

NORWID'S "SILENCE". AN ATTEMPT AT READING

by Stanisław Pieróg

The author of the text presents Norwid's *Silence* as an attempt to find answers to the questions of what philosophy is and how it should be done. Among other things, he points out that Norwid adopts the Socratic and Platonic conviction that living speech is the source of truth. He links this conviction with another one, according to which no "wise conversation" can capture and express the Truth, that is, it is impossible to find and express all the truths necessary for a life that is both reasonable and happy. It is here, it seems, that the source of his original metaphilosophical project can be found. In Norwid's view, Speech itself, by its own nature striving to extract and reveal the Truth, plays a fundamental role. People who speak, and in particular those who conduct "wise conversation", assist in its birth, but to a small extent on their own initiative they help this birth. They do not use speech to express the truth, rather Speech uses them to express what it wishes to express, what it is trying to extract from itself, from the layers of silence hidden within. It conducts a Conversation in which it engages individuals, generations and nations. Norwid thus autonomises Speech, gives it an ontological status and a processual, historical character. It is only in this way that Speech can bind and connect not only individuals, but also generations and historical nations, making them a universal "collective subject" that realise in history the goal that Speech has set. Speech unites and binds them together, because it expresses and preserves (in the historical forms of national "literatures") the truths that have come to light, and thus allows new generations to articulate new truths – omitted in the literary utterances of earlier generations.

Summary prepared and translated by Tomasz Herbich

**PANKRACY – REVOLUTIONARY THINKER,
MODERN IDEOLOGUE. ONCE AGAIN ON
THE UN-DIVINE COMEDY BY ZYGMUNT KRASIŃSKI**

by Jakub Pyda

This article is an attempt to look at the revolution from Zygmunt Krasiński's *Un-Divine Comedy* as a philosophical experiment transforming into a modern, ideological utopia. Unlike previous studies, the text does not focus on reconstructing the historical-ideological connotations of revolutionary images. The socio-political events depicted in the drama constitute only the outer layer of the revolution. The hidden source of the revolution is Pankracy himself. The revolution is born from his thoughts – from his inner abyss and unsatisfied hunger for the infinite. Indeed, it is a radical form of expression of Romantic subjectivity. The stakes of this interpretative proposal are to see in the leader of the revolt a modern anthropological figure. He is the fractured man of the age of ideology, striving both to create a new reality and to control the entire world around him.

**NORWID – MOCHNACKI. AN ATTEMPT AT
RAPPROCHEMENT**

by Karol Samsel

In author's opinion, Norwid's and Mochnacki's writings are connected by the specific impressionistic style of creating the thoughts and ideas, considering them as the concrete, critical philosophical attitude. The most apparent seem to be the echoes of author of *On Mysticism* in Norwid poem forms, like *Salem* or *Promethidion*. This unusual parallel leads us to the less non-conventional concepts: e.g. gives the opportunity to think over the Norwid's attitude to machiavellianism (regarded as the philosophical as well as the political notion), or the Schillerian theory of the esthetical upbringing – both systems of ideas appear here to enclose effectively the expanded and multifaceted worldview of Norwid and worldview of Mochnacki.

**MICKIEWICZ AS A PRIEST, GOMBROWICZ AS A JESTER.
TWO IDENTITY-CREATING STRATEGIES**

by Jakub Łyś

The author tries to look at works of Adam Mickiewicz and Witold Gombrowicz through the lens of the “cultural rupture” theory laid out by Jonathan Lear in his *Radical Hope: Ethics in the Face of Cultural Devastation* and, by doing that, tries to show a thematic connection between two Polish writers. Moreover, the author considers differences in their approach to identity-creating process using the distinction of possible attitudes towards cultural identity laid out by Leszek Kołakowski in his essay *The Priest and the Jester*. By referring these two theoretical frameworks to each other, and confronting them with works of Mickiewicz and Gombrowicz, author suggests that the figure of a “poet”, the creator of meaning in the wide sense (understood as in *Radical Hope*), can be realized in two different ways corresponding to Kołakowski's distinction between the priest and the jester.

