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***To Read. To Wander. To Be –***  
**a Review of the Scientific volume Dedicated to Zdzisław Darasz**

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*To Read. To Wander. To Be* is a scientific volume with special dedication to Professor Zdzisław Darasz (born 1945), a Polish research scientist of literature and language. The volume was edited by Magdalena Bogusławska, Joanna Goszczyńska and Jasmina Śuler-Galos and published in 2016 in Warsaw by the Faculty of Polish Studies at the University of Warsaw. The volume was divided into eight major parts, the first one being an introduction containing an interview with Professor Darasz and an paper written by Krzysztof Wrocławski.

The second part of the volume is titled “Traditions” and consists of three papers, the third part is titled “Identities” (six papers), the fourth part – “Territories” (five papers), the fifth – “Poetics” (six papers), the seventh – “Forms” (two papers) and the last, eighth part is the list of publications of Prof. Zdzisław Darasz.

The interview with the Professor introduces his persona to the reader. Professor Darasz was given the opportunity to talk freely about his academic career in a very elegant yet witty way. He recollects the time when he began his Slavic studies and makes some comments on the situation of graduates on the current labor market in Poland. Due to the style and approach to the subject the interview makes a great introduction. The paper “From the Balkan Researcher’s Observatory” (pl. *Z obserwatorium bałkanisty*) is of a similar nature to the interview with Prof. Darasz. It is anecdotal and personal, which adds to its value for a potential reader. The author writes about his past experiences with students from the former Yugoslavia (p. 50) and raises the topic of the Yugoslav conflicts (p. 52).



The chapter dedicated to Traditions is opened by the paper written by Lilla Moroz-Grzelak titled “Slovenian Cult of Saints Cyril and Methodius in Slavic Tradition” (pl. *Słoweński kult świętych Cyryla i Metodego na tle tradycji ogólnosłowiańskiej*), which is historical research on the reception of two Saints in the Balkans; specifically Slovenia. The second paper in this section was written by Grażyna Szwat-Gyłybow under the title “*The Ballad of a Walled Up Woman and Intellectual Trespassers*” (pl. *Ballada o zamurowanