

STRESZCZENIA/ABSTRACTS

Jan Walc

THE CONSCIOUSNESS

The paper is a fragment of the never wholly published work "Tadeusz Konwicki's Depiction of the World" („Tadeusza Konwickiego przedstawianie świata”), written by Jan Walc in 1975. It presents a biographical context to Konwicki's works: his experiences which evoked in him, as in his whole generation, doubts in all the generally accepted truths. It can be translated into an artistic form of Konwicki's mature works: the subjectivity of the form, the abandonment of the narrator commenting on the represented world from the outside, as well as the structuring of tragic heroes who are disturbed by their consciousness.

Joanna Ciepłńska

PLAYS AND IDEAS: TADEUSZ KONWICKI'S BIOGRAPHICAL VARIATIONS

The paper is a discussion on Tadeusz Konwicki's efforts and methods that construct a form of open biography, where realistic and fictional layers intermingle. The author focuses on the acts of mythologization of the past and the exposure of national and generational myths in Konwicki's works. She describes two extreme attitudes taken by the writer: that of a moralist and that of an exponent of the jester's trend in Polish literature.

Bernadetta Żynis

„IS IT KONWICKI OR NOT?": ON SYLLEPTIC SUBJECTIVITY

Konwicki's literary output serves to formulate anew the relationships between reality and writing, between autobiography and literary construction. Experience cannot be separated from writing (fiction). Text and life form a kind of Moebius strip – the transition between them is fluid and the boundary not discernible. Books unread “do not live” and life that is not narrated does not exist.

Agnieszka Czajkowska

MYTHOLOGIZATION AND MYSTIFICATION: TADEUSZ KONWICKI'S WORKS COMPARED WITH THE ROMANTIC RETURN TO “THE COUNTRY OF CHILDHOOD”

This particular interpretation of Konwicki's works is founded on "mistrust" towards the texts which oscillate between the mythologized depiction of the places of the author's birth (the myth of the borderlands established in the culture, the "phenomenon of the borderlands") and the autobiographical truth they contain. The author of the paper asks a question concerning the axiological conditioning of the consciousness of the modern writer who comes to terms with his own biography.

Nina Taylor-Terlecka

CARTOGRAPHY OF A LOST PROVINCE

Marshlands, Tadeusz Konwicki's novel of partisan warfare in the Forest of Rudniki, has been criticized for its allegedly anti-patriotic stance. This is to disregard the double-edged irony of the "compromised" first person narrator-hero. Close structural analysis moreover reveals a secondary narrative, chronicling the passing of the landscape into enemy hands as invading Soviet forces inexorably establish their stranglehold.

Piotr Perkowski

"THE WHOLE OF POLAND STANDS IN QUEUES TODAY": KONWICKI'S NOVELS AS A SOURCE FOR RESEARCHING DAILY LIFE IN THE POLISH PEOPLE'S REPUBLIC

This paper is an attempt to discuss comprehensively Konwicki's novels from the period between 1950 and 1984 in the context of their usefulness to cut research on the social history of the Polish People's Republic. Konwicki's case indicates how difficult it is for a social history researcher to use novels from that period as a source. The efficacy of analyses depends on the knowledge of the author's literary techniques and his development as a writer.

Przemysław Kaniecki

THE HARVEST FESTIVAL'S NIGHT: THE ISSUES OF DEATH ADDRESSED IN ASCENSION INTO HEAVEN (WNIEBOWSTĄPIENIE)

The basic lines of the novel's interpretation are set by the category of death. Kaniecki indicates how Konwicki conveys to the readers that the main hero, like the majority of other characters, is dead, and by what means the author creates the verisimilitude of his fictitious world. The issues of death should be examined on two interpretative levels: political (the depiction of totalitarianism) and existential.

Elżbieta Kiślak

THE TRUTH OF MIŁOSZ, THE TRUTH OF KONWICKI

The paper presents the dynamism of the reciprocal relations between Tadeusz Konwicki and Czesław Miłosz from the perspective of the adaptation of *The Issa Valley* (*Dolina Issy*). It emphasises the difference between historical experiences of the two authors which is more important than their common Lithuanian extraction. That point can be demonstrated by discussing problems emerging during the adaptation of the novel from both the author's and the director's points of view.