

Summary

The doctoral thesis entitled: *Mowa wiązana w twórczości Jonasza Kofty* was written under professor Janusz Pasterski's direction and its aim was to present what the world of the author of *Szary poemant* looks like, of what elements it consists, what manner were the talking characters constructed in and also how the author allows them to speak about the world.

The researches were based most of all on two fundamental Jonasz Kofta's collection of poems, which classify his poetic works: *Co to jest miłość. Wiersze i piosenki zebrane*—volume I and II. The subject of the thesis concerns the issue of verse, thus it does not take into account dramas, musicals and cabaret scenes. As a consequence this thesis is not Kofta's complete monograph, but it is rather a description of its most important part, which is poetry, and it may constitute the starting point for the further research on the *Szary poemant* author's literary output, who undoubtedly can be called a multidimensional poet and artist.

The thesis concentrates mainly on distinguishing fundamental problematic ranges in Kofta's poetry, researching creative contexts and intertextual relations, analysing and interpreting the poems, finding the typology of the characters and describing artistic and cognitive values. The thesis was divided into three main parts which present the typology of the characters distinguishing three main and dominating problematic circles in Kofta's literary output. There is also an introductory chapter at the beginning and the summarizing one at the end of the doctoral thesis.

Tekściarz i poeta (wprowadzenie) opens the thesis, being a trial to categorise the works of the poet. The chapters concerns mostly the rightness of calling Kofta a poet, it also indicates the genre affiliation of his works, justifies the accuracy of applied research methods and finally outlines the whole.

The first part entitled: *O rolach twórczych, autobiografizmie i utworach autotematycznych* is focused on the biographical outline, autotheme poetry and poems which are a reaction to poet's the contemporary times. Examining the aspects enumerated above enabled not only to characterize the typical behaviour of the characters and the motives of their deeds but also to recognize the literary traditions which they derive from. Both the creative roles, autobiography and autotheme are closely connected. Mainly they concern numerous attempts to define Jonasz Kofta as an author by the poet himself. This

autodefinition trial later became a key for the further characteristics of the lyrical subjects' conduct. The author of *Samba przed rozstaniem* misses the times of bohemian artists, devaluating his role as a poet at the same time. The impossibility to define the creative role mentioned above links closely with the poetry itself which has two dimensions: the light one (cabaret scenes) and the grave one (reflective, social and love poems). A distance can also be seen in the attempt to answer the question of who is the recipient of Kofta's poems. The poet envisioned him as an erudite person, but in a while he claimed the language of his poems to be addressed to the general public. This bipolarity occurs always when Kofta tries to make some categorizations. When he begins to think discursively, trying to make himself alike to his patron Rimbaud, his literary style appears not to keep up with his way of reasoning which due to the concentration of metaphors and symbols makes it incomprehensible. However, when Kofta decides not to define himself as an author, the language of his poems, now free of all the literary obligations, becomes rhythmical, legible and witty. The times of Polish People's Republic highly influence the poetics. The social and cultural isolation is presented in the characters' creations, their melancholic perception of the world and also in the characteristic vision of the world presented, often built on the contrast of green and grey shades. Depicting the values which directed the characters in Kofta's poems in the angle of autobiography, creative roles and autotheme, helped to read their conduct in the categories of melancholy and emotionality and also to describe the appropriate world's perception. Thus, an outline of the biography appears to be crucial as many characters may be defined as the author's porte-parole.

A special attention should be given to two attitudes presented by the jester and a priest – the moralist, behind whom the author's opinions are hidden. Despite not being consistent, Kofta puts his masks constantly firstly so as to instruct his readers to all of a sudden make a joke of his own teaching. This behaviour makes the social or ethical poems very difficult to comprehend. The author appears hesitant, not knowing which attitude is the appropriate one and which he wants to be identified with. In the first part the melancholic attitude has its origin which is described in the second part. Afraid of being classified definitively, the poet balances between the world of scenic laughter and moralizing preaching. As a result the boundary between the ironic criticism and fun is blurred once again. This kind of dissonance appears in the whole literary output of the author and is its characteristic feature. The first part indicates also the literary inspirations of the artist, which occurred to be vital when depicting the sphere, emotions and conducts of talking characters. Kofta's interests in French

symbolists like Arthur Rimbaud or in the poetry of Skamandryci, enabled to explain the constant quest, permanent dissatisfaction with life and delight with ordinary reality. Both the biographical outline and the part concerning the creative inspirations proved how many of his own desires and emotions had Kofta given to his characters as a poet. The atmosphere his works is often connected with historic times when the artist was writing and it often referred to his work on the stage. The echoes of the cabaret work are rather dominant in the author's verse *Pamiętacie o ogrodach*, both in the style of writing and in the witty and ironic punch lines. Special attention should also be given to the versification, rhythmization or even the use of syllables, which originate on the stage. Many lyrics triggered an inner rhythm in Kofta, which can be observed in the used metric rate. The first part *About creative roles, autobiography and autotheme works* aimed to indicate that Jonasz Kofta was being a poet reacting to social injustice, defended the oppressed minorities or even dared to judge the Polish society, but this never became a dominant theme of his works.

