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Poetic landscapes of Wilhelm Przeczek

Summary

Wilhelm Przeczek is a Polish writer who has lived in Karviná, the Czech Republic, since he was born in 1936. He is a member of a Polish minority and he has aimed his literary output at its members and at readers in Poland. Translations into the Czech language are aimed at readers in the Czech Republic. Having made a protest against the intervention of the Warsaw Pact armies into Czechoslovakia in August 1968, W. Przeczek was not allowed to publish and he was dismissed – he had worked as an editor of a Polish paper “Głos Ludu”. In 1970–1977 he worked as an actor, stage director, and dramatic advisor of a puppet show theatre Bajka in Český Těšín, the Czech Republic.

In his article, the author deals with poems by W. Przeczek’s on the subject of journeys about Europe. The starting point is local, but a global result.

Keywords: poetry, Wilhelm Przeczek, traveling, house, home, identity, borderland, Polish literature, Polish national minority, Czech Cieszyn Silesia

Poet, novelist, translator Wilhelm Przeczek, born on April 7, 1936 in Karviná, grew up in a coal miner’s family. Father, brothers and brothers-in-law worked in the mines. He spent his childhood and youth in old Karviná. In 1956 he graduated from the Pedagogical Grammar School in Orlová, then he worked as a teacher at a Polish primary school in Horní Suchá. After completing basic military service in

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Prešov and České Budějovice, he was employed in the years 1958–1964 as a teacher at Polish schools in Czechoslovakia, and in 1964 he took up the position of an inspector for culture in Frýdek-Místek district. From 1966 to 1968 he studied at the University of Politics in Prague, from 1968 to 1969 he worked as an editor of *Głos Ludu* in Ostrava. However, he was dismissed for protesting against the entry of Warsaw Pact troops into Czechoslovakia. In the years 1970–1977 he was employed as an actor, director and literary manager of “Bajka” puppet theatre in Český Těšín and in the years 1978–1983 he held the position of an instructor for culture of the main committee of the Polish Cultural Enlightenment Association in Český Těšín. Unfortunately, after joining Solidarity in Poland, he was dismissed. In 1984 he was allowed to return to the field of education and in the years 1984–1992 he taught at the Polish primary school in Jablunkov. Since he had a stroke, he was entitled to invalidity allowances.

In the years 1969–1989, Wilhelm Przeczek found himself on the index in Czechoslovakia and his work was published mainly in Poland. Today he belongs to the most important Polish authors living in the Czech Republic. He has won many literary prizes and awards for poetry and journalism: among other things, he won the first eight prizes in national poetry competitions in Poland (Warsaw Poetry Autumn, Golden Torch, Mimosa Laurel, Polish Olympic Committee Prize, Witold Hulewicz Prize for Poetry written outside Poland, Opole Prince Governor Prize, Quail Prize awarded by the Czech Literary Fund, etc.). He received the departmental medal of the Ministry of Culture and Arts of the Republic of Poland “For his Merit in Polish Culture”.

The poetry of Wilhelm Przeczek has been translated into Czech by Erich Sojka, Vlasta Dvořáková, Lucyna Waszkowá, Jindřich Zogata, Lech Przeczek, Ludvík Štěpán, Karel Vůjtek, Eva Sobková, Otakar Bartoš, Věnceslav Juřina, Libor Martinek, František Všeticka, and the prose by Helena Stachová, Erich Sojka. Przeczek’s verses were translated to Slovak language by Vlastimil Kovalčík and Eudovít Kiss.

Wilhelm Przeczek published his verses, prose and reflections in the Polish magazines “Twórczość”, “Poezja”, “Regiony”, “Życie Literackie”, “Poglądy”, “Miesięcznik Literacki”, “Tygodnik Kulturalny”, “Arkusz”, “Opole”, “Śląsk”, “Słowo”, “Tak i Nie”, “Gość Niedzielny” and others. In the Czech Republic he published in magazines “Tvar”, “Literární noviny” (both in Prague), “Alternativa-Nova” (Opava), “Katolický týdeník” (Prague), “Proglas” (Brno), “Akord” (Brno), “Psí víno” (Zlín), in Slovakia in magazines “Javisko” and “Kultúrny týždenník” (both in Bratislava), in Germany in magazines “Plomjo” (Budyšin), “Słowo” (Berlin), in USA in magazine “Przegląd Polski” (New York) and in England it was magazine “Pamiętnik Literacki” (London).

