

NOWY • NOWAK

(Tadeusz)



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N O W Y • N O W A K

(Tadeusz)

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Summary

The first jointly published monograph of the works of Tadeusz Nowak is an attempt at interpreting the poet's *oeuvre* anew – in new contexts and with the application of the languages of description and interpretation which emerged in the humanities of the last decades. However, it is also an attempt at a holistic overview of this *oeuvre*, which inspires both the researchers of literature as well as painters (hence the volume features reproductions of the paintings of Stanisław Baj and the cover features the portrait of the poet painted by the former), bards (the disk which supplements the book features songs written to Nowak's poems performed by Jacek Telus and Kalina Jaglarz) as well as the friends of the poet (Stanisław Balbus, Stanisław Baj).

The monograph is opened by Marta Olejniczak's essay *Lektura naiwna* (?), in which the author asks from the perspective of the youngest generation of readers (and researchers) of Nowak the basic questions about the senses of the poetry of Nowak and about the mystery contained in his poems. Finally, as if following the trail of one of the psalms of the poet, he makes a sincere confession: "I do not know, I do not understand", which opens new surprising gateways to the interpretation of this poetry.

Stanisław Balbus – the author of the most serious monograph of Nowak's works; his friend of many years and after his death also the partner of Nowak's widow – in the essay *Tadeusza Nowaka psalmy miłosne* interprets

the works of the author of *Obcoplemienna ballada* which were dedicated to his wife. The tone of the essay is a personal one, which does not prevent Balbus from demonstrating the most crucial features of Nowak's poetics and imagination – an imagination which is derived from the tradition of folk devotion, the Old Testament tradition and the existential experience of love, suffering and dying.

The interpretation of Nowak's works which is put forward in the essay *Ciało psalmu. Narzędzie w stanie łaski (O poezji Tadeusza Nowaka)* by Kalina Jaglarz proceeds along the path of the experience of corporal pain and heroic pursuit of the state of complete reconciliation with nature. The essay has the nature of a personal confession which does not respect the traditional rules of a scholarly dissertation. In this “grainy” essay, which pursues essential aphoristicality, the author reaches out for interpretative tools and context developed in the circle of the “new humanities”. The result is a surprising one – for example, the author indicates that Nowak's employment of the psalm genre has a profoundly spiritual nature. She also perceives the poetry of the author of *Dwunastu* among the works of the most important Modernist poets, e.g. Rainer Maria Rilke.

In the article entitled *Krucze koło. Rzecz o micie w poezji Tadeusza Nowaka* Magdalena Łopata engages the problems which are strongly marked in the research in the works of the author of *Prorok* – the functioning of the myth. However, in the essay the “mythicality” of Nowak's poetry is perceived through the perspective of Gilbert Durand's poetics of the imagination and – the following is a pioneering insight – of post-secular theory, especially the theory inspired by the works of Agata Bielik-Robson. Although the text has the ambition of a mini-monograph of the poetical works of Nowak, the author achieves this “mini-monographical” effect by analysing two works which are almost thirty years apart – *Propozycja słowiańska* (1959) and *Psalm mleczny* (1988).

In the article entitled *Istność. Uwagi o miłości w wierszach Tadeusza Nowaka* Paweł Tański puts forward an interpretation of the erotic themes in the poetry of the author of *Psalmy* by means of the language of ecocriticism. Therefore he sees the subject/the lyrical I as an individual who pursues the “original order”, an individual motivated by love, united with nature, unperceiving evil and suffering in the world.

In the essay entitled „*Taniec chłopski*” według Tadeusza Nowaka. *O wierszu LUDZIE* Andrzej Kotliński interprets Nowak’s poem *Ludzie* in a detailed and multi-contextual manner. He focuses his interpretation on the theme of dance which is crucial for the work. It is a peculiar dance – a peasant’s dance which contains folk primordially, pre-Christian and early Christian symbols as well as erotic connotations. For this interpretation the most important tradition of Nowak’s poetic imagination and of the poetics of his poems turns out to be Bolesław Leśmian’s poetry. The author of the essay also points out the importance of painting-related contexts – Peter Breughel, Peter Paul Rubens, John Ruskin, Józef Chełmoński and Mikalojus Konstantinas Čiurlionis.

In the article entitled *Genologiczna wielopostaciowość, strukturalna jedność. Rozważania wokół PSALMU BALLADOWEGO Tadeusza Nowaka* Joanna Sapa, who interprets *Psalm balladowy*, focuses on its genological construction (psalm – ballad). In her interpretation she employs Ireneusz Opacki’s genological theory, and especially the category (which is a part of this theory) of “postać gatunkowa” [“genre-related form”] and indicates the dynamics of the literary genre as the most important element of the development of the historic-literary process. The author of the essay also takes into account the psalmic tradition adopted from the Biblical tradition, which directs Nowak’s poem toward the root of the Polish folk tradition. This aspect links the poetry of the author of *Diabły* also with Mickiewiczian tradition, similarly as the “balladness” of the poem which is interpreted in the article.

