

krotnie podlegał reinterpretacji z powodów natury pozaliterackiej. Takie też przyczyny spowodowały, iż najczęściej okres odesski traktowano jako kryzysowy i przejściowy, prowadzący ku porze, spędzonej przez poetę w Michajłowskim, w czasie której, w sprzyjającym klimacie duchowym, w jego twórczości pojawiły się treści patriotyczno-narodowe. Badacz przeciwstawia się stanowczo podobnym poczynaniom, którym przeczą fakty. Był to bowiem okres niezwykle płodny intelektualnie i twórczo, ważny z punktu widzenia twórczej ewolucji poety. Nowe wrażenia, spotkania z interesującymi ludźmi, rozmyślenia nad lekturą – wszystko to – zdaniem autora – było katalizatorem procesu twórczego, stymulowało zainteresowanie poety nowymi tematami i zwrot do nowych form.

Książka Marka Sokolyanskyego jest symptomatyczna dla nowego etapu rosyjskiego literaturoznawstwa i puszkinoznawstwa w szczególności. Autor powraca bowiem do zagadnień, zdawałoby się, już wyjaśnionych i ostatecznie zamkniętych. Okazuje się jednak, że pojawiają się możliwości dla nowych ustaleń, interpretacji i ocen. Wartość tej pracy polega na tym, że jej autor, powracając do zagadnień wielokrotnie omawianych, nie dał się zwieść kategorycznym twierdzeniom, pewnikom i raz na zawsze ustalonym przez autorytety prawdom. Wśród tych, zdawałoby się, niepodważalnych sądów znalazł wiele niejasności i nieściśłości, białych plam i tendencyjnych ocen, które starał się wyjaśnić, sprostować, przedstawić w sposób w miarę obiektywny.

Najciekawszą część książki stanowią prace poświęcone problematyce genologicznej. Świeże, nie obciążone ideologicznie, stanowisko badacza pozwoliło mu dokonać wielu ciekawych ustaleń i interpretacji niektórych zagadnień, związanych z nowatorstwem gatunkowym wybranych Puszkinińskich utworów, które to problemy były dotąd sygnalizowane,

lecz znajdowały się raczej na drugim planie w hierarchii tematów badawczych literaturoznawstwa rosyjskiego doby radzieckiej.

Lucja Kusiak-Skotnicka

KRESY, SYBERIA, LITERATURA. DOŚWIADCZENIA DIALOGU I UNIWERSALIZMU (KRESY, SIBERIA, LITERATURE. THE EXPERIENCE OF DIALOGUE AND UNIVERSALISM), pod red. E. Czaplejewicza i E. Kasperskiego, Warszawa 1995, s. 252;

LITERATURA A HETEROGENICZNOŚĆ KULTURY. POETYKA I OBRAZ ŚWIATA (LITERATURE AND THE HETEROGENITY OF CULTURE. POETICS AND THE WORLDVIEW), pod red. E. Czaplejewicza i E. Kasperskiego, Warszawa 1996, s. 215.

KRESY W LITERATURZE. TWÓRCY DWUDZIESTOWIECZNI (KRESY IN LITERATURE. TWENTIETH CENTURY WRITERS), pod red. E. Czaplejewicza i E. Kasperskiego, Warszawa 1995, s. 349.

LITERATURA I RÓŻNORODNOŚĆ. KRESY I POGRANICZA (LITERATURE AND DIVERSITY. KRESY AND THE BORDERLINES), pod red. E. Czaplejewicza i E. Kasperskiego, Warszawa 1966, s. 183.

Even a careless observer of developments in literary studies will notice an intensified interest in the so-called literature of Kresy (i.e. the fringe territory from the East side of Poland). Quite likely, it is the most important and most fashionable tendency in present day

literary studies in Poland. Only a few other directions of study are in the position to compete with it - for example, studies concentrating on emigrant literature. Studies devoted to the literature of Kresy had first begun during the inter-war period; then they had disappeared for many years due to unfavourable political and historical circumstances. They had re-emerged again in the 1980's in order to experience an unbelievable blossoming after the year 1989. In fact, that is exactly when the Polish school of literary theory turned towards the East. It has concentrated its attention on three principal areas: that of Kresy, Siberia, and Lager. As the most recent studies reveal, these motifs enter into various correlations, often forming intertwining conceptual blocks.