He has written more than thirty programmes and literary programmes for the Polish broadcast of Czech Radio in Ostrava, including a programme with transla-

tions of Jaroslav Seifert's poetry *Příběh s Nobelovcem* (A Story with a Nobel Prize, 1989) and Vilém Závada's *Živote, díky* (Life, Thanks, 1990).

Wilhelm Przeczek is an author of collections of poems *Czarna calizna* (Black whole unit, Katowice 1978), *Wpisane w Beskid* (Inscribed in the Beskid Mountains, Bielsko-Biała 1980), *Śmierć pomysłu poetyckiego* (Death of a poetic idea, Łódź 1981), *Szumne podszepty* (Loud whispers, Katowice 1982), *Nauka wierności* (Learning to be faithful, Katowice 1986), *Księga urodzaju* (Book of harvest, Krakow 1986), *Terzet* (Trio, Cieszyn 1986, bibliophily), *Przeczenie kształtu* (The shape of premonition, Ostrava 1989), *Mapa białych plam* (Map of white spots, Český Těšín 1995), *Małe nocne modlitwy / Wpisane w Beskid* (Little night prayers/Inscribed in the Beskid Mountains, Cieszyn 1996). His work includes following anthologies: *Notatnik liryczny 1985–1990* (Lyrical notebook, Warsaw 1990, edited by M. Stępkowska), *Promlčený počet štěstí* (Karviná 1991, edited by I. Šajner), *Dym za paznokciami* (Smoke behind the nails, Opole 1992, edited by H. Duda), *Na ubitej ziemi* (On solid ground, Jablunkov 1993, edited by J. Pyszek), *Příliš pozdní milenec* (Too late lover, Praha 1996, edited by J. Šofar), *Krajina v kouři* (Landscape in smoke, Ostrava 1996, edited by L. Čada, bibliophily).

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A collection of poems *Intimní bedekr* (Intimate Baedeker) inspired by the author's various trips around Europe is an anthology of Przeczek's existing work, however it is very specific anthology. The author's intention was to include there mainly verses inspired by his travels in Europe. This created a distinctive poetic travelogue, essentially resigning to the factuality and documentary value of the description of the journey to foreign countries and lands or to various places in the author's homeland in favour of pure or partial literary fiction. (Wilhelm Przeczko's term "homeland" is burdened with a meaning because it points to a member of a national minority, born and permanently living in a country that is the "homeland" of another ethnic group; the poet solved this question for himself with a verse from the poem *Zlatá koruna* (Golden Crown): "The golden circulates in my heart / The crown circulates in the homeland of my body /.../ There is only one homeland of mine: THE GOLDEN CROWN /.../"). Przeczek's poetry undoubtedly has an immediate, self-representative character, expressing a certain mood or reporting a unique experience and evoking either more or less important memory. Hence the intention to name the collection of verses from travels as *Intimní bedekr* (Intimate Baedeker). The word "intimate" points to the originally confidential, private fixation of the poet's experience and memories, later made available to the reader, and the word "bedekr" (Baedeker = book travel guide published by a German publishing family company that started by Dietrich Baedeker, + 1716, currently in Stuttgart, Germany) which has the function of an etiquette assigned to thematical-

ly distinctive poetic texts. These texts represent an unusual guide in the footsteps of the author's pilgrimages in the reader's mind. And in this context, we cannot forget other poetic travelogues of Czech, Polish or world writers: the Czech revival poet Josef Krasoslav Chmelenský (1800–1839) sent his friend František Ladislav Čelakovský 31 epigrams relating to various cities and places where he stayed or came into contact with, and which he included into the cycle *Kvítí polní z Moravy a ze Slezska* (*Field flowers from Moravia and Silesia*, Denice 1840). Of the Polish national literature, let us mention at least the collection of Wincenty Pol (1807–1872) *Pieśń o ziemi naszej* (*A song about our land*), written in 1835 and published in 1843 as “romantic depiction from travels, a description of different Polish regions” and *Obrazy z życia i podróży* (*Pictures of life and travel*), a book written in 1834–1846 and published in 1846, which includes reflections from travels in the Tatras or the collection of Bogusz Zygmunt Stęczyński (1814–1890) *Śląsk, podróż malownicza w 21 pieśniach* (*Silesia, a picturesque journey in 21 songs*, Wrocław 1949). We could certainly find more similar examples, because poems inspired by travel are not unique. The essence of Przeczek's Poetry Anthology is that travelling through space and time becomes the dominant and unifying principle of the compositional construction of the entire book.