In the essay entitled *Opowieści spod igły. Tekstura PÓŁBAŚNI Tadeusza Nowaka* Iwona Wieczorek-Bartkowiak attempts to analyse the structure of the text of *Półbaśnie*. She refers methodology-wise to the “arachnology” suggested by an American researcher of literature, Nancy K. Miller, which may be surprising, for in its assumption “arachnology” was an attempt at seizing the variability of the text written by women. In the *Półbaśnie* Nowak – concludes the author of the essay – resolves in a surprising way the opposition of spinning and weaving analysed by Miller. According to a tradition, the first activity belonged to the domain of women, and the second one to that of a man. A man who “wove”, “spun” the text – thus inscribes the “półbaśnie” [“semi-fables”] of Nowak’s *Jakubek* into

the tradition of folk yarn-spinning. However, these Jakubian “semi-fables” would not be there were it not for the presence of women, who earlier performed the work of spinners.

Kamila Kołodziejczyk’s article entitled „*Oj plecie się czasem człowiekowi, plecie...*”, in which she interprets one of the “semi-fables” – *Rzecz o bajdurzeniu* – corresponds with Iwona Wieczorek-Bartkowiak’s essay. Similarly as in the previous essay, the author indicates that Nowak’s prose is rooted in the tradition of folk yarn-spinning and the primordial folk imagination. However, in the conclusion of the interpretation of *Rzecz o bajdurzeniu* Kołodziejczyk points out that there occurs a reversal of the order adopted from this tradition. She states that: “it is in this way that Nowak demonstrates that also in the world which is presented by him, where fable is combined with reality, the people who keep their guard cannot express themselves in the way they would want to. It is so surprising: a demonstration of the noble motivation of the babblers with a simultaneous indication of their helplessness”. In spite of this – adds the author – the narrator of *Rzecz o bajdurzeniu* did not lose the ability to construct a vivid story about the predicament of an individual who confronts the mystery, transcendence, the inexpressible.

In the essay entitled „*A gdy żebrakiem, gdy poetą będziesz...*” – o *Wniebogłosach*, *kulturze ludowej i słowie* Dorota Siwor discusses the final novel by Nowak which relates to the traditional of mendicant literature. The author of the essay reminds the reader that the inspiration for the novel was drawn from a collection of “old men’s songs” which were presented to the writer by Stanisław Balbus. In the essay the mendicant tradition constitutes a sort of a pretext to engage in polemics with the attitude of inscribing Nowak’s works to the current of rustic or peasants’ literature, which was a staple of criticism and literary research in the 1970s, and which the poet himself opposed in many statements. The interpretation of the *Wniebogłosy* which is put forward in the essay leads to conclusions of universal and multifaceted meanings, meanings which transcend the patronising attitude to this tradition and to the actual peasants – an attitude which was associated with folk literature and the so-called current of peasant literature.

In the article entitled *Realia ekonomiczne jako realistyczne alibi dla świata przedstawionego w powieści Tadeusza Nowaka Wniebogłosy* Józef

Maria Ruszar interprets this novel from the perspective of the economic conditions of the mendicant community. She directs her attention to the precision of presentation of the economy which is the *de facto* basis (apart from wandering) of the mendicant's plight. When both interpretations of *Wniebogłosy* – those put forward by Siwor and by Ruszar – are read together, they reveal the multidimensionality and universality of this novel. These interpretations do not exclude each other but they are complementary to each other.

In the essay entitled *Daty i rana. Tadeusz Nowak* Józef Olejniczak indicates an aspect which has not been described in the works devoted to Nowak's *oeuvre*. He inscribes the novel *A jak królem, a jak katem będziesz* into the current of post-Shoah literature, indicating at the same time that the theme of the Shoah was featured also in the poetry of the author of *Psalm* (*Psalm betlejemski, Dialog*). The axis of interpretation is constituted by the analysis of the theme of the friendship of Peter and Moses featured in *A jak królem...* The title of Olejniczak's essay is an allusion to Jacques Derrida's book about Paul Celan, whereas methodology-wise the author is closest to Jean-Luc Nancy's concept about the presentation of the Holocaust (Auschwitz) in terms of "forbidden representation". In the conclusion to the essay Nowak's novel is referred to as a pioneering "traumatic realism novel" in Polish literature, whose theory was elaborated by Michael Rothberg.

The novel *A jak królem, a jak katem będziesz* is also discussed by Agnieszka Smolińska in the article entitled *Gdzie mieszka życie, a gdzie śmierć? Uwagi o symbolice drzew w powieści Tadeusza Nowaka A JAK KRÓLEM, A JAK KATEM BĘDZIESZ*. However, her analysis of the novel focuses on the interpretation of the symbolism of trees, which play an important role in the represented world of the novel (willows, aspen, apple-tree). The author indicates the oscillation between folkness and the universality of the "tree" symbolism in the novel. The willow tree and the aspen tree direct the reader toward the symbolic representation of death whereas the apple-tree relates to the Old Testament tradition of the tree which grows in the Garden of Eden and the associated folk tradition of love rituals.

The article by Karolina Wieliczko-Paluch entitled *Diament i antracyt – twórczość Tadeusza Nowaka i Stanisława Piętaka. Rozpoznanie wstępne* that concludes the volume is a "preliminary diagnosis/reconnaissance"

of the parallel between the works of Nowak and Stanisław Piętaś, although it is presented not from the point of view of the community of peasant background, generations, creative themes etc. which is frequently employed in literary criticism. The article intends to interpret the places which are common in the imagination of both writers.

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