Thanks to the research and the editorial efforts of Eugeniusz Czaplewicz and Edward Kasperski, the contemporary studies of Kresy literature have gained four extremely valuable books within the last two years. Three of these books are of collected authorship. A volume *Kresy, Siberia, Literature. The Experience of Dialogue and Universalism* (1995, published by the Higher School of Humanist Studies in Pułtusk) is a collection of essays that were presented at a seminar session held in 1993. A collection *Literature and the Heterogeneity of Culture. Poetics and the Worldview* (1996), which was published under the same label, is a compilation of conference papers delivered during a session held in 1995. Of a slightly different profile is a book *Kresy in Literature. Twentieth Century Writers* (1996, delayed edition), which consists of texts produced due to a special request from the editors. Finally, the latest of the books *Literature and Diversity. Kresy and the Borderlines* (1996) is an authorial, or rather co-authorial, publication which consists of two positions: Euge-

niesz Czaplewicz's *The Kingdom of Diversity*, and Edward Kasperski's *Theory and Literature in Postmodern Condition*. Hence, to stress it again, four extensive volumes of study have appeared within a relatively short period of time. They are the result of work contributed by many authors (Polish and Foreign) and the editorial efforts of Eugeniusz Czaplewicz and Edward Kasperski, the men who inspired and consolidated the project.

Since the range of texts is so extensive and varied, the fundamental question - I think - concerns a reading method of the reviewed books. Obviously, each book is a separate, self-contained unit; and so, can be treated as such. However, as it is clearly stressed by the editors in their "Foreword" to the collected volume edition, all of the books taken together constitute a well structured, deliberated whole. This whole is made up of volumes that mutually complement, comment on and juxtapose each other. Therefore, it is advised that they be read together. Only then, it becomes possible to reach a full and proper understanding of the books, to figure out their position in the four-volume structure and to gain an appreciation for the structure itself.

Although, I definitely support the unified approach to the four volumes, I would probably hesitate when asked to define the sequence in which they should be read in order to make the experience most valuable. Of course, one can always choose to read the books chronologically according to their publication dates (which, as a matter of fact, do not convey the actual time when the specific articles were written, early 1990's for some of them). However, such reading method may not be capable to properly reveal the subtle and complex structure of the whole. That is why I am inclined to suggest an alternative reading ap-

proach; one which first introduces the reader to Kresy literature theory and later provides a confrontation with the practice of literary research.

By the term "theory", I understand a set of categories and concepts elaborated by the authors. It should be added at this point that the theoretical instrumentality greatly exceeds the boundaries set by literary theory: due to understandable causes, it encroaches on the territory of such disciplines as cultural theory, ethnography, history, politology, linguistics. Interdisciplinary crossing is one of the main features in the Kresy research - indeed, there is a group of sketches in the four volumes that absolutely confirms it. The authors of those sketches are not only literary scholars, but also historians of philosophy, aestheticians, and linguists.

In order to be able to recognise this complex instrumentality, one should first read the book *Literature and Diversity*. From the part written by Eugeniusz Czaplejewicz, the most theoretical in nature is fragment II: *Kresy, Borderlands, and Myths. About the Methodology of Kresy Literature Studies*. It is proper to advise that the experience of this co-authorial book be supplemented by the two editors' other theory studies publications, such as: *Literature, a Heterogeneous Phenomenon*, Eugeniusz Czaplejewicz (from the volume *Kresy, Siberia, Literature*), *What is Kresy Literature?*, Eugeniusz Czaplejewicz (from the volume *Kresy in Literature*), and finally, *The Concepts of Heterogeneity and Chaos*, by Eugeniusz Czaplejewicz and *Poetics and Heterogeneity*, by Edward Kasperski (from the volume *Literature and the Heterogeneity of Culture*). The above mentioned studies propose and argue for a set of ideas and terms that facilitate the modes of description and interpretation of Kresy literature (for example, heterogeneity of culture, cultural boundaries, heteroge-

neity of literature, literary relations, dialogue, syncretism, chaos, myth, legend). These categories have received a significant measure of consideration and have been used in texts by many other authors (the collection *Literature and the Heterogeneity of Culture* in particular).