**THE INDISPENSABLE HYGIENE OF THE SOUL.
LUTOSŁAWSKI'S ATTITUDE TO THE THREE BARDS**

by Karolina Filipczak

The aim of this article is to describe and analyse Wincenty Lutosławski's interpretation of the myth of the three bards. The author of *The Origin and Growth of Plato's Logic* devoted many texts to three great Romantic poets, but this paper above all focuses on texts related to Lutosławski's organizational activity. The author of the article shows how Lutosławski uses the figure of the three bards to build a coherent worldview that would be the basis for the national education which he wanted to introduce in his educational institutions. The article also shows the meaning and importance of the interpretation of Polish romantic poets in Lutosławski's philosophical project. In the paper it is indicated what roles are assigned to every poet and the author shows how the philosopher create a certain hierarchy of them. Moreover, the author reflects on the problem of Krasiński's absence in Lutosławski's reception.

**ΦΥΓΗ, ΆΣΚΗΣΙΣ, ΜΕΛΕΤΗ ΘΑΝΑΤΟΥ
(BOLESŁAW LEŚMIAN AND HIS PRACTICE OF DYING)**

by *Mieszko Wandowicz*

This article explores the relationship between the work of Bolesław Leśmian, a Polish poet, and the so-called άσκησις (spiritual exercise), closely related to two Plato's concepts: φυγή (escape) from the dialogue *Theaetetus* and μελέτη θανάτου (the practice of death) from the dialogue *Phaedo*. While I do not disagree with the generally accepted view that Leśmian was not a Platonist, and I share the opinion of Jarosław Marek Rymkiewicz that the poet's thought was closer to the works of Martin Heidegger, nor do I claim that Leśmian himself was a representative of άσκησις, I do see his poems as a convenient tool for spiritual exercise. This is supported by the specific connection to Plato's definition of death and the frequent recurrence of the topic of death. Seeing also the arguments against my thesis, such as Leśmian's highly erotic attitude or his attachment to the carnal nature, as well as not only fascination but also despair over death, I still maintain that Leśmian's work comes closer to the concept of άσκησις than it might seem.

**NIHILISTIC WORLDVIEW IN
TADEUSZ MICIŃSKI'S "NIETOTA"**

by *Adrianna Karbowskiak*

The article concerns the elements of a nihilistic worldview in the works of Tadeusz Miciński – a modernist poet and writer. In his works the reflection on nothingness was directly related to the moment of epiphany, when human, completely defenseless, is exposed to the void. This experience is both terrifying and fascinating. The one who has achieved this moment of epiphany gets absolute knowledge, becomes an "initiated" - a new messiah in a world without God. The aim of the article is to show that Tadeusz Miciński belongs to the generation of thinkers that are close to the ideas expressed by Georges Bataille in the *Inner Experience*. It seems that the philosophical worldview presented in the pages of Tadeusz Miciński's works is halfway between the positive project of salvation, where man achieves the state of fullness, being

spread out into all existence and becomes closer to God, and the idea of negative epiphany proposed by Bataille. Miciński's worldview was less nihilistic than Bataille's, because of his concern on the issue of national liberation, and on the other hand, his attachment to the messianic myth, which is very strong in Polish culture. The subject of the analysis will be the fragments of *Nietota* – novel, in which are all the most important elements of the poet's worldview.

**PHILOSOPHICAL REFLECTION IN THE NOVEL "FLIGHTS"
BY OLGA TOKARCZUK**

by *Lucyna Wiśniewska-Rutkowska*

Literature is a treasury of knowledge about the human being. Such knowledge can also be acquired from scientific works – psychological treatises or anthropological-philosophical treatises – but in a different way. Scientific works appeal primarily to the rational, the general and the universal, whereas literature operates in the concrete and touches on emotions that are usually inexpressible in terms of concepts. Literature needs various inspirations, including philosophical ones. Olga Tokarczuk recognises the importance of these inspirations and uses them. Being a psychologist, she gladly draws on those philosophical concepts that are related to psychology. It is easy to notice in her works, especially in *Flights*, inspirations from the works of Gustav Jung, Maurice Merleau-Ponty, Emil Cioran, as well as earlier thinkers - Baruch Spinoza, Aristotle, Heraclitus. Not coincidentally, the writer is close to Jung's views on the relationship between literature and myth, which she has expressed in her novels. Myths present an ordered world. It contrasts with what is, but if there is anything worth aiming for, the writer claims, it is what should be. The message about the power of myth and at the same time the power of the ideal, which does not have to lose, but, on the contrary, can come out victorious in confrontation with the brutal reality, is a valuable thought given by Olga Tokarczuk to the readers of her books.

Summary translated by Tomasz Herbich

