[8] *Cf*. Morawski, 51–52.

[9] Boris Reizov, „U źródeł estetyki romantyzmu: antyk i romantyzm" [The beginnings of Romantic aesthetics: antiquity and romanticism], trans. by Zbigniew Maciejewski, *Pamiętnik Literacki* 69, no. 1 (1978): 291–309.

Interestingly, the division into the Ancients and the Moderns was misleading, insofar as the Ancients developed and discussed attitudes, models, and concepts which allowed the new to thrive, while the Moderns constituted a conservative force. The praise of modernity articulated by the latter implied that ancient aesthetics was seen as inferior to contemporary aesthetics and was only meant to be presented as such, as, for example, in Charles Perrault's poem *The Age of Louis XIV*, which triggered the quarrel.[10] Even then, the entire domain of aesthetics was inscribed in the same logic of growth, improvement, and progress as the scientific, technical, economic, and political spheres. For the Moderns, the supposed aesthetic perfection of their age was an extension of the perfect monarchical system, while the Ancients, who called for a faithful imitation of antiquity, were republicans. Reizov argues that the ultimate failure of the classicist static aesthetic program had to do with the failure of the feudal monarchy as a system:

> The question of antiquity evolved as the epoch evolved; it changed its functions, inspired creativity, and opened up new horizons. In the great quarrel, the Ancients, who considered artistic values to be timeless, won, while the Moderns, who favored progress, suffered a defeat. In the course of the historical process, it turned out that the progress of the Moderns was in fact political and artistic stagnation, and the eternal categories of the Ancients promoted the development of art and society.[11]

It was the Ancients, therefore, who allowed art to truly develop, which, by definition, cannot take place without the emergence of new artistic and philosophical trends. The Ancients believed in the indisputable genius of Homer, arguing that in order to achieve perfection one must recreate the conditions in which his genius could flourish – and not his work itself:

> The train of thought developed by E. Young in *Conjectures on Original Composition* was conducive to this, as if paradoxical, but completely natural process: in order to create an original work of art, one has to imitate not the *Iliad*, but Homer, learn from him to observe nature, to show not abstract truths, but the truths of nature.

> What, so to speak, lies behind a given work is lost after it is created – all the ideas and conditions that define the nature of a given civilization. This gives rise to peculiarities which future generations accept as rules that supposedly apply to all nations and species, which stunts the development of original poetry. Homer was free. Those who modelled their works on the *Iliad* were under the pressure of necessity. To imitate Homer, you have to be free like him and recreate your own truth, and not somebody else's. Thus, imitating Homer ultimately involved moving beyond him, and art which imitated ancient art turned into national art.[12]

Reizov therefore argued that the ideas promoted by the Ancients promoted the emergence and development of national literatures; and this development, respectively, is by definition associated with new phenomena in aesthetics, theory, and philosophy.

[10]*Cf.* Reizov, 292–94.
[11]Reizov, 307.
[12]Reizov, 299.

One of the most significant consequences of the development of national literatures in rela-
tion to the quarrel between the Ancients and the Moderns and the related issues discussed
above, is – and this applies to different countries – the interest in folk tales and native my-
thology which manifested itself at the beginning of broadly defined romanticism. What all,
both declared and undeclared, Ancients had in common was that they rejected the limita-
tions of taste, appropriateness, canon, etc. It was natural, therefore, to search for new aes-
thetic categories. Once non-elitist, non-codified, and thus diverse and dynamic culture was
acknowledged, non-elitist, "popular" art was for the first time recognized in the theoretical
and aesthetic discourse. Reizov again discusses this issue in the context of antiquity:

> In the past, the works of great ancient poets were models of rationalist poetry; ancient poets
> were the teachers of reason, they lived in a certain Cosmopolis, with no links to local customs and
> history. This "dazzling loneliness" was their destiny; the Moderns saw many faults in them, and
> the Ancients had to refer to national history and traditions to be able to defend them. Then, as
> democratic thought developed, ancient poets became folk poets, they merged into one with the
> nation and the epoch they described. In its search for national character, homeland, and state, this
> strange, conflicted, inquisitive 18th century turned to Homer, Pindar and Aeschylus.
>
> The almost century-old struggle for the Greeks against the French contributed to the creation of
> a completely new image of ancient poetry, and thus a new aesthetics and theory of art. The folk
> character of ancient literature, which passed through the cleansing fire of primitivism, brought
> it closer not only to the oldest forms of world poetry, ballads and psalms, but also to the mature
> works of European theater. It was only possible because Aristotle's principles no longer determined
> the shape and form of the ancient drama, proving to be a technical result of place, time, and tradi-
> tion. Consequently, Shakespeare could no longer be seen as the opposite of ancient playwrights,
> and the connection between the English playwright and the great Athenians was problematic only
> in the opinion of the Moderns, French 18th-century neo-classicists, who stood by their principles,
> themes, and ideals.[13]

Thus, a new image of the "great artist" was born as well as specific expectations and tasks he
was supposed to fulfill; he became everything that he could not be in a feudal monarchy:

> The ancients imitated nature and were not concerned with literary tricks. They were "naive poets;"
> this is where their secret lies. This is the secret of their language. The ancients, children of nature,
> in their primordial purity thought and spoke like poets. The original language, whether divine or
> human, "nominal" or "adjectival," was naturally a poetic language. In the middle of the 18th cen-
> tury, everyone was talking about it, from Vico to Hamann.
>
> The superiority of ancient poetry was perceived in such terms. Homer was the greatest poet be-
> cause he was an ancient poet.[14]

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[13]Reizov, 304.
[14]Reizov, 299–300.

Respectively:

> Homer thus again becomes a model and "measure of human genius" [...], but not because he went against the dominant current of his nation and times, but because he was the same as everyone else, he thought as his contemporaries. "Homer's wisdom was no different from folk wisdom," Vico wrote, "He understood and expressed the feelings of the Greek people, and as such understood Greek folk customs." To understand Homer, Herder wrote, one must perceive him as inextricably linked with the times which gave birth to him. Poetry belongs to the entire nation. Homer as a national poet expresses the concerns of his times.[15]

The most important and lasting result of the quarrel between the Ancients and the Moderns was a complete reevaluation of art and the nature of the creative process. The academic dispute regarding the 17th-century reception of Homer had transformed in the following decades into a pan-European dispute on aesthetic principles – all artists who felt responsible for the shape of the emerging new culture were involved in it. Once the process of the gradual secularization of the artistic sphere was completed (the beginnings of this process may be considered one of the many symptoms of the transition from the medieval to the modern era), a space appeared where reflections on creative autonomy, agency, individuality, and originality could be deepened. It is from this space that the very institution of literature emerges, and it is in this space that attempts are made to create, capture, and visualize the new in literature (I refer here specifically to the influence, and not power, that this space exerts because literature often defined itself by going beyond what was considered literary at a given time). Only after the processes of the formation of literary awareness (or perhaps the awareness of literature) were completed in a continuous and direct reference to the dynamic changes in society and politics was it possible to permanently root the notion of literature in language. Regardless of the complexity, elusiveness, or even volatility of the concept itself, it is only from this moment on that we can speak of literature as we understand it today. In his famous interview with Derek Attridge, Jacques Derrida broadly defined literature as an institution "which allows one to say everything:"

> All the same, this motif of totality circulates here in a singular way between literature and philosophy. In the naïve adolescent notebooks or diaries I'm referring to from memory, the obsession with the *proteiform* motivates the interest for literature to the extent that literature seemed to me, in a confused way, to be the institution which allows one to *say everything*, in *every way*. The space of literature is not only that of an instituted *fiction* but also a *fictive institution* which in principle allows one to say everything. To say everything is no doubt to gather, by translating, all figures into one another, to totalize by formalizing, but to say everything is also to break out of [*franchir*] prohibitions. To *affranchise oneself* [*s'affranchir*] – in every field where law can lay down the law. The law of literature tends, in principle, to defy or lift the law. It therefore allows one to think the essence of the law in the experience of this "everything to say." It is an institution which tends to overflow the institution.[16]

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[15]Reizov, 302.

[16]Jacques Derrida and Derek Attridge, "This Strange Institution Called Literature", in: *Acts of literature*, ed. Derek Attridge. London: Routledge, 1992, p. 16, emphasis original.

When this institution was established, works of literature (as well as other works of art in their own fields) began to be categorized in relation to the new. It was only then that the history of the new and the related issues of evaluating literature as either new or imitative began. Regardless of the views held, whether one emphasized the importance of novelty or rejected this category in its entirety, a discussion about the developmental concept of literature could only begin then. The new as a problem appeared only after literature was inscribed in the linear model of time, in which new individualities, unique events that irreversibly change the entire institution, successively appear.

This new institution, which "allowed one to say everything, in every way," thus daring one to create without prohibitions and against limitations, at the same time created a space that needed to be filled; the rapid increase in the number of works of literature which dates back to the Renaissance, and which had grown exponentially over the next decades, is thus seen as an attempt to fully realize the potential of literary expression encoded in this space. The institution of literature originally points to absence; it indicates empty places on the map of its own universe, thus requiring that they be filled; it is a scandal that must be addressed over and over again:

> [...] I'm brought more easily towards texts which are very sensitive towards this crisis of the literary institution (which is more than, and other than, a crisis), to what is called "the end of literature," from Mallarmé to Blanchot, beyond the "absolute poem" that "there is not" (*das es nich gibt* – Celan). But given the paradoxical structure of this thing called literature, its beginning *is* its end. It began with a certain relation to its own institutionality, i.e., its fragility, its absence of specificity, its absence of object. The question of its origin was immediately the question of its end. Its history is constructed like the ruin of a monument which basically never existed. It is the history of a ruin, the narrative of a memory which produces the event to be told and which will never have been present.[17]

The purpose of this historical review was to indicate a specific moment in history when it only became possible to analyze literature in relation to the tension generated by the opposition between novelty and imitation. It is also the starting point for the evolution of all the issues related to this tension, which conditions how (whether it exists or not) the new functions today; that is, taking into account the findings and re-evaluations made by post-structuralism and postmodernism. As the concepts related to exhaustion, radical intertextuality, repetition, then simulacrum, remix and hypertext became more and more popular in the theoretical discourse, the new began to appear problematic. The discussions which had been held throughout the 20th century also referred to the still ongoing cultural changes brought about by the avant-garde. At the present moment in this theoretical discussion the new is therefore marked by a paradox and controversy related to the realization of having reached an end in the development of experimental literature and art. Therefore, as Stefan Morawski also pointed out in the 1980s, this concept cannot be limited or forced to fit into a rigid terminological framework. Some of the disputes regarding the above-discussed problems are still ongoing, therefore it is often impossible to introduce any new solutions. Therefore, instead

[17]Derrida and Attridge, 42, emphasis original.

of a summary, which could only involve listing the main problems and questions that have already been mentioned here, I will present a certain way of thinking about the new (or perhaps thinking in terms of the new) that will both grow from and engage with them.

