

The dissertation entitled *Politics of Aesthetics. Bruno Jasiński and His Literary Praxis as a Tool of a Social Change* attempts to reshape the paradigm of understanding the work of the most renowned Polish futurist. Past analyses present Jasiński in his early years as a scandalist, an innovator and a “theoretician” of the avant-garde. Subsequently, according to the dominant literary discourse, the poet “changes his skin” by offering his talent in the service of “ideology,” and eventually falls victim to the Soviet regime he had supported as a socialist realist writer. I disagree that Jasiński’s path from futurism to socialist realism can only be perceived as a turning point between two antithetic modes of literature. Moving away from deliberating formal issues of literary work, I describe the affinities between the politics of the avant-garde and socialist realism. By presenting Jasiński’s biased, socialist prose as a consequence of the author’s radicalization rather than of a breakthrough, I focus on the political nature of literature. I also examine how the Polish futurist defined the *telos* of art and its role in producing that which common in a society. This dissertation is an attempt to execute a threefold research task. The first goal is to reinterpret Bruno Jasiński’s work. The second is to show the relationship between the avant-garde and socialist realism. The last one is to elaborate on issues related to the politics of knowledge production. Taking into account the fact that Jasiński’s memory was twice condemned (*damnatio memoriae*), I argue that the past interpretations of the writer’s work were at different times conditioned either by the devices of Stalinism or by the prejudices arising from the ethical basis of anti-communism. In order to achieve these research goals, I made the political ontology of Jacques Rancière the primary theoretical language of my argument.

The first chapter is devoted to Jasiński’s manifestos, and I emphasize the constructivist ambitions of the theoretical writings of Polish futurism. In the second chapter, I search for the roots of Jasiński’s revolutionary attitudes in his poetry, focusing on the author’s early work. The third chapter is a discussion of Jasiński’s poem, *The Lay of Jacob Shela* (*Słowo o Jakubie Szeli*). In it, I examine the text’s revolutionary passion, Jasiński’s reflections on the political problem of ruling through discourses, and his constant efforts to make of art a tool in the project of emancipating the peasant masses. The fourth chapter analyses the anti-colonial thread of the novel *I Burn Paris* (*Pałę Paryż*), and discusses how the writer introduced realism into his prose, and how he designed strategies to disrupt the imperialist logic of centers and peripheries. The last chapter of the dissertation is devoted to Jasiński’s socialist realist novel, *The Man Changes His Skin* (*Człowiek zmienia skórę*), where the emancipatory postulates, replicated relentlessly by the writer ever since his manifestos, begin to produce new hierarchies instead of possibilities of emancipation.