

## **Title: Kazimierz Wierzyński's Oeuvre from 1918 to 1946**

This work is a contemporary attempt to read anew the works of the author of *Spring and Wine* during the interwar period and the war. This stage of the poet's work seems to be the least developed.

The first chapter is linguistic in nature. In the volume *Spring and Wine*, I research various uses of phraseological compounds and idioms, which the poet used as a mechanism for making language unaccustomed and as a tool for linguistic play with the reader. Various linguistic procedures have been analyzed in the poems: phraseological derivation, and phraseological contamination.

In the second chapter, I examine Wierzyński's early poetry through the prism of Dionysian themes, which were readily used by various authors of the interwar period. This subject did not live up to separate studies. In Wierzyński's poetry I deal with various aspects of this myth: the history of the life of the god of wine, the mystery of the Great Dionysia, the theme of wine, the Dionysian philosophy of love, the category of life, and Dionysian joy and madness.

The third chapter deals with Franciscan spirituality, the elements of which are present in the volumes *Spring and Wine* and *Sparrows on the Roof*. The issue has not been discussed in greater detail so far. Kazimierz Wierzyński is a continuator of the literary Franciscanism initiated by the poets of Young Poland.

The volume of *The Diary of Love* is rooted in the tradition of a literary album, which implements the convention of a sentimental romance that presents a new dimension of understanding feelings. One of the characteristics of this genre was the exaltation of unhappy love. This emotionality was represented by Ludwik Kropiński (*Julia and Adolf*) and Feliks Bernatowicz (*Unreasonable weddings*). Wierzyński's poems from this volume contain references to this emotionality. I also study the works from this volume through the prism of the tradition of courtly love characteristic of the Middle Ages.

In the chapter devoted to *The Olympic Laurel*, I understand the subject of sport through the definition of culture understood as the entirety of a person's spiritual and material heritage. It refers to elements of the philosophy of sport, mainly the philosophy of Olympism, created by Pierre de Coubertin. I pay attention to the aesthetic and ethical values as well as elements of the spectacularism of sport. In Wierzyński's works, one can find the main ideas of modern Olympism based on Hellenism.

He examines the pieces from the volume *The Fanatical Songs* through various realizations of literary space, I refer to contemporary methodologies, such as the experience of a foreign place – atopy; the so-called infirmary: medical experience, where disease and death re-evaluate the values and determine the perception of the world; heterotopias – a term coined by Foucault denoting places distinct from all places that exist outside of places; experience of disgust. I also analyze Miciński's influences in *The Fanatical Songs*.

In the chapter about the volume *Tragic Freedom*, I explore various intertextual relationships between Wierzyński's works and Piłsudski's texts. I rely on the thesis of Gustaw Ostasz, who claims that the scamandrite's poems are exact paraphrases of the Marshal's readings. He refers to Genette's typology, which distinguishes five intertextual types. The next part of my work deals with the wartime poetry of Kazimierz Wierzyński. Interest in prayer was intensified by the family drama related to the death of loved ones; the poet was looking for new poetic strategies. In the volumes *the Earth – She-wolf and Crosses*, I analyze various forms of prayer used by Wierzyński in poetry, including a supplication, a prayer, a lamentation psalm.

In the next part of the work, I interpret the poem *Praise of the Trees* from *the Rose of Winds* volume, using the methodological background of ecocriticism. I point to the idea of an environmental text formulated by the founder of this trend, Lawrence Buell, in the book *The Environmental Imagination Thoreau, Nature Writing and Formation of American Culture*.

The next chapter deals with Wierzyński's theatrical reviews from 1932-1939. In these texts, the poet was fascinated by the idea of monumental theater implemented by Leon Schiller. I analyze the poet's theater reviews that describe this director's stage productions. It also considers literary judgments and personal criteria for evaluating a theatrical performance. I also draw attention to their poetic nature of theatrical criticism of the author of *The Fanatical Songs*. In the next chapter, I analyze interwar reportages on Wierzyński's numerous trips to France, Italy, Germany, Sweden, the United States and Mexico through the prism of geopoetics – a methodology created by Elżbieta Rybicka – studying various interactions between literature and geographic space. I refer to sensory geography, various sound, smell and tactile categories in literary travel descriptions. When discussing Wierzyński's texts, he also invokes Assmann's theory of memory.

In the last chapter, I discuss journalism from 1941-1946, published in the *Tygodnik Polski*, which was established by Wierzyński's political activity in New York. I point to the cooperation of the scamandrite with political activists and associates of Marshal Piłsudski. I also research the history of the friendship between Kazimierz Wierzyński and Colonel Ignacy

Matuszewski. To write this chapter, I used archival research carried out at the Piłsudski Institute in New York as part of the Kosciuszko Foundation scholarship in 2017.