Novelty and identity

Søren Kierkegaard explicitly described the birth of Christ as the only moment of true novelty in history; the divine gesture of humiliation and descending into the world as an "ordinary person" was the only truly original gesture. Boris Groys writes about the importance of these strictly theological considerations for aesthetics in *Art Power*. He discusses "the new," drawing on the selected fragments of *Philosophical fragments*, Kierkegaard's extremely poetic and often metaphysical Christological essays. The Russian scholar focuses specifically on the paradoxical nature of the other, difference and the new.

God, who wants man to love him, which in Kierkegaard's post-Socratic poetics means the same as "God wants man to understand him," must descend from heaven and become human: the teacher must be the same as his pupil. He must, moreover, become a human being, blend in, and become an "everyman;" he takes the form of a servant and voluntarily endures the suffering and torture described in the Gospel. If God appeared more powerful than man, it would falsify the feelings of love between them: first, because man would then love God's omnipotence and power, and not God himself, which would mean that his love for God would not be absolute and unconditional; second, because any advantage of God over man would require that man changes and submits to him, which would in turn mean that God does not want to love man but to dominate him. God must therefore not only become human but must also become a servant; he must humiliate himself.[18]

Thus, man who comes face to face with God is faced with the "absolute paradox:" Christ standing before him is the same as any other man, but it is precisely because man cannot find a visible difference between God and man that God and man differ. Christ is a man who is also God; the difference is so radical that it cannot be recognized:

> But it is impossible to hold fast to a difference of this nature. Every time this is done it is essentially an arbitrary act, and deepest down in the heart of piety lurks the mad caprice which knows that it has itself produced the God. If no specific determination of difference can be held fast, because there is no distinguishing mark, like and unlike finally become identified with one another, thus sharing the fate of all such dialectical opposites.[19]

 Translating the above reflections into the language of aesthetics, Groys makes a clear distinction between "new" and "different," which should not be regarded as identical. The paradox is inherently inscribed in the nature of the new, because the new is "new" when it is impossible

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[18]*Cf.* Søren Kierkegaard, *Philosophical fragments*, trans. by David F. Swenson (https://www.religion-online.org/book/philosophical-fragments/).

[19]Kierkegaard.

to recognize it as new. As Groys writes, the new is "difference without difference" or "difference beyond difference." Groys thus introduces a radical perspective in which the new in art is practically unattainable as long as it may be identified as a work of art (in which case it is only "different" from other works of art, which does not yet make it new).

The first mature artistic response to these theoretical paradoxes was, according to Groys, the readymade. Indeed, in the 20th century, the focus in artistic considerations shifted from the field of aesthetics and specific artistic solutions to the field of politics, where the boundaries between art and non-art were constantly being renegotiated. In this context, it is not surprising that for Groys the truly breakthrough moment in art was marked by Marcel Duchamp's works. As we know, Duchamp's *Fountain* is just like any other urinal, and it is a work of art only because it was introduced into the space (and the institution) of the museum. In this way, it introduced a new difference by negating difference – Duchamp's urinal is both just like any other urinal and completely different because it is a work of art, while all the other urinals are not.[20]

The analogy between the readymade and the figure of Christ has not only an ontological foundation (both evoke "difference without difference") but also an epistemological one. Recognizing God in an "ordinary" person poses the same or at least similar difficulties as recognizing a work of art in an "ordinary" profane object. Kierkegaard further writes about the problem of recognizing God in man and shows that any attempt at a rational solution must lead to the escalation of the paradox. Ultimately, he states that this recognition is possible only when "Reason collide[d] with paradox," and "the Reason yielded itself while the Paradox bestowed itself." Following in the footsteps of Saint Augustine, he comes to the conclusion that only faith may produce such a productive collision, which he calls passion attainable to man only by God's grace and will.[21]

Similar paradoxes govern the identification of readymades as works of art. In *Art Power*, Groys develops the concept of "equal aesthetic rights" and argues that art's continuing drive to shift the boundaries between art and non-art is its main political aspiration. It is in this field that art negotiates its autonomy and the freedom to set the rules of the field in opposition to the existing hierarchies and canons.[22]

<div align="right">

translated by Małgorzata Olsza

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[20]*Cf.* Boris Groys, *Art Power* (Cambridge, Massachusetts: MIT Press, 2008), 23–42.

[21]*Cf.* Kierkegaard, *Philosophical fragments*, trans. by David F. Swenson (https://www.religion-online.org/book/philosophical-fragments/).

[22]*Cf.* Groys, *Art Power*, 13–22.

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KEYWORDS

orignality

the quarrel of the Ancients and the Moderns

T H E   N E W

ABSTRACT:

This essay attempts to define "the new" as a poetological term. The new is discussed in relation to Stefan Morawski's seminal study *Perypetie problematyki nowości w dziejach myśli estetycznej* [The history of the new in the history of aesthetic thought], the so-called quarrel of the Ancients and the Moderns, and selected approaches to the concept in relation to avant-garde art.

Morawski

literature

avant-garde

Reizov

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A Poetess in the Light of Linguistics

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The title proposed here is unsuccessful in more ways than one. First, because it suggests inattentiveness, carelessness or oversight [translator's note: Polish *poetka* 'poetess' is easily confusable with *poetyka* 'poetics']. The impulse to reconstruct 'poetess' as 'poetics' boasts, of course, the obviousness of Jakobsonian classics[1], not to mention the fact that the weakened pronoun 'you' (Pol. *ty*), so important for the reception of literary works, also demands its rights (admittedly, this interpretation is a case of linguistic oversensitivity; we shall return to this metaphor later). The second reason why the title does not work is that it establishes rules of relations between impersonal linguistics and the person of a poetess. Why this is a more serious flaw will become clear in the course of this review. Let us add that this flaw can be described in reference to a weak thought, because it implies relations based on opposition. Whether this simply means that the linguist can appear in the light of poetics, requires a separate and broader treatment.

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[1] Cf. R. Jakobson, *Poetyka w świetle językoznawstwa* [*Poetics in the light of linguistics*], "Pamiętnik Literacki" 51/2, 1960, pp. 431–473.

The projection aspect[2] – the source of light

The book *Językoznawstwo zastosowane* [*Linguistics applied*] by the distinguished linguist, Elżbieta Tabakowska, was published by Austeria in 2019 in the series "From manuscripts". Following the editorial custom, the cover features a handwritten version of a poem which is an apt preview of the book's contents. The book is divided into twelve parts, preceded by the Introduction (and "A few introductory analogies and dissimilarities", illustrated by means of poems). Here the reader finds out that „the inspiration for this book was another book" - *Le Ton beau de Marot* by Douglas R. Hofstadter, an American scholar and specialist in AI and the author of an intriguing translation theory of analogy. Tabakowska, commenting on key elements of Hofstadter's unusual work (the central one being a discussion of nearly ninety translations of a single poem), states the following:

> Knowledge of cognitive processes in the mind, which create concepts subsequently expressed by means of language, helps with a better understanding of a poem. On the other hand, the knowledge of the poem's matter (for the author of that poem, this knowledge is aided by familiarity with the poem's genesis) aids the understanding of the nature and user's manual for language.

This observation anticipates the most important perspective (a dominant?) of *Językoznawstwo zastosowane*, even though one must add that it is not so easy. On the one hand, the author (whose role in the development of Polish cognitive linguistics is unquestionable) announces a reflection on elements of grammar, with reference to the interpretation of poetic texts, on the other – from the very beginning (to which she also points in the fragment quoted above) she also utilises her own poems, which become research material in subsequent parts of the book.

One needs to be very careful with this order, however. This is not a preview of critical remarks to be levelled on the contents or the structure of the book. Let us emphasise immediately that Tabakowska's book owes its coherence to a considerable number of factors; more than what is typical for most academic works. At the same time, this book is not your typical academic publication. Tabakowska's academic style is not too dense (even though her reasoning is precise) and yet, one can discern elements of a story in it: sometimes it is a highly interpretative story, sometimes a digressive one. From the point of view of the linguist-reader the most valuable passages are those which additionally define linguistics by the way of interpreting a specific poem. For example, on p. 36 one reads:

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[2] This is the term (proposed by Rudolf Arnheim) to which the author refers in part 5. This part addresses, among others, the necessary fragmentariness of each story and the idealisation derived from thinking about superimposing many descriptive perspectives onto one another (all perspectives). An obvious association from the perspective of the history of art would be cubism. On this occasion Tabakowska's book features the author's early poem (p. 62), which, also because of condensed form (to be addressed later) is worth quoting:
Im-i-nam-presja
Szczęk szczęk
Bez płaszczy
Zny styku
Bach – tin
Co(to)da:
Styka
Braque

> But linguistics is looking also (often predominantly) not only for specificity of forms but also for explicit or implicit linguistic meanings of messages. It discovers (or confirms old intuitions, substituted by 20ᵗʰ century scientism) that the meaning of linguistic messages is crucially dependent on the context in which these messages are created and received in the communicative process.

One might point out that there is nothing new in these statements (that is, if one were to read them without their immediate context). Let us however, initiate here a more in-depth commentary on the book under review, for the poetess has a masterful command of the entirety of her text.

