

Miejscowość: Katowice, data 28.08.2024 r.

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Imię i nazwisko osoby ubiegającej się o nadanie stopnia

Tytuł rozprawy doktorskiej: *Iwaszkiewicz w literaturze polskiej po 1980 roku [Iwaszkiewicz in Polish literature after 1980]*

## SUMMARY

The dissertation *Iwaszkiewicz in Polish Literature after 1980* addresses the issue of the contemporary reception of the work and figure *The Maids of Wilko's* author. The initial hypothesis I intended to test in the conducted interpretations and analyses was to recognize the work of Iwaszkiewicz (along with his biography, and personality) as an important point of reference, a key tradition, for writers creating after his death. Questions about the significance of Iwaszkiewicz 'after Iwaszkiewicz', and his functioning as a writer 'from the canon', also address the broader issue of perceiving 20th-century Polish literature as a tradition for 21st-century literary works. The starting point of the dissertation is presenting the findings on the historical and literary situation accompanying the moment of the writer's death. Presenting the image of the literary culture at that time, and the most important artistic problems of the 1980s allowed me to recognize the year of 1980 as an important turning point for the conducted research. This was also confirmed by the analysis of the state of research (literature review) on the domestic and emigration (until 1989) reception of Jarosław Iwaszkiewicz (including mentioning academic dissertations and monographs devoted to Iwaszkiewicz, press commentaries, surveys, etc.). Tracing the changing reception of the Old Poet's work and figure, including the recurring questions about the evaluation of his legacy (would he be an 'underestimated' artist, or an 'overrated' one?), allowed me to distinguish 'phases' in his reception, related to changes in the perception of his work and image. The analysis of the state of research and the results obtained during the queries led to the main research problem: to examine the 'productive' 'presence' of the author of *Brzezina* in the works created after his death. I conducted the interpretations and literary analyses of selected essays, prose, and memoirs, in which Iwaszkiewicz functions as its 'leading theme' (due to 'invoking' him 'directly' as a source of artistic inspiration, making him a literary character of the presented story), based on concepts related to intertextuality, literary reception, and literary tradition. I also referred to the issue of literary influence and emphasized that a relational approach to that matter is important to me in my studies. I was therefore interested not only in the question of how Iwaszkiewicz had shaped the work of writers who created their works after 1980 but also in how they currently influence his reception and shape the memory of him.

I divided the collected research material, selected due to the 'productivity' of Iwaszkiewicz's 'presence' manifested in it, into two groups. Thinking about the relations the poet maintained with the authors of the works I was interested in, I decided to introduce a division into the so-called circles of closeness (paraphrasing the title of Michał Głowiński's book) in the composition of the dissertation. First, I dealt with the interpretation of the previously unstudied writings of his family members in relation to the poet: Wiesław Kępiński, Maria Iwaszkiewicz, Ludwika Włodek. During the conducted relational readings (using concepts related to family phenography and familiological studies), I wondered how Iwaszkiewicz's relatives influenced his legacy and entered into it. I also asked how fortunate their attempt at artistic emancipation turned out to be for them. In my argument, I also often referred to how the artist's close ones creatively process his archive (understood by Danuta Ulicka in both a material and symbolic way). This was an important issue for me, because the legacy of Iwaszkiewicz and his family remains one of the best "documented" among other 20th-century writers, and the archives devoted to them, gradually "released", significantly influenced the contemporary reception of their figures and achievements.

In a separate chapter of the dissertation, I took up the subject of the work of writers (which is also important, writing 'professionally') who referred to the figure of Iwaszkiewicz primarily based on their knowledge of his artistic achievements. I therefore assigned to the 'circle of literature' the works of the poet's friends and collaborators – Eugeniusz Kabatc and Piotr Lachmann, and then the authors who have never met Iwaszkiewicz personally – Ryszard Przybylski, Eustachy Rylski, Ignacy Karpowicz. Tracing the intertextual relations established between their essays, novels, short stories, and Iwaszkiewicz's work, I asked primarily about the reasons and ways of existence of these references. I managed to establish that the younger writers might search for a 'master', a literary authority in Iwaszkiewicz. I also discovered that the noticeable attempt to 'establish' contact with the older writer is not aimed at having a conflict with him, a historical-literary agon, but at having a 'conversation' with him, a 'meeting' based on the literary themes related to loneliness, the feeling of being excluded (due to illness, experiencing old age, lack of understanding among loved ones). Reading works 'after Iwaszkiewicz' allowed me to outline a typology of non-agonistic references functioning based on an attempt to 'conversation' with the inspiring author (the 'types' of references I distinguished would be ambivalent, panegyric, based on empathy, an attempt at artistic emancipation). They also allowed me to consider the works created after Iwaszkiewicz's death as an attempt to fit into specific 'interpretive communities' striving to prolong the literary tradition, which is the literary legacy and the figure of Iwaszkiewicz. The review of the state of research, analyses, and interpretations of the research material, and the prepared bibliographic annex covering less 'binding' but still significant references to the artist from Stawisko in other works written after 1980 proved that Iwaszkiewicz is still an important figure for 20th and 21st-century literature, also playing an important role in the process of 'merging circulations' described by Tadeusz Drewnowski and mediating between works from different eras (literature of the Polish People's Republic literary period and the latest one). His legacy (archives, literature, professional and social activity) is still 'vital', actively shaping the works created after him. The shift in contemporary thinking about the poet, no longer perceived exclusively as unequivocally 'appreciated' or 'underappreciated', 'servile' towards the authorities of the Polish People's Republic, or 'controversial' in the eyes of some due to his private life, shows that Iwaszkiewicz can still be an important point of

reference for younger artists who develop their skills thanks to references to him, creating original literary statements based on a sense of closeness to his literature.

Słowa kluczowe: Jarosław Iwaszkiewicz, literary reception, literary tradition, intertextuality, Polish literature after 1980

Podpis

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