

UNIVERSITY OF WARSAW

# SDNH INTERDISCIPLINARY CONFERENCE

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**BOOK OF ABSTRACTS**

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# 1.

## ARCHEOLOGY (24.10.2020)

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### PANEL 1

#### CAMELID USE IN THE NAZCA CULTURE COMPARED TO THE OTHER CULTURES OF THE PRE-COLUMBIAN CENTRAL ANDES: ZOOARCHAEOLOGICAL ANALYSIS OF REMAINS FROM THE CAHUACHI SITE

**JAN KŁAPUT**

The project, involving topics in the field of South American archeology and zooarchaeology, aims to analyze and catalog the animal remains discovered during excavations at the Cahuachi archaeological site in southern Peru.

Cahuachi is a unique site for the archeology of this region. Covering an area of about 24 km<sup>2</sup>, it was the largest and most important center of the Nazca culture, dominating the southern Peruvian coast from c. 2nd century BC until the 5th century AD. It was not a city, but rather a religious center and a place for large-scale ceremonies. For several decades, the work in Cahuachi was carried out by an Italian-Peruvian archaeological mission, collecting a large number of Nazca artifacts, as well as biological remains, both human and animal – so far only a small part of the latter has been subject to a comprehensive analysis.

The project will focus primarily on the remains of camelids, due to the special importance of these animals in the culture and rituals of Nazca as well as other Andean societies. The remains (bone and soft tissues) of Cahuachi camelids will be subjected to a zooarchaeological analysis, including species identification, anatomical identification, determination of the age of the studied individuals, as well as their minimum number, in order to reconstruct the scale of use of these animals at the site. Particular attention will be paid to tool marks, thermal alterations or other anthropogenic changes to the remains with the use of optical and electron microscopes.

Given the ceremonial nature of Cahuachi itself, as well as the context of these finds (often found in ritual or funeral assemblages), it can be expected that such analyzes will provide us with accurate data on Nazca religious activity, like the methods and scale of animal sacrifices performed there. The aforementioned analyzes will also be used to determine whether the camelids in Cahuachi also had certain utility functions, apart from the ceremonial ones, especially whether they were consumed, serving as a source of proteins for large groups of people gathering in Cahuachi during Nazca festivities. The results will be compared with data obtained from past zooarchaeological projects on other pre-Columbian cultures in Peru, such as Moche, Wari, Chimu and the Inca state, in order to trace possible cultural links in the field of religious and economic use of animals in these societies.

## **THE COURTYARD OF THE COMPLEX OF ROYAL CULT IN THE TEMPLE OF HATSHEPSUT AT DEIR EL-BAHARI – TRADITION AND INNOVATION IN THE ICONOGRAPHY AND ARCHITECTURE**

**ADRIANNA MADEJ**

The subject of my PhD thesis is the courtyard of the Complex of the Royal Cult of the Temple of Hatshepsut at Deir el-Bahari. The area is an entrance part of the whole Complex, which contains two chapels of the royal mortuary cult, belonging to Hatshepsut and her father, Thutmose I, as well as two vestibules preceding them. The courtyard joins the vestibules and it is a common functional and/or ritual area.

The elements of the courtyard are a gate leading from the Upper Terrace to the Complex, a doorway (with a scene with the king and two gods), and three walls in unroofed part: western (carved with inscription), northern (with a sequence of most likely ritual scenes), and eastern (with the procession of personifications of the nomes, administrative districts of Ancient Egypt, bearing offerings for the sovereign). The part of the Hatshepsut's temple remained up to now in poor condition. During the last years, the work in the courtyard of the Complex of Royal Cult in the Temple of Hatshepsut has been intensified. New documentation of the gate, doorway and western wall was made and previous drawings of the eastern wall were verified. A tracing of the remains of the northern wall is ongoing. Efforts have been made to improve and complete the reconstruction, but the process is still underway.

The studies are focused on the theoretical reconstruction of the courtyard decoration as well as its comprehensive analysis, primarily on a diachronic analysis of motifs, and interpretation in ritual and ideological dimensions. It will allow determining a role the courtyard played in the royal mortuary cult, reason why such scenes appeared in this part of the temple, how they were related to the function of the courtyard, where inspirations were drawn, and how these ideas were used in later times.

The paper aims to present the progress of work on the reconstruction of the courtyard decoration, as well as preliminary results of the analyses conducted so far. The main scientific objective of the project, methodology, research hypotheses and expected impact of the undertaken study will also be described.

## **MUSIC CULTURE OF THE MAYA IN THE CLASSIC PERIOD**

**MONIKA CIURA**

The project will be the first comprehensive analysis of the processes related to the performance of music in the Maya culture of the Classic Period. So far, there was no research summarizing the extended analysis of the iconographic, epigraphic, ethnohistoric, and ethnographic sources. During my research, I will try to answer questions concerning not only the material aspects of Maya music culture but also social and symbolic ones. Such an approach is extremely necessary to define the nature and meaning of musical activities in the Maya culture of the Classical Period and to try to capture the processes of the production of instruments, their distribution related to the social context of their use, as well as patterns regarding the dependencies between their form,

ornaments, acoustic capabilities, and deposition contexts. I would also like to determine the method of categorizing sound phenomena and activities related to it in the Maya culture.

The study of music that crosses so many areas of ritual and everyday life of the ancient Maya is a great way to deepen our knowledge of many spheres - from court etiquette and hierarchy of the elite members, through the study of craftsmanship, instrument's distribution, to the reconstruction of rituals and categorization of musical phenomena. I am convinced that the analysis of iconography and inscriptions supplemented with archaeological and ethnohistorical material, will allow for a reliable and complete interpretation of these issues.

## **PANEL 2**

### **JABARŪNA LADIES. LOCAL POTTERY TRADITIONS IN THE REGION OF OLD DONGOLA (SUDAN) IN THE LIGHT OF ETHNOARCHAEOLOGICAL RESEARCH**

**BOGUSŁAW FRANCZYK**

Potters from Jabarūna are without doubt a community gathered around certain practices performed either in time and space. Pottery making, mostly understood as a linear chaîne opératoire stretching between obtaining raw material and firing in the pit, can be perceived also as a series of interactions. Those interactions may appear between particular members of a group (internal relations) or between potters and members of other communities (external relations). Each of them take place within working and living spaces created out of numerous material things. To analyse this potters community, I will try to let things speak. Things can be perceived as a single object or main components of working/living spaces. Their silent and inevitable presence is one of the constituent factors of the above mentioned community.

In my presentation I will focus on the process of pottery making and at the relations that occur in the course of pottery making. I will present the process of "becoming" a potter in both the local and supra-regional context of Sub-Saharan Africa.

Starting from the ethnographic context, through the analysis of contemporary pottery traditions, it becomes possible to put forward some conclusions about the historical pottery practices. Access to the ethnographic data, which cannot be acquired by archaeological methodology, allows us to better understand potter communities in the Old Dongola region in the past.

### **ARCHAEOLOGICAL SOURCES IN THE PROCESS OF RECONSTRUCTION OF PRODUCTION TECHNIQUES AND ASSORTMENT OF COOPERAGE AND TURNED PRODUCTS IN THE LATE MEDIEVAL**

**MACIEJ MIŚCICKI**



The research objective of the project is to study archaeological finds of late medieval wooden vessels and their fragments as sources to the history of this type of handicraft, commercial exchanges and trade relations. Previous studies dedicated to such artefacts often failed to implement specialist analyses and instead focused mostly on morphological description and typological classification of the finds. Therefore, the project will be realised first and foremost through an interdisciplinary examination of fragments of wooden vessels obtained from archaeological excavations. The examination will involve dendrological and dendrochronological analyses as well as traseological identification of utility and production marks on the artefacts, their precise documentation, and cataloguing. The above-mentioned analyses will enable comprehensive understanding of problems related to manufacturing, provenance, and functions of cooperage and turned products in the 13th through the turn of the 15th and 16th century, which have not yet been subjected to detailed and specialist research. Meticulous observation of techniques employed to create particular types of artefacts could allow for tracing differences as well as similarities between production in various workshops. The obtained results will be compared with written sources in the form of craftsmen guilds' regulations and municipal books. For better recognition of production techniques, a comparison with products made by modern craftsmen and representatives of the historical reenactment is planned. This comparison will open a new perspective on the discussed research problem and provide additional data on economic history and material culture in the Late Middle Ages.

## **POTTERY FROM THE PRZEWORSK CULTURE CEMETERIES IN THE MIDDLE VISTULA BASIN**

### **GRZEGORZ RACZKOWSKI**

The Przeworsk Culture is one of the most explored iron age cultures in Poland, and its ceramics had been a subject of interest for many researchers. Despite this, there is no comprehensive research on the technology of its production, microregional diversity, and function yet.

Most of the pottery classifications and chronological systems based on them do not apply to the Mazovia region or are – in light of the increasing new archaeological materials and data – somewhat outdated. The complete picture of the pottery forms' development phenomenon or ceramics production techniques can seem complicated. The main reason for that is a large number of separate classifications that are usually based on materials from one cemetery, and that makes the picture vague. This problem required not only to order the knowledge that we have at our disposal in the form of various classifications' synthesis and ceramics' studies from individual archaeological sites, but also, to expand with elements of statistics, to conduct additional research on the technology of pottery, and the role of vessels in the funeral rite.

The main goal of this project is to trace the changes that have taken place in style and pottery production technology of the Przeworsk Culture over time in the central Vistula basin area. The preliminary results of research conducted in this direction already showed promising results. Additionally, the very important element of the analysis is the attempt to show the microregional changes in the style of various vessels' types and their function as grave goods. As the results of

the conducted research had been showing – specialized analyzes such as Raman spectroscopy, gas chromatography-mass spectrometry (GC-MS), or derivatographic thermal analyzes will be very helpful in this task.

# 2.

## CULTURE AND RELIGION STUDIES (24.10.2020)

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### PANEL 1

#### THE POLISH REPUBLIC OF DREAMS: DREAMING AND NARRATIVES DURING THE PANDEMIC

**BARTOSZ SAMITOWSKI**

The Republic of Dreams is a qualitative study of social dreaming and the collective unconscious in Poland, initiated during the Covid-19 pandemic, based on the perspective of modern dream anthropology inspired by Jungian analysis and image work. The study involves an analysis of dream narration in relation to socio-cultural models and dream storytelling practices.

#### LASTING GENTRY - NARRATIVES AND REPRESENTATIONS OF THE POST-WAR HISTORY OF POLISH GENTRY AND ARISTOCRATIC COMMUNITIES

**MAJA GŁOWACKA**

The research focuses on the analysis of narratives and representations of the post-war history of Polish aristocracy and gentry. Diaries and memories, written and published by representatives of this group, create a story about the post-war years as a period of degradation, marginalization, and the end of tradition. However, functioning of noble associations, elite events addressed to the aristocracy, and participation of group representatives in public life, show the contemporary existence of community relates to the gentry heritage. The intersection of produced narratives about the post-war end of the aristocracy with the observation of its actual presence in social life raised the question about functions of the created stories for the current identity of the group and its position in the public sphere. One of the most important theses of memory studies is that memory responds to the needs of the present day - it creates and maintains identity projects, but also legitimizes claims to power or position. Analysis of the collected materials (both narratives and representations produced by aristocracy and gentry circles, as well as external ones describing the group and its history, e.g. press, film, literature) will be based on the question of whether and how these goals are achieved. In this context, an important part of the methodology of the project will be also theories about the class structure, mainly Pierre Bourdieu's theory. It will allow us to look at the practices, lifestyles and capitals of the studied group, so as to define its class position in the Polish social structure and an attempt to describe the ways of creating class distinctions and taking a position of power. Based on that case study, I will try to answer the

question of how memory was used in post-war Poland to maintain the position of individual social classes and to create the current class structure.

## **FACE AFTER INJURY – STIGMA, BEAUTY, MEDICINE: AN ANTHROPOLOGICAL PERSPECTIVE**

**WIKI KRAUZ**

In my presentation I would like to elaborate on the problem explored in great depth in my dissertation; namely the analysis of socio-cultural context of female facial injuries. Through the stories/biographies of my interlocutors, I want to tell about how sudden body and identity changes – gaining a new face – affect individual spheres of life (social, economic, but also related to intimate/romantic relationships). Long-term illnesses or shocking, traumatic experiences may cause an individual to base their identity on a narrative about health, and their body “needs a story” (Frank 1995).

The sociologist Erving Goffman writes about the metaphorical loss of face in social relations, when, for example, an individual becomes embarrassed or her/his identity no longer meets the expectations of others (2006). He claims that the face is an image defined in terms of approved social attributes. Thus, each of us has a role to play, in a sense defined by physiognomy. Any “loss” of a face (plain to see in Western culture) generates a kind of confusion of the mentioned roles. This approach can also be translated into a situation, where there is a real loss of face, e.g. as a result of an accident or surgery which came out bad. According to Goffman, various physical deformations and the so-called bodily ugliness are some of the types of social stigma closely related to discrimination and exclusion (2007). When our previous appearance is lost, we gain a new, perhaps slightly different status.

What both my research and presentation are informed by, are the contemporary norms and limits of face attractiveness. I would like to pose the following questions: how do women work through trauma? How do they deal with the aforementioned role confusion? How are their strategies and life practices changing? Do their faces “need stories”? I place my research in the context of the individualization and capitalization of face or body appearance, sociology of emotions, trauma and methods of processing it, and medical anthropology. I use not only classical ethnographic methods, but also autoethnographic, clearly marking my position and subordinating self-observation, self-reflection and self-narration to the entire research process.

## **ETHNOGRAPHY OF INTIMATE NON-MONOGAMOUS RELATIONSHIPS - EXPERIENCE, STRATEGIES, PRACTICES. WOMEN'S PERSPECTIVE**

**ANTONINA STASIŃSKA**

Intimate relationships that go beyond the social and cultural norm of monogamy and the emotions associated with them are in the main focus of my research. Using ethnographic methods and the analysis of the discourse around emotions and sexuality, I will look at relationships in which non-monogamy appear, from the perspective of women. Multi-sited ethnographic research (Marcus 1995) will

allow me to examine the individual dimension of the phenomenon and root the narratives of my interlocutors in the contexts and discourses that shape them. The research is taking into consideration the moral transformations, that took place in Poland after the Second World War and the expert discourse that shaped them (Kościańska 2014). The aim of the project is to look from an anthropological and historical perspective on women's strategies and practices of living in non-monogamous relationships. How couples function in a non-monogamous relationship and how they emotionally cope with the difficulties and challenges that this type of relationship potentially entails? How do people who live in multi-relation motivate their choice? How does media and church discourse influence the transformation of morality today? How is a non-monogamous relationship perceived socially? How are emotions such as love, jealousy, and betrayal experienced and defined? The planned doctoral dissertation will be the first in Poland and Eastern Europe anthropological analysis of contemporary non-monogamy from a female perspective, based on ethnographic research. In addition, it will contribute to the study of a wide range of anthropology of sexuality and gender, and anthropology of emotions, including the anthropology of love. The research I have designed is also intended to show the politicized dimension of sexuality and family in contemporary Polish society. In this presentation I will focus on methodological challenges related to intimacy and social tabooisation of the research topic.

## **PANEL 2**

### **CLIMATE CHANGE AND THEORIES OF ENCHANTMENT** **FILIP BORATYN**

The paradigm shift caused by climate change has prompted a reevaluation of several discourses that are essential for modernity. The entanglement of technoscience and of the post-Enlightenment narrative of progress in the degradation of the biosphere has contributed to the destabilization of the hegemony of rationality. This invites a proper reevaluation of the disenchantment vs. enchantment narrative proposed by Max Weber in the early 20th century. The idea that the world is becoming increasingly disenchanted as it is becoming modernized has been questioned before, but the new turn in enchantment studies that proposes to see enchantment and disenchantment as coexistent, dialectical modalities invites an even closer look at how the irrational, the affective, the spiritual, the sublime, or the wondrous is affected by the new ecological paradigm. In this talk I will present a short theoretical overview of contemporary ecological enchantment, arguing that it can be used as a helpful tool in cultural and literary studies.

## **SHOWING SEEING OF CLIMATE CHANGE. ANALYSIS OF THE FILM DAVIS GUGGENHEIM'S INCONVENIENT TRUTH**

### **MICHAŁ PIASECKI**

In my paper I will take a look at media strategies communicating risk emerging from ongoing negative results of the climate changes in the beginning of the 21st century. The scientific knowledge referring a serious threat of climate catastrophe for the planet and the humanity needs to be articulated in the public sphere and gain a status of an important social issue. The crucial gesture that made it possible was to reach for means of media communication. I will focus on the attempts to make the scientific knowledge public by the use of visual forms. In perspective of my paper that is referring W.J.T. Mitchell's article Showing seeing I will point out how a mediation between scientific discourse and the public sphere that take form of images are a kind of rehearsals in „showing seeing”. Therefore in its center of my research I will situate the issue of the process of seeing.

The movie premier of Inconvenient Truth was a breaking point for the public discourse concerning climate change. In Finnise Dunaway's interpretation, the film had triggered mass public attention of climate issues in the most perceptible way and was perceived as a warning of growing threat of climate crisis. In the paper my aim is to analyse how Inconvenient Truth use film language to visualize climate changes. I will focus on rhetorical means that the movie had expended to picture the state of current knowledge concerning climate changes and the threats emerging form them. I would like to address as well how the film uses these of strategies of representation that were part of historical narrations on environmental issues and how or if it question a logic of media spectacles. As one can see this spectacles currently tends to focus on ecological problems only in the moment of each separate catastrophe, and I would like to ask if Inconvenient Truth abandons this tendency and tends towards visualizations longterm climatic trends that anticipates upcoming danger. Finally, I would like to ask about how Guggenheim's movie represents the issue of personal responsibility and the call to take action by individuals. I will take a look at, how Inconvenient Truth narration had created a situation in which the climate changes' issues, formerly functioning mostly in the form of scientific reports that had been perceived as too distant in space and time, became, to a greater extent, understood in terms of individual care and, at the same time, as real threat to individual's own environment.