Ad nauseam or *ad illusio*? Analogy applied[3]

What is the context for the poems in Tabakowska's book? A careless reader might well browse through this short work with cognitive enthusiasm, thinking about poetic works instrumentally. First, because the author herself suggests this manner of thinking about them (after all, she includes them in subsequent parts of her theoretical considerations on grammar in relation to interpretative processes) and points to their illustrative nature. Secondly, the arrangement of such poems seems accidental in the sense that does not interfere with the structure of the argumentation. The latter is organised in the following manner: after reflections on the poetic form the author focuses on description and interpretation, the metaphor of conduction, observer, point of view and perspective, aspects of projection, imaging, narration, metaphoric straying, time and space, conceptual integration and – finally (just before a linguistic conclusion) – iconicity. We are then faced with a list of key issues in linguistics, even though they remain a commentary relating to poems. Questions concerning balance seem justified, insofar that we are clear on the question of genre. If it is impossible to determine the genre of *Językoznawstwo zastosowane* (i.e., linguistics applied), maybe we should remain silent about it a little bit longer.

It is, however, worth considering what changes in the structure of the book, especially from part four, entitled "Observer, point of view, perspective" (p. 51). Let us quote the author again, not so much to stubbornly remind the reader about the tenets of linguistic thought but in order to make relative what is obvious and to open the reading into slightly different issues:

> Linguistic description is by definition a description of the material; simply put, its aim is to show what a given text is made of. As has already been stated, the ideal would be a totally objective description, i.e., one in which the shape of linguistic beings is determined by precise units, which

[3] [Translator's note: Polish title of the section "Do złudzenia czy do znudzenia" plays on the similarity of lexical forms, which is not easily translatable into English]. Similarity at the level of phraseology is a good example of iconicity understood as analogy. If one accepts that Polish expressions: *do znudzenia* 'ad nauseam' and *do złudzenia* 'strikingly similar' differ in verbal forms only minimally (i.e. they are a so-called minimal pair), then in terms of semantics this difference evokes a significant confrontation. The presence of this juxtaposition in this essay has then two points of reference. The first one concerns the core of linguistic similarity of the two Polish forms, recalling stable phraseological meanings (*do znudzenia* '*ad nauseam*', i.e. too often; *do złudzenia* 'strikingly similar', i.e. potentially confusing, allowing misattribution). The other one is directly connected to the book under consideration. Semantic similarity of the two expressions proves to be a contextual effect (by the way, this juxtaposition is also semantically meaningful at the metalinguistic level) – basic concepts of linguistics and poetics, repeated ad nauseam are the reason why *Językoznawstwo zastosowane* is strikingly similar to a linguistic book. This, however, is only an illusion.

do not allow any idiosyncratic interpretations, performed from the point of view of an individual – either a language user or the author of analysis. Contemporary studies on language show this ideal to be impossible to achieve. There is no linguistic image which does not conceal an observer. Just like there is no painting which does not reveal the traces and hand of its painter[4].

What if the analysis and interpretation concern poetic texts written by the same person who then analyses and comments on them? Is this a case of a problematic tautology, whose cognitive effect oscillates between irony and cancellation? Irony, indeed, but never the latter. In order to prove this, however, two further analytical steps **need** to be taken.

The first one is related to a hypothesis which allows seeing the reviewed book in a completely different light (which means it accepts a somewhat different point of view, thus – a change of perspective). Perhaps one should read *Językoznawstwo zastosowane* as Elżbieta Tabakowska's book of poetry: a selection of poems by a renowned linguist, who provided her book with an extensive linguistic critical commentary. Before we develop this idea any further, let us announce the second step, which will be an analytical sample of one of Tabakowska's poems. In order to be really close to the heart of the matter, let us consider "The metaphor of conduction" (i.e., the poem whose handwritten version can be seen on the book's cover and which has been thoroughly, and yet synthetically, described by the author).

Let us first return to the hypothesis mentioned above. In the book, after the list of figures, there is a list of a few dozen poems. Among them one can find two versions of the same poem, whose differences and similarities are discussed (cf. "The metaphor of conduction", „Fear", „Highschool Reunion"). Poems operate among commentaries, they are also the basis of addenda (there are as many as five of them after the ninth part: "There and then, i.e., here and now"). These addenda have their own titles, corresponding to the title of the commentary. Does this not undermine the assumptions enumerated in this list? Not really, as demonstrated by a careful consideration of second-degree iconicity, i.e., endophoric iconicity (discussed in part 11, which contains the statement that "this is not a linguistic book", p. 135). This type of iconicity depends on the imitation of form by form. In this case similarity is the foundation of opposition: a process whose intentionality is legitimised by the identity of the author of the poems and commentary. In this way the issue of metalanguage becomes particularly emphasised, and all of this happens within the framework of a discussion on linguistics, which – in the cognitive perspective – proves to be (one is tempted to say, yet again) a perfect ally of poetics.

The basics of linguistic thought, which seem to be reiterated ad nauseam, become, thanks to Tabakowska's book (of poetry?) and thanks to inner recontextualization, hardly distinguishable from analytical commentaries of poetic texts. This similarity implies a change of perspective, just like (albeit in a slightly different manner) in one of the author's poems (from the addendum *Pastiche à rebours*):

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[4] By the way, it is worth adding that *Językoznawstwo zastosowane* is an illustrated book – every part features a photography of a painting or a detail (Bosch, Mucha, Lucas Cranach the Elder), sculpture (Ernst), dedication or calligraphy.

Podziękowanie za tomik poezji

Dzięki za tomik – przyszedł smutną porą,
gdy mi czas głuchy świat przemienia w ciszę.
Dobrze jest wiedzieć, że się głos zapisze.
Czytam i myślę: może zmieni imię
ten strach, że dźwięki w całość się nie zbiorą,
i że się życie zmieni w metonimię,
i może będzie tylko metaforą…

Translated literally into English, the poem is as follows:

A thank-you for the book of poetry

Thank you for the book of poetry – it arrived at a sad time,
When the deaf time changes the world in silence for me
I read and think: maybe this fear
That sounds will not become a whole will change the name
A fear that life will become metonymy
Maybe it will only be a metaphor…

Garden paths of verses – what are raspberries?[5]

Considering the handwritten version of the poem "Metafora przewodu" ["Metaphor of conduction"] can lead the analytical linguist to at least a few questions. Perhaps they are a consequence of being led into temptation, but it is impossible not to ask them when faced with such a promising manuscript. The linearity of a communicative idealisation (derived from Shannon-Wheaver's[6] well-known 1949 telegraphic diagram) is also criticised by the structure of the free verse poem. The final shape of the utterance, along with its assigned semantic value, is questioned also at the level of verse (line), whose temporary value can activate the space of meanings in relation to ensuing verses (lines). This is strictly correlated with the view expressed by Tabakowska in earlier parts of her work (cf. part 1 "Poem, para-poem, non-poem", pp. 19-30), where the author acknowledges that the nonlinearity of her text is not coincidental. We are then led on [translator's note: the Polish idiom is *wpuszczać w maliny,* lit. 'to lead somebody into raspberries'] in two ways: due to imaginative and communicative conventions, caused by the metaphor of conduction (which is the cause of a mistaken belief in the existence of something like containers with portions of information, perfectly structured and ready to be transported to the recipient), but

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[5] In part 4 the author reminds the reader that 'garden paths' are one of metaphors important for cognitivists; they refer to structures "which lead the reader (listener) astray [translator's note: they 'lead the reader (listener) into raspberries, in the Polish idiom], only to bring them back onto the right path in the latter part of the sentence. Garden paths are established as a consequence of breaking the structural pattern, so then it is grammar that determines interpretation" (p. 45). In that case, following the path of the metaphor, one might want to learn more about those formal and semantic 'raspberries', which are closely related (this is authorial clarification) to the potentiality of the poetic form.

[6] Cf. Y. Winkin, *Anthropology of communication. From theory to fieldwork*, trans. by A. Karpowicz, Introduction W. J. Burszta, Warsaw 2007.
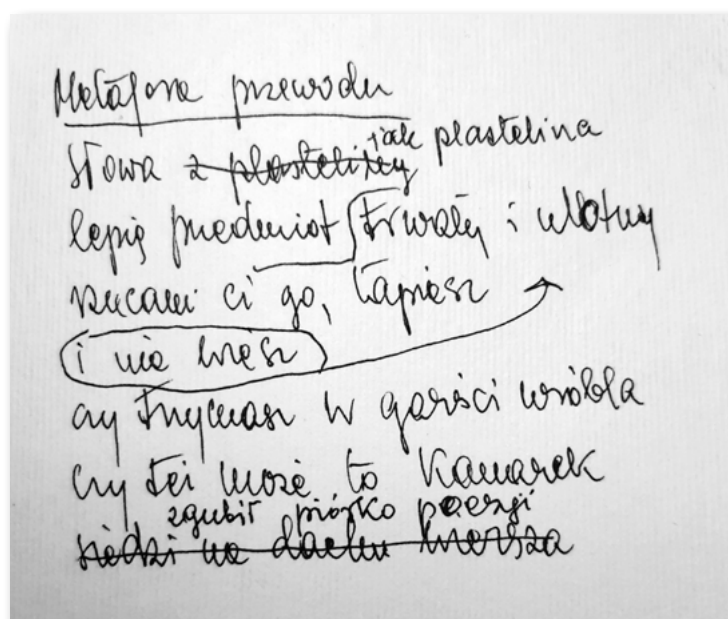
also because of the linearity questioned in the poem (and the finality of grammatical roles, thus – of semantic arrangements). The latter 'garden path' is worth interpreting in relation to text[7]:

First, let us assume that the author of the book is much better at interpreting all the devices used in the poem. Let this statement be a gesture of ironic cooperation in building a linguistic reflection (but first and foremost, an expression of admiration for the author's craftsmanship).

If the first verse of both versions of the text was to be considered as a manifestation of ellipsis (with the absent verbs "there are" – although this is only implied here), from which a bigger syntagmatic whole is revealed in the course of reading, we would then get a difference between two nominal constructions: the simile "Words like plasticine" (Pol. *Słowa jak plastelina*) and a (potential) metaphor: "Words made from plasticine" (Pol. *Słowa z plasteliny*).