The verses included in the *Intimní bedekr* (*Intimate Baedeker*) anthology come from Przeczek's older and more recent poetry collections. The editor of the anthology (i.e. the author writing these lines) respected the chronology of their publication. This fact allows us to look in more detail at the development of the author's work.

As a poet, Wilhelm Przeczek made his debut in the generational almanac *Pierwszy lot* (*First Flight*, 1959), whose contributors rebelled against the narrowly defined understanding of regional poetry in the Cieszyn Silesia region. Przeczek's book debut took place in the collection of poetic prose *Skrzyżowanie* (*Crossroads*, 1969), and due to the ban on publishing, he waited for his poetic debut until 1978, when he published *Czarna calizna* (*Black whole unit*) collection in Katowice. As a poet, Przeczek was initially influenced by the example of another Polish poet from the Czech Cieszyn Silesia region – Paweł Kubisz (May 12, 1907–August 19, 1968), but soon finds his own poetics close to the Krakow avant-garde imbued with mysticism and faith in the content of the word (e.g. Czesław Miłosz).

Przeczek's latest anthology of verses in the Czech language begins with the first collection of his existing bibliography *Czarna calizna* (*Black whole unit*). The title of the book was previously translated into Czech as “Černý celek” (Black whole unit), for example in some literature dictionary. However, this translation does not accurately capture the content of Przeczek's collection, as it is dedicated to Karviná (especially its older look, as the author recalled it from the “layers” of his memory) and to people living in the city and working in Karviná mines. The layers of coal (coal seams) mined in them were formed, as it is known, by charring of accumulat-

ed decayed plant residues in the absence of air, by the action of compressive forces of overlying layers of sedimentary rocks and higher temperatures in the deeper parts of the earth's crust. This follows the logic that the Czech equivalent of "vrstva" ("layer" in English) would have been more appropriate than the word "celek" ("whole unit" in English) to convey particular significance of the Polish lexeme "calizna". That is to say, coal stands for the "black layer" of the Earth's crust as well as memories in the poet's individual memory.

In one of his interviews, Wilhelm Przeczek states that coal miners belong to his frequent readers. Mining themes in his poetry form a significant, although not the dominant part of the thematic sphere. He could see a parallel between his creative effort to dig for an idea from the reserves of his memory and an elevator taking the miners into the depths of a mine to dig for the coal. The poet's memory is here the memory of the human collective, while the memory and its fixation represent an echo of the crisis of values in post-industrial society. Przeczek's seemingly realistic description of reality leads to primarily existential situations; a typical example here will be the poem *Svatý u cesty* (*Saint by the road*), dedicated to the victims of a mining accident in 1990. The depiction of Karviná in Przeczek's first collection acquires mythological validity and mythical power.

The following book, *Wpisane w Beskid* (*Inscribed in the Beskid Mountains*), contrasts with the previous collection, and introduces mountain nature together with the events that take place in it. In this context, we recall Novalis's statement that the poet understands nature better than scientific reason. However, one who would expect descriptive and sensitive landscape picturing would be wrong. Wilhelm Przeczek follows in the footsteps of experimental and linguistic poetry, which also places considerable demands on translators. However, the language experiment itself does not in itself guarantee the aesthetic quality of the work. Undoubtedly, the author managed to find an appropriate framework for his message – that is his artistic language style and mastered verse form (which refers to the construction of a literary work). A new phenomenon here is also a more pronounced individualization of the lyrical subject, which in the previous collection was rather part of the defined collective, and similarly the poet's "self" was more closely connected with family and genealogical ties. In the poem about river Olza *Klíč od Olše* (*The key to Olza*), the archetypal symbolism of the key has an extremely important ontological validity. It refers to the author's orientation in the region, which is a natural part of the universe,

The third collection, *Śmierć pomysłu poetyckiego* (*Death of a Poetic Idea*), presents Wilhelm Przeczek in a markedly private and sometimes even intimate situation. The atmosphere of distress is evoked by autobiographical scenery from the hospital environment. It brings back the memory of the dearest person – the mother. In addition, pure lyrics without significant epic overlaps are underlined by linguistic experiments and contrasting phrases. There is a significant anthropomor-

phization of things (cross in the poem *Jízda v autě s křížem* – *Riding in a car with a cross*), which subsequently leads to the dynamization of the poetic image.