## **THE POLITICS OF BISEXUALITY: ANALYZING ACTIVIST AND CULTURAL DISCOURSES ABOUT BISEXUALITY IN CONTEMPORARY UNITED STATES**

### **AGNIESZKA ZIEMIŃSKA**

My research consists of two major parts: (1) analysis of various approaches to conceptualizing bisexuality, their consequences and stakeholders and (2) analysis of activist and cultural discourses about bisexuality in contemporary United States. The issue of what is bisexuality is a major point of contention

within the bisexual community and among bisexuality researchers, therefore in the first part of my dissertation I plan to focus on the different approaches to conceptualizing bisexuality and their social, cultural, and research consequences. I will also focus on what the stakes of conceptualizing bisexuality are for people who are not self-identified bisexuals.

In the second part I plan to study bisexual organizations as well as public advocates and their activist output such as: activist writing, awareness campaigns, social media campaigns and other projects, as well as cultural texts which engage in a discussion of bisexuality beyond introducing a bisexual character. The goal is to identify what the major themes are within activist and cultural discourses on bisexuality and identify the areas of overlap and disconnect between them. I am also interested in whether and how they affect each other. My hypothesis is that cultural texts portraying bisexuality focus on efforts to legitimize bisexuality as a valid sexual orientation and identity (also a focus of bisexual activism) but largely ignore other issues that activists take on (e.g. non-binary genders, erasure, male bisexuality).

Finally, I plan to study how bisexual activist discourses have changed since the 80s (the early days of bisexual activism), which issues have been centered in the past and presently. Here I hypothesize that US bisexual activism has been deradicalized and is now focused on building an identity-based community of bisexuals and fighting against stereotypes about them, rather than seriously challenging social and cultural presumptions about sexuality, monogamy, and family structures.

## **PRIDE AND PREJUDICE. REPRESENTATIONS OF THE PEOPLE AND NARRATIVES OF DIGNITY IN PUBLIC SPACE IN POLAND AFTER 1989**

### **MONIKA BORYS**

In the Polish humanities of the last decade researchers studied the identity of the middle class during the post-socialist transformation, the impact that the disavowal of peasant roots has on Polish society, as well as the long duration of the hegemonic imaginary of intelligentsia. However, the subject of economically and symbolically disadvantaged social classes remain insufficiently explored.

My research concerns representations of 'the people' after 1989 in relation to the social, political and media changes that have taken place over the past three decades in Poland. The aim of the research is to investigate how the social and aesthetic divisions formed during the transition shape the contemporary imagined community of the Polish society and its social emotions.

The starting point of the research is the hypothesis concerning the tension between the 'elites' and the 'people' after 1989, which is organized by the politics of shame and narratives of dignity that are to restore recognition to disadvantaged groups. How does the historical concept of 'the people' function in Polish culture and to which social group does it refer? What other concepts replace it? How media and technological changes have shape social divisions in the last three decades in Poland?

The study will focus on the analysis of selected images that express the social conflict between the 'people' and 'elites', representations based on the exploitation of class stereotypes, as well as on narratives that give visibility to disadvantaged classes. The study will include examination of disco polo music

(music videos, songs) and the public discussion about this music genre, narratives around the concept of 'homo sovieticus', series of films described as 'bandit cinema', and films by Patryk Vega, as well as the genre called 'patostreamy' popular in the Polish internet, the social networking internet service 'Wykop.pl', and the figure of 'incel'.

## **PANEL 3**

### **INDIGENOUS HANDICRAFTS, TRADITIONAL KNOWLEDGE AND ENVIRONMENTAL DEGRADATION IN THE STATE OF OAXACA IN MEXICO. INTERDEPENDENCIES AND CHALLENGES**

**MAGDALENA GUZIEJKO**

The state of Oaxaca is one of the artistically richest regions of Mexico. Most of the handicrafts are produced by local indigenous ethnic groups (Oaxaca is home to 16 out of 65 ethnic groups living in Mexico). Knowledge about the production of certain objects is most often passed down for generations in selected families and can even originate from pre-Hispanic traditions.

In the indigenous handicrafts we can clearly see the relationship between cultural diversity and biodiversity. From the very beginning, craftsmen producing "folk art" based their creativity on materials that were closest to them and widely available. Their products show the interdependence between nature (the source of primary raw material), social organization, symbolism (shapes, colors and patterns) and the importance of the economic aspect (the influence of technology and market demands).

Indigenous handicrafts have only recently started to be produced for the mass market and to this day their creation is largely based on manual labour, traditional techniques and natural materials. However, as the demand for "folk art" increased, problems related to the excessive use of plant and animal materials began to emerge. The need to increase production and adapt it to the requirements of non-local buyers caused a disregard for the natural regeneration cycle of plants and animals, which in turn had an impact on local flora and fauna species. It also caused changes in production processes, which resulted in the interruption of cultural continuity.

The aim of the PhD thesis is to search for answers to several questions that arise in relation with the processes described above: What materials and techniques are currently used by the craftsmen? How is the role and importance of indigenous handicrafts changing? What is the impact of changes in indigenous craftsmanship on the degradation of local wildlife? And what is the impact of the changes in the Oaxacan environment on the evolution of its folk art?



## **QURAN - A CONTEMPORARY READING. AN ANALYSIS OF THE MUHAMMAD ŠAHRŪR'S (D. 2019) PHILOSOPHY AND INTERPRETATION OF THE QURANIC DISCOURSE**

### **MACIEJ ŚMIGIEL**

Syrian thinker Muḥammad Šaḥrūr definitely belongs to one of the most interesting contemporary Muslim reformers. Named by some Western scholars as "a Luther of Islam", in his the famous book *Al-Kitāb wa-Āl-Qurʾān: qirāʾa muʿāšira* (The Book and the Quran: a contemporary reading) he proposes a completely new way of interpreting the holy book by rejecting hadiths and the existing tradition of tafsir, focusing instead only on the Quranic text itself. In his opinion, it should always be read "as if it had just been revealed to us", regarding the traditionalist approach as a distortion of the nature of both the Quran and Islam as such. Being a supporter of the thesis that religion and reason are not mutually exclusive, and even compatible with each other, he presents an extremely rationalized approach to Islam by putting it primarily in ethical and moral terms. At the same time, according to some scholars, Šaḥrūr also seems to draw on Western tradition, as some of his ideas resembles those of Kant, Whitehead, biblical structuralism and the Prague Linguistic Circle. Through all this Šaḥrūr's thought enables us to look at Islam from an unprecedented perspective, forcing us to rethink many of the basic concepts associated with it.

## **AFRICAN RENAISSANCE IN CARIBBEAN IN XXI CENTURY**

### **OLGA CLARKE**

In my doctoral desertion I am researching the topic of manifestations Black consciousness and of renewal of African heritage in transatlantic contest, because I want to find out is it applying to contemporary cultural identity politics in Caribbean, in order to answer the question if these manifestation are part of African Renaissance or is it decolonial neo-nativism.

# 3.

## HISTORY (24.10.2020)

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### PANEL 1

#### DESCRIPTIONS OF PHYSICAL APPEARANCE OF EMPERORS IN THE SOURCES FROM ROMAN EMPIRE TIMES

**RADOSŁAW DOMAZET**

The research topic of my thesis is going to be the analysis of the topos (literature), archetype (culture) and ideas (philosophy), which are responsible for the phenomenon of the physical descriptions of ancient rulers. What was the shine in the Augustus' eyes? Why should one focus on the paleness of Tiberius' skin? Why was it important to write about baldness of Carinus? And how did the author from the 6th century AD know what had been the shape of Trajan's nose? I am going to examine physical descriptions from the very beginning of the Roman Empire until Late Antiquity to analyze symbols (which are behind of descriptions of body parts) and changes that they have gone through. Despite the works of E. Evans (Evans, 1969), who has worked on physiognomy, the works of M. Kokoszko (Kokoszko, 1998) on Malalas' – ancient author whose physical descriptions are the most specific – work about appearance of emperors in the 1st century AD (Meister, 2012) and despite books about meanings of colours and clothes like those of Morgan (Morgan, 2018), so far nobody has extracted depictions of rulers' faces and bodies and studied the topic in a separate research. I am going to compare Greek standards of physical description (which were common in epic poems, history works and others genres of books) with the ones from the 1st-6th centuries AD to trace what has been acquired by them and what was the novelty. The important point is going to be the comparison of the theory found in the works of physiognomicists (researchers of relation between body and soul) with the depictions of emperors in biographies to analyze the possible influence of this ancient science on works of biographers. I am also going to check how accurate the ancient writers were by confronting descriptions with remaining images on sculptures and coins. Additionally, I plan to answer the question of the reason of placing specific physical descriptions in the narrative sources – especially the ones from Late Antiquity, which carry the most of such information. Descriptions seem to have played the role of legitimization of rulers and they were parts of court's propaganda. The effects of my work will enable to understand a presentation of the ancient rulers in the face of – previously underestimated – aspect of their physiognomy.

## **THE ROMAN MAGISTERIAL AUSPICES 366-43 BC**

### **JAKUB GRUCHALSKI**

My project considers different problems related to the magisterial auspices in the mid- and late republican Rome (366-43 BC) from a comprehensive historical perspective.

The magisterial auspices, or the duty of the state officials to ascertain Jupiter's opinion by observing particular "auspical" signs (e.g. the flight of certain birds; a lightning etc.) before undertaking public enterprises, played a central role within the political system of the Roman Republic. Notably, it was the auspication that constituted the very first action of a magistrate entering upon his office. Later in his term, he would consult Jupiter before gathering the Senate, holding the popular assembly, engaging in a battle etc. The neglect of the auspical duties could have had most serious consequences. A bill passed in disregard of auspices was supposed to be annulled; the magistrate whose election was judged as auspically flawed was supposed to abdicate. The magisterial auspices were thus one of the most important constituents of Rome's political system.

The project aims at: (I) establishing the auspical competences of different magistracies of the Roman state; (II) determining the technical details of the magisterial auspication; (III) describing the use of auspices in political struggle. Comprising the period of over three hundred years, it lays special focus on the historical development of different phenomena discussed in the study.

In the talk I will introduce the audience to the problem and briefly summarise the results of the research done so far.

## **THE PRACTICE OF TRIAL BY ORDEAL IN MEDIEVAL CENTRAL EUROPE**

### **1000 - 1350**

### **JAKUB BAKIERA**

Ordeals in medieval Europe has been studied by a number of historians.

This phenomenon is very difficult to understand for a modern, rational and secular mind, but it is thriving in popular culture and stereotypical view on the Middle Ages.

Indeed, it was a very important part of court procedure throughout Europe. Trial by combat, by hot and cold water, and last but not least by fire, was a *iudicium dei*, because it was widely believed that God always would help the innocent. Similar appeals to the sphere of the sacred in order to obtain temporal justice are not reserved to medieval Europe. We can see quite similar activities in the other parts of the world.

For medieval Central Europe, we don't have historical monographs such as *Trial by Fire and Water. The Medieval Judicial Ordeal*, by Robert Bartlett. For many of the historians the main sphere of research in the subject of ordeals was only Western Europe. There is just a few articles dedicated to medieval Poland, Bohemia and Hungary at all. We still have a lot of unresearchable sources for this part of medieval, peripheral world such as a *registrum varadinense* – Hungarian source from 13th century, containing more than 300 notes about ordeals. The same situation is in Polish and Bohemian documents. But researchers didn't take an attention of the procedure of ordeal as a first priority.

In my research I will be focused on a lot of research questions. The first priority is to investigate in which time and in which circumstances ordeals has appeared in Central Europe. How is the procedure going, in which cases and by whom it is used? Also it should be considered performative character of ordeals and its functioning as a kind of spectacle related with royal and church power.

At this stage of research and for the needs of conference, only these research problems will be presented. In the nearest future, I'll took the research of relationship between orality and literacy in the context of the presented issues.

## **INSIGNIA AND SYMBOLS OF POWER IN THE ROYAL PROPAGANDA OF THE LAST JAGIELLONIANS**

### **SZYMON TITKOW**

The issues related to the insignia and symbolism of royal power have already been discussed, but the achievements of the historiography to date are not satisfactory, as it does not fully use the diverse source base and the interpretative potential it contains. With regard to specific issues, this applies both to the circumstances and scope of the use of the main insignia of royal power, as well as their use in propaganda, as well as creating new symbols, or embedding the old ones in current political and social contexts. The present approaches to the issue turn out to be selective, fragmentary and limited to a case study, which means, inter alia, that none of the categories of sources related to the discussed issues has been fully analyzed. The aim of my work will be to explain the role played by the insignia and symbolism of royal power in the propaganda of the last Jagiellonians. It also means an attempt to recognize the model of royal power and state emerging from the visual propaganda message. If possible, a full analysis of this issue means the necessity to refer to the earlier Jagiellonian traditions and practices in this area, which will allow us to better perceive the evolution of the forms and means of royal and state propaganda over the course of the 16th century (including the question of abandoning the majestic seal and relations between other types of seals, the practice of introducing the symbol of a crown closed on both seals and artifacts). The above issues are closely related to the discourse on the monarch's position in the political system of the Polish state. Among the detailed issues, I intend to analyze the functioning of the insignia during official events of national importance, such as coronations, royal funerals, parliaments, audiences, tributes, as well as those rather ceremonial, such as the ceremonial entry of kings or church ceremonies with the participation of the ruler. Another issue will be the use of insignia and symbols of power in the royal propaganda addressed to foreign recipients, serving to manifest the king's position and the rights of the Polish-Lithuanian state. These issues will be considered taking into account the contemporary political and ideological (especially Habsburg) context.

## **PANEL 2**

### **THE FAMILY, BASED ON THE WILLS OF LVIV BURGHERS FROM 1541-1599**

**MARTA WŁODARCZYK**

The purpose of my research is extending the previous research on the bourgeois family by the analysis of its functioning in 16th-century Lviv. The city has not been researched in this aspect. I want to supplement and modernize the research questionnaire with more modern analysis of the source material. Hence, in addition to the legal and customary rules which shape the daily life of family, in my research I plan to emphasize the mental and emotional side of these ties between the relatives and in-laws. Using the wills, I would like to try to analyze how the bunds were built and how marital or parental feelings were express. In addition, I would be interested if the epochal transformation caused a perceptible change in this aspect of everyday life, and if so, to what extent. Moreover, I am going to different the individual layers of urban society. Next, I examine their each characteristics points of view on the family foundations and functions. Considering that the 16th century is a time of multi-disciplinary, dynamic and significant changes, I plan to show their course from the perspective of the basic social unit. I am going to show the changes in the expression of emotions and communication between the relatives. Changes in relation of the parents to their children, in the hierarchy and family ties are also the main part of my interest. I want to find an answer to the type of these transformations in individual circles of urban society. The basic sources of my research are going to be town books, especially bench registers and church sources, like records of baptisms and marriages. The acts of ecclesiastical tribunals are also going to be included.

My dissertation is part of the latest trend in studies on Lviv society in the 15th-17th centuries. It has a chance to fill a significant gap in research on the cities of the Kingdom of Poland. Moreover, the results of this project will be able to provide comparative material and model for further studies on the family in the late Middle Ages and the modern era.

### **RELIGIOSITY OF THE CROWN CATHOLIC SOLDIERS DURING THE VASAS PERIOD (1587-1668)**

**IZABELA ŚLIWIŃSKA-SŁOMSKA**

Main goal of my dissertation is a research of religiosity, mentality and attitude towards death of Catholic Crown soldiers in Vasas period (1587-1668), regardless of their social condition, based on their wills. In my research, I want to extract and describe following problems: religious self-identification of soldiers and the influence of Counter-reformation as well as Baroque religiosity on soldiers. Another problem, which I will describe in my research, is attitude of testators to specific religious institutions. I will try to answer to the following questions: which form of clergy - secular or monastics – received more generous donations in testamentary dispositions in specific time and area, whether the will for pious purposes covered one or more churches or monasteries, which religious orders

were donated by testators, what was the form of testamentary bequests: whether the churches were subsidized in cash or in kind. Another issues, which also will be studied in my dissertation, is description of methods to save the soul of the testator and popularity of specific Roman Catholic churches as the burial places.

Researches will be conducted through analysis of main sources (wills) and auxiliary sources (diaries and memoirs). Main source database of my dissertation will be testaments of soldiers, which are found in books of town and land courts, especially from Lesser Poland Province of the Polish Crown: Lublin, Kraków, Braćław, Podole, Rus, Kijów and Wołyń Voivodships and Greater Poland Province: Poznań, Kalisz and Gniezno Voivodships. The query is carried out in the Polish State Archives in Lublin and Kraków, will be carried out in The Central Archives of Historical Records in Warsaw, in Central State Historical Archive of Ukraine in Lviv and in Central State Historical Archive of Ukraine in Kyiv.

Auxiliary sources, such as diaries, memoirs and correspondence from military campaigns conducted during the Vasas Period will be used for comparative purposes.

## **SEXUAL OFFENSES PUNISHABLE BY DEATH IN THE LANDS OF THE RUTHENIAN VOIVODESHIP IN THE XVIII CENTURY**

### **KLAUDIA ROGOWSKA**

The problem of sexual crime is an extremely important direction of research both in Poland and worldwide. The purpose of this project is an in-depth analysis of selected sexual offenses punishable by death in the lands of the Ruthenian Voivodeship in the eighteenth century. The subject of the study is the attitude of the peasant and bourgeois classes, as well as of the Catholic Church to the following sexual offenses: bigamy, adultery, rape, incest and sodomy, which at that time was considered to cover homosexuality and bestiality.

The choice of the lands of the Ruthenian Voivodeship is not completely accidental. It results not only from the interests of the PhD student, but also, which is particularly important, from the political changes taking place in this area in 1772, which resulted directly from the inclusion of these areas into the Austrian partition.

The chronological scope of the research covers the years 1701-1795. During that period, the territory of the Ruthenian Voivodeship became part of the Austrian partition, which forced significant changes in the administrative and judiciary systems. The results of the preliminary research published by the author regarding the area of the Lesser Poland Province, and, specifically, the old Kraków Voivodeship, point to gradual mitigation of penalties for crimes punishable by death, as well as the substantial influence of the Church on secular authorities. It was the secular authorities that (especially in the countryside) would also introduce penalties constituting contributions for the church, the so-called "church penance" in addition to imposing punishments like fines or flogging.

## **AUGUSTUS THE STRONG'S PRIVATEER SQUADRON IN 1700-01. ORGANIZATION, MILITARY OPERATIONS, POLITICAL BACKGROUND**

### **KRZYSZTOF KUCZYŃSKI**

At the beginning of Great Northern War, in the summer of 1700, king of Poland, Augustus the Strong created a small flotilla of privateers, whose captains were recruited into Polish service in Denmark and Dunkirk (Cornelius Neuvell, commander of the frigate "Postilion", Jan Tansen Huxbrie). Their operations carried out from the Puck harbour, began in the autumn of 1700. It caused a lot of damage to the Swedish commerce in the Baltic, which was even noticed by the Swedish king Charles XII.

The royal squadron activities in 1700-01 are still mostly shrouded in mystery. We still do not know the answer to the basic questions: How was the squadron established? What role in its establishment did Denmark play as the only "sea" ally of Augustus? What were the reactions of diplomatic representatives and governments of the Baltic states (and not only) to its activities? How long did the squadron last? Was its activity a form of hybrid war, planned by Augustus as the elector of Saxony, which was to draw the neutral Polish-Lithuanian Commonwealth into the war with Sweden?

My preliminary query in Riksarkivet Stockholm, conducted in March 2020, allowed me to discover several new Swedish reports on the activity of royal squadron, a copy of the letter of marque issued by King Augustus, and detailed information about the two Swedish ships fighting with Polish privateers in April 1701. Thanks to the second query in the Staatsarchiv Dresden, conducted in September 2020, I was able to find valuable documents, including so-called "see-artikel" - the regulations of service issued for privateers by the King Augustus. Also, an initial analysis of Danish diplomatic records (available online), indicates that the Danes had declared readiness to lease several frigates and even ships of the line to the king of Poland. So that, we can suspect that the plan for using naval forces by Saxons in the first phase of the war was on a much larger scale than it was previously thought.

## **PANEL 3**

### **WHY WERE THE JESUITS TOLERATED IN PRE-MODERN BATAVIA?**

#### **ADAM WŁODARSKI**

Batavia (present-day Jakarta) was the capital of the Dutch East Indies from 1619 to 1942. Many narratives tell that Catholicism was the only forbidden religion in that, nominally Protestant, city in the 17th-18th centuries and beyond. A legal basis for this discrimination was "placaat" (proclamation) from 27th May 1664 and "Nieuwe Statuten van Batavia" (1766) which, moreover, stipulated that Catholic priests could not be present in the city. Nevertheless, a lot of Batavian inhabitants were Catholic in fact and the city was regularly visited by the Catholic priests, primarily the Jesuits. Such a phenomenon seems to be paradoxical and the aim of this paper is to explain it. Main sources are reports and letters of the Jesuits who were in Batavia. These evidences constitute first-hand knowledge about relations between the Jesuits and the Batavian authorities which were far

from hostile. Dutch officials did not always act according to the rule of law and one could find many examples of a partnership such as the exchange of information or knowledge. As a matter of fact, there were the limits of it. The Jesuits could not preach on a large scale in the city but even in such a case they were not facing severe persecutions. From the methodological point of view, the paper takes advantage of the theory of civilization and the "Eigen-Sinn" or, for the sake of argument, the processes of applying the law. In the first case, the legal prohibition of Catholicism in Batavia turns out to be the reproduction of the Protestant-Catholic frontier from Europe. In the second case, the "Eigen-Sinn" of the Batavian authorities allowed to make this reproduced frontier much more porous than its European counterpart. In the end, the paper addresses the question whether the case of Batavia should be considered as a typical example of treatment of the Jesuits in pre-modern Dutch colonies.

## **TARGOWICA – AN EVIL SITE OF MEMORY. TREASON IN POLISH NATIONAL IMAGINATION (1795-1918)**

**ARTUR KULA**

The Targowica Confederation of 1792 is a symbol of Polish national treason. It was created by magnates who were against the Constitution of 3 May 1791. They asked the Russian Empire for help what led to the Polish-Russian war and then, eventually, to the third and final partition of the Polish-Lithuanian Commonwealth in 1795.

Nowadays, the term "Targowica" is widely used in national politics, by representatives of all parties. However, research related to that issue – as well as to the idea of treason in general – is rather limited and concerns mostly political history.

In my project I plan to analyse two phenomena. They are similar, nevertheless, it is crucial to be aware of their distinctiveness.

The first one is about Polish national treason in the 19th century. I want to analyse how it was understood and used by societies of that time. It is important to be aware that the mentioned period was a time of nation-making processes. In Polish case – i.e. one where a specific society did not have its own state – I believe that individuals self-identified themselves nationally in two ways, positive and negative. The first one was rather simple – "I am a Pole because I am a part of Polish culture", the second one was creating an identity against someone – "I am a Pole because I am not German". The idea of treason is directly related to the latter as traitors were those who acted against their society, therefore they excluded themselves from the national unity.

The second is about the myth of Targowica. I want to study how this confederation could become that fundamental for Polish national imagination. Especially as the nineteenth-century history of that nation is full of traitors. Moreover, during first decades of that period, there were many opinions on Targowica. Not everyone treated those magnates and their supporters as traitors.



# **HISTORICAL TOPOGRAPHY OF CENTRAL DISTRICTS IN THE CITIES OF CONGRESS POLAND AT THE TURN OF THE 19TH AND 20TH CENTURIES**

**JAKUB FREJTAG**

The formation of modern downtown areas in the cities of the Kingdom of Poland at the turn of the 19th and 20th centuries is a phenomenon encouraging to undertake an interdisciplinary analysis. The primary objective of this research is to recreate the historical topography of this type of urban space, formed in selected cities of the Kingdom of Poland during the period considered. It will be primarily its largest and major city – Warsaw – but also smaller, provincial cities representative for their category in the administrative rank of the Kingdom. The principle reason for undertaking this issue is the scale of the changes that affected the spatial and architectural shape of the cities of the former Kingdom of Poland in the discussed period, as well as many others, e.g. social and economic aspects of their functioning – both in historical and contemporary space. The occurrence of these processes significantly affected the broadly understood, modern character of the cities of the former Kingdom, and remains one of the most important values of the planned study. Such a research approach would be also a fine example of the practical use of contemporary methods in selected fields of the humanities and social sciences and as such could allow to reveal the historical roots of the space of central districts in the analyzed cities, which has often survived to the present day just in a trace form.

## **PANEL 4**

### **THE INVISIBLE HISTORY OF THE GEORGIAN POLISH DIASPORA**

**MAKA KHUTSISHVILI**

The conference paper will present the Georgian Polish diaspora at the beginning of the Bolshevik era. I will talk about how the Polish community found themselves in the Caucasus; Where they settled and what they did; how was the Bolsheviks attitude towards Poles at the beginning and how it changed later. I will also talk about the Polish intelligentsia and its contribution to Georgian culture. In addition, I will present in the presentation which sources I rely on.

There is a Polish Roman Catholic temple named after Saint Apostles Peter and Paul in Tbilisi, which was designed by Albert Zalzman, an architect of German origin. The temple was built in a neo-baroque style, with financial support from Georgian patrons and the Polish community.

This temple was the main meeting place for Poles in Tbilisi in the last century. Under the auspices of this church, charity activities, school and reading room developed. Poles met with friends here, shared information with each other, if a Pole had to be found, it would be possible in this temple.

Poles gathered in this church and perhaps this circumstance was taken into account by the Georgian Internal Affairs Commissariat when the repression against ethnic Poles began in the Soviet Union. In the years 1937-1938, the parish of the church of St. Peter and Paul became the subject of special interest of the Bolshevik secret services.

After the Sovietization, according to data from 1926, more than 6,000 Poles lived in the South Caucasus.

Poles were an integral part of Georgian society. They mastered the local culture, customs and Georgian peculiarities. At the end of the 1930s, in the Soviet Union and also in Georgia, having a Polish surname turned out to be dangerous to life. The reason was the total repression launched against the ethnic group.

Poles found themselves in Georgia as exiles. The first group of Poles who came to the Caucasus were the participants of the Kościuszko Uprising. The Empire used Georgia as a place of punishment. "Warm Siberia" - Poles called the Caucasus during the tsarist regime. Intelligence and nobility, active members of the Polish liberation movement against tsarism were displaced to Georgia. It should be noted that in some cases, Poles voluntarily came to the Caucasus and settled mostly in small towns.

## **THOSE WERE THE DAYS! INTERWAR WARSAW AND RIGA TOWARDS THEIR FORMER BELONGING TO THE RUSSIAN EMPIRE**

### **ALEKSEI ROGOZIN**

My research could be considered as a part of memory studies and studies on nostalgia. Nostalgia can be defined as a longing for the past. According to Svetlana Boym, it appears "inevitably as a defense mechanism in times of accelerating life rhythms and historic upheavals". As Rafał Chwedoruk points out, the past is always finished. That is why referring to it – to something that is "certain, old and well known", especially in periods of "permanent uncertainty", is a way to oppose "the present chaos". The First World War, the German occupation, the fall of the Russian monarchy and first years of independent states were undoubtedly such kind of "chaos" and "historic upheaval".

Błażej Brzostek, analyzing Warsaw and Bucharest in terms of various complexes (peripheral, loss, oriental complexes) proves that the nostalgic image of Warsaw – the "belle époque metropolis" from 1900 – dominates at the end of the 20th century. The reason for this phenomenon lies in the fact that Warsaw in the beginning of XX century is the antithesis of Warsaw at the end of the century. The effects of the First World War for Warsaw were incomparably less destructive than the effects of World War II. Nevertheless, observers in the 1920s noticed the decline of industry, the disappearance of shipping traffic on the Vistula etc. The situation in Riga was similar. The nostalgia for Warsaw and Riga from before the Great War coexisted with the aspirations of authorities, firstly, to make these cities truly European capitals, and secondly, to erase from the urban space all traces of Russian rule (the aforementioned oriental and peripheral complexes).

The main research thesis is that some residents of Warsaw and Riga in the interwar period felt nostalgic for the period, when these two cities belonged to the Russian Empire. It should be stated that this feeling did not mean sympathy for the tsarist authorities.

The main research question is about the aspects of life that nostalgia referred to. Preliminary results of my research has shown that in both cases these were, *inter alia*, remembered pre-war cleanliness and order in the city, more efficient and comfortable public transport, higher (relatively) earnings of the inhabitants.

## **POLITICAL PARTICIPATION OF WOMEN IN SECOND POLISH REPUBLIC** **KATARZYNA JÓŹWIK**

The main aim of my research is to create a model of female political activity in the Second Republic of Poland.

First of all, I would like to examine the participation of women in city councils, in the Sejm, Senate and political parties.

The most important research questions for my topic are:

Who were the politically active women?

Do politically active women have similar biographies?

Were there women's ways of doing politics?

What was the image of a woman politician in popular culture (film, novel)?

How did the most important women's organizations relate to politics?

How did women politicians write about their experiences? What image do memoirs and diaries present?

How did family life affect women's political activities?

The most important and at the same time the most difficult part of my work is to study the participation of women in city councils.

The study will consider cities of the Second Republic selected on the basis of two main criteria: size and geographical location taking into account the division of Poland into partitions. Cities will be divided into three main categories according to population size: large, medium and small.

Large, over 100 thousand people.

Average, from 40 to 100 thousand people.

Small, up to 40 thousand people.

The first stage of the research will be to find councilors from particular cities. I will search mainly on the basis of newspapers from that period and archival materials of city councils.

Then I will analyze every politically active woman according to the following questionnaire: age, religion, nationality, education, occupation, social position, political party, functions in parties, activity in social organizations, family life.

This will allow me to create a collective portrait of politically engaged women.

## **THE IMAGE OF THE SLOVAK NATIONAL UPRISING IN THE JOZEF CÍGER-HRONSKÝ'S NOVEL "SVET NA TRASOVISKU"** **BARTŁOMIEJ KUCEK**

To this day, in Slovakia there is a discussion about the Slovak National Uprising because in some ways it was a civil war. It has ardent supporters and opponents and among the latter was also Jozef Cíger-Hronský, one of the greatest Slovak writers of the 20th century, so his novel, "Svet na trasovisku", presents one of the two main images of the Slovak State and the Slovak National Uprising. "Svet na trasovisku" is an interesting historical source and an example of how a literary work can function as a source for a historian. This novel depicts the events of 1944 through the eyes of a person who was connected with the Slovak authorities against whom the uprising broke out. It is, of course, a literary work that will tell us more about the author's views than about the events themselves. Cíger-Hronský lived outside Slovakia after the war, he wrote "Svet na trasovisku" in Argentina, where he died and this forced escape from post-war repression

could also influence his work. My goal is to look at how the Slovak National Uprising was assessed by its Slovak opponents over the years (Cíger-Hronský wrote this novel in 1960). I will ask what, in the author's opinion, influenced the outbreak of the uprising, how it changed the life of Slovaks during the war, who were the insurgents and what characterized them. On the other hand, I will ask about the image of the opponents of the uprising and how the author of the novel described them.

# 4.

## LINGUISTICS I (24.10.2020)

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### PANEL 1

#### IMPROV IN LEARNING/TEACHING VERBAL INTERACTION (THE CASE OF POLISH STUDENTS LEARNING FRENCH)

**JULIA LIPÍŃSKA**

The purpose of this presentation is to show improv as an innovative technique of teaching verbal interaction in French classes.

Teaching verbal interaction includes specific challenges. Some of the problems often encountered by students are language anxiety and fear of being judged by their teacher or their peers. Moreover, interaction in a foreign language requires competencies which surpass grammatical and lexical knowledge, such as the ability to cooperate with other participants, active listening and behaving appropriately to the situation. Therefore, it is important to incorporate tools which allow students to develop these skills and overcome their anxiety in language class.

One of such tools are improv techniques, which are much more complex than global simulations or simple role play. Improv (or theatrical improvisation) is based on efficient communication, cooperation and acceptance of other people's proposals and errors. It also includes a specific way of giving feedback, in accordance with the rules of formative assessment.

In my presentation, I am first going to describe the nature of verbal interaction and its impact on spoken language as a code and on social communication. I am also going to briefly present the importance of verbal interaction in the process of teaching/learning foreign languages, mostly according to the Common European Framework of Reference for Languages (2001). The main part of the presentation will be focused on showing how improv-based exercises can be incorporated into a language class in order to help diminish language anxiety and to establish positive atmosphere within the group. I will also present how this rules are related to theoretical knowledge about interaction and how they can help develop interactive skills in language class. Finally, I am going to present my action research project, which focuses on using improv in teaching verbal interaction to high school students in the Polish educational context.

#### RULES, OPACITY AND PODHALE GORALIAN

**TOMASZ ŁUSZCZEK**

The backbone of classic generative phonology of the Chomsky&Halle (1968) type is the hypothesis that generalisations about sound patterns are captured in the form of linear expressions called rules, as exemplified by the celebrated

formulation  $A \rightarrow B / C\_D$ . Yet another premise of the model, known as the *serial derivation*, requires that phonological rules be ordered with respect to one another, allowing for the application of only one rule at a time. Consequently, rules which are adjacent in a derivation interact in a variety of ways. Kiparsky (1971, 1973) established that when the interaction is such that the reason for and the result of the application of a rule is evident from the surface representation (SR), such a rule is said to be *transparent*. If, however, the reason for and/or the result of the application of a rule is not evident from the SR, the rule is said to be *opaque*. Thus, an opaque rule is one that fulfills its role in the analysis, but the effects of which are distorted in some way in the output.

This presentation offers a basic insight into my research on the phenomenon of phonological opacity. Chiefly, as argued in McCarthy (1999), opacity is of two kinds: (1) *underapplication*, which describes a situation where a rule does not apply, although it should and (2) *overapplication*, which takes place whenever a process does apply, even though it should not. In other words, the former involves an unwarranted failure of rule application, while the latter is a case of unwarranted rule application. Both types of opacity are found in Podhale Goralian (Rubach & Łuszczek 2019), a dialect spoken in southern Poland. For example, the following words show that Goralian has a process which tenses word-final vowels: *godło* [gɔdwo] ‘emblem’, *masło* [maswo] ‘butter’, *zło* [zwo] ‘evil’ etc. The rule is written informally as  $\text{ɔ} \rightarrow \text{o} / \_ \#$ . This rule is contradicted by words such as *co* [tɔ] ‘what’, *jo* [jɔ] ‘I’, *zno* [znɔ] ‘s/he knows’ etc. Clearly,  $\text{ɔ} \rightarrow \text{o} / \_ \#$  underapplies in the latter words. This dialect also has a rule which epenthesises [w] before word-initial *o*, as in: *łorać* ‘to plough’, *łobrócić* ‘to turn over’ (cf. Standard Polish *orać* and *obrócić*) etc. It is not clear, however, why [w] is inserted if the same stems are prefixed: *podłorać*, *złorać*, *złobracać*. Evidently, *w*-insertion,  $\emptyset \rightarrow \text{w} / \# \_$ , overapplies in the prefixed words. Thus, using the Podhale Goralian data I will demonstrate the basic opacity effects and point to the analytic challenges they present before phonological theory.