The second example has more serious semantic consequences, because they may refer to characteristics of words in general (their properties, instability), not just to a specific (human) creation. In this sense the superimposed version (present in the second variant) is unequivocal. The exposition in the first verse is not grammatically continued in the second verse[8] – it is the subject of the text who is speaking here and is the one that is creating an object (we already know that mediation has occurred – the object is made from words and words are made from plasticine/ they are like plasticine). The second verse is longer in its first variant form: the noun "thing" has acquired two contrasting modifiers (the correction in the second description is an interesting one – was it supposed to be something different?): 'lasting' and 'fleeting' (Pol. *trwały* and *ulotny*). The parallelism of the next part with the coordinating conjunction *i* 'and' has been disturbed: in both versions these words can be found in neighbouring verses. The ending of the poem (in both versions) is intriguing too: it occurs after a phraseological trace ("sparrow in the hand", "canary on the roof"). In light of the entirety of the text one might assume that right until the very end both variants are equally possible: permanence coexisting with transience, as well as the act of catching which causes ignorance (although the order of activities is key here), be it a closed, ready message, or maybe just the beginning of adventures in interpretation (which may well end in a fiasco, getting lost). Object metaphors 'the feather of poetry'

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[7] The photograph is of the handwritten version of the poem from the cover of Elżbieta Tabakowska's book (the poem is discussed in chapter 3). Two variants of the text have been considered here: I and III (see pp. 43-50).

[8] The author points to the possibility of a relational reading: *from plasticine/ I mold an object*; but this weakens reference to words from plasticine (which are like plasticine).

(Pol. *piórko poezji*) and 'the roof of the poem' (Pol. *dach wiersza*) achieve imaging evoked by a phraseological structure (the more common bird – in the hand, the less common one – only within the reach of sight/ thought.) First and foremost, however (again, via some complex analogy) they juxtapose these images as equal, non-discordant, possible through the power of the poetic space of the text. This does not seem to interfere with thinking about linguistic communication (and poetry is a part of it) – multiple readings bear traces of typical receptions, standard motivated tests of the text's reasonability, as well as receptions possible on the basis of individualised evaluations of potentiality, which are revealed from the space of poetic texts but also from a recontextualization of the poem.

Linguistic oversensitivity – she as you

The return to the weak thought, mentioned at the beginning of this short draft is supposed to be yet another clarifying example. Elżbieta Tabakowska has proposed a very original book, which, perhaps better than many monographic studies, demonstrates the relationship between poetics and (contemporary) linguistics. The category of *ty* 'you' on the one hand concerns the linguist, who reads literary texts as a recipient of poetry, but on the other – the poetess, who "knows what she wants to say". In this perspective it seems reasonable to ask whether it makes any sense to try to determine which genre this work belongs to. Following the hypothesis put forward here, maybe this is a selection of poetry by a distinguished linguist, supported by an in-depth (but non-hermetic) commentary on the poetics of these texts. Maybe it is a form of a popular narrative (a very disciplined and condensed one, too), which describes (and interprets) poems with a linguistic finesse. The linguist in the light of poetics proves to be no less important. This is how she removes a simple way of thinking about boundaries. The latter, in the context of literary studies and linguistics (likewise discerned by Tabakowska[9]) is a classic example of a necessary resonance. Harmonising perspectives is, perhaps, much easier when different points of view converge, allowing for analogical perspectives. This is precisely what we see in *Językoznawstwo stosowane*, albeit on a much subtler level. Poems do not strive to expose a different language; rather, they patiently show linguistic events and phenomena. This makes a deep interpretation possible, and its foundation is born from linguistic thinking.

translated by Justyna Rogos-Hebda

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[9] In her „Introduction" the author writes:
„Let us take, for instance, poetry. A linguist can say something interesting about a poem, considering it from the perspective of a material scientist, whereas a literary scholar may enrich a linguistic analysis by familiarising the linguist with the tools of the literary trade. If they combine forces, it may turn out that the author of the poem, unaware of their own creative power, uses the language in a manner which the linguist would recommend. And perhaps it will be possible for the grammar of poetry to show itself to us" (pp. 11-12).

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KEYWORDS

free verse poem

spatiality of the text

Abstract:
The article is a review of sorts; it reflects on a poetry-based consideration of modern linguistics. The renowned linguist Elżbieta Tabakowska focuses in her book on some of the key problems of the grammar of poetry. Her poems become the basis for analyses, which allows one to consider here the difference between a poetic book equipped with linguistic commentary and a (popular) linguistic monograph, interspersed with perfectly harmonious poems. This differentiation proves to be too simple, however, which demonstrates the exceptionality of the book under review.

analogy

i c o n i c i t y

Note on the Author:
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Thinking
in Long-term Perspective and Synecdoche

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Wiek teorii. Sto lat nowoczesnego literaturoznawstwa polskiego [*The Age of Theory: One hundred years of Polish literary studies*], ed. Danuta Ulicka (Warszawa: IBL, 2020); *Wiek teorii. Antologia 1* [*The Age of Theory: Anthology 1*], ed. Danuta Ulicka (Warszawa: IBL, 2020); *Wiek teorii. Antologia 2* [*The Age of Theory: Anthology 2*], ed. Danuta Ulicka (Warszawa: IBL, 2020)

A review of *Wiek Teorii* [The Age of Theory] (a monograph and an anthology)[1] should begin with emphasizing that it is a monumental study. It is an important undertaking in the field of theory (and other fields of literary studies), which can be compared to *Kulturowa teoria literatury* [The Cultural Theory of Literature][2] and *Kulturowa teoria literatury* 2 [The Cultural Theory of Literature 2],[3] Anna Burzyńska and Michał Paweł Markowski's textbook *Teorie literatury XX wieku* [Theories of 20th century literature],[4] and *Kulturologia polska XX wieku* [Polish culture studies in the 20th century].[5] It should also be emphasized, however, that this book is more than "monumental." It presents, by definition, a certain way of thinking about literary studies and the humanities in general.

[1] *Wiek teorii. Sto lat nowoczesnego literaturoznawstwa polskiego* [The Age of Theory: One hundred years of Polish literary studies], ed. Danuta Ulicka (Warsaw: IBL, 2020); *Wiek teorii. Antologia 1* [The Age of Theory: Anthology 1], ed. Danuta Ulicka (Warsaw: IBL, 2020); *Wiek teorii. Antologia 2* [The Age of Theory: Anthology 2], ed. Danuta Ulicka (Warsaw: IBL, 2020).

[2] *Kulturowa teoria literatury. Główne pojęcia i problemy* [The Cultural Theory of Literature: Main concepts and problems] (ed. Michał Paweł Markowski, Ryszard Nycz, (Kraków: Universitas, 2006).

[3] *Kulturowa teoria literatury 2. Poetyki, problematyki, interpretacje* [The Cultural Theory of Literature 2: Poetics, problems, interpretations], ed. Teresa Walas, Ryszard Nycz (Kraków: Universitas, 2012).

[4] Anna Burzyńska, Michał Paweł Markowski, *Teorie literatury XX wieku* [Theories of 20th century literature] (Kraków: Wydawnictwo Znak, 2006).

[5] *Kulturologia polska XX wieku* [Polish culture studies in the 20th century], ed. Andrzej Mencwel i inni (Warsaw: Wydawnictwa Uniwersytetu Warszawskiego, 2013).

After all, the monograph and the anthology edited by Ulicka are a major contribution in the context of other fields (including social sciences) as well. When it comes to the theory of history, several valuable anthologies were co-written by Ewa Domańska, including the extensive methodological study *Teoria wiedzy o przeszłości na tle współczesnej humanistyki* [The theory of knowledge about the past and the contemporary humanities].[6] It is a collection of translated texts, but it is the choice of texts that I would like to focus on. Domańska has collected articles on the methodology of history and other sciences that may be useful for researching the past. Ulicka aims to reconstruct Polish literary studies, although she also argues that it is impossible to define such (national, ethnic, geographic) fields.

At the beginning of the 21st century, a number of important anthologies in the field of the social sciences were published, including *Współczesne teorie socjologiczne* [Contemporary Sociological Theories][7] and *Socjologia: Lektury* [Sociology: Selected texts].[8] These collections demonstrate the differences in the approach to the discipline and the concept of the anthology. Perhaps, they also reflect the approaches to the discipline in various research centers (Warsaw, Poznań, Kraków). This notwithstanding, *Współczesne teorie socjologiczne* was supposed to be representative of sociology in general in a way (also in terms of its organization as a volume). Compiled when the integrity of the discipline (in the context of other sciences) was being challenged, it still presents an integrative approach to contemporary sociological trends. In the introduction, Marek Ziółkowski refers to Walter Wallace's principles of scientific sociology.[9] Sztompka's anthology was original, in the sense that it justified the concept of the textbook of "Sociology."[10] In the introduction to *Socjologia: Lektury*, it is stated that the selection of texts is meant to "shape sociological imagination."[11] Therefore, the discipline itself is not the main focus, because: "Sociological imagination is necessary to fully and consciously participate in a democratic society."[12] Indeed, Sztompka describes his other work, *Słownik socjologiczny* [The Sociological Dictionary], in a similar manner. In the introduction, Sztompka thus describes the target reader: "The book is an indispensable resource not only for sociologists and students, but also for politicians, journalists, managers and local officials. In a word, it is an indispensable resource for every citizen who wants to live their life consciously and rationally."[13]

If we were to ask at this point how Ulicka's anthology relates to the above works, we would have to say that it is closer to *Współczesne teorie socjologiczne*. It aims to integrate the discipline into

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[6] *Teoria wiedzy o przeszłości na tle współczesnej humanistyki. Antologia* [The theory of knowledge about the past and the contemporary humanities: Anthology], ed. Ewa Domańska (Poznań: Wydawnictwo Poznańskie, 2010).

[7] *Współczesne teorie socjologiczne* [Contemporary Sociological Theories], selected and edited by Aleksandra Jasińska-Kania, Lech M. Nijakowski, Jerzy Szacki, Marek Ziółkowski (Warsaw: Wydawnictwo Naukowe Scholar, 2006).

[8] *Socjologia. Lektury* [Sociology: Selected texts], ed. Piotr Sztompka, Marek Kucia (Kraków: Wydawnictwo Znak, 2007).

[9] Marek Ziółkowski, "Teoria socjologiczna początku XXI wieku" [Sociological theory of the beginning of the 21st century], in: *Współczesne teorie socjologiczne*, 25.

[10] Piotr Sztompka, *Socjologia* (Kraków: Wydawnictwo Znak, 2006).

[11] *Socjologia. Lektury*, 5.