Now, with such theoretical equipment at hand, the reading of the sketches, which provide a practical approach to Kresy literature phenomenon, will definitely prove to be a valuable experience. Yet, Kresy literature is not the sole object of the studies; although it undoubtedly constitutes their principal current. It is also necessary to note these articles that deal with the phenomenon's background, as it is generally understood. First of all, there is a group of sketches that analyse occurrences of heterogeneity found in a variety of literatures (especially, those geographically related): German, Czech, and Russian. In the main part, they have been written by authors of foreign origins: German, Czech, Lithuanian, Estonian, Ukrainian, Russian (both of the above mentioned conferences were of international character - conference papers included in *Literature and Heterogeneity of Culture* have been published in the language in which they were delivered. Secondly, there is a group of texts examining the theme of Siberia and Lager (the latter being less frequent), which search for connections between these motifs and literature of Kresy. And thirdly, it is also possible to distinguish studies on the multiple understandings of Kresy culture; hence, ones that shape the context for Kresy literature. They discuss the history of the region, the worldviews developed in the region, intellectual movements, philosophical schools, unique and distinctive identity of Kresy regional cultures, the language, or rather languages spoken in the early Kresy.

However, dominant texts are those

which turn Kresy literature into an object of reflection. Usually, these sketches give a more or less synthetic rendition of writers' profiles - more seldom, they make attempts at a detailed interpretation of specific texts - and even more seldom, they either provide comparative analysis of the Polish Kresy writing and the writing from neighbouring areas or consider the question of literary translation. The main function that the four books perform is to identify the Twentieth Century phenomenon of Kresy literature; only sporadically do they deal with its earlier forms and shapes (especially Old Polish and Romantic). Almost none of the prominent Kresy writers of the present Century had been omitted. Therefore, most of the Twentieth Century Literature Classical Authors are present (they are listed here in alphabetical order): Leopold Buczkowski, Florian Czarnyszewicz, Jarosław Iwaszkiewicz, Tadeusz Konwicki, Andrzej Kuśniewicz, Czesław Miłosz, Włodzimierz Odojewski, Sergiusz Piasecki, Bruno Schulz, Kazimierz Truchanowski, Stanisław Vincenz, the poets from the inter-war period poetic group „Wołyń” (Wacław Iwaniuk, Józef Łobodowski). Some of them appear in more than one article. The less canonical authors, who, nevertheless, have contributed significantly to the topic, are also discussed (eg.: Maria Dunin Kozicka, Maria Rodziewiczówna, Stanisław Srokowski) and the reverse - so are the authors who have had scarce but eminent influence on Kresy (Bolesław Leśmian).

As it was intended by their editors, inexhaustible richness of Kresy literature ultimately emerges from the books, what, in turn, opens up the prospects for further studies and encourages to undertake them. This richness is generated by a multiplicity of research outlooks directed at this literary phenomenon and the methodological diversity of its descrip-

tions. It is, as well, confirmed by a wide range of historical, cultural and philosophical contexts referred to in the books. The cognitive horizon of the four volumes edited by (and in part written by) Eugeniusz Czaplejewicz and Edward Kasperski is exceptionally broad. Just like the territory of Kresy.

How do Kresy reveal themselves? The four books evolve around a common idea: Kresy, despite their unique nature, are not at all singular and unrepeatable. In fact, they are repeated quite frequently and numerous in Europe as well as in the world; except that they reappear in different forms and versions. Therefore, taken from this perspective, Kresy literature studies are of standard character. The research aims towards constructing such a literary vision which would be close to, as not to say, adequate to, the model of literature which is based on the diversity and heterogeneity principles. Methods and tools introduced here can be applied in studies of these other literary forms and variations.

Tomasz Wójcik

TADEUSZ SZCZEPAŃSKI
 ZWIERCIAŁO BERGMANA
 SŁOWO/OBRAZ TERYTORIA,
 Gdańsk 1999, s. 490

Recenzowana książka Tadeusza Szczepańskiego jest pierwszą, aż do tej pory, monografią Ingmara Bergmana, jaka ukazała się w Polsce. Już choćby przez to staje się ona powodem do radości, zważywszy tutaj zarówno na wagę dorobku tego artysty, jak i nasze wieloletnie zapóźnienie w dziedzinie recepcji wyników jego egzegezy. Nie sposób także już dziś zaprzeczyć, że twórczość