## BLENDING LEARNING AND FLIPPED CLASSROOM IN GERMAN LANGUAGE TEACHING

### KINGA ŁAGOWSKA

The Council of the European Union adopted a recommendation on key competences for lifelong learning in May 2018. This document postulates, inter alia, exploring new ways of learning for an increasingly mobile and digital society, raising the level of language competences and promoting a variety of learning approaches and environments, including the proper use of digital technologies in learning settings. Another document, i.e. the “Council Recommendation of 22 May 2019 on a comprehensive approach to the teaching and learning of languages”, also indicates that the quality of foreign language teaching depends on curricula adapted to the developmental needs of students, the organization of learning at school, teaching and using various means for this purpose. It also stresses the need to explore new ways of learning and teaching in an increasingly mobile and digital society. The above recommendations and reports may lead to the conclusion that the implementation of modern information and communication technologies (ICT) in the education process has an impact on increasing the effectiveness of foreign language classes. However,

there are still not enough studies that would confirm or question such a hypothesis. In the era of contemporary socio-cultural changes, interest in implementing new technologies occupies the main place in teaching English. The German language, which is most often taught in schools as a second foreign language and very often chosen by candidates for philological studies, requires, in my opinion, no less scientific and research attention. In order to improve the quality of German language classes, it would be advisable to focus on the macro-organizational aspects of the teaching process and to consider new models and types of possible organization of classes. The solution I propose is the use of the blended learning model in academic classes for the future German teachers, which as a complementary teaching model supports both classroom and online learning. Blended learning is not only an alternative way of organizing school activities during a pandemic but also a new alternative for shaping classes in higher education. The first reason for this action is to increase the availability of courses and the acquisition of candidates for studies living not only in the place where the university is located. Other reasons are: optimization of teaching costs (incl. by reducing the load on lecture halls, modernizing classes through a wealth of dissemination channels), the possibility of shaping courses for large groups, enabling students to learn at their own pace during the asynchronous phase, increasing efficiency during synchronous classes, through the quality of the discussion and the ability to construct reliable feedback.

## **WORD-FORMING POTENTIAL OF INHABITANTS OF CITIES AFFECTED BY WORLD WAR II (WARSAW AND LENINGRAD) AND ITS LATER IMPLICATIONS**

### **RÓŻA KOCHANOWSKA**

History, in both Warsaw and St. Petersburg/Leningrad, is strongly intertwined with the language of those cities. In my thesis, I am going to research word-forming patterns in Warsaw and Leningrad on the basis of diaries and correspondence (also the letters to or from inmates, which will diversify the source base) and their later social and cultural implications – usage and translation problems in translation into foreign languages. The word-forming patterns are yet to be discovered though I consider the following categories: those based on the foreign (enemy's) words, mostly with a changed structure, neologisms, words that acquired a new meaning during the war, and, lastly, words that suffered some morphological changes.

At first, I was planning to research movies and their translations. However, I realised that language in movies would always be altered, either to match the scenario or make it more understandable for the viewer. Especially, since there are few films from the 1940s and early 1950s, the later ones bear clear traces of the adaptation of the plot to the audience and the reality of much later years.

During the academic year of 2019/2020, I read a substantial number of books and articles including both the primary sources and the literature on the subject of the language of war. As a result of last year's research, I have decided to focus on journals and diaries written during the war, as well as correspondence. Of course, there is no 100% chance that vocabulary has not been altered but the odds are much better than with the movies. It is worth noting that I consider the

examination of memoirs not a valid objective in this case, as over the years details and certain expressions or variants of words may have become blurred, e.g. the author uses only one variant of the word that has become accepted over time. On the other hand, diaries and correspondence can be an enormous source of words and phrases used at the moment of writing.

## **PANEL 2**

### **THE GREAT CHAIN OF BEING METAPHOR SYSTEM. A COGNITIVE LINGUISTICS STUDY IN MULTIMODALITY**

**MARIA MICHNOWSKA**

In cognitive linguistics, metaphors have been discussed as far back as Lakoff and Johnson's *Metaphors We Live By* (1980). While their conceptual nature has been stressed since the beginning, the majority of the data analysed was linguistic data, making the argumentation circular. The field of multimodality (Forceville 1996, Müller 2008, Perez Sobrino 2017) has emerged as a way of combatting this. Multimodal metaphors are metaphors activated in more than one modality. These include: "(1) written language; (2) spoken language; (3) static and moving images; (4) music; (5) non-verbal sound; (6) gestures" (Forceville and Urios Aparisi 2009: 4). From the beginning, advertisements have formed a large part of the data analysed within the field (Forceville 1996, Perez Sobrino 2017). However, advertising has not been analysed with reference to the Great Chain of Being Metaphor System. It is one of two systems for organising metaphors and has been a part of research on metaphor as far back as Lakoff and Turner's *More than Cool Reason* (1989). A case study of car advertisements will be used to argue for the conceptual nature of metaphor and to illustrate how advertisers rely on source domains from different levels of the Great Chain of Being Metaphor System, in order to present the advertised product in a positive way.

### **"ECHOES OF THE AMAZON CULTURE": REFERENCING IN ORAL NARRATIVES OF RIPARIAN PEOPLE**

**SAMUEL FIGUEIRA CARDOSO**

We have been in contact with narratives in different texts since we were born. Fears, beliefs, and the explanation of human existence have a useful materialization instrument to find the truth in the stories (oral or written). The real and the fictional intertwine in the oral narratives of riparian people. Those narratives express every kind of adventure, contact with the fantastic universe, the knowledge and experiences narrated that instigate interest of Portuguese language learners and researchers interested in Brazilian languages and cultures. This study analyzes the referencing in the oral narrative (legends and stories) in the Text Linguistics perspective, understanding these narratives' universe and the riparian communities' daily language and social practices. Based on this assumption, this study resort to the theoretical contributions of Mondada (1994), Koch (2003), Marcuschi (2008), Cavalcante, Custódio Filho, and Brito (2014). This study follows the qualitative approach research in linguistic



studies (Paiva, 2019). The methods for collect data are a sociolinguistic questionnaire, logbook, and a corpus of oral narratives collected in the Brazilian Amazon that will provide an in-depth analysis of the phenomenon. The knowledge about the referential processes is fundamental both for language teachers and for any student interested in knowing the uses of the language, comprehension, and production of texts. Speakers of the language use referencing in the concrete uses of the language, even if they are not aware of the metalanguage and knowledge about the referential processes' characteristics.

## **SEMANTICS OF INDEXICALS IN APPARENT CONTEXT SHIFT**

**TERESA FLERA**

The topic of my PhD is "Semantics of Indexicals in Apparent Context-Shift". My main focus is establishing how indexical expressions, such as "I", "here" or "now" function truth-conditionally in two types of shifted contexts: Answering Machine Paradox type sentences (where tokens of a sentence such as "I am not here now" are intuitively true due to their delayed interpretation, even though according to most theories of semantics tokens of such sentences should always be false) and literary fiction (where not only delayed interpretation, but also the ontological status of entities, places, and times referred to by indexical expressions make their semantic contributions obscure).

Currently, most of the available literature from linguistics and philosophy of language tends to approach both of those contexts from a pragmatic framework. The Answering Machine Paradox tends to be explained as a mechanism akin to a conversational implicature or otherwise dependent on the speaker's intentions. The semantics of literary fiction is a subject widely debated, though most theories also tend to push a solution based purely on pretense (speaker's intentions) or postulate a lack of truth-conditional content in fictional discourse.

I am approaching my research from the perspective of a minimalist semantic framework and aim to argue for contextual cues independent of psychological considerations necessary to incorporate speaker's intentions into the truth-conditions that could be responsible for the shift of indexical reference in both of the discussed areas. So far, I have been analysing different instances of indexical shift to understand possible approaches to the syntactic and semantic features of such sentences as whole units as well as the semantic contributions of specific indexical expressions. This is especially important when studying sentences of literary fiction, as a general comparison of similar sentences from a selection of diverse works of fiction might shed light on common aspects of their semantic properties. During the conference, I plan to present the preliminary results of these analyses as well as briefly sketch my goals and methods for further research towards my thesis.

## **GENRE EVOLUTION IN THE POLISH PRESS IN 1989-2019**

**JAKUB WAŚKO**

Research based on the analysis of the four largest dailies in Poland ("Fakt", "Super Express", "Gazeta Wyborcza", "Rzeczpospolita"). Their purpose is to show

the differences in species over the years and their sources. Presentation of the role of infographics in today's press and its expansive character in relation to other forms. The impact of important historical events on the shaping of press genres and their evolution. The conducted research should also show the difference between the press, media and journalistic genre. It is also necessary to answer the question whether we are dealing with a kind of homogenization of genres - whether information forms, i.e. usually shorter ones, have already been taken over by journalistic (longer) forms and are adapted to the needs and conditions. In my research, I also intend to prove that the layout of a given title influences the genre evolution by following the way in which individual genres, distinguished after the works of Maria Wojtak, have changed, when the graphic design of the analyzed press titles has changed.

The biggest challenge will be creating the text corpus and coding them. It can be assumed that in the 20-year period there was a genre evolution in the press, but the key is to capture the moment when these changes took place. Therefore, I have decided to analyze one mid-week issue (editions without additions) every quarter. This will give a corpus enough to follow the next changes. However, if it happens that the layout changes during this time (see above), I will have to reach the release that started this change.

## LINGUISTICS II (25.10.2020)

### PANEL 3

#### DIALECT AWARENESS AND LINGUISTIC COMPETENCE OF THE USERS OF THE POLISH LANGUAGE IN LVIV AT THE BEGINNING OF THE 21ST CENTURY

##### STANISLAV APRILASHVILI

Lviv dialect is a variation of the Borderlands' dialect of the Polish language. Educated residents of the city used a literary variation of the language of the Southern-Borderlands' Polish, and the language of the lower social strata (the so-called *bałak*) resulted from the mutual influence of Polish, Yiddish, Ukrainian, and German.

The issue to examine is the awareness of the dialect of Polish speakers in Lviv nowadays, as well as the study of their knowledge of the dialect. The research will be guided by the question of whether we can talk about the extinction of the Lviv dialect in the meaning of the pre-war dialect and whether the dialect has evolved to a level of a mixture of Polish, Ukrainian and Russian languages.

The first aspect of the research will be the knowledge of dialect among five generations of Poles living in Lviv. The second aspect is a description of the sources of knowledge about the dialect and its elements. The conducted research will become an element of discussion in the circle of dialectologists, whose previous attention was focused on diachronic aspects of dialect. The third

aspect is the contribution to the development of Polish dialectology, and conducting synchronous research on the Polish language in Lviv.

The research hypothesis can be formulated as follows: the classical urban variant of the Lviv dialect is extinct. Modern Polish in Lviv is a mixture of Polish, Ukrainian and Russian languages with little dialect indicators (represented by accent, composing a small number of words).

## **THE INFLUENCE OF EU DISCOURSE ON POLISH: A CORPUS-BASED GENRE ANALYSIS OF EU BORROWINGS**

### **ALEKSANDRA TOMASZEWSKA**

New terminology has emerged in Polish since the start of negotiations leading to Poland's accession to the European Union. Many aspects of language contact in the EU are described in academic literature, including transfers from so-called 'Eurojargon' (Dobkiewicz 2012: 244). Another factor affecting new elements in Polish is EU translation, governed by varying rules depending on the text's genre. As European integration has progressed, professionalisation and institutionalisation increased in EU translations (Stefaniak 2017; Biel 2020), improving accuracy and establishing relative terminological stability (Biel 2020: 3). Since the accession, EU borrowings have appeared in the Polish language, including words, expressions, phrases, or syntactic structures of varying degrees of integration. The topic of EU borrowings appears in public debate, and the use of expressions such as 'kraje pierwszej prędkości' [lit. 'first-speed countries'] and 'kompozycja personalna' [lit. 'personal composition'] in the media provokes comments. The debate about EU borrowings is yet often superficial as there is not enough in-depth, systematic research on this subject in Poland.

This presentation introduces the research project, "The Influence of EU Discourse on Polish: A Corpus-Based Genre Analysis of EU Borrowings". Key concepts, research rationale, aims, materials, and chosen results will be presented. The study combines qualitative and quantitative methods of contact and corpus linguistics. It aims to reveal mechanisms of formation, functions, direction of evolution, as well as degree of integration, of EU borrowings in Polish. Research material compiled includes a multi-genre corpus of 1. Transcriptions of interviews with MEPs in two popular after-news TV programmes; 2. Institutional press releases; and 3. Legal acts (EU directives and regulations). The National Corpus of Polish and The Polish Web Corpus (pITenTen) are used as reference corpora.

This research will give new knowledge of the frequency, degree of permanency, and integration of EU borrowings in Polish, which will help assess its developmental directions and levels of hybridisation. It will be the first attempt to describe the influence of the EU on Polish in the discourse of MEPs. The results may contribute to research on language contacts in Polish and Eurolects, assuming individual languages have similar mechanisms related to multilingualism policy. The study may also play a role in shaping attitudes towards the EU, since EU borrowings may be seen as connoting foreignness.

## **THE SYSTEM OF GENRES IN POLISH SCHOOLS FROM THE PERSPECTIVE OF RHETORICAL GENRE STUDIES**

**KINGA ROGOWSKA**

The communication practices in schools may vary depending on the type of school, its size, ranking position, and geographical placement. The type of communication most of the research focuses on is between students and teachers since we associate schools primarily with the education aspect. This relationship is crucial yet not the only one that we should focus on. To fully understand the dynamics of communication in schools we need to broaden the view by establishing groups of participants: students, teachers, parents, and administration and non-administration staff members.

Inspired by genre research in the institution of the Bank of Canada (Smart 1998, 2003), accounting firms (Devitt 1991) and more, I combine the theoretical framework of Rhetorical Genre Studies, studies of genre systems in workplaces and methods of generic criticism (Foss 2004, Budzyńska-Daca 2017) with results from participatory research such as fieldwork, interviews or questionnaires executed in a number of Polish high schools, to map out a system of genres that can develop inside of the mentioned groups or in-between them.

This paper suggests that by acknowledging the existence of genres and familiarising members of school communities with genres' properties, it is possible to improve the communication practices in school settings which can lead to the advancement of the education process, as well as the improvement of the organisational possibilities. The paper will also attempt to answer questions such as: What types of genres exist in schools? What properties do they have? How are these genres linked together? How much of an influence do they have on relationships inside and in-between the school community members? What kind of changes occur in the ecosystem of school genres and the genres themselves in crisis situations?

## **NAIVE LINGUISTICS AS A WAY OF DESCRIBING THE POLISH LANGUAGE - AN ATTEMPT AT A THEORY. A STUDY IN THE FIELD OF THE METALINGUISTIC ABILITY OF LANGUAGE USERS**

**GABRIELA ŚWIERCZEWSKA**

The concept of naive linguistics - although it appears in foreign literature - has not been elaborated on in Poland yet. This gap seems worth filling for several reasons. First of all, it is important to carefully analyze and describe a phenomenon that has undoubtedly existed for over a century and is socially important. Secondly, this research might allow looking at the linguistic standard differently than before, taking greater account of the metalinguistic ability of language users. Thirdly, this thesis might allow linguists, educators, and popularizers to respond appropriately to the naive understanding of language culture (kultura języka), and might result in taking more effective activities in the field of language policy.

For this research, there will be several key issues:

1. Naive linguistics is based (at least in part) on worldview assumptions other than scientific linguistics, which reflects the naive linguistic image of the world.
2. Naive linguistics is partly interested in these areas of language and linguistic that constitute the center of the description of scientific linguistics.
3. Naive linguistics covers not only the issues of language culture (including linguistic correctness), although these matters constitute its essential part; statements of this type also refer to the descriptive linguistics.
4. Naive linguistics is based on stereotypes in the approach to linguistic issues, therefore its statements and decisions are relatively permanent, more durable than in the scientific linguistics
5. Naive linguistics is based on value judgments much more often than on descriptive judgments. Naive linguistics reflects the views of a large part of language users, and the judgments and views it contains are the important social fact that should be taken into account in scientific linguistics.

## **METHODOLOGICAL PROBLEMS OF RESEARCH ON SEMANTIC PROSODY**

**KAROLINA KOMPA**

The concept of semantic prosody was introduced by Bill Louw in 1993 and has become one of the more important concepts in corpus linguistics. Methodological problems of research on semantic prosody begin with the way the term is interpreted in the literature of the subject. I will start with an overview of semantic prosody definitions. Then we will move to some controversial points such as the unit of the prosody and how can these units be acquired and how to evaluate their character. All examples of semantic prosody will be in Polish, as the planned dissertation concerns a concept that has not yet been widely described in Polish linguistics.

## **PANEL 4**

### **NATURALNESS AND EXCEPTIONALITY IN PHONOLOGY**

**JAKUB DUNIN-BORKOWSKI**

An overt phonological process takes place when the input differs from the output in some respect, be it prosodic parsing, a change in a feature or an insertion/deletion of a segment. In classic Optimality Theory (Prince & Smolensky 1993), there are two types of constraints that interact with each other: markedness constraints and faithfulness constraints. If faithfulness constraints dominate markedness constraints, the output stays unchanged with respect to the input. If, on the other hand, markedness constraints dominate faithfulness constraints, the output differs from the input. Crucially, in the latter scenario markedness is decreased. That is, the output is less marked than the input vis-à-vis some markedness constraint. This basic mechanism implies that every phonological process is triggered by avoidance of markedness. Importantly, markedness constraints are also ranked between each other. Therefore, a process can decrease one type of markedness at the expense of some other type of

markedness. For instance, let us consider an example from Kager (1999:32). Given two markedness constraints: \*V[nasal] (do not be a nasal vowel) and \*V[oral]+N (do not be a sequence of an oral vowel + a nasal), and the competing candidates (i) [sænd] and (ii) [sæ̃nd], the ranking \*V[nasal] >> \*V[oral]+N assures the victory of (i), while the reverse ranking endorses candidate (ii). Crucially, both scenarios include some reduction of markedness, either regarding the nasality of the vowel or the agreement of nasality between the vowel and the following segment.

