

Summary of the doctoral dissertation

The psalm in Polish- and German-language poetry after 1989 using selected examples.

Keywords: psalm, post-1989 literature, the 1989 transformation, literary genealogy, psalmic, literary stylisation, intertextuality, twentieth-century literary theory

Literary history points to the important textual and inspirational role of the psalms in the evolution of lyric poetry, particularly their influence on world literature, as they provided a starting point for translations, paraphrases and stylizations in many national literatures. This dissertation is located in the field of genealogical studies, aiming to investigate the transformation of the psalm genre in recent Polish and German-language lyricism based on a number of selected examples. The criteria for the selection of authors focused on the originality of the poetic world created and on their approaches to the biblical tradition. Some of the most characteristic creative works by poets (both male and female) were chosen, in order to show the variety of references, multiplicity of approaches to the psalm and the inclusion of contemporary voices, often taking up current themes.

The thought behind the dissertation is to reconstruct traces of the biblical genre in the most recent Polish and German-language poetry on the semantic and formal-structural levels (so-called 'genre borrowings') and to explore the purposes for which contemporary poets use the psalm. The aim is to present a number of contemporary (psalmic) genre realisations that sometimes break, shift or even contradict generic rules. It will also examine the extent to which the psalm is treated today as a 'playground' for tackling tradition, with its entire religious topicality and expression of religious thinking. Or perhaps the genre offers a pretext for existential non-religious reflections and becomes as a medium for religious polemics, provocation or criticism or merely serves the poets' aesthetic purposes, as an expansion of the speech register or a poetic experiment? Writing about the psalm provokes a reflection on various intertextual-stylization strategies evident in the texts of poets who use this biblical genre, situating their work somewhere between being faithful to it and deforming it, somewhere between parody and contradiction. It is also about using literary tradition by way of stylisation, reinterpretation, cultural recycling or playing games with the genre convention in the form of pastiche, irony, parody or travesty. On these bases, the tendencies observed in the most recent literature towards the construction of poetic paraphrases, intertextual translations, i.e., the dissection of the psalm into contemporary languages and genres, and various reinterpretations of the canonical genre of biblical lyricism can be revealed.

Therefore, the crowning issue in these considerations is the amplification of the psalmic genre, as well as the tradition of religious poetry, i.e., the creative use of the psalmic genre pattern in the Polish and German literature by selected authors of the last three decades.

On the methodological level, the approach to the psalmic texts presented in this work is based on textual analysis and interpretation, as well as on the theory of intertextuality and the methods adopted in literary studies. The first of these is the philological analysis of the text with interpretation, i.e., detailed work with the text at the syntactic, semantic, versificational and motivic as well as at the structural-compositional levels. Speaking of the relationship between texts, the terminology used has been developed by Gerard Genette, Stanisław Balbus, Michał Głowiński, Henryk Markiewicz, Ryszard Nycz, Renate Lachmann, as well as Stefan Sawicki and Zofia Zarębianka (the category of *sacrum* in literary studies), and cultural memory researcher Jan Assmann.

The work includes both cycles of poems and single poem-psalms by **Uwe Kolbe, Piotr Matywiecki, SAID, Julia Fiedorczuk, Matthias Buth, Eva Zeller, Ralf Rothman and Christian Teissl**. These are the poets who wrote after Poland's political transformation of 1989 who explicitly called their poems 'psalms'. Contextually, the dissertation also includes other authors, including **Tadeusz Nowak, Anna Kamińska, Bruno Scherer, Teresa Ferenc, Gottfried Bachl, Kurt Marti, and Paul Celan**, whose works are an essential element in the development of the psalmic tradition in twentieth- and twenty-first century literature. Their poetry is well known to the literary public and have become a well-established part of the literary tradition, forming a canon in poetry, most importantly as the point of reference or background for allusions developed by other authors.

The dissertation consists in eight chapters, including an introductory chapter and the conclusion. The core of the work is an analysis of the genealogical (genre) literary forms of various authors. The six chapters between the introduction and final conclusions offer analyses and interpretations of contemporary psalms and develop the theses that are successively being confirmed based on the collected literary material.

The dissertation concludes with a summarizing Conclusion and Bibliography.