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*Pop Culture As Ideology. Approaches to Andrzej Sapkowski's Witcher Series*

**Summary**

The main objective of the dissertation was to identify and describe ideological presuppositions which had determined the research of literary scholars specialising in “witcher studies”. The thesis was divided into three parts devoted to the analyses of, scientific and characteristic for literary criticism, texts interpreting the witcher series, approaches to ideological criticism, and intertextuality. The secondary goal of the dissertation was to start a discussion over metacritical aspects of the “witcher studies” discourse.

The first chapter consists of general notes on ideology: the methods of defining the phenomenon, its cultural genealogy, and social existence. In that part of the dissertation, the aspects deciding what makes a particular narration ideological were identified. A separate section of the chapter was devoted to rhetorical tropes and their role in Hayden White’s narratological idea of historiography.

In the second chapter, the ideological misinterpretations of the intertextuality of the witcher series were investigated. A separate section was devoted to intertextuality, one of its specific forms – *retelling* and originality. The methods of taking control over the witcher series (limiting its intertextual nature, glorifying the reader’s experience, and making intertextuality a dialectic phenomenon) were analysed in the second and third subsections.

The third chapter offers a detailed interpretation of placing the witcher series in the context of Slavic mythology. In that part, the links between Sapkowski’s work and (Slavic) mythographic texts were established. But the main idea of the chapter was to describe the ways of appropriation of the literary work by critics, wanting to prove the Slavic nature of the series.

The study undertaken in the dissertation described the methods of “colonising” Sapkowski’s text. The act of “colonisation” is understood here as creating a distorted

interpretation of the witcher series, allowing the interpreter to achieve their goal (e.g. prove the Slavic nature of the literary work).