

Summary

The aim of the doctoral dissertation entitled: "Tradition and innovation in the historical epics of Pisides from the angle of creating the image of Emperor Heraclius" is to demonstrate the novelty and originality of this author's poetry against the background of earlier Greek literature, shown from the perspective of the way of presenting the ruler. The source text consists of three works: *Expeditio Persica*, *Bellum Avaricum* and *Heraclias*. Selected for their value as historical sources and the product of the author's poetic maturity, they were subjected to a detailed analysis. What is particularly striking about Pisides' poetry is his extraordinary ability to combine the heritage of pagan antiquity with the Christian worldview. Indicating the similarities and differences with the predecessors, the scope of continuation of tradition and conscious innovation is to show both the talent of the poet, able to draw from the rich treasury of both traditions in creating surprisingly coherent works, as well as the courage to apply bold, unprecedented solutions in literature.

In the first chapter, apart from outlining this goal, the knowledge of the poet's poetry both in Polish and world science was discussed. The most important editions of his works are listed, and the researchers who devoted a different number of publications to them were indicated.

The second presents a brief biography of Pisides to the extent that the current state of research allows. In addition to specifying the approximate dates of birth and death of the poet, mention is made of the degrees of official career that the poet has reached. Also listed are all his works, with a brief description, along with the probable order and date of their composition.

The third chapter briefly outlines the history of the Byzantine Empire at the turn of the 6th and 7th centuries. For several decades after the death of Justinian the Great, the Empire he had built gradually fell into ruin. The loss of land in the West was accompanied by a recurring conflict with Persia in the East. It ended in 591, after an internal revolution in Persia, thanks to the support given by Maurice to Chosroes - the son of the murdered ruler - in the fight for the throne, and flared up again after the usurpation of Phocas in the Empire. The crisis was deepened by the unstable situation in the Balkans and the internal problems of the state that Heraclius had to face after taking over the throne. Due to the subject matter of Pisides' works discussed here, attention is paid primarily to the description of the Persian campaigns and

counterffensives undertaken by the emperor, and this one, together with the mention of the siege of Constantinople, is the greater part of this chapter.

The fourth chapter is an outline of the literary tradition, including works that could be a model or at least an inspiration for the poet. It is divided into four subchapters. First, Byzantine historiography is discussed, because the works which are the source text, although they do not directly belong to this genre, are to some extent close to it. Subsequently, the development of the epic is outlined, from its earliest representations to the immediately preceding works of Pisides from the turn of the 5th and 6th centuries. The third and fourth subchapters focus on the panegyric - one dealing generally with laudatory works, the other - on its connection with the epic.

The fifth, the most extensive, is a detailed analysis of the content of the three epics mentioned. Each of them has been discussed separately. The paraphrase of the text is accompanied by a quite detailed commentary indicating possible sources of borrowings of words or motifs.

In the sixth chapter, these works were in a way confronted with the tradition discussed in the fourth chapter, and again - in each of them the elements of the epic and the panegyric were indicated separately. Then a joint summary was made.

The seventh chapter, in which Christianity is the point of reference, was constructed in a similar way. An important part of it is the presentation of the image of the emperor created by the poet, which is influenced by these references to faith. The dissertation ends with the conclusions contained in chapter eight, resulting from the above considerations.