[12] *Socjologia. Lektury,* 5.

[13] Piotr Sztompka, *Słownik socjologiczny. 1000 pojęć* [The Sociological Dictionary: 1000 terms] (Kraków: Znak Horyzont, 2020).

a situation where the influence of other sciences is threatening and the boundaries of theory are blurred, in Polish literary studies as well. To some extent, *Wiek Teorii* is a reaction to the warnings voiced during the 2004 Congress of Polish Studies in Krakow. Discussing the challenges that Polish philologists (would) face, Włodzimierz Bolecki referred to the professional status of the author of *Disgrace*, John Maxwell Coetzee. David Lurie, an excellent English scholar, an expert on Shakespeare and nineteenth-century English poets, teaches at a polytechnic university, a former university.[14]

Impressive monographs and anthologies have been published in other fields as well. A very good anthology of philosophy, *Przewodnik po literaturze filozoficznej XX wieku* [Guide to the philosophical literature of the 20th century], has been published recently.[15] The editor of the study justified its "ergocentric" nature thusly: "The book allows us to engage with the living philosophical thought, which cannot be replaced by any schematic presentation of any philosopher's work, which is usually the case in various encyclopedias. We form an opinion about the philosopher's concepts, heir importance for a given philosophical field, as well as intellectual culture in general, having read their works. Another important factor is the reaction to the book, the discussions that it triggers, etc."[16]

I mention these various studies, because they demonstrate how knowledge may be organized. Perhaps Ulicka considered other ways of organizing the history of theory than the monograph and the anthology. Still, out of many ideas that may be found in *Wiek Teorii*, only one could be fully developed. The introduction to the monograph, essentially a study in the field of methodology and the theory of knowledge, makes it clear that the past, also from the point of view of science, is a set of possibilities. Here is one example. Ulicka refers to Viktor Shklovsky's text *Art as Technique* (1917). Rightly so, because in many studies, this article marks the beginning of modern literary studies in Poland. Shklovsky shows the difference between formalism and the earlier symbolist theory of poetry and introduces the category of *ostranenie* [defamiliarization]. However, Ulicka also mentions in the introduction Jan Michał Rozwadowski and his 1911 lecture entitled *Zjawisko dysautomatyzacji i tendencja energii psychicznej* [Dis-automatization and the tendency of mental energy]. Ulicka mentions *ostranenie* in the context of inventing an original concept at a given moment in time. And she further adds that Polish researchers mainly referred to Rozwadowski. It is an intriguing point, because locating the concept of the Polish literary scholar in the past and comparing it with Shklovsky's concept could lead to different ways of writing history. And the different visions of past of literary studies are at the heart of the volume. In many places in the monograph, it is emphasized that we have "our" Polish history of literary theory. We only have to re-discover it. This is the case with *ostranenie*. We are familiar with this concept (because it is mentioned

[14]Włodzimierz Bolecki, "Pytania o przedmiot literaturoznawstwa" [Questions about the subject of literary studies], in: *Polonistyka w przebudowie. Literaturoznawstwo – wiedza o języku – wiedza o kulturze – edukacja* [Polish Studies in Reconstruction: Literary studies - language - culture – education]. Zjazd Polonistów, Kraków 22-25 września 2004, ed. Małgorzata Czermińska, Stanisław Gajda, Krzysztof Kłosiński, Anna Legeżyńska, Andrzej Z. Makowiecki, Ryszard Nycz (Kraków: Towarzystwo Autorów i Wydawców Prac Naukowych Universitas 2005, vol. I).

[15]*Przewodnik po literaturze filozoficznej XX wieku* [Guide to the philosophical literature of the 20th century], vol. 1-5, ed. Barbara Skarga, Stanisław Borzym, Halina Floryńska-Lalewicz (Warsaw: PWN, 1994-1997).

[16]Barbara Skarga, "Przedmowa" [Foreword], in: *Przewodnik po literaturze filozoficznej XX wieku* (Warsaw: PWN, 1994): vol. 1, 5.

in anthologies and textbooks), but we forget about Rozwadowski's "dis-automatization." And this is indeed serious, because *ostranenie* is one of those terms that is mentioned in the most important Western textbooks; of course, it is Shklovsky's term. For example, Burke wants us to realize how knowledge systems change in the process of recreating history.[17] Moreover, *ostranenie* has acquired a transdisciplinary status. Literary scholars, aestheticians, historians of science and contemporary cultural studies researchers all refer to it.

Indeed, grand narratives are in crisis, but Ulicka and her team manage to present the reader with their comprehensive, thoughtful, critical, and ingenious story about the past. An alternative approach to the history of the discipline is crucial in this respect. Ulicka states:

> The price to be paid for organizing the space-time of modern Polish literary studies according to a different criterion is high: it runs the risk of suggesting that there was no Polish formalism, structuralism, phenomenology, hermeneutics and psychoanalysis, the sociology of literature and all these 'schools' and 'movements.' They existed but they also intertwined. They were situated in the border zones. The careful decision to avoid traditionally adopted criteria and concepts, apart from the reasons mentioned above, was also guided by a pragmatic approach: we did not want to evoke stagnant beliefs associated with them (M, 128).

Thus, *Wiek Teorii* is not ordered according to the traditional criteria of literary studies: the editor of the volume refers the reader to the existing studies and anthologies instead. The editorial team organizes twentieth-century literary theory in the context of its "long duration;" however, Ulicka refers to Stefan Świeżawski's "długomyślność" [thinking in the long-term perspective] instead. She also refers to Morris Opler's term "cultural themes" (M, 544).

The idea behind such an alternative history of the discipline is clear. However, the principle of selecting (specific) topics is not always clear. I do not think that it is controversial, but it should be explained. *Wiek Teorii* is actually structured as a textbook of poetics (subject, stylistics, genology, narrative, represented world, literature in relation to other arts, reference). Heterologies, specific borderline genres (as defined in different textbooks), are an interesting addition.

Let us add that the editor of the volumes, who is, considering her previous work, very well-prepared for such an undertaking, is not afraid to take risks posed by such an ambitious goal. For example, Ulicka was not afraid to entrust difficult tasks to the younger generation of literary scholars. They have taken on the challenge, of course; more than that, their individual voices are present in the respective texts. Each contribution demonstrates to the reader how the history of literature (and science) may be written. In this respect, Tomasz Bilczewski's text on the history of subjectivity, *Subiekt – obiekt – abiekt: „pajęczo wiotka tkanina"* [Subject - Object - Abject: "spider-fine fabric"], is intriguing and ambitious. Bilczewski discusses Konstanty Troczyński, Aleksandra Okopień-Sławińska, Ryszard Nycz, and Michał Paweł Markowski. This is an interesting and well-founded comparison. It is, for example, representative of particular phases of Polish literary studies. The subject is discussed in the formalist,

[17]See: e.g., Peter Burke, *Social History of Knowledge: From Gutenberg to Diderot* (Cambridge: Polity Press, 2000): 10.

communicative, post-structural, and deconstructionist context. Moreover, Bilczewski draws attention to other notions of describing subjectivity that still crystallize in Poland. If I were to make a comment, I would possibly suggest not replacing but adding a text. For example, a good supplement to the concept of subjectivity would be a short text by Juliusz Kleiner, *Rola podmiotu mówiącego w epice, w liryce i w poezji dramatycznej* [The Role of the Speaking Subject in Epic, Lyric and Dramatic Poetry].[18] I refer to two concepts specifically. Kleiner's text is rooted in the aesthetics of expression. This tradition should also be represented in Bilczewski's text. Moreover, Kleiner's concept of the subject could be useful, after certain modifications, in the discussion of Janusz Sławiński's influential structural theory of the subject (*O kategorii podmiotu lirycznego* [On the category of the lyrical subject]). One could also ask whether Bilczewski ends his discussion on the subject too early. It continued in the 1990s and in the 2000s and sociological theories and philosophies and deconstruction played an important role in this discussion. Moreover, subjectivity was discussed in the monographs of contemporary writers (Witold Gombrowicz, Czesław Miłosz, Tadeusz Różewicz, Miron Białoszewski …). Still, what is missing from the anthology can be found in the monograph. In the monograph, Bilczewski discusses the intriguing (and yet forgotten) 19th-century history of the subject and the latest postmodern concepts. In a word, in the monograph he presents the reader with the history of the subject from Maurycy Mochnacki[19] to Roma Sendyka.[20]

One of the important texts in the entire volume is Artur Hellich's essay on heterologies. It is an impressive study. I would like to draw attention to at least two aspects. First, Hellich's study shows the diversity of approaches in literary studies. He introduces various forms of academic writing, including the academic autobiography, the professor's study and the obituary, as well as lyrical (mainly folk) forms. Hellich analyzes these various forms in an interesting way. And they have been discussed in critical studies extensively. Special issues of (scientific and literary) journals on academic writing have been published, as well as monographs of academic genres,[21] and translations of classic works on the Western academic novel.[22] Secondly, Hellich analyzes academic writing in the historical and generational context. Indeed, autobiography plays a different role depending on the theory with which the authors identify. The status of Irena Sławińska's, Czesław Zgorzelski's, Maria Janion's or Michał Głowiński's texts is different. The same applies to the younger generation of scholars (Marek Bińczyk or Inga Iwasiów).

In the anthology, heterologies are represented by texts by Franciszek Siedlecki, Janusz Sławiński, Henryk Markiewicz, Edward Balcerzan, and Aleksander Nawarecki. The question of just how representative these names and texts are could also be raised at this point. In any

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[18]Juliusz Kleiner, "Rola podmiotu mówiącego w epice, w liryce i w poezji dramatycznej" [The Role of the Speaking Subject in Epic, Lyric and Dramatic Poetry], in: *W kręgu historii i teorii literatury* [In the context of history and theory of literature], ed. Artur Hutnikiewicz (Warsaw: PWN, 1981).

[19]Maurycy Mochnacki, *O literaturze polskiej w wieku dziewiętnastym* [Polish literature in the nineteenth century], (Łódź: Wydawnictwo Łódzkie, 1985).

[20]Roma Sendyka, *Od kultury „ja" do kultury „siebie": o zwrotnych formach w projektach tożsamościowych* [From the culture of „me" to the culture of „the self": Reflexive forms in identity projects], (Kraków: Towarzystwo Autorów i Wydawców Prac Naukowych Universitas, 2015).