In other collections represented in the anthology, the perceptive reader will also discover other layers of Przeczek's poetic style, but the most importantly we find in them an author faithful to himself and his poetic diction. For example, the collection *Nauka wierności* (*Teaching of Loyalty*) highlights the motive of faith both in the poem *Celetná ulice* (*Celetná Street*) and in one of the strongest poems in this section – *Korunní svědek* (*The Approver*), which can be described as Przeczek's artistic confession anchored in the metaphysical span. In the poem *Laterna magika* (*Magic Lantern*), the lyrical subject is simultaneously on the outside of the lyrical "self": „In the monastery wine bar / I was coming to myself / for a long time / And it seemed to me that I went out / to immerse my head and imagination / into the insides of the city /.../“¹ In the poem *Vinohrady* (*Vineyards*), the lyrical hero is even divided into two characters, one from the past and the other from the present, while the internal subject of the lyrical speaker deliberately lets them walk together (“We walk along the banks/these are the laces of our memories / my former self / my other self / two enchanted pilgrims.”)² Wilhelm Przeczek demonstrates his extraordinary formal skill in building a literary work.

Wilhelm Przeczek follows the Bible with the mythical title of the collection *Księga urodzaju* (*Book of the Harvest*). This time, the author embarks on paths known from childhood, on trips around his immediate surroundings, the region, which are no less dramatic, insidious or painful. The time for reckoning is coming even for the mature poet and the awareness of “what happened cannot be undone” is not a sign of resignation, announcing the end of one human destiny, but rather an impulse to work further on the word at a clear table (“Our guilt is unforgettable “X” You dig into the meaning of the word / through defiant layers / Every other site / warms up “X” I erase tracks on my own / trails.”)³ A striking view is made by the point of the poem *Kámen u cesty* (*Stone by the road*): “Our actions diminish space / fertility”.

Wilhelm Przeczek seemed to attribute retroactive effect to the biblical verse “there was a word in the beginning”, which humanity exchanged for the Faustian motto “in the beginning there was an act”, because man of the (post) industrial era is probably no longer able to reflect back on his actions, which resulted in putting a man himself/herself at a risk as a unique species, but also putting at risk the life (harvest) of the entire planet, the Earth. The author makes the feeling of existential

1 “V klášterní vinárně / jsem se dlouho dostával / k sobě / A zdálo se mi že jsem vyšel/ ponořit hlavu a představivost / do vnitřností města /.../”.

2 “Chodíme po březích/ jako po tkaničce vzpomínek / Já tehdejší / Já tamten / dva očarování poutníci”.

3 “Naše viny jsou nesmyitelné” X “Dokopáváš se významu slova / přes vzdorující vrstvy / Každé další naleziště / hřeje” X “Zamazávám stopy na vlastních / stezkách”.

crisis once again fully heard in the parable contained in the poem *Pouliční ruch* (*Street rush*).

It is no coincidence that the selection from the collection *Przecucie kształtu* (*The shape of Premonition*) starts with the poem *Budyšin* (*Bautzen*), in which the poet comes up with very unique view of the world. The lyrical hero is here at the congress of the Lusatian Serbs, an ethnic group whose existence in the middle of the “German Sea” makes it increasingly difficult to defend its national and cultural identity.

The topic is undoubtedly close to the feeling of the Polish poet Przeczek as a real psychophysical personality. However, a closer look reveals fundamental differences. Above all, the modern Polish poet from the Czech Cieszyn region does not hesitate to use subtle ironies to portray the Lusatian-Serbian intellectual society, which indicates his clear distance from the described lyrical situation. It refers to the differences between the minority Polish writers and Lusatian-Serbian writers before 1989. Given the minority position of the Polish intellectual in the Cieszyn region, we could predict a different kind of trope than the irony in the author’s relationship to his minority colleagues. This fact can be explained from a broader context. Apart from the political context, where a citizen of a communist state lived in a society that was centrally managed and controlled, where local cultural initiatives were not heard, what was considered a positive and progressive process it was the loss of identity of nations and nationalities together with the specific cultural needs of different ethnic groups. All this concerns the question of the relationship of the local in relation to the global.⁴

The Lusatian-Serbian intellectual resides in a framework that we could define as an enclave with self-preserving, defensive elements in which he transcends his loneliness although without the possibility of linking to some centre or some higher systemic level. The given enclave ipso facto becomes a kind of an “open-air museum”, a museum or panoptical structure, which is preserved or gradually disappears (without the possibility of some “overlap”, i.e. “nutrition”, energy supply, cultural impulses from the centre), while the Polish writer from the Czech Cieszyn region is located in an enclave which can be left from time to time, to become part of a more complex system. (Let us add that this could have been done for ideological and political reasons only after the so-called Velvet Revolution in November 1989, when publishing bans from the late 1960s were cancelled, but unfortunately, they already affected one generation of Polish writers in the Těšín region.) The advantages of this type of enclave are obvious, as it is possible to establish a multilateral type of relations with the immediate environment (Wilhelm Przeczek is a member of the Moravian-Silesian Writers’ Association and