The classic view of phonological naturalness (markedness) has been challenged by some researchers (e.g., Ohala 1981, Blevins 2004, Buckley 2000, Czaplicki 2019). Recent advances in the field indicate that phonological naturalness is not an obligatory condition in phonological mappings (e.g., Czaplicki 2013). A good example of a process that does not exhibit synchronic naturalness is the /ɔ/:/u/ alternation in Polish (e.g., //vɔd// -> [vut] 'water' gen.pl.) (see Gussmann 2007:261-269). The markedness-based explanation of this process can be sought in highly abstract phonological representations. A more concrete approach requires the acceptance of phonological naturalness as a bias rather than a categorical driver of phonological change.

## PHONETIC INVENTORY ASYMMETRIES AND UNIVERSAL MARKEDNESS

### GRZEGORZ LARA

Phonetic inventories of languages have been argued to follow a universal division of segments into two groups: unmarked and marked, reflecting natural and unnatural state of relevant articulators, respectively (Trubetzkoy 1931, 1939; Jakobson 1941). Consequently, it has been claimed that languages across the world demonstrate systemic bias against marked segments, and their unmarked equivalents are universally preferred. Thus, marked segments can only emerge under specific phonological conditions, and only if their unmarked equivalents are otherwise present in a given language. In terms of Optimality Theory (Prince & Smolensky 2004), these biases are represented as universal rankings of phonetic inventory constraints (Kager 1999).

However, cross-linguistic data fails to yield evidence in support of such universal rankings. In particular, several unrelated languages such as Japanese (Okada 1999; Labrune 2012), Adzera (Holzknecht 1973) and Amahuaca (Osborn 1948) provide documented cases of the existence of the secondary, high back unrounded vowel [ɯ], with no synchronic evidence for its primary equivalent, the high back rounded vowel [u]. Crucially, these pieces of evidence cast doubt on the veracity of universal inventory constraint rankings. Notably, Labrune (2012) reports that Japanese [ɯ], while unrounded phonetically, behaves phonologically like [u]. However, it is unclear if similar patterns hold true for Adzera and Amahuaca.

The phonological behavior of [ɯ] in Japanese is a case of phonological opacity. These have been shown to be problematic from the point of view of the classic formulation of Optimality Theory (Rubach 1997, Baković 2007). Consequently, the data from Japanese carry the potential of contributing to the discussion about modelling opacity within the framework of Optimality Theory.

## **IRONY AND PARODY IN COMPUTER-MEDIATED-COMMUNICATION. A RELEVANCE-THEORETIC STUDY**

**RAISSA ELLIS**

Now more than ever, right in front of our eyes, computer-mediated-communication (CMC) takes the lead and becomes the primary mode of transmission of an array of messages: private and public, aimed to inform, influence, educate and more. Irony and parody with a satirical hint take an extreme form of indirect message transmission, because their literal content is never the intended message. They necessarily rely on a number of extralinguistic components that take a drastically different form in CMC than in face-to-face communication. The complexity of cognitive environments available to CMC interlocutors is best explored and revealed when examining phenomena such as irony and parody. It is predicted that the functions of ironic/parodic CMC may be different than those of face-to-face messages of similar kind. If this prediction is confirmed, it will provide important evidence for the thesis that CMC is different from face-to-face communication not only with respect to the mode but also to the role it plays.

The specific subject of irony and parody in CMC remains quite new and largely unexplored. In terms of methodology, both qualitative and quantitative studies are important as the research is aimed to address the following questions:

Given their reliance on extralinguistic markers, how do irony and parody get communicated in CMC? Are speakers aware which clues are conducive to the successful communication of ironic/parodic messages? What factors are they conscious of and what conscious effort do they make to ensure that their ironic/parodic intent is identified? (qualitative analysis - guided interviews)

Do addressees of ironic/satirical messages in CMC identify irony/parody correctly? (quantitative studies – statistical analysis)

What are the intended functions of ironic/parodic CMC? In what ways are they similar/different to face-to-face communication (qualitative analysis – guided interviews and discussion of results against the background of literature on the functions of irony/parody in face-to-face communication).



## **THE HISTORY OF THE GERMAN LANGUAGE FROM THE KITCHEN, I.E. HOW THE SPECIALIST LANGUAGE OF THE CULINARY PROFESSION CHANGED BASED ON MANUSCRIPT RECORDS IN GERMANY AND AUSTRIA FROM THE 14TH TO 17TH CENTURY**

**ANGELIKA TÓRZ**

Culinary recipes are an indispensable part of our culture. Their origins go back to the time when people started to prepare meals with primitive tools. However, the first recipes were only written down when, after the death of the chef, nobody could reproduce the taste of a given dish. That is why the first cook's books were written, because the tradition of passing the recipes orally was no longer

sufficient. The recipes are considered by researchers such as (Nübling 2013, Langer 2011) to be a dynamically developing genre of text written in common language. Culinary recipes are therefore an interesting subject of research, particularly because they directly affect everyday life. It can be inferred that recipes are characterised by relatively constant elements, which makes them an ideal example for classifying text types. The recipes can be used to trace people's eating habits over the centuries, so this is an interesting research area. This doctoral dissertation is thematically part of the discipline of historical linguistics research. The aim of the research will be to trace the development of the specialist language of the culinary arts and to examine the development of vocabulary on the basis of manuscript records from the 14th century to those from the 17th century (Frühneuhochdeutsch - Early New High German). The dialectal aspects between Germany and Austria will also be taken into account. The presentation will present the initial outline of my research, i.e. the division and construction of recipes over the centuries and the analysis and interpretation of one manuscript. By analysing the manuscripts, it will be possible to trace and compare the changes in the specialist language of cooking in Germany and Austria, i.e. the development of the naming of dishes and culinary ingredients and, in addition, the cultural trends in everyday life, which are reflected in the language.



# 5.

## PHILOSOPHY (25.10.2020)

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### PANEL 1

#### METHODOLOGICAL NATURALISM AND INTUITIONS

##### KRZYSZTOF SĘKOWSKI

One of the most important issues in the methodology of philosophy is whether philosophy is methodologically autonomous or whether it should be seen as based on the methodology of science. Methodological naturalism is a philosophical stance that favours the latter view.

The modern disputes on the methodological naturalism focus mainly on two problems relating to the epistemic status of intuitions. The first issue is the role of intuitions in the philosophical inquiry and the second is whether intuitions are a priori or a posteriori.

During my speech I will outline the main stances developed during disputes on methodological naturalism and the role of intuition in philosophical methodology. I will argue that although the discussions on the two mentioned topics related with the epistemic status of intuitions are very lively and several standpoints are already developed, they are conducted without any closer look at the problem of the variety of claims that various philosophers take to be intuitive. I will show that analysis of particular arguments and theories in which the so-called intuition-talk – a practice of assuming that something is intuitive – plays an important role, could shed a light on a research on the methodological role of intuitions, and on the problem of methodological naturalism's adequacy for philosophical studies.

At the end of the presentation, I will show how I intend to fill these gaps in research on the methodological naturalism and on the methodological role of intuition in philosophy. I will present my own PhD project, which main aim is to determine whether methodological naturalism can be seen as a proper approach to the theory of reference. I will show what analyzes will help in achieving this aim and why theory of reference is a good candidate for such analyzes.

#### MODELING PHENOMENA THROUGH FICTION: A WITTGENSTEINIAN APPROACH

##### WOJCIECH GRABOŃ

The belief that scientific knowledge is limited to language has become obsolete with the collapse of the neopositivist paradigm. The role of models in modern scientific practice goes beyond that of auxiliary heuristic tools, as they have proven to be crucial for conducting research and constitute a standard way of presenting results. However, models are not only simple representations of

phenomena and due to the diversity of scientific practice, they fulfill various functions and are constructed differently depending on the needs of the researchers. Weisberg (2016) suggests that from a philosophical point of view modeling is most often characterized as surrogate reasoning based on an indirect representation of the target system. Using model systems in practice allows scientists to draw inferences and learn about their targets. The nature of such models thus became the subject of interest for the contemporary philosophy of science. One of the dominant views claims that scientific models are a special kind of fictions. Unlike, for example, the so-called isolation view, which treats models as isolated idealizations of their target systems, the fiction view of models does not rely on the notions of isomorphism or similarity. Therefore, as Salis (2016) points out, arises the question of how learning with a model is possible and an answer would require an account of model-world comparisons. In my presentation, I will outline the objections raised against this type of approach regarding the relation between fictional models and the real phenomena they stand for. I will argue for the thesis that a commonly accepted interpretation of Wittgenstein's remarks on aspect perception and understanding provides a conceptual framework for characterizing the specificity of perceptual and thought phenomena that are responsible for the adequacy of constructed models. The conclusions can be used to formulate a functional criterion for the evaluation of fictional models, compatible with the theory of conceptual metaphors.

## **THE PROTO-MOVEMENT OF PHENOMENALIZATION: AN ATTEMPT AT A SUBJECTIVE REGROUNDING OF PHENOMENOLOGY**

### **FILIP BOREK**

Phenomenology is an inquiry into the essence of phenomena. Its first and central question is: what does it mean to appear? Which are the conditions of possibility of appearing? What is the structure of appearing as such? Therefore phenomenology aims at understanding phenomena as phenomena, thus in their phenomenality. In the long history of phenomenology there were many different attempts to interpret phenomenally as such. For instance, Husserl conceives phenomenally as «the stream of transcendental consciousness», Heidegger as «originally temporality» or as «the clearing», Patočka as «the phenomenal field», Richir as the process of «sense-formation» etc. We can easily see that there are two tendencies in the phenomenological tradition: either to understand phenomenality in spatial terms (field, dimension, horizon etc.), or in the kinetic ones (stream, process etc.). I will argue that though this spatial-kinetic ambiguity cannot be erased from a phenomenological understanding of phenomenality, the primacy should be acknowledged to the kinetic one. Within my own project of regrounding phenomenology as «transcendental phenomenogony», the notion of phenomenality will be clarified as the proto-movement of phenomenalization. This term is a reference to Patočka's concept of Urbewegung (later adopted and reformulated by Barbaras). In my usage of this word I try to substitute the cosmological meaning of it with the transcendental one. In order to unveil the sense of the proto-movement of phenomenalization I will show the possibilities and limits of applying the classical Aristotelian concept of *kínēsis* to the movement of appearing. My thesis is: the proto-movement of phenomenalization

cannot be reduced to any ontic form of movement or change, i.e. it is neither performed by any thing (both objective and subjective nature), nor given on or in it. I will justify the thesis on the ontic irreducibility of phenomenalization and show why we should interpret it as «pure movement without subject (Träger)». In the next steps I will briefly explicate main characteristics of this proto-movement: (1) its three layers: (a) the appearing of something for a subject in a surrounding world (Umwelt), (b) the appearing of a subject (egological genesis) and the formation of a surrounding world (Umweltbildung), (c) the genesis of correlation between subject(s) and surrounding world(s); (2) the rhythm of phenomenalization: phenomenality as interplay of presence and absence, (3) excess (Überschüss) as the principle of the movement of phenomenalization, (4) ateleological character of this movement, (5) pre-ontological and transcendental character of it.

## **STATE, EXISTENCE, HISTORY: ATTEMPTS TO GRASP THE CONCEPT OF WAR IN TWENTIETH-CENTURY GERMAN PHILOSOPHY**

**MACIEJ WITKOWSKI**

World Wars have shaped the European identity in XX century. The first half of the 20th century was also a period in which philosophical thought was developing dynamically. Due to the historical circumstances a lot of philosophers in their works and discussions repeatedly referred to the phenomenon of war. In my paper I will try to show that philosophical considerations on war were centered around three major concepts - state, existence and history. Of course, there were many different views on the problems associated with these concepts and some of the thinkers emphasized some of these concepts more than other, for example Spengler was concentrated on the notion of history and Schmitt on philosophy of state, but I am convinced that there was some kind of a common ground for the most of the philosophers. I will try to show where we can find these three concepts in the works of some major philosophers (e.g. Martin Heidegger, Carl Schmitt, Walter Benjamin, Oswald Spengler), how the way of conceptualizing war of the XX century is different from modern philosophy and ethics of war and where the source of this change may be.

## **PANEL 2**

## **REDEFINITION OF THE TERM "LOGIC" AND RE-REIMAGINING OF THE NOTION OF LOGIC**

**KONRAD WYSZKOWSKI**

The term "logic" is – on the one hand – often defined as the (philosophical) science about (concerning) thinking. Not, of course, about thinking as the (possibly) physical or in other way factual phenomenon (of which psychology is concerned), but as the model of correct (and in many cases truthful) reasoning. On the other the most common exemplifications of logic are the logical calculi and theories surrounding them (resp. the exemplifications are the theories, which find their formalization in a logical calculus). No doubt, that – especially in the

process of education of logic and in philosophical texts from other philosophical sciences – under the name logic are presented also not formalized yet formal logic, like syllogistic, classifications of logical fallacies or reasonings (e.g., deduction and induction), etc. Nevertheless the last are – not without reason – seen either as prolegomena to proper logic or as the theoretical use of logic, which is a simplification or at least a particularization of logic. To sum up, the exemplifications of logic show, that it is seen today mainly as formal logic and especially as the formalized logic.

That said, I want to argue – which concerns one of the theoretical problems raised in my PhD-research – that, without any critical attempt toward contemporarily meant logic, also other concept of logic is possible and moreover, that it is as new and as old, as the contemporarily most popular. This second concept of logic, presented by thinkers of Classical German Philosophy and – not numerous – continuators of their theoretical work, deals with the characterization of the science as concerning the proper, correct thinking, stating that there exist philosophically interesting aspect of the thinking, which is not fit to be fruitfully formalized. I want to present this aspect, as the kind of reasonings which could be presented only in the so called natural language, because of their traits, which – from the perspective of the formal language – could be classified simply as vagueness, homonymy, vicious circle or self-contradiction. Albeit this possible reduction I think, that – at least for some – they could, after the proper presentation, seem as proper reasonings, not just rhetorical or sophistic. Moreover, their presentation and justification of their use will make more clear, why some kinds of the arguments present in some kinds of the continental philosophy are more sophisticated and legitimate than they could seem from the direct perspective of the logic meant as the formal logic.

## **THE LOGIC AND METAPHYSICS OF FRANCIS HERBERT BRADLEY**

### **ALEXANDRE UCHAN**

British idealism was the philosophical movement that dominated British philosophy in the mid-nineteenth century until the early twentieth century. Its representatives opposed the utilitarian and empirical tendencies which had their source in the works of philosophers such as John Locke, David Hume and John Stuart Mill. F. H. Bradley was the most famous and philosophically influential of British idealists and as such, he can be considered the main figure of this philosophical movement. For many years Bradley's thought set the framework for practicing philosophy in Great Britain and overshadowed any other currents of philosophy, especially in metaphysics and logic.

However after Bradley's death, the project of British idealism collapsed and it was overshadowed by a nascent analytical philosophy, which was largely a critical reaction to the thoughts of Bradley and McTaggart. This criticism, although largely inaccurate, for nearly half a century stopped research into the thought of idealists.

As I'm trying to prove, research on the philosophy of F.H. Bradley, as well as on the entire British idealism, are important not only for history because of putting in a new light the history of twentieth-century philosophy (including the development and decline of the so-called analytical philosophy) but also for contemporary epistemology, logic and, above all, ontology. The conceptualism of British idealism seems to be an original and interesting starting point, which

allows us to look from a different perspective on the problems faced by philosophy in the twentieth century and which remain largely relevant today. Bradley's philosophy, representing metaphysical thinking seeking to describe the world within a consistent system, remained overshadowed by twentieth-century critics of systemic philosophy. However, these critical currents of philosophy did not live up to the hopes placed in them. Currently, there is a return to the consideration of traditional problems of philosophy, which seems to confirm Bradley's views on the special role of metaphysics in philosophy.

I also argue that Bradley's philosophy is an attempt to overcome the previous philosophy attempts to build valid metaphysical system and that attributing neoheglism to author of Appearance and Reality is misleading and we should rather consider him as a neoeleatic philosopher.

## **AESTHETICS OF DESIGN. CRITICAL ANALYSIS OF CONTEMPORARY DISCUSSIONS IN THE PHILOSOPHY OF DESIGN**

**MONIKA FAVARA-KURKOWSKI**

One of the most pressing issues for contemporary aesthetics is that of its status within philosophy. The proliferation of paradigms contrasting with the traditional one, which sees aesthetics as the philosophy of art, confirms a critical reflection on its legitimate tasks and central philosophical role.

The primary strategy of contemporary paradigms is to show how aesthetics have left out a large part of the lived world in favor of a modest portion of it—art—making itself philosophically marginal. This approach is supported, among others, by Environmental Aesthetics and Everyday Aesthetics.

Within these new paradigms, a constellation of scholars has advanced the design phenomenon as a valid candidate to overcome the discipline's impasse. At the same time, scholars who do not belong to the Anglo-American philosophical tradition, commonly labeled as the analytic tradition, have had no problems incorporating the phenomenon of design into the discourse of art.

Defined within my research as Contemporary Aesthetics of Design (CAD), this debate contributes to the consolidated "philosophy of design" with a new dimension, the aesthetic one, in addition to the quasi-scientific, engineering, and technological dimensions that have dominated its discourse.

In this presentation, I will focus on my doctoral research's primary objective, which is to clarify this debate, showing how the aesthetics of design has been understood and justified.

Despite this, my research has a second objective: to formulate an original philosophical definition of the objects and practices that make up the design category from an aesthetic perspective.

## **PANEL 3**

### **LANGUAGE AND MEANING IN THE CONTEMPORARY HERMENEUTIC PHILOSOPHY**

#### **ALEKSANDER KRZYŻANEK**

The aim of my presentations is to introduce the main goals and methods of my research to the listeners. Because the research is still in early stage of progress, I cannot present its results, but I can explain to the audience why have I undertaken that particular subject, what methods shall I apply and what effects I expect to achieve.

First of all, I intend to make a brief introduction regarding current state of philosophical research in the field of language and hermeneutics and why there is still a lot to accomplish in this field. At this point it shall be made clear to the listeners why it is time-worthy to conduct my research.