[21]Maria Tarnogórska, *Genus ludens. Limeryk w polskiej kulturze literackiej* [Genus ludens: The limerick in Polish literary culture], (Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego, 2012).

[22]Elaine Showalter, *Faculty Towers: The Academic Novel and Its Discontents* (Oxford: Oxford University Press, 2005).

case, this list shows that heterologies are written by male literary scholars, but not by female literary scholars. This notwithstanding, Aleksander Nawarecki's text is certainly a philological gem in this section. Here is an excerpt from it:

> So what does this quintessentially Silesian phrase mean? Literally, as it is easy to guess, as much as the simple question "Where are we?" in English "Où nous sommes?" in French. The question seems to be taken straight out of a conjugation table in a foreign language textbook. But this literal translation is not accurate, because when a Silesian person appears to not know where they are, for example when they fall asleep on a train, they ask: "Kaj my som?" And that means something other than "Kaj my to som?" The difference is minimal, but significant - it is determined by the presence of "to." When "to" appears, the whole phrase ceases to be an actual question and becomes emotional in nature instead. It turns into an unanswered question, a rhetorical question that is no longer an inquiry, but an expression of surprise. As if adding "to" would turn a typical paradigmatic structure into an idiom. An idiom that has no exact equivalent in literary Polish, German, or Czech. Thus, it is absent in languages whose closeness and influence often distances the Silesian dialect from the Polish canon. Indeed, it is an idiom that is strikingly original, quintessentially Silesian. (A2, 81)

Nawarecki's text is indeed interesting. It is an example of academic literature, i.e., it is written by a literary scholar. Moreover, Nawarecki essentially wrote a Polish version of the Anglo-Saxon version of the familiar essay.[23] But after all, Nawarecki's text is also a proclamation of micrology, which the scholar has been practicing, commenting on and popularizing for many years.[24] Respectively, "Kaj my som?" is a great example of the wonderful accomplishments of the Silesian school of Polish studies. Perhaps this type of interpretational approach should even be called Upper Silesian hermeneutics. Nawarecki's excellent essay is also representative of contemporary regionalism, even though the authors of the anthology did not include the Silesian author in this category.[25]

I would also like to add that Hellich does not make the most of Ulicka's concept, who in her book distinguished between autobiography and author-biography in academic writing (*Literaturoznawcze dyskursy możliwe* [Possible literary discourses]). Hellich describes his text as heterologies. Interestingly, this term is associated with the reception of French philosophy (and the analysis of otherness),[26] and Hellich after all is not interested in this aspect.

Wiek Teorii also offers several more detailed interesting approaches. For example, only integral texts are reprinted in the anthology. I must confess that I hate abridged editions, even if they only concern footnotes, in collected volumes. Respectively, all texts also have their own introductions – which function as comments or a form of polemic. Moreover, footnotes are

[23]Anne Fadiman, *At Large and At Small: Familiar Essays* (New York: Farrar, Straus and Giroux, 2008).

[24]Aleksander Nawarecki, "On the Silesian Micrological School (1999-2005). A Sprinkling of Reminiscences," *Forum of Poetics*, no. 7, (2017): 6-15.

[25]*Regionalizm literacki w Polsce. Zarys historyczny i wybór źródeł* [Literary regionalism in Poland: Historical outline and selection of sources], ed. Zbigniew Chojnowski, Małgorzata Mikołajczak, (Kraków: Towarzystwo Autorów i Wydawców Prac Naukowych Universitas, 2016).

[26]See, e.g., Michał Kruszelnicki, *Drogi francuskiej heterologii* [The roads of French heterology], (Wrocław: Wydawnictwo Naukowe Dolnośląskiej Szkoły Wyższej, 2008).

always provided. In addition, the volumes are carefully edited. Apart from texts, they also feature photographs of book covers, articles and authors. Not all photographs are of good quality. However, they have extraordinary value. For example, the photograph of Roman Jakobson and Janusz Sławiński illustrates the relation between the two scholars, i.e., Sławiński's admiration for Jakobson (A2, 27). Anyway, one of the chapters discusses the role of photography in Polish theory (Magdalena Szczypiorska-Chrzanowska, *Między znakami* [Between marks]).

The photographs also show something else. For example, in the photographs from the Poetry Meeting in Kłodzko in 1967, we can see that writers, critics and literary scholars are standing together (it seems that there is a mistake in the description; Janusz Maciejewski is the last one from the right) (M, 100). Indeed, the collaboration between scholars, critics and creators is part and parcel of Polish disciplinary tradition.

Photographs of articles, manuscripts, index cards and the like are also reproduced. There is also an unusual, terrifying, document: a letter from students "To the head of the B.U.W. [University of Warsaw Library]" Wacław Borowy. Students demand that a "bench ghetto" be established in the reading room" (M, 73). These are not just illustrations. The editorial solutions and the interests of the team, and above all the interests of Ulicka, who wrote about the role of the archive in literary research ("«Archiwum» i archiwum" ['Archive' and the Archive)[27]], coincide. And we know that other disciplines also engage with the various aspects of the archive.

Wiek Teorii is a significant publication. However, if I were to raise objections, they would relate to certain omissions (specific issues and persons). For example, I would suggest adding modality (perhaps in the next edition of the anthology?). We know that this is one of the most important problems in which literary scholars (and the humanities in general) are interested. Moreover, modality would raise the issue of the history of literature. Indeed, debates on the history of literature took place at key moments in recent Polish history. Theorists, critics and writers all voiced their opinions. Danuta Ulicka is an expert on the modality of literary studies. She discussed this issue in *Literaturoznawcze dyskursy możliwe*.[28] What other authors, then, could be included in the anthology? Zygmunt Łempicki (*W sprawie uzasadnienia poetyki czystej* [On the justification of pure poetics]; 1920), Kazimierz Wyka (*Wyznania uduszonego* [Confessions of the suffocated]; 1962), Maria Janion (*Jak możliwa jest historia literatury* [How is the history of literature possible]; 1974), Tomasz Burek (*Jaka historia literatury jest nam dzisiaj potrzebna?* [What history of literature do we need today?]; 1979), Włodzimierz Bolecki (*Modalność – literaturoznawstwo i kognitywizm* [Modality - literary studies and cognitivism]; 2001), and Ryszard Nycz (*Możliwa historia literatury* [Possible history of literature]; 2010). Indeed, if modality were also discussed in the anthology, more authors (Łempicki and Burek) would be included and the literary world (discussed by Łempicki) and literary criticism (discussed, for example, in *Żadnych marzeń* [No dreams][29]) would be discussed as well.

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[27]Danuta Ulicka, "'Archiwum' i archiwum" ['Archive' and archive], *Teksty Drugie: teoria literatury, krytyka, interpretacja*, no. 4 (2017): 301.

[28]Danuta Ulicka, *Literaturoznawcze dyskursy możliwe. Studia z dziejów nowoczesnej teorii literatury w Europie Środkowo-Wschodniej* [Possible literary discourses: Studies in the history of modern literary theory in Central and Eastern Europe], (Kraków: Towarzystwo Autorów i Wydawców Prac Naukowych Universitas, 2007).

[29]Tomasz Burek, *Żadnych marzeń* [No dreams], (London: Polonia, 1987).

I have mentioned the most important scholars, although the list of researchers who have been interested in the possible history of literature and modality (Teresa Walas, Anna Łebkowska, Katarzyna Kasztenna, Marian Bielecki ...) could be extended.

I emphasize the question of modality, because this concept in modern literary studies is connected with perhaps the most recognizable Polish school, namely the Lviv-Warsaw school. The representatives of this school commented on modality. And as we know, literary scholars were influenced by philosophers. Moreover, philosophers are considered to be members of this influential Polish school (and we know it from articles and books by Ulicka). Besides, Jan Woleński in his monograph mentions the representatives of this school, including: Ryszard Gansiniec, Manfred Kridel, Zygmunt Łempicki.[30]

From today's perspective, however, what the monograph and the anthology is missing is the role played by culture, which has been intensively studied in recent decades in Polish faculties and has influenced major institutional changes. Research units and departments of literary anthropology were established at many universities. Alternative schools and literary anthropology models exist. Warsaw and Kraków are important centers of cultural research. Cultural anthropology is discussed in books that have been published in recent decades, e.g., Andrzej Mencwel's *Wyobraźnia antropologiczna* [Anthropological Imagination][31] and Ryszard Nycz's *Kultura jako czasownik* [Culture as a verb][32]. Cultural studies and cultural theory of literature are indebted to Polish humanities and social studies.

One of the most important chapters in the monograph addresses the question of the genre. Przemysław Pietrzak brilliantly discusses various concepts of genology and shows different historical phases of research on various genres. He demonstrates how textual understanding of the genre has been replaced with communicative understanding (in Edward Balcerzan's book *Przez znaki* [Through signs], Michał Głowiński's study *Świadectwa i style odbioru* [Testimonies and Reception Styles]). He explains how writers' ideas influenced the reformulation of genology. If something is missing, it is the last link, namely the discussion of how domestic theories of the genre were modified under the influence of the category of performativity (including Magdalena Popiel's texts[33]) and how theoretical concepts have changed under the influence of the digital revolution.

In the anthology, Pietrzak discusses four texts which are representative of the changes in genre studies: Stefania Skwarczyńska's *Pojęcia genologiczne* [Genological Concepts], Kazimierz Bartoszyński's *O amorfizmie gawędy. Uwagi na marginesie „Pamiątek Soplicy"* [The amorphisms of the *gawęda*: Comments on the margin of *Pamiątki Soplicy*], Jerzy Ziomek's *Genera scribendi*, and Andrzej Hejmej's *Peryferyjne znaczenia muzyki ("Aria: Awaria" S. Barańczaka)*

[30]Jan Woleński, *Filozoficzna Szkoła lwowsko-warszawska* [The Lviv-Warsaw Philosophical School], (Warsaw: PWN, 1985)

[31]Andrzej Mencwel, *Wyobraźnia antropologiczna. Próby i studia* [Anthropological imagination: Sketches and studies], (Warsaw: Wydawnictwa Uniwersytetu Warszawskiego, 2006).