The second part entitled: *Passing by and melancholy. Przemijanie i melancholia. O postrzeganiu świata w utworach Jonasza Kofty* concentrates on, apart from love, the most popular theme in Kofta's poems, namely on sadness which has its origins in melancholy. The characters of the author of *Szary poemat* are unconventional individuals, following their ideals which are often in contrast to the desires of the others. All these nonconformist creations are connected by an inexplicable sadness compelling to search, travel and escape endlessly. The speaking characters are accompanied by a wide spectrum of melancholy which forces to look for new spaces and times. To find the sources of these creations, many various images of sadness must have been distinguished, to begin with the sloth (idleness), then spleen really popular in modernism, to finally end in nostalgia. Different models of attitudes to the increasing sadness have built up characters full of emotions, unstable and in never-ending journey. Jonasz Kofta in his poems created an image of people who constantly escape from the force in disguise. Once it is a stable relationship resulting in stagnations and idleness, other time it is stifling, dull reality preventing from being oneself and finally it also is an indefinite imperative compelling to change the surroundings. Facing various reasons and life situations the characters make many irrational and unreasonable decisions which are to help them to release from the oppressive reality. Alcohol, suicide, parting are only a few ways out which are to help to escape from the deadly melancholy. The second part of the thesis describes the typical for melancholics spheres of time and space. Depicting two opposites: the dull, monotonous present which is dominated by the blocks of flats was contrasted with the

green, unspoiled past reminding the biblical paradise. The longing for the lost place, better reality became this kind of drive which encouraged to the fastest retreat, leaving the present with no hope for the future behind. The key artistic means while describing these dream lands were idealization, hyperbolism and the use of diminutives. Employing these language phenomena enabled the poet to create completely different special spheres. The knowledge and painting skills came to poet's aid, especially the impressionistic perception of the moments. Thanks to the colours, Kofta was able to paint the spaces precisely, skillfully dividing the grey from the green, the black and the white. A special attention should be paid to the music accompanying the escaping characters. In the rhythm of a fairy waltz, which is stressed by the versification, the characters were leaving the very bad and oppressive reality and were heading to the lost in the past the so called *locus amoenus*. In the part above a combination of poet's passions can be observed: painting and literature, synaesthetically describing the spheres where the characters – the melancholic exist and spheres where the reader is transferred; to both oneiric and realistic lands, where sadness joins with euphoria.

The third part: *Liryczne opowieści o miłości* indicates the typology of different creations of the characters according to the type of love they experience. Though, as in the previous part, the characters appear as rather individual, with his own morals, it is possible to distinguish a great deal of key behaviour of the people in love. This fragment of the dissertation aims to present the poetic images of the affection, from its birth, its zenith and more or less tragic ending.

The most important aspect in the *ordo amoris* is obviously the very idea of love which leads the characters. It is the one which conditions the latter searching, the reasons for parting and farcicality of relations. Ingraining the feeling in the medieval romance, full of twists and turns as well as sentimental digressions, makes love almost an unattainable feeling. The characters face the inability to make a stable and safe relations. They constantly search for the new stimuli, extreme emotions as only these are connected with the ingrained image of the affection. Multidimensional subject matter was emphasized by applying the love categories made by John Lee, based on the combinations of Greek typology with the wide range of colours. With words they synaesthetically create a blurred, mysterious sphere, filled with nuances and details, impossible to define in an exact way. Janusz Kofta "was painting" the images of love by means of words, tones, colours thanks to which he created a multicoloured, unique world where each of the characters love and desire differently. The characters in Kofta's poems desperately desire for love, that is why they make so many and so various

relationships. What is interesting, none of these relations is similar, however they all find on its way some obstacles which occur to be impossible to overcome. The main reason for the parting is time or space. The lovers cannot make a stable relation not because of their own fault. There is always someone or something which makes it impossible to be together. The echoes of melancholy may be observed once again. So strong is it that it entices the characters away from the happiness and makes them head towards sadness. This undefined restlessness of the soul becomes the primary, destructive force, disabling people to create an ideal and perfect relation. Looking for the antidote, the characters often resort to various ways. What becomes artistically original is the idea to “paint” the portrait of the beloved one who appears only in dreams or some undefined oneiric space. The characters resemble the painters or photographers who try to capture the most ephemeral feeling of happiness and make it last.

Love in Kofta’s poems appears as a life-giving force which may only exist when it is being created. The relationship, stability, routine kill its unpredictability and stop making the lovers fight for its existence. Although love in Kofta’s literary output is the very sense of characters’ lives, it is far from solemnity and sacralization. The author of *Trzeba marzyć* put it in ordinary situations, allowed it to exist in dull and daily spaces and gave it unlimited power. The poet did not permit only one this – to make it last. The Kofta’s characters adore to love, but they cannot make it long-lasting. The theme of *amour passion* undoubtedly dominates Kofta’s output, thus we may definitely call him the poet of love.

The thesis is not based on only one research methods, elements of a few have been applied. The research tools used cover the areas of semiotics, poststructuralism, intertextuality and literary hermeneutics, cultural research and interpretations. The choice of method was highly influenced by various aspects of the literary output – genre, theme, versification, vividness, references and finally polemics with other cultural writings. It can be thus assumed that it was the subject of the research which indicated the proper path of thorough examination thanks to its construction, cognitive potential, dominant or meaning. Employing various methods or their elements enabled to indicate the semantic complexity of the poet’s works, which as a result made it possible to present the fundamental problematic and artistic dimensions of the verse in Jonasz Kofta’s literary output.