Secondly, I shall briefly explain the difference between philosophical hermeneutics and hermeneutic philosophy and why it is the latter that I am mostly interested in. It is important to notice that the differences between particular authors, who may all be counted as hermeneutic philosophers, are running very deep, but despite which it is possible to recognize the wide movement of hermeneutic philosophy as a certain whole.

Having that explained, I shall move on to the most important matters regarding my research, which is the possibility to analyse the language and linguistic meaning using the methods and tools provided by the hermeneutic philosophy. The main result of my research which I hope to achieve is to introduce the so-called "hermeneutic philosophy of language". Not only shall this effort expand our knowledge about language itself, but I also intend to compare the results with the theories that may at the first glance seem opposite to the hermeneutics – that is the analytic philosophy and its approaches to the matter of language and meaning. Mostly, I intend to show that both the ideas of Wittgenstein and Davidson present a lot of similarities to the hermeneutic philosophy of language. At the end of my presentation my goal is to present the expected outcome of my research and the possible risks that I will have to tackle along the way.

### **THE CONCEPT OF HUMAN IN POSTHUMANIST PHILOSOPHY**

#### **ADRIAN KRUPA**

The assumptions of posthumanist philosophy are still not precisely defined. An attempt to conceptualize posthumanist philosophy is a difficult task, since there is an ongoing debate about the specificity of this philosophy. The presentation of main theses of posthumanist thinking about human being is helpful for understanding what posthumanist philosophy actually is. It will be shown that posthumanist thinking about human is firmly embedded in the history of Western philosophy. The key aspect is that posthumanist philosophy alters humanistic tradition, rather than radically opposing the achievements of humanism. Research on sources of inspiration for posthumanist thinking sheds light on the original approach of this philosophy to human problems in late modernity. It will be demonstrated that postmodernism has evolved into posthumanism in the field

of philosophy (more specifically, posthumanist philosophy arose as a transformation of antihumanist tendencies within postmodernism). Furthermore, posthumanist philosophy draws significant inspiration from feminism. This is particularly evident in the concept of the posthuman subject that is relational, embodied and embedded (R. Braidotti). It will be shown that posthumanist philosophy displays an original approach to the human issues against the background of antihumanism and transhumanism. Posthumanist philosophy is still at the stage of shaping its own ideas. Concepts from the field of hermeneutic philosophy provide an opportunity to develop and deepen the posthumanist approach to human being. Philosophical reflections of M. Heidegger, H.-G. Gadamer and G. Vattimo consist of many concepts which can be applied to posthuman being. The possible result of the research is that posthumanist philosophy will gain a foundation, while hermeneutical thinking will be developed in the post-humanistic direction.

## **PHILOSOPHY ON THE PERIPHERY – THE CASE OF BRONISŁAW FERDYNAND TRENTOWSKI AND JOSÉ ENRIQUE RODÓ KAROLINA FILIPCZAK**

The main subject of the research is philosophy on the periphery and the position of the philosopher in the peripheral community. This issue will be discussed on the basis of the analysis of two cases: the philosophy of B. F. Trentowski and J. E. Rodó. Although these thinkers are divided by two generations and thousands of kilometers – which brings about some fundamental differences in their culture of philosophizing – they both were creating at the time, when in their communities was discussed the issue of the formation of the national philosophy. Thus, parallel moments of the evolution of the thought are compared – the birth of Polish philosophy and native Latin American thought. This allows to juxtapose these authors, despite the many differences in content of their philosophical views.

The issue that comes up at the beginning of such topic is related to the term "philosophy". Philosophy in the periphery in its nature is different from that on central site. Thus, the first stage is going to define a peripheral philosophy and position it in relation to the predominant philosophy. This allows to separate the subject of the study. This point will also include the presentation of basic points that link both authors at the level of content and nature of their philosophical projects.

The question about the position of philosophy in the periphery and the position of its creator requires reaching for terms and theories that exceed the discipline of philosophy. The instruments offered by sociology will be used for this stage of analysis. This question can be answered by applying the concepts proposed by the theorists of the centre-peripheral relation and by Pierre Bourdieu. In my interpretation of this sociologist I will be guided by the interpretation of Tomasz Zarycki. The basis for the application of these instruments is the conviction that the discussed authors recognized what Rokkan and Urwin described as the cultural dimension of domination in the centre-peripheral relation. The discussed thinkers expressed this awareness in their writings, which influenced the application of specific strategies in the creation of the national philosophy. This fact makes it possible to consider them as intellectuals who were aware of their

position as peripheral intellectuals, who are entangled in a number of dependencies. In order to prove such a position, I will use “Bożyca” in the case of Trentowski and fragments of several minor writings in the case of Rodó.

## **THE FUTURE OF THE UNIVERSITY (AS AN INSTITUTION OF CRITICAL KNOWLEDGE IN THE TIMES OF DIGITAL TECHNOLOGY)**

**MACIEJ BEDNARSKI**

In this short speech I shall focus on a specific part of my project, mainly on the question of the idea of the University and I will argue for the need to go beyond this notion. It is, in other words, a claim for the need of the philosophy of the University, and the justification of that claim serves to provide a framework for my project.

Firstly, I will argue that despite many works written on the University (including classic pieces by Newman, Jaspers and Oakeshott) most of them did not provide a philosophical analysis of this institution/notion.

Nevertheless, there are several, unfortunately only loosely connected, works of a genuine philosophical analysis of the University, positioning it against the major philosophical notions of performativity, knowledge, technology and politics. Secondly, I will argue that the results and aims of these works should be combined, continued and developed further.

Thirdly, I will argue that the dominant strand of academic work on the University, higher education studies, should be complimented if not superseded by a philosophical analysis of the University.

In summary, the aim of this speech will be to provide a certain sort of a diagnosis of a discourse on the institution/notion of the University together with a preliminary prescription consisting of direction for further research.



# 6.

## ART STUDIES (25.10.2020)

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### PANEL 1

#### JAN BONAVENTURA KRASIŃSKI'S (1639-1717) ARTISTIC PATRONAGE KONRAD MORAWSKI

The aim of research is to contextualize Jan Bonawentura Krasinski's (1639–1717) artistic initiatives within the network of similar enterprises in Central Europe ca 1700. In this region at that time, there was a group of noble patrons of the arts who performed key political functions, however, their artistic commissions remained unrelated to their hereditary domain or role in the Catholic church. This group, which included, among others, Prince Eugene of Savoy (1663–1736), Franz Anton von Sporck (1662–1738), or – later – Heinrich von Brühl (1700–1763), should be compared to the patrons active in the Polish-Lithuanian Commonwealth of that time, such as Jan Wielopolski (1630–1688) or Kazimierz Jan Sapieha (1642-1720). Consequently, the main research questions of the paper concern the pattern of the arts funding in Central Europe. They are:

- To what extent was Krasinski's activity representative of the Polish-Lithuanian Commonwealth?
- To what extent was his pattern of patronage typical to the Central European model?

The answer to these questions will lead to indicating, to what extent it is justified to discern two patterns of artistic patronage in Central Europe – one for the Polish-Lithuanian Commonwealth, and one for the Holy Roman Empire – and whether Krasinski's example could challenge such a dichotomy.

Central Europe of the seventeenth century was internally divided politically, economically, and socially. The differences between the Polish-Lithuanian Commonwealth and the Empire have usually been implicitly referred also to the realm of artistic patronage. Thus, the confirmation of the working hypothesis that Krasinski's artistic initiatives approximated the pattern followed by representatives of the German Hochadel, rather than members of magnate families in Poland-Lithuania, opens up new perspectives for the reflection on the artistic landscape of early modern Central Europe.

#### XAWERY DUNIKOWSKI AND THE FOURTH DIMENSION IN ART ŁUKASZ ŻUCHOWSKI

My project concerns one of the most influential figures in Polish modernist sculpture - Xawery Dunikowski (1875-1964) and his links with the scientific speculations between 19th and 20th century. Drawing on the research in history

of science, history of popularization of science, art history and art theory it aims to shed a light on the mystical interpretations of the fourth dimension as related to Polish art. It aims to broaden the catalog of possible sources for the discussion (e.g. A. T. Schofield's "Another World") and debunk the usual stereotypical perception of modern art as antagonized to the fields of science such as mathematics, physics and biology. The main opportunity for such research is provided by the exhibition of Dunikowski's paintings held in Museum of Sculpture in Królikarnia, Warsaw. Dunikowski's late works, such as "Man in Space", or "Landscape with the Black Sun" show the complex relationship between mathematics and certain aspects of negative theology as an influential sources of creative inspiration. They also shed a light on perhaps his most famous "fourth-dimensional" work - "Self-Portrait. I Am Walking Towards The Sun". Completed in Paris around 1916, it's mythopoetic theme of the march towards transcendence is clouded in poetic and artistic references that have led to a longstanding discussion on the possible sources for the figure's pose and general meaning. My aim is to provide a more specific source of inspiration for the sculpture - both in terms of the history of art (the figure of Gilgamesh for example) and science (the mystical fourth dimension of Ouspensky, Maeterlinck and Schofield).

## **ICON AND MOTION. THE NICOPEIA FROM SAINT MARK'S BASILICA IN VENICE AND THE QUESTION OF MOBILITY**

### **TERESA GREZIAK**

My research focuses on the mobile history of a very special icon from Saint Mark's Basilica in Venice known as Nicopeia. This splendid icon, derived from the Byzantine Empire, then based in Saint Mark's Basilica in Venice, with some episodes of mobility (Nicopeia was used during the processions in Venice outside of Basilica during the Plague in 1630's), is a very good exemplar to study when we talk about the question of motion/movement in the History of Icons, but also more broadly, in the History of Art History as a discipline. During my presentation I would like to focus on the 17th century chapter in Nicopeia's history. That was the time when Claudio Monteverdi – one of the most important European composers ever, was a maestro di cappella in Saint Marks' Basilica in Venice. I would like to show how attractive challenge for researchers in Musicology and Art History is this co-existence: composer's and Nicopeia's in the most important church of Serenissima. My aim is also to show the key questions connected with this topic, e.g. the functioning of icon in Roman catholic church and its liturgy, the musical context of Nicopeia's existence in Saint Mark's Basilica, and the pivotal case in the History of Art History talking about icons development made by two very important books written by: Hans Belting and David Freedberg. Both ("The Likeness and Presence", "The Power of Images") made, in my opinion, crucial role in the history of the discipline, as it comes to put in the center of their thoughts the Icon.

## **PANEL 2**

### **MUSICAL ARTISTIC CULTURE IN A CONTEXT OF POLISH MUSICAL MARKET - THE VALUE PARADIGM CHANGE IN RELATION TO CLASSICAL MUSIC AT THE TURN OF 21ST CENTURY**

**MARIA OPALKA**

Classical music in musicology have been analysed from several perspectives from the beginning of discipline's existence. While none in academic world questions the rudimental value of classical music, the society becomes more and more uncertain whether this kind of musical culture is truly important. In my research I focus mostly on value paradigm, its relation to classical music, and shift in its understanding and shape in recent years.

Finding right approach to subject of values was a great challenge for me. I analyzed diverse theories and approaches from several disciplines not connected directly to music. Preliminary research showed importance of psychological perspective in understanding human relations to classical music, both aesthetically and economically. The dichotomy between whether we value what is desirable or rather what is desired became important question shaping my methodology. From this subtle nuance emerges a cognitive dissonance rudimental to the way of how humans approach reality, analyze it and how they make actual decisions in real life. It applies also to humans musical activities and ways of participating in musical culture. Gradually, I started to move from philosophical, aesthetic, moral and even social theories and perspectives typical to musicological research. I concentrated more on values seen as the source of human behaviour, and moved to psychological perspective (Allport, Rokeach, Liebrand, McClintock, Inglehard, Schartz). After analyzing the potential of such approaches and methodologies I decided to focus on Schwarz circular model of values. I decided to combine traditional query with experimental research, such as: 1.) online survey applying Schwartz value survey into musicological studies, 2.) sound survey with individual interviews, 3.) focus group interviews.

At this stage of the project mostly all research tools are ready to be released. I am still working on the sound survey tool, which involves musical analysis, production of recording, arrangements and recomposing some parts of music samples. All scenarios of interviews and online survey tool are ready to be released.

### **THE AUTOMATIC THEATRES OF STANISŁAW LESZCZYŃSKI AND JACQUES VAUCANSON IN THE CONTEXT OF ARTISTIC AND PHILOSOPHICAL TRANSFORMATIONS IN EIGHTEENTH-CENTURY EUROPE**

**ALBERT KOZIK**

Executed in the 1740s and demolished around the year 1766, the automatic theatre Rocher ('rock') was one of the most prominent features of Stanisław

Leszczyński's gardens in Lunéville, his main residence in the Duchy of Lorraine, a domain he owed to the protection of the king of France. The King-Duke commissioned a spectacular mechanical installation featuring over eighty moving statues representing both people and animals gathered against a picturesque background of peasant cottages, fanciful rock formations (hence its name), babbling brooks, and fruitful groves. The whole construction was built into the terrace of Leszczyński's residential palace and amazed many a visitor with its verisimilitude and artful contrivances, becoming the most praised part of the garden itself and one of the most known automatic theatres of the eighteenth century. Nevertheless, some of the most educated and distinguished guests of Leszczyński, such as Voltaire or Montesquieu, failed to recognize Rocher's spectacular appearance or even to mention its existence. They were, however, delighted by other features of the garden.

Drawing on the research conducted as a part of the doctoral project, the purpose of this paper is to present how Leszczyński's automatic theatre may be written into the history of mechanics and the context of the 'Enlightened Automata' constructed in the eighteenth century by renowned engineers such as Jacques Vaucanson, whose creations astonished the French public of the time, piquing the curiosity of both regular observers and philosophes, Voltaire and distinguished members of the Académie des Sciences among them. In order to elucidate the complicated relationship between Leszczyński's theatre and other eighteenth-century mechanical constructions, sources stored in several historical archives in both Poland and France have been retrieved, consulted, and analyzed to date, allowing for a thorough interpretation of Rocher. Material gathered during the research, some part of it not discussed in the current state of research, helps to answer the most puzzling questions put forward at the beginning of the project: how did Leszczyński's theatre differ from the contemporaneous automata made by Vaucanson and why was it ignored by many people who had had a chance to see both? Moreover, historical sources consulted during the first year of the project make it possible to partly reconstruct the Lunéville installation and to prove that it belonged to a very different intellectual tradition compared to its contemporary counterparts, which engendered, eventually, modern automation and robotics.

## **INTENTIONAL INCOMPLETENESS. THE RECEPTION OF UNFINISHED AND DAMAGED OBJECTS TO THE NORTH OF THE ALPS BETWEEN 1430 AND 1530**

### **AGNIESZKA DZIKI**

The aim of the project is to analyze the phenomenon of intended non-completion and deconstruction of late medieval works created north of the Alps: in the Holy Roman Empire (present Germany, Switzerland and Austria) and in the Low Countries (present Belgium and the Netherlands). Term mentioned in the title – "intentional incompleteness" – covers therefore both originally non-completed and secondary incomplete products. This feature of works has so far been recognized – on the ground of modern craftsmanship – mainly in Italian art as a mannerist non finito and rotto/guasto respectively. The scope of the impact of "incompleteness" is very wide, because it covers the "liveliness" of the

unfinished or damaged facture of the surface, the desire to fulfill the blank space on the print, the contrasts between the finished and the unfinished within one thing and the recipient's focus on what has been recognized as incomplete. For these reasons, recognizing the deliberate blurring of boundaries between finite and infinite as an artistic category is particularly useful in interpreting objects created north of the Alps; the main premise is to study the reception of this phenomenon among collectors and craftsmen.

The material will include, on one hand, material objects, on the other – written sources relevant to the subject. Analyses of both the artworks to be analyzed represent a wide variety of genres, material and techniques: wooden sculptures, bronzes, miniatures and panel paintings, sketches and drawings, prints, goldsmith's models, luxury pottery; both commissioned by private individuals and objects made for the free market. The writings include mainly inventories of particular collections, treatises, handbooks, the analyses will aim to answer the question whether the category of the "unfinished" work existed as an independent phenomenon north of the Alps, how it developed and how it functioned. The ambition of this project is to examine the reception of such objects by members of the urban and court elite of the Dutch-German area in the years 1430-1530. The proposed time frame corresponds to the beginning of the activity of the Franco-Flemish and Brabant masters' workshops in the cities of Burgundy. The closing date marks the German reaction against Italianizing fashion, which is the result of the tension between the fascination with the 'foreign' and the discovery of what is 'native' German. The intention is to examine the attitudes preceding the treatise of Samuel Quiccheberg, whose description of the Munich *Kunstammer* (1565) systematized this class of products.

# 7.

## LITERARY STUDIES (25.10.2020)

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### PANEL 1

#### FUNERAL CYCLES OF STANISŁAW GROCHOWSKI - ARTISTIC SHAPE AND RECEPTION OF COLLECTIONS

**LIDIA SOKÓŁ**

Stanisław Grochowski was a member of Kochanowski's followers, but he was able to use the imitative procedures so that he could become a standard for creators of mournful poetry. The purpose of research work is to analyze the artistic shape of the four collections of the Grochowski priest, to identify their relationship with Kochanowski, as well as to examine the impact on funeral creators of the first half of the 17th century.

#### ADAM MICKIEWICZ'S DZIADY (THE FOREFATHERS' EVE): A FASCINATING READ OF 19TH-CENTURY EUROPEAN LITERATURE RATHER THAN THE CURSE WEIGHING UPON POLES

**MARTA DZIEDZICKA**

In my speech, I am going to present some aspects of my doctoral research that focus on the close reading of "Dziady" and the themes that constitute the entire romantic work of the era. This approach assumes proving that "Dziady" is a European work that belongs to its epoch by pointing to motifs common in the literature of the nineteenth century (both Romanticism and the pre-Romantic period) in the drama. In my speech, I will first outline the situation of contemporary research and readings of "Dziady", then I will present my approach and show a few examples of what I will be researching and how I will do that in my doctoral dissertation. Finally, I will summarise what we can gain in research thanks to my approach, but above all in working with the text of Mickiewicz.