[32]Ryszard Nycz, *Kultura jako czasownik* [Culture as a verb], (Warsaw: Wydawnictwo IBL PAN, 2018).

[33]Magdalena Popiel, *List artysty jako gatunek narracji epistolograficznej. O listach Stanisława Wyspiańskiego* [The artist's letter as a genre of epistolographic narration: The letters of Stanisław Wyspiański], *Teksty Drugie: teoria literatury, krytyka, interpretacja* no. 4 (2004): 115-124.

[Peripheral meanings of music ("Aria: Awaria" by S. Barańczak)]. These are all obvious choic-
es. Skwarczyńska is the author of the theory of the letter. Bartoszyński comments on the
history of the *gawęda* in our literature. Ziomek studies the relationship between literature
and rhetoric. Hejmy analyzes the relationship between literature and other arts. And yet
something is missing. One could propose an alternative set of generic categories: "generic
replacement" (Wyka), "contemporary silva rerum" (Nycz), "textual hybrid" (Grochowski).
This would give rise to a clear sequence of original terms that havegained universal recog-
nition and illuminated various historical and literary phenomena (including the poetics of
Różewicz, the new prose of the 1960s and the 1970s and the post-structural breakthrough
of the 1990s).

The interests of the team led by Ulicka are obvious. And so are the themes that are not men-
tioned in the study. It is known that *Wiek Teorii* does not address Polish literary studies
through various trends. It is not written from this perspective. But the methodological plu-
ralism in Polish literary studies cannot be ignored. Thus, both the monograph and the anthol-
ogy refer to structuralism, post-structuralism, feminism, deconstruction, geo-poetics, and
post-colonialism (in various forms).

Respectively, since I have already commented on how the study may be expanded, I will men-
tion two other cross-sectional issues as well. For one, it is not difficult to notice that the the-
ory constructed by Ulicka's team is developed primarily in reference to modern (and contem-
porary) critical texts. And yet, we also know that specialists in ancient, medieval, renaissance,
baroque, enlightenment, and Romantic literature also made major contributions to theory at
the beginning of the 20th century and later. Some issues raised by them could be included in
the monograph and the anthology. In my opinion, Old Polish literature could be included in
the monograph by showing the evolution of poetics: from phenomenological poetics, through
historical poetics, to cultural poetics. The following issues should be addressed: spoken – writ-
ten text, technology – text, as well as various versions of mythography, which were, in part,
adopted under the influence of Western literary studies.

The question of rhetoric could also be discussed in more detail, for example, by commenting
on Jerzy Ziomek's "rhetorical" theory of literature (Ziomek worked with examples from vari-
ous historical and literary eras). I refer, in particular, to the texts in the volume *Powinowactwa
literatury* [Affinities of Literature] (including *Powinowactwa przez fabułę* [Affinities through
the plot]; *Parodia jako problem retoryki* [Parody as a rhetorical problem]).[34] Ziomek actually
created a theory of literature by reinterpreting classical rhetoric.

Respectively, the anthology (in two volumes) could be read as an autonomous study in the
history of knowledge. The anthology opens with an extensive introduction by Ulicka. This is
certainly the most valuable study of its kind in Poland. Ulicka explains why she decided to
publish a collection of Polish theoretical and literary texts and describes the methodology
behind the project. Ulicka emphasizes the tropological perspective. Various tropes are a com-

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[34]Jerzy Ziomek, *Powinowactwa literatury. Studia i szkice* [Affinities of Literature: Analyses and sketches], (Warsaw:
PWN, 1980).

mentary on the unique nature of the study. Allegory is discussed because the anthology is a conventional product which symbolizes the most valuable texts of a given genre (A1, 11). Moreover, the fragmentary nature of the anthology is reflected in the synecdoche, because it represents the whole (unlike the encyclopedia) (A1, 12). Finally, the anthology may be read like a metonymy because it is built from what already exists and what can be replaced with a different set of "quotations" (A1, 13).

The format of the anthology is indeed thought-provoking. Let me add that it is also one of the most extensive studies in Poland using tropology to comment on scientific and academic discourse. I would also like to emphasize that explaining the idea behind the monograph in the critical text on the anthology is motivated by contemporary cognitive relativism. Tropology itself is a form of scientific and cultural relativism. The introduction to the monograph refers more to a positivist and cumulative understanding of knowledge. Ulicka interprets history writing by referring to Stefan Świeżawski's concepts and argues that the reconstruction of the past should be reliable: "Thinking in the long-term perspective usually allows one to verify and correct fragmented proclamations ..." (M, 129).

Finally, the text is persuasive in nature. It, in a way, "protects" the authors of the study from writing alternative histories of Polish literary studies. Accepting the arguments of Ulicka, I allow myself to make one marginal comment. *Wiek Teorii* is a monograph and an anthology. An index of literary terms is a good supplement to the study. Comprehensive and extensive, it is thirteen-pages long (with entries in three columns) in the monograph itself. As we know, the index is also a form of ordering knowledge. And it actually makes it easier to use the book. And yet, if the authors emphasize the achievements of Polish literary studies, an index of the most important terms in Polish literary theory would be useful. It would help the reader better understand the entire study. It would also be the first step in the preparation of a dictionary, which could be a supplement to the study edited by Ulicka. This new index could comprise the terms that are already included in the index but also other terms that actually have the status of eponyms because they are associated with names of different critics, for example: "quasi-judgment," "formal mimesis," "small narratives," "dis-automatization," "personal document (literary genre)," "poetic model of prose," "autobiographical attitude," "contemporary silva rerum," "an interview with ... ," "genera scribendi," "textual hybrid," "autobiographical triangle," "interactive theory of the historical and literary process," "micrology," "the culture of the self," " somatic criticism," and "theo-linguistics."

Such an approach would problematize literary studies further and offer us even more insight into the history of knowledge.

translated by Małgorzata Olsza

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KEYWORDS

THEORY

methodology

ABSTRACT:

The article discusses *Wiek Teorii* [The Age of Theory] (a monograph and an anthology) as a unique comprehensive look at Polish literary studies. The author points out that the book edited by Danuta Ulicka is a major contribution to the humanities and social sciences. The team of literary scholars not only structures twentieth-century literary studies but also problematizes the notion of constructing knowledge. The monograph and the two-volume anthology present the history of Polish literary studies in a critical manner and both volumes complement one another. Interestingly, the monograph and the anthology refer to two different cognitive paradigms. The monograph refers to positivist science and the anthology refers to the relativistic concept of knowledge.

anthology

t r o p o l o g y

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In the Web of Metaphors

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Let me begin by declaring that dr. Miłosz Babecki's monograph is interesting, informative and relevant. I encourage scholars to become familiarized with it. In light of the above, this review might as well end here.

Yet, every critical reader will be instantly wary of such statements, not least because of their evaluative nature. The present reviewer refers to the monograph as "interesting", even though this judgement is obviously arbitrary. This must be the reason why he added "informative and relevant". It is informative and relevant indeed because Miłosz Babecki has covered a sampling of 46 browser games, interpreted as metaphors of political events in Poland in the years 2005-2013. The variety of discursive exemplifications (e.g., references to Polish and American games and movies) and the integration of numerous research frameworks (i.e., ones related to media, literary, cultural, social and game studies) prove that browser games are not an accidental, "hybrid" or digitized "feature article", a quasi-political entity in the context of the reviewed monograph, but an important tool of political and cultural games (sic!), which engage internet users who perform a variety of roles in social life. In the first paragraph the reviewer wrote that the book *Metaforyka polskich gier przeglądarkowych* [*Metaphorics of Polish browser games*] is "important"; it is important, for example, for people studying public discourse in Poland, investigating interpersonal communication, engaging in textual studies or researching the Internet and games, including digital games.

Browser games, more than any other genre, make us constantly aware that public life in its micro- and macro-social dimensions is still based on the scheme: X plays with Y for SOMETHING. In Babecki's monograph this scheme operates within the framework of the Internet: even if Y is unaware of X's existence, the dynamics of the Web allows X to turn a blind eye (not only metaphorically and symbolically) to Y's bravado, indifference or arrogance. X is a browser game user, whereas Y can be an individual or a collective subject, a politician or a zealot of absurdities and abuses of power; somebody who becomes the "defendant" of ironic discourse (the book makes much of metaphors, their technicalities and influences, but there is no discussion of irony, metonymy and hyperbole, which – in the context of browser games – also create an emancipatory discourse of citizenship), construed on the basis of metaphors (the author of the monograph describes, e.g., "anomic images of political processes in games – explanatory metaphors" and "atrophic images of behaviours of political actors in games – expressive metaphors", cf. chapter 4). The apparent obviousness of this principle conceals a crucial hypothesis of game-studies: for many users browser games perform predominantly ludic functions; they are technologies of entertainment. For others they are a medium for releasing their frustrations, exhibiting their approaches to different issues; finally, they help articulate a range of political views.

The monograph comprises four chapters, a conclusion, extensive bibliography, index of figures, tables and screenshots, appendices (including appendix 1a, which is a list of games-explanatory metaphors, and appendix 1b – a list of games -expressive metaphors), index of names and a useful glossary. All these elements make a coherent whole, along with the English version of the table of contents, introduction and conclusion. I provide these details in order to demonstrate that the monograph is a unit in which metaphorical thinking, by creating a media- socially- and culturally mediated political discourse, reflects the boundaries of communicative activities of internet users.

The author of the monograph under review provides a historical, cultural and technological overview of browser games in Poland against the backdrop of the gaming industry and political-cultural discourses of other countries, mainly the USA. This monograph is relevant for gaming historians, and more generally for game scholars precisely because Miłosz Babecki has included many facts relating to the history of games in general and computer games in particular. Browser games, which are his focus, have been distinguished from the latter category. His matter-of-fact and systematic overview of the relevant literary, media and culture studies and related theories may well lack in originality (especially for those who study relationships between technologies and different texts of culture), but it is definitely interesting. Miłosz Babecki is methodologically alert and numerous frameworks he recalls have not been reduced to mere rhetorical flourishes. They are not autotelic either, for they have been functionalized descriptively and interpretatively. At an appropriate level of generalisation even metaphors in Babecki's understanding become "technologies" of political actions.