4 Here we rely on the thesis of the Slovak literary scholar Peter Zajac: *Región ako problém lokálneho a globálneho*, [in:] *Región v národnej kultúre*, Dolný Kubín–Nitra 1988, pp. 106–107. [*The region as a problem of the local and the global*, [in:] *Region in National Culture*]

even a councillor the Ostrava Centre of the Moravian Silesian Writers' Association), with the environment in which you grow up and live (the writer is also a member of the main committee of the Upper Silesian Literary Association in Katowice, a member of the Polish Writers' Association in Opole) and with higher system levels (for example with magazines published in England, Germany and the USA). Although the work of Polish writers in the Czech Cieszyn region originates on the fringes of Polish and Czech literary life, outside big cultural centres, it proves that even on the periphery, distinctive artistic values can arise. This has been confirmed by their best performances. The Cieszyn region is therefore able to radiate energy that goes back into cultural centres (on the Polish side it will be more Katowice and Opole than Krakow, on the Czech side undoubtedly both Ostrava and Opava).

However, let us return from the non-aesthetic issue to the purely aesthetic issue. In the mentioned poem *Budyšin (Bautzen)* we also find elements typical for Przeczek's poetic style, lapidary and economical in its expression, rich in content. Those stylistic elements undoubtedly include a focus on the concrete, a kind irony mixed with a perception of the tragedy of the world, endless sadness and vocal instrumentation of the text reflected, among other things, in the use of euphony. This is also clearly present in the poem *Zbraslav*. The realistic description of Przeczek results in existential positions, which are sometimes replaced by efforts to cope with metaphysical problems. This can be illustrated with an example of the poem *Hlavní nádraží (Central station)*, which also reveals the bitterness of local misunderstandings. The use of proverbs and sayings, which the author adapts to the needs of the verse, becomes characteristic, as in the poem *V parku Julia Fučíka (In the park of Julius Fučík)*.

The most poems on the topic of travelling have been included into the anthology *Notatnik liryczny (Lyrical Notebook)*. We can find there many verses related to the Western European as well as the Eastern European cultural tradition. There is again noticeable continuation of proverbs and sayings that serve the poet to disrupt conventionalized symbols and to give their content a new meaning. Archetypal motives of natural elements are increasing, especially the element of water, which is manifested there in virtual contexts (spa towns are frequent locations). Motives from the field of astrology are also very frequent, we can find the semantics of magical numbers (especially numbers three and seven). The accompanying feeling of many of these verses is the feeling of loneliness, nostalgic memories, desire to return home, to places familiar to us. (Specifically: "At the end there is always a dot / specifically: house / at the top of the hill / It no longer exists / that's why you choose so stubbornly memory /.../")⁵ Wilhelm Przeczek often balances on the border between concreteness and metaphor. And it must be said that Przeczek's metaphor, despite its avant-garde hallmark, is very close in its verticality to the romantic metaphor. This will most likely

⁵ Konkrétno: "Na konci je vždy tečka / konkrétno: dům / na vršku kopce / Dávno už neexistuje / proto ho tak tvrdohlavě vybíráš / z paměti /.../".

be a valuable legacy of Polish poetry, verses of romantic Polish poets – classics, from which the poetry of our northern neighbours is fed as if it were their living source even up to these days. Let us add that only a few of our Czech contemporary poets are able to cope in a similar way with the legacy of our romanticism, especially with Karel Hynek Mácha's legacy, precisely with his metaphor (also built vertically as if in extension from the Baroque period, from Fridrich Bridel's metaphor). Most of our writers live more intensively in a *fin de siècle* atmosphere, as many contemporary literary critics believe, and experience a variant of Biedermeier (where the metaphor has a more horizontal framework). Let's look for exceptions among poets such as Zdeněk Rotrekl, Ivan Slavík and Bohumil Pavlok, i.e. the authors of Christian orientation. After all, Baroque, or more precisely some of its characteristic elements and features, is thematized in Przeczek's poems in several places, naturally with distance or a pinch of humour. And perhaps we would also be able to think about the places of the Rococo playfulness in connection with some of Przeczek's verses. The sensitive reader must necessarily be captivated by Przeczek's immense imagination; his "spell of words". It is fascinating to watch the poet's conscious struggle to build an artificial barrier to the expansion of his imagination which needs to be tamed by him and obviously takes lots of his effort and energy. The poet emphasizes the magical power of the word as if in harmony with the Gospel of St. John – "In the beginning was the word...".