To begin with, the question: "what else can one write about Dziady?" is in this case unjustified, as I do not intend to create new concepts, general macro-theories. On the contrary – I am going to turn to the text, return to the source; nothing new will be analysed then, but rather something most original – the text itself. With its help, I will try to demythologise Dziady. Is "Dziady" Polish, or universal?

In my speech, I would like to present my proposal for a new, though in fact rather old, approach to this text. "Dziady" in Poland has become a text of the utmost importance, almost a holy piece of work, the curse of which allegedly weighs upon the Polish nation. Reading "Dziady" at school, and then repeating it during possible studies is usually greeted with reluctance by the audience. Moreover, in

discussions, the myth of "Dziady" appears as a curse of Poles, as well as the most important Polish text. In consequence, such mythologisation causes aversion in some readers. Hence, I intend to use the modified theory of Close reading research to rediscover the text itself for the readers, and thus to show that "Dziady" is a romantic work that involves the same topics as foreign works from the same time. In order to prove it, I am going to return to the old school of working with text, without looking for contexts in modernity (such research is being currently performed, so I do not want to repeat it, furthermore, the purpose of my work is different, which does not mean that I question the sense of other methods) and present Mickiewicz's work as fascinating reading that belongs to its era.

Finally, I am going to show the parts of the reading that will show "Dziady" is not a specifically Polish text. On that note, I will refer to motifs that can be read in the European context; they can be placed among works from France, England, Scotland and Germany. Last of all, I am going to emphasise that "Dziady" is a fascinating 19th-century European text rather than a mythical curse hovering over the Polish nation.

## **BODY – SPIRIT – TRANSGRESSION. THE ROMANTIC SUBJECTIVITY IN THE WORKS OF JULIUSZ SŁOWACKI.**

**OLGA WYBODOWSKA**

In my doctoral dissertation, I focus on the study of Juliusz Słowacki's work in terms of three aspects - body, spirit and transgression - and how these elements influenced the romantic subjectivity that emerges from the works of the Polish romanticist. The main thesis of my work is the conviction that in order to create this subjectivity, Słowacki needed both the spirit and the body. Additionally, this subjectivity is transgressive in a unique way.

It is worth mentioning that when describing romantic subjectivity, the researchers of Słowacki scholars often ignored corporeal issues, focusing their attention on the "I" separated from sensations. In my opinion, this approach is insufficient, and my research is aimed at filling this gap in the research on Słowacki interpretations. His works are full of descriptions of various, often macabre, bodies. Such an accumulation suggests that the author had a very conflicted attitude to human sensuality, the experiences related to it that are often described are traumatic. In part, this may be due to the author's specific "repression" of human corporeality by Słowacki and an attempt to give it a spiritual status. This is, moreover, in line with the mystical trends of the epoch which diminished sensual experiences in favor of spiritual experiences.

In his early work Słowacki tried to present the world in accordance with the assumptions of German natural philosophy, which resulted in the appreciation of the spiritual aspects of subjectivity. Nevertheless, even in his early works, the sensory sphere of reality often (but probably unintentionally) makes itself felt, especially in his dramas.

An equally important element of my research is the category of transgression in Słowacki's work. I will try to identify which of the many philosophical concepts of transgression corresponds to the subjectivity that emerges in Słowacki's writings.

## **WARSAW ROMANTICISM BY STEFAN WITWICKI. CRITICAL EDITION OF "BALLADS, ROMANCES AND FOLK TALES" ["BALLADY, ROMANSE I POWIASTKI LUDU"]**

**JOANNA STOCKA**

My doctoral dissertation will be devoted to Stefan Witwicki's ballads. In 1824–1825 was published his "Ballads and Romances" ["Ballady i romanse"], which, unfortunately, was negatively received by the critics. Moreover, the author was recognized as the epigone of Adam Mickiewicz. Five years later Witwicki returned to these poems in order to prepare another, improved edition. However, the collection entitled "Ballads, Romances and Folk Tales" ["Ballady, romanse i powiastki ludu"] was not published and remained in the manuscript. The aim of my doctoral dissertation is to prepare a critical edition of these ballads. I will use the poems corrected by the author as a basis and the first edition as a comparative context. I am going to collate both versions of the works – the first edition and the manuscript – to examine what changes were introduced by the writer and how these corrections affect the reception of ballads. I will consider whether these were important changes or only minor stylistic corrections. I will also prepare an editorial comment, which will include explanations to the poems and transcription rules. In addition to editorial part in my dissertation will be also a chapter containing the analyses and interpretations of all ballads – only a few of these works have been analysed before, therefore it seems appropriate to examine each poem.

In the first year of my studies at the Doctoral School of Humanities I was reading the manuscript and rewriting it, taking into account all deletions and corrections, which is a preparation for further research. I also made a preliminary analysis of one of the ballads – "St. Andrew's evening" ["Wieczór św. Andrzeja"] – comparing the version from the first edition and from the manuscript, so that I noticed differences in the reception of both versions. In my presentation, I will tell how the corrections made by the author affect the interpretation of this poem. I will also consider the difficulties to face while preparing an edition. I will present these problems and doubts on selected examples.

## **POLISH IDENTITY AND COLLECTIVE FORMS OF EXISTENCE IN CONTEMPORARY ENGAGED POETRY (2010-2020)**

**KATARZYNA GZECH**

Around the 2010 there was a renewal of the engaged poetic diction in Polish literature in two opposing trends that develop widely different understanding of identity and community (Stokfiszewski 2009, Dakowicz 2014; Czardybon 2018). Contemporary "national literature" creates a homogeneous, exclusive form of "Polishness". At the same time, it is a medium of national collective memory (Erl 2018), founded on romantic figures and tropes. This literary trend is represented by authors such as Jarosław Marek Rymkiewicz, Wojciech Wencel, Przemysław Dakowicz, and several "Smolensk poets", prompted by the Smolensk catastrophe of 2010 to return to romantic tradition.



Meanwhile, “young engaged poetry” proposes an antithetical, inclusive form of community and identity, shaped in the conditions of postmodern dereferencing (Kaczmarek 2020); one that critically refers to national mythologies perpetuated by the metalanguage of romanticism (Piwińska 1973; Kaczmarek 2018). For example, the anthology “Zebrano się śliny” (Kaczmarek and Koronkiewicz 2016; collected authors include Tomasz Bąk, Kamila Janiak, Szymon Domagała-Jakuć, Ilona Witkowska, Szczepan Kopyt, and Konrad Góra) is a declaration of so understood engagement.

These distinct poetic proposals seem to be a reaction to the „liquid reality” (Bauman 2006) and late capitalism, devoid of stable forms of existence and strong identities.

Both “national literature” and “young engaged poetry” define obligations of literature in different ways. They sublimate and reorganize national identity myths and stereotypes, as well as visions of patriotism and the nation, which are often based on phantasms and figures from romantic cultural code, present in the current socio-political discourse.

As such, contemporary engaged poetry submits the aesthetic values to the ethical and affective function, and it takes the role of poetry that is supposed to “do things”. As such, this literary trend becomes an important medium of collective forms of existence.

The goal of my presentation is to place the contemporary, openly engaged poetry in the context of Igor Stokfiszewski’s claim about a political turn in literature. I would like to ask about the discussed poetry’s ethos which determines its form of engagement and empowers the poets to either speak with the “voice of Poland” or to lend discursive possibilities to “voices from Poland”.

## **PANEL 2**

### **JULIAN OCHOROWICZ’S UNKNOWN DIARIES. AFFECTS, EVERYDAY-WRITING PRACTICES, AND THE EMERGENCE OF THE NEW PSYCHOLOGY**

**AGNIESZKA WIĘCKIEWICZ**

The paper is devoted to the Polish scientist Julian Ochorowicz (1850-1917) — one of the most important figures of the psychological thought in Poland. During his lifetime Ochorowicz kept a journal and wrote more than 24 thousand pages. The manuscript of the journal (113 notebooks) is still unexplored and unpublished. Presenting the case of Ochorowicz’s diary, I aim to discuss the problems related to life-writing and everyday-writing practices, for example, the close relationship between self-analysis, scientific discourse, and artistic creation. The presentation of visual material, chosen from the manuscript of Ochorowicz’s diary, will allow me to discuss the theoretical problems, which occurred during my research. I will argue, that this particular work — studied as an effect of the everyday-writing practices — can introduce a new and interdisciplinary perspective in life-writing studies, closely related to the problem of a constant interference between autoanalysis, imagining and narrating one’s history, artistic creativity, and theoretical reflection. In my presentation, I want to ask how everyday-writing practices (such as keeping a journal) were related to science in the second half

of the 19th century. Furthermore, I would like to explore the problem of a crucial role played by an intimate discourse in the psychological knowledge formation. I argue, that Ochorowicz's journal played a great role in his scientific development, which can be seen in his definition of self-observation (introspection). Analyzing Ochorowicz's case, I will show how the modern psychological thought, not only in Poland, but also in France and Germany, was influenced by life-writing and, at the same time, how 19th-century psychology developed a revelatory understanding of a journal, as well as of the role of everyday-writing practices understood as closely related to the self-analysis and the unconscious.

## **THE "GREAT INITIATE" FIGURE IN THE SELECTIONS FROM THE LITERATURE OF POLISH MODERNISM**

### **ADRIANNA KARBOWIAK**

The "great initiate" is a term created by Edward Schure in his book "The great initiates - secret history of religions". In my dissertation I want to show how the idea of this type of character (the person, who doesn't look for the truth about it's epistemic destination in just one religious system, but uses various traditions for it's own spirytual develop and finally finds the truth in it's own "self") was adapted in the literature of polish modernism. I want to prove that the autosoteriology is one of the source of modernist interest in religious sincretism, which leads to the creation of the figure of great initiates. I intend to base my analysis of the great initiates in Polish literature primarily on the novels of Stefan Żeromski ("The struggles with Satan" trilogy), Jerzy Żuławski ("The Moon Trilogy") and Tadeusz Miciński ("Nietota"). The presence of great initiates in these books says a lot about the situation of Polish culture, it is also evidence of a change in the consciousness of a modern man who ceases to trust in God and dreams of self-salvation. I intend to base my analysis of this syncretic philosophical and religious construction of the literary character not only on the book by Shure, but also on the works of eg. Friedrich Nietzsche, Henri Bergson, Edward Abramowski, and Arthur Schopenhauer.

## **CORPOREALITY OF JEWS AS A DIMENSION OF ALIENATION IN JOURNALISM AND POPULAR LITERATURE IN THE YEARS 1864-1918**

### **KATARZYNA TRĘBACKA**

The modern racist anti-Semitism, born in the nineteenth century, the origins of which date back to anti-Judaism shaped in Christianity, gains strength in Poland in the period of secularization and assimilation. Leaving the caste by Jews was associated with leaving their assigned roles and place in society, which aroused resistance, scandal and anxiety, especially among those groups that perceived Jewish transgression as a threat. These powerful social changes were a real challenge to the worldview (Hertz, 1966). One of the most important elements of anti-Semitic ideas about Jews in Poland was the Jewish body (Cała, 2012). The idea of its specific, twisted appearance gained importance in the second half of the 19th century. The recent differences between the followers of Judaism and

Christians, determined by criteria related to religion, have now become an immanent, unchanging element of Jewish body.

The aim of this research project is to identify what image of the Jewish body was shaped in the minds and works of Polish writers in the second half of the nineteenth and early twentieth centuries, and how the racist and anti-Semitic ideologies emerging in the nineteenth century influenced publicists' perceptions of the corporeality of Jews, but also how much images created in literature and journalism had a negative or positive impact on the perception of Jews by society.

My research project is an attempt to answer how positivist and modernist categories of corporeality relate to Jews? Do the contradictory obsessions with body awareness, ranging from fascination to frenesia, also apply to the Israelites? How is the issue of stigmatization and stereotyping of Jewish corporeality connected with the categories of disgust, impurity, including the racial one, and influencing the formation of the figure of the Other. What influence do myths related to the ritual murder allegedly committed by Jews on Christian children have on shaping the image of Jewish corporeality? Jewish blood and Christian blood. Jewish phantasms related to female and male sexuality (including female demon, beautiful Jewish woman, Lilith) dominating in popular literature and journalism and their way of functioning in the minds of the audience. How do categories related to sexuality relate to Jewish carnal and romantic love? The animality of the Jewish body, the Jewish body as a commodity.

## **"LAMUS" (1908–1913) AS LVIV'S MODERNIST CULTURAL PROJECT. MONOGRAPH OF THE MAGAZINE DOMINIKA PEKALSKA**

My research project aims to prepare the first monograph of "Lamus", a forgotten magazine of Lviv's modernism, edited by Michał Pawlikowski and (informally) Maryla Wolska.

Reflection upon "Lamus" – as the first and only literary and artistic magazine in Lviv published for such a long time – would allow to highlight the lesser-known directions in the development of the local variant of modernism. With my work, I would like to contribute to the latest academic research on Lviv as a cultural centre at the turn of the 19th and 20th century which for decades remained on the margins of interest of Polish cultural historians. The recent years of academic reflection on Polish modernism brought about the thesis about its multifaceted character and proposed a revision of the erroneous belief that the artistic hubs of Polish modernism consisted solely of Cracow and (to a much lesser extent) Warsaw. The main methodological instruments of my research are derived from cultural history of literature (Barker 2005, Walas 2006), research on (auto)biography (Czermińska 2000, Kowalczyk 2013) and the "spatial turn" (e.g. cultural geography, Central and Eastern European comparisons, Rybicka 2014).

Moreover, "Lamus" can be placed within the category of "composed magazine", understood as a premeditated whole with a significant composition (designed by the editors), in which the traditional division of content into hierarchically arranged genre sections gives way to an ideological or problematic dominance (Mencwel 1997). In view of the above, the particular texts contained in the "Lamus" should not be read separately, but examined in the context of the entire

magazine. This approach evokes such questions as: What are the characteristic of authorship of “Lamus” as “composed magazine”? How did the relations between the editors and the authors publishing in the magazine develop? What compositional framework of the magazine can be recognized? What are the key features of such reconstructed significant wholes? What is the relevance of the placement of individual texts within “Lamus”? In my work I adopt the principle of the primacy of source material over previously designed reading tools. This research approach serves at the same time to develop a separate methodological project for “Lamus”, which responds to the postulate put forward by Domańska (2012) in the concept of "practical methodology" – to turn to the description and analysis of the research material in order to construct a theory (micro and meso range).

## PANEL 3

### YOUTH AS A CULTURE-FORMING CATEGORY. LITERARY BOHEMIAS OF THE 19TH CENTURY (POLISH EXAMPLES IN THE EUROPEAN CONTEXT)

**PATRYCJA WOJDA**

In my research am going to discuss the phenomena of bohemia and bohemianism in the context of 19th-century social and cultural changes. The most important category for me will be the category of youth derived from the European Enlightenment. The idea of youth – imported to Poland mainly from the French and German cultural circles – became crucial in many programs and manifestos of literary groups, including bohemian coteries. Youth was a challenge to aesthetic traditionalism and outdated conceptions of poetry and art. I assume the need to distinguish between the concepts of "bohemia" (fr. *bohème*) and "bohemianism" (fr. *bohémianisme*). While bohemia has its origin and most typical examples in French literature during the July Monarchy, bohemianism can be seen more broadly – as a set of circumstances defining modern artistic forms of life, attitudes and expressions that arise in opposition to the authority of tradition and official institutions. Therefore, if in Polish social and political conditions it is difficult to talk about the existence of a "proper" bohemia, then one can talk about forms or manifestations of bohemianism in some literary groups.

The distinction of these two concepts makes it possible to describe the local and historical variability of young literary groups. By local variability, I understand showing the specificity of Polish bohemianism against the European bohemian groups. Historical variation concerns the formation of bohemian consciousness on the example of Polish groups that can be arranged chronologically: the youth of bohemia (Philomaths), the maturity of bohemia (Warsaw Bohemia), decadence of bohemia (poets of the "midday of the Century" ["*poeci południa wieku*"]).

The key issue is the conflict between the Polish post-partition culture and the European project of modernity. It is worth asking some questions. Why is the initial opening up to European modern patterns of social development (already visible in the Philomaths' statutes) were quickly abandoned in the Polish post-partition culture? How did the authority of tradition, associated with the cult of

ancestors (and thus appreciation of an old age), refuse the idea of contesting the existing social order present in the programs and activities of European bohemia? According to what principles the Polish "bohemians" of the early 1840s reject the city and modernity, and instead glorify folklore and familiarity? Has the modern worldview been considered "foreign" and thus a threat to Polish tradition?

## **TO WHAT EXTEND TOMASZ OLIZAROWSKI'S LETTERS REPRESENT TYPICAL QUALITIES OF THE GREAT EMIGRATION CORRESPONDENCE KAMILA SUPEŁ**

Numerous editions of correspondence of the Great Emigration representatives show a big interest in this part of literary history. However, studies of this epistolography are usually limited to the analysis of a selected set of letters (for instance, written by a particular person) and concerning only one aspect of those texts (for example, the author's writing style or the content of the letters). The aim of my research is to present the correspondence of the Great Emigration as an phenomenon – a complex "observable fact" (according to the dictionary meaning), unusual and specific for the certain group of Poles (including their generation, political views, social situation, or even sex) who left Polish lands in the aftermath of the lost November Uprising (1830-1831) and found themselves in the new, politically, socially and culturally determined, situation. My research findings indicate that there are some characteristic features of the whole Great Emigration epistolography – starting with the structure of the letters, the language, reoccurring subjects as well as their contexts, functions and the material shape (quality of paper; the way of writing – parts added, crossed out, corrections; the handwriting – calligraphic, sloppy, hurried; the addresses). Beside reflecting the distinctive traits of the Great Emigration correspondence, my study focuses on the characteristic features of Tomasz Olizarowski's letters.