The author of *Metaforyka polskich gier przeglądarkowych* demonstrates that what seems to exist only in the margins of political discourses, i.e., browser games[1], has an impact on social communication,

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[1] Browser games are a type of digital games, which require the use of internet browsers; in most cases downloading them is not necessary. A prerequisite for use is §an active Adobe Flash Player or Java applications. Cf. M. Babecki, *Metaforyka...* p. 335.

by showcasing emotions and varied views of users who, via such games, make references to various people and events. Babecki repeatedly proves that the Internet does not like margins; it is a dynamic network. After all, what does not exist in the centers of discourses construed by traditional media (television, press, radio) need not be meaningless for people relying on digital media, including the Internet. Every researcher of the Web knows that its discourses are created in a bottom-up fashion, which means that individual users find a platform for themselves where they can and are able to create and stimulate all kinds of trends, reactions or discussions. At least since the times of Andrew Keen[2] we have known that the communication of the 21st century is created by amateurs, in a bottom-up fashion, even though it too can be influenced by means of specific monitoring tools, which simulate communicative acts. But indeed, Miłosz Babecki is right because browser games, even though they perform different roles, have been and remain forms of social activity.

I would like to acknowledge a subtle mist of melancholy, hovering over the text of the monograph under review. Of course, this is not Babecki's intended effect. Rather, it is a consequence of the reviewer's reading of that text. This melancholy reveals something incredibly important. The author of *Metaforyka polskich gier przeglądarkowych* writes that the reason he has been able to collect and analyse 46 browser games (no more or less) is because many others had already disappeared from the Internet. The reviewer's melancholy is his reaction to the transience of the phenomena and content described by the author of the monograph, making said monograph an even more relevant, if peculiar, report on events which are important and fleeting, like the beating of the internet heart, which affects social ideas of digital immigrants (and the present reviewer among them) and digital natives (i.e. those users for whom, the digital, convergent, audio-visual network is the natural and primary media environment[3]).

Following from this, after more than fifteen years of studying internet-based communication, the present reviewer has realised how many researchers are gone now, having been replaced by others and how some concepts have become outdated, whereas others remain sources of creative interpretations and descriptions. These have been highly dynamic and varied processes. To some degree, not only is internet content short-lasting, but so are the results of studies on various aspects of internet communication. For a metatheoretician of digital communication, including games, like the present reviewer, the most valuable element of *Metaforyka...* is the author's synthetic presentation of browser games against technologically, culturally and politically determined phenomena. The boundaries between melancholy and transience are delimited by the "poetics" of the archive, which the monograph under review belongs to. For scholars of digital games and for political studies scholars Babecki's monograph will become a source of knowledge about unique situations, unreproducible in real time, as well as about the activities

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[2] A. Keen. *The cult of the amateur: how today's Internet is killing our culture.* Here quoted in M. Bernatowicz and K. Topolska-Ghariani's translation; Warsaw 2007.

[3] *Digital natives* and *digital immigrants* are concepts first introduced by Marc Prensky. He uses them metaphorically, while maintaining their etymological meanings. A participant of culture, described as a *digital native* (DN) operates digital technologies from the very beginning of his or her social and media-supported development. A *digital immigrant* (DI) is a subject who is learning new "grammars", "dictionaries" and "situations" because his or her communicative development was taking place in the era of analog media dominance. I take the dominant medium for the DI to have been the printed book, while discourse was dominated by logocentrism. For the DN, in turn, the dominant medium are digital audio-visual media, whilst discourse is visually and interactively dominated. Cf. M. Prensky, *Digital Natives, Digital Immigrants*, http://www.marcprensky.com/writing/Prensky-Digital Natives, Digital Immigrants-Part1.pdf (accessed: 18.07.2021).

and texts of culture, which reflect the dynamics of the not-so-self-confident and short-tempered Polish democracy.

Miłosz Babecki refers to the „classics" of digital communication (only rarely quoted nowadays): Sherry Turkle[4] and Geert Lovink[5]; he utilizes ideas from George Lakoff and Mark Johnson's conceptual metaphor studies (the author of the reviewed monograph does not offer any new findings here but the theory he evokes is well operationalised) as well as those from works by Teresa Dobrzyńska; he refers to Anna Duszak's works on textual studies and Bogusława Dobek-Ostrowska's research on social communication. I am persuaded by this intricate, or better still, interdisciplinary research framework because the author of *Metaforyka...,* even at a metalevel, demonstrates to the reader that browser games are relevant and should be described using all available research tools. This is how digital content is studied. The fleeting nature of that content and messages does not exempt the scholar from treating them seriously and being open to change, which users will always notice sooner than scholars, even though it is the scholars' reflection that is cognitively more permanent. Achilles and the turtle keep trying to prove something to each other (no element of this metaphor is negatively loaded). It is difficult to write traditional scholarly works about a reality changing as fast as the reality of digitally mediated interpersonal communication. This is why Miłosz Babecki invokes a number of theories, which is both useful and redundant. It is useful, for it shows the changeability of situations and the need for their constant oversight. It is redundant because this multiplicity of theoretical approaches hinders a seamless reading of the text. There is no denying the author's expertise, so any instance of the reviewer's *dubito* while reading the book was swiftly resolved thanks to the author's logical and consistent reasoning. I make a point of not referring to the author's conclusions on specific political events and their actors, specific games and their interpretations, because every reader should (let this be read not so much as an imperative as a suggestion) become familiarized with games, recall specific contexts and then – develop their own point of view.

As reviews go, they typically contain some elements of criticism. I am not making excuses for myself, but showing my appreciation for Miłosz Babecki's immense work. He has created an interesting and much needed work, although, as already indicated, there are a few elements missing from his monograph.

The author of the monograph has failed to account for the specificity of the Internet because, while his focus is on browser games, Babecki has diminished the importance of the fact that such games operate in an incredibly fluid, scaleless network[6]. I was disappointed not to have

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[4] Sadly, Sherry Turkle is hardly present in Polish studies on digitally mediated communication (as far as I remember it was Maryla Hopfinger in her book *Literatura i media. Po 1989 roku* [*Literature and the media. After 1989*] (Warsaw 2010) who referred to the work of that American scholar. While Turkle's publications have by now become "classics", I appreciate Babecki's reference to her works. I will add to this two more works central to studies on the Internet and digital communication: *Life on the screen. Identity in the Age of the Internet*, London 1996, and *The Second Self. Computers and the Human Spirit*, Cambridge 2005.

[5] Miłosz Babecki recalls Geert Lovink's studies, which is laudable, but he only refers to one of Lovink's papers, co-authored with D. Garcia. While this makes sense in the context of the structure of his argument, it is worth remembering that Lovink's "canonical" works include *Dark Fiber. Tracking Critical Internet Culture*, Cambridge: MIT Press 2002, and *Uncanny Networks: Dialogues with the Virtual Intelligentsia*, Cambridge: MIT Press, 2002.

[6] More on that can be found in monographs: L. Barabási, *Linked. The New Science od Networks*, Cambridge 2002 or D.J. Watts, *Six Degrees. The Science of a Connected Age*, New York 2003.

found references to the theory of social events or to Herbert Blumer's (yet another "classic's") symbolic interactionism. I realise I have only just mentioned the „abundance" of theories only to offer criticism for a lack of those I regard as important. I am doing this for a very particular reason: if specific theoretical frameworks had been applied, some of the author's observations could have been outlined more succinctly. This would also have reinforced the author's cognitively intriguing findings. Let us imagine how symbolic interactionism might aid Miłosz Babecki's considerations on the meaning and function of primary frame and problematic frames (see chapter 2). I mention Blumer (yet another classic) because I am convinced that while Babecki does refer to structuralist and hermeneutic ideas, he treats them "unorthodoxically" (of course these are not the only traditions which could be reconstructed in his work but both the terminology – interpretation, understanding, sense, meaning – and researchers (like de Saussure or Heidegger) allow recognizing such methodological "traces[7]"), by focusing on the functions of recipient/user/player, he moves towards pragmatism, which, of course, is justified.

Browser games are interesting media, which help create, disseminate and record colloquial utterances (brought together on the level of communication codes), which reflect so-called common sense. I therefore find a discussion on the „limits" of users' rationality lacking. Of course, the author is aware of phenomena which are close to studies on colloquial speech and thought, but browser games as discursive technologies confirm the hypothesis that every user can question political reality by playing online games and becoming an expert who understands all the intricacies of the world through accessing easily assimilated "obvious" and "natural" knowledge. To quote Clifford Geertz: "Like Lear, the New Testament, or quantum mechanics, common sense consists in an account of things which claims to strike at their heart"[8].

In conclusion, I would like to emphasise that Miłosz Babecki's monograph is a well-designed, coherent and original work. Its most important hypothesis, i.e., „metaphors included in browser games are visible and communicative for the user" (p. 23) has been appropriately supported, similarly to other key research hypotheses in the monograph. Occasional repetitions or inconsistencies in pagination (between pages 294 and 295 there is an inserted leaf containing pages 297 and 298) do not negatively impact the substantive value of the monograph.

By the way, let me just add that it is all well that we can still read research where the notion of a "hypothesis" is not so much a metaphor but a "genre" of academic publication, which the author must face by searching for the best, intersubjectively communicated arguments.

<div align="right">translated by Justyna Rogos-Hebda</div>

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[7] In footnotes and bibliography we can find specific website addresses. The title of one of the sections even contains the concept of "(de)construction", even though the author seems to be treating this notion more like a cognitive metaphor.

[8] C. Geertz, *Wiedza lokalna. Dalsze eseje z zakresu antropologii interpretatywnej*, [*Local knowledge. More essays on interpretative* anthropology], trans.. D. Wolska, Kraków 2005, p. 91.

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KEYWORDS

I N T E R N E T

browser game

Abstract:

A review of Miłosz Babecki's monograph *Metaforyka polskich gier przeglądarkowych. Konteksty – porównania - analizy* (Wydawnictwo Uniwersytetu Warmińsko-Mazurskiego w Olsztynie, Olsztyn 2020, pp. 340) contains some positive remarks concerning theoretical foundations of the work as well as its interesting interpretations. The reviewer points out that the author of the monograph could have devoted more space to network features relevant for the functioning of browser games. The review is concluded with a positive assessment of the monograph.

theory

communication

methodology

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