In Przeczek's extensive anthology *Dym za paznokciami* (*Smoke behind the nails*), prepared for publication by the prominent Polish poet Harry Duda, the author dedicated *Seven main poems* to the Lusatian Serbs. Wilhelm Przeczek proves to be a bright and sensitive observer-regionalist, if we understand regionalism positively as a certain state of social consciousness that dominates the society of the region's inhabitants and its creative circles (and which is also linked to economic, cultural and political activities of stated population). Michał Głowiński also defined regionalism as a literary and linguistic term. According to him, regionalism is "a set of directions about a diverse literary and ideological program, which is characterized by a tendency to associate literary works with the peculiarities of regions, their customs, culture, language and ideas of the national culture."⁶ It is also viewed as a "phonetic, lexical or syntactic element, appearing only in a part of the given linguistic area (e.g. in one part of the region), and is used in a statement which also implements the norms of literary language". These elements include lexemes from Lusatian Serbian used by Przeczek as "wutrobne" (= honest) and "bożemje" (= goodbye).

Przeczek's new step in the development of his own poetics is represented by the avant-garde typography of poetic texts using computer typesetting in the anthology

⁶ M. Głowiński et al., *Słownik terminów literackich*, edited by J. Sławiński, Ossolineum, Wrocław 1998, p. 367.

Mapa białych plam (*Map of White Spots*) and the more intense expressiveness of the poetic image (under the influence of Georg Trakl) as it is indicated in the poem *Předpis na přípravu mozku* (*Prescription for brain preparation*). The author returns to some earlier typical motives to re-evaluate them and illuminate them again through the lens of a mature verbal artist. The need to balance life pilgrimage and one's own destiny, which leads to the hope for a better future, is more pronounced now than ever before. (The final three verses of the poem *Zvětšená prosba* (*Enlarged request*) contain a humanistic gesture with a call reminiscent of Schiller's *Ode to Joy*: "And if I hear your voice in my singing / I will be calm at the beginning / of a new journey").

Wilhelm Przeczek, in his latest collection *Małe nocne modlitwy* (*Little Night Prayers*), focuses more on the genre of prayer and litany. He uses established verse schemes but gives them innovative and unusual content. The shape qualities of the verses in the collection, such as their rhythm, are obvious. Some of the ideas and ideas contained in the poems, for which we have no support in our own empirical experience, allow the perceiver to transcend the thresholds that normally shape the image of the world in his/her consciousness and lead the reader to a transcendent receptive experience. The anthology *Intimní bedekr* (*Intimate Baedeker*), as a kind of poetic travelogue, is finally coming to an end in the noetic sense.

Wilhelm Przeczek was never a so-called "Cieszyn bard" and probably never even wanted to be one. The figure of Petr Bezruč is a matter of a completely different era, and the logic of his poetic performance was related to the completion of the Czech National Revival. Moreover, it would be difficult to find a Polish parallel to him. The artistic work and social activities of Gustav Morcinek or Adolf Fierla were carried in the spirit of different goals than those set by Petr Bezruč, the author of *Slezské písně* (*Silesian Songs*).

Wilhelm Przeczek is a modern Polish poet who is also alien to the aspirations of regional authors closely connected with their environment and the readership they serve with their work. He is a sovereign verbal artist, to whom both Polish and especially Czech literary criticism still owes a lot.

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Poetyckie krajobrazy Wilhelma Przeczka

Streszczenie

Autor poświęca uwagę pisarzowi polskiemu z czeskiego Śląska cieszyńskiego, rodakowi z przemysłowej Karwiny, który później zamieszkał na Podbeskidziu w Bystrzycy nad Olzą. Zajmuje się więc poetyckimi krajobrazami w twórczości jednego z najwybitniejszych poetów zaolziańskich nie tylko przemysłowych i górskich, ale również z podróży autora po Czechach i za granicą.

Słowa kluczowe: poezja, Wilhelm Przeczek, podróże, dom, tożsamość, pogranicze, literatura polska, polska mniejszość narodowa, czeski Cieszyn

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