Tomasz Olizarowski, Polish poet and dramatist of the Romanticism period, was a typical representative of the Great Emigration – a person forced to go into exile, remaining politically active, and suffering from poverty. Widely known in nineteenth century, both in the former lands of the Polish–Lithuanian Commonwealth and among his compatriots in England and France, his name is almost completely forgotten at the present time. His biography has not been fully recreated. Most of his works as well as letters have been neither analysed nor collected or published. However, the latter are an important source of knowledge of his works and life, not to mention information on the situation and activities of the Polish émigrés at that time.

Considering the source character of my study, what is brought to the fore is the basic research (exploring archives and manuscripts, analysis of found sources, their description and interpretation) and tools of the modern editing (when working on Olizarowski's manuscripts). Regarding the character of the source (the correspondence, memories, autobiographical literature), it is cardinal to use autobiographical concept in intertextual approach (Małgorzata Czermińska, Phillippe Lejeune). Multifaceted study of the correspondence requires also research methods of history, especially social history.

## **“TO EXIST IN ONE’S OWN FLOWERPOT”. THE EPISTOLARY PRACTICES OF FRANCISZKA AND STEFAN THEMERSON**

### **HONORATA SROKA**

The goal of my thesis is to develop the category of epistolary practices based on the example of the archive of painter Franciszka and writer Stefan Themerson, members of the Polish and British avant-garde. The research will result in a pioneer analysis and interpretation of the selected correspondence of the married couple. Out of nearly a thousand people with whom the Themersons have maintained epistolary contact, it is worth to pay particular attention to the three corpora that are to constitute the basic source material of this project: the wartime correspondence between the couple, the documents shared by the pair with Bertrand Russell, and the epistolary collection created with Irena Grosz. I have selected these sources from among the vast contents of the Themerson Archive in the National Library in Warsaw, taking into account the importance of these letters for Polish and British culture, the information they contain, the size of the corpora, the style of the letters and typescripts, as well as the closeness of the relationships between the correspondents in question. In my research I shall primarily focus on letters, postcards, epistolary drafts, and drawings; all of this I will analyse in the context of other autobiographical evidence (such as journals, notes, artistic oeuvre). The project will lead to creating of a theory of epistolary practice which will include various types, such as the written (letters, telegrams, drafts), the written/visual (postcards), and the visual (drawings).

## **PANEL 4**

## **THE GRAND MECHANISM: SHAKESPEARE'S CANON IN THE POLISH PEOPLE'S REPUBLIC. A STUDY ON THE IDEOLOGICAL USES OF LITERARY TRANSLATION**

### **PRZEMYSŁAW POŻAR**

My PhD research project – The Grand Mechanism: Shakespeare's Canon in the Polish People's Republic. A Study on the Ideological Uses of Literary Translation – is an attempt to give an extensive and multifaceted account of the ways in which the authority of Shakespeare and his works were employed by the rule of the regime to sovietise the Bard. From within the confines of this stratagem I would like to extract the accounts of the individual translators along with their approaches to the task of rendering Shakespeare in Polish.

It cannot be denied that the communist patronage provided unprecedented opportunities for the translators to emerge as fully fledged artists and I would like to devote a substantial part of my research to the analysis of lives and careers of several Shakespeare translators. Additionally, their involvement in translating Shakespeare will be looked at while bearing in mind the newly established state publishing policies and the need to bolster the ranks of Polish post-war Shakespeareans.

The complex role of the state as well as dissident critics and the theatre is also part and parcel of the joint effort to sovietise Shakespeare on the one hand and on the other to establish his position as a “contemporary.”

## **INTER-PERIPHERAL CARTOGRAPHY: LITERARY TRANSFERS AND THE ROLE OF THE CENTER IN THE MEDIATED TRANSLATIONS OF HENRYK SIENKIEWICZ'S SHORT PROSE FORMS BY ZHOU ZUOREN AND LU XUN** **THOMAS STARKY**

My research considers the possibility of one of the less common forms of literary transfer, that between cultures located at the so-called “periphery” of the world literary system. In recent scholarship seeking to map the literary geography of world literature (such as in Franco Moretti, Pascale Casanova and others), the world literary system is conceived of as consisting of a relatively autonomous center from which formal innovations are exported to peripheries that adapt the central forms to local content. Literary flows between cultures located at the periphery of this world system have only rarely been studied, especially where the medium of these flows involves indirect translations from intermediary languages as source texts for translation. This presentation will consider the question of periphery to periphery literary transfer by taking as a case study two important world authors from peripheral cultures, the Polish writer Henryk Sienkiewicz and the Chinese Lu Xun.

## **PANEL 5**

## **WOMEN'S VOICE IN THE ARGENTINIAN REPORTAGE FROM THE BEGINNING OF THE 19TH CENTURY TO THE PRESENT DAY** **KATARZYNA KOWALSKA**

Jens Andermann in his book *Mapas de poder* emphasizes that from the beginning of the 19th century Argentinian travel literature was for intellectuals and politicians “the foundation of future power” (2000: 34), and the “spatial representations” (Lefebvre 2013) presented in those texts were primarily used to shape and consolidate the Argentine identity. In consequence, Argentine intellectuals established a certain kind of “patriarchive” (Derrida 1995), in which the legitimacy of the authorities is given to almost exclusively male journalistic voices, excluding the writings of women of that period. Nowadays, although reportage to some significant extent loses its utilitarian character, giving priority to the literary nature of the text, the 19th-century travel archive invariably serves as one of the most important references and the representations codified in it are often considered not literary, but factual features of Argentina (Livon-Grosman 2004). Therefore, it seems significant that it is contemporary women reporters, and not men, who enter into a dialogue or even polemics with 19th-century reportage traditions and try to modify the ideas of the Argentinean space, well-established in social perception.

The research that will be presented takes under consideration texts of such contemporary authors as Maria Sonia Cristoff, Hebe Uhart, Beatriz Sarlo, Leila Guerriero and Agustina Paz Forntera in order to verify the existing continuity between the aforementioned representations of the nineteenth century and contemporary writing, to present their discussion with the canonical representations of the Argentine space and the purpose of these polemics. To achieve that goal, it will be necessary to use tools drawn from cultural studies (Butler 1990; 1993; Bhabha 2002; Kristeva 1991; Derrida 1989; Spivak 1988) and research on travel literature (Aira 2001; Butor 1974; Clifford 1992; Colombi 2006; Pratt 2003; Simmel 2002; Todorov 1993; 2003). Moreover, in the presented research, spatial theories that represent space as a construct, and, especially, as an imaginary one, created in the process of literary creation, will be particularly important (Augé 2000; Bachelard 2000; De Certeau 2000a; 2000b; Foucault 1999; Lefebvre 2013; Massey 2012; Andermann 2000; Anderson 1992; Gregory 1994; Livon-Grosman 2004).

## **THE POETICS OF WOMEN'S WRITING IN CONTEMPORARY ARGENTINIAN LITERATURE**

### **ZUZANNA GEREMEK**

In the contemporary Argentinian literature, one can observe an increasing number of texts written by female authors, and therefore, more interest in analysing the tendency referred to by the critics as “the new Latin-American boom”. I would like to present the results of my study on five Argentinian authors, which I believe to be the most representative of this trend: Gabriela Cabezón Cámara, Selva Almada, Samanta Schweblin, Ariana Harwicz and Mariana Enriquez.

First, it is necessary to describe the wider prospects as well as the backgrounds on which these narratives had grown. To achieve that goal, I will refer to post-memory narratives, written after the fall of the military dictatorship in 1983, that can be considered as the roots of contemporary Argentinean literature as well as to already existing comparative analyses (Pietrak 2018, Aletta de Sylvas 2010, Amado 2004, Carnovale y Pablo 2005, Drucaroff 2006). Secondly, it is important to note that among these narratives there is also an autobiographical and autofictional turn related to private stories of families whose fate was determined by the political situation in the country. Many of these characteristics permeate modern Argentinian literature, therefore it is necessary to refer to these critical analyses together with the very concept of autofiction and autobiography as an identity-creating poetics (Anderson 2006, Arfuch 2002, 2013, Cavarero 2000).

Finally, I will outline the most important topics that are found in the narrative of the five authors mentioned above, such as: the representations of woman's desire and sexuality, the new vision of woman in the society and the role of the poetics in challenging the patriarchal discourse. To make this possible, it is fundamental to investigate those texts from the perspective of gender and queer theories (Butler 2002, 2007, Irigaray 1985, Segato 2013). Moreover, the main hypothesis of this research states that the language of the text, the poetic language, has the ability to deconstruct the phallogocentric structure. I will mention the poststructuralist language theories (Derrida 1966, Barthes 1970,



Kristeva 1981, 1982, 1984) to emphasise the revolutionary potential of these narratives.

## **RECLAIMING HELLENIC MYTH: REVISIONS OF MYTHOLOGICAL HEROINES IN 19TH CENTURY BRITISH POETRY AND ART**

### **DOROTA OSIŃSKA**

When one thinks of the 19th century Great Britain, the last thing that springs to one's mind is the culture of ancient Greece. Yet, so-called Hellenism stirred emotions not only among the Decadents but also the Romantics and the Victorians. Contemporary artists alluringly revised mythical protagonists according to their sensibilities, political beliefs or aesthetic values. My research aims at the detailed analysis of the continuity and discrepancies in representing particular mythological female characters in the nineteenth-century British literature and art. Most importantly, I focus on three mythological figures, namely Lamia, Medea, and Persephone, demonstrating that these representations of womanhood did not fit the popular binary narrative of the Angel in the House/the Fallen Woman, thus revealing the problem of presenting unconventional forms of femininity. Taking a closer look at the Romantic revisions of Lamia, I aim to demonstrate the misconceptions of female monstrosity. Scrutinising the Victorian reinterpretations of Persephone, I illustrate the sister-like qualities of paintings and literature and how they operated in the Victorian works. In various depictions of Medea, I concentrate on the portrayal of trauma and the place of a scapegoat mechanism in late nineteenth-century literature and art. By looking at these images through the lens of trauma studies, intertextuality, and feminist critique, I trace the relationships between poetical and painterly renditions of mythology, emphasising that the contemporary artists saw Greek mythology as a rich source of inspiration in dealing with the cultural mayhem of the Romantic period, the hustle and bustle of the Victorian times as well as the ethical and aesthetic chaos among the Decadents. As a consequence, my research will shed new light on the question of representing femininity in British art, literature and its impact on the modern perception of the nineteenth-century Hellenism.

## **TRANSLATING CANONICAL LITERATURE INTO THE MINORITY LANGUAGE SCOTS AND ITS POLITICAL AND CULTURAL IMPLICATIONS**

### **ADRIANNA STAŃCZAK**

Many minority languages are in danger of disappearing due to a lack of speakers, and translation from and into such languages may play a role in their survival. The Scots language, whose status has changed throughout history, is one of Europe's minority languages, and translation into it flourished at the moments in history when issues of national identity and language were central. This also seems to be true today: a larger number of books, especially canonical literature and children's literature, is translated into Scots as the interest in the question of Scottish independence grows. The translators are often celebrated Scottish poets and writers, for whom the translation constitutes a political act. Approaching the task of translating with such an attitude, and with the (often

explicit) aim of revitalising the language and educating readers, is likely to influence the decisions made by the translator. The aim of my research is to analyse such translations and their potential to change the minds of readers and the status of Scots, taking into account the historical and cultural context of the Scots language, as well as that of minority languages in general, and the role literature plays in shaping individuals and society. One of the books used as an example is *Harry Potter and the Philosopher's Stone*, which was translated into Scots several years ago. The book itself is both a canonical text, extremely well-known and beloved all over the world, including Scotland, and a text for children, who are often seen as a particularly valuable target audience for linguistic education projects. Its translator, Matthew Fitt, is a well-known Scottish poet and one of the founders of an imprint for publishing books for children and young adults in Scots, called *Itchy Coo*. Having lacked texts written in his own native tongue as a child, and having experienced the linguistic discrimination of Scots and its dialects, his choice to translate books for children into Scots is explicitly political.

## **PANEL 6**

### **EGO-DOCUMENTS OF PYLYP ORLYK AND FRANCIS II RÁKÓCZI IN COMPARATIVE PERSPECTIVE**

**DAVID BZOREK**

The purpose of the presentation is to show the connection between the 'Travel Diary' (1720-1723) written by the Ukrainian Hetman - Filip Orlik and the 'Diaries' (1703-1711) of the Prince of Transylvania Francis II Rákóczi. The historiographical and literary value will be presented. Particular attention will be paid to the similarity of libertarian themes in both diaries, which deserve deeper study in terms of content analysis.

### **THE ANALYSIS OF THE LEGEND RELATED TO JANGAR EPIC COLLECTED BY B. BERGMANN**

**NADIMICAIREN**

The article focuses on the origins and traditions of the legend, based on a detailed analysis of the content of a legend related to the Jangar epic recorded by the German scholar B. Bergman in 1802 among the Kalmyks living in the Volga basin.

The Mongolian heroic epic Jangar epic spread among Western Mongols in traditional way sung by bards called jangarchi (epic Jangar singer or performer). Most of the jangarchi based themselves on their ancestral inheritance, teacher inheritance and other subjective conditions in order to become a story-teller of this particular epic. However, some ancient jangarchi started their activity in unusual way or due to some factors. For example, we know the personal biographies of Kalmyk jangarchi Muukhuwun Basan who reported that he was favoured by the God of the Death, Yama, and therefore he became an excellent

jangarchi after experiencing an unusual trip to the underworld. However, the German scholar B. Bergmann recorded already in the 19th century in his Diaries of nomads mediated among Kalmyks in 1802-1803 a legend which is very similar to the jangarchi Muukhuwun's experience. In the previous research scholars have long focused on the content of the legend related by Bergman, but have not yet systematically analyzed the oral tradition of the legend. Therefore, in the present article, we will first explain the content of the legend in detail and then analyze its origin and traditional issues based on some related materials.

## **THE DIAGNOSIS OF EGYPTIAN SOCIETY IN YŪSUF IDRĪS' WORKS, WITH THE PARTICULAR REFERENCE TO HIS PLAYS**

**KATARZYNA ANDRYS-ADAMCZYK**

The subject of my research project during my doctoral studies concerns contemporary Arabic literature. In particular: analysis of the literary heritage left by Yūsuf Idrīs – a famous Egyptian writer who died in 1991. His works occupies a special place in the modern Egyptian literature. Idrīs, a physician by trade, a writer by choice, was undoubtedly a versatile and unique writer. He became famous as a journalist and author of short stories and novels. He had the ability to properly analyse social problems and the human psyche. Yūsuf Idrīs was also an unfulfilled actor, and his passion for theatre was expressed in his plays. His political commitment and times of great sociopolitical changes in Egypt – in which he lived and wrote about - had a great influence on his work. The author's works are universal. According to him, the aim of the literature was not to describe reality, but to provide his readers with food for thought. Only a conscious reader was able to make a real change in society. Although Yūsuf Idrīs died more than a quarter of century ago, the sociopolitical problems in his stories and dramas still seem to be relevant nowadays. In the face of the latest developments on the Egyptian political scene, "Arab spring", the overthrow of Husnī Mubārak in 2011, and the depravation of power of a newly elected president Muḥammad Mursī by the Egyptian army in 2013, Idrīs' dramas and in particular "Al-Muṭṭaṭaṭīn" (The Striped Ones) written in 1969 are especially meaningful. Not only does this drama express the dilemma of a heroic leader whose ideologies are successively blurring in a satirical way, but also addresses the problem of corrupt power, the apparent revolution, ridicule Egyptian bureaucracy and the phenomenon of bribery. Thus, the aim of my research project is to demonstrate mechanisms of social life in Egypt which is pictured in Yūsuf Idrīs works. Based on Idrīs' works and using mainly the Jungian theory the project will specify main archetypes of social behaviours in Egypt. My research aims to prove that Yūsuf Idrīs works are not only a piece of literature but also a valuable source of sociological knowledge. I plan to conduct in-depth interviews with Egyptian citizens and confront their opinions with the actual vision presented in the works of the author.

# **DYNAMICS OF ALTERITIES. YOKO TAWADA'S TEXTS IN THE PERSPECTIVE OF STUDIES ON DIFFERENCE**

## **JULIA SOWACKA**

“Dynamics of alterities. Yoko Tawada’s texts in the perspective of studies on difference” is the topic of my doctoral dissertation. The paper will discuss all the subsequently mentioned aspects of the dissertation and at the same time it will highlight the progress in its realization.

In the discourse of Polish literary studies, there are only three publications about Yoko Tawada’s texts which blur cultural, linguistic and specific lines. A critical analysis of these texts through the lens of postcolonial, posthuman studies and studies on difference will be aligned with the current trend of global humanistic research about migration, trans-difference and cross-border discourse and it will fill the apparent research gap.

The research method of planned dissertation is a hermeneutic philological analysis correlated with multipronged works of post-structural research, for instance of Kristeva, Butler, Spivak, Agamben, Barthes, Derrida.

The main thesis and research questions of the planned dissertation which will be presented are as follows:

- Yoko Tawada’s German texts destabilize firm grammar structures of the German language,
- The language of her texts permeates slotted cultural constructs, species, genre, social and scientific categories like the so-called "Migrationsliteratur". Narrations of these texts are looking for new meanings and metaphors for formulaic terms and they depressurize sealed definitions by destabilization,
- Tawada’s texts destabilize slotted binarism like woman and man, dream and wakefulness, and life and death. The narrations of these texts permeate in “between” spaces of these binarisms and they broaden the semantic spectrum of terms by including a different possible meaning,
- Methodologies of postcolonial, posthuman studies and studies on difference conceive a chance for the analysis of the circulation of meanings and metaphors, which one can find in her texts. This circulation makes impossible the perpetuation of firm binary constructs and airtight definitions and meanings expressed by the arbitrary language of power.

The dissertation will be written in Polish and will incorporate many publications of results which will be in German as well as in English. This will form a significant part of the knowledge being developed about Tawada’s work in humanities. Furthermore, it will be the first research not only nationally, but also in an international discourse which will analyze her texts by the mentioned methods and perspectives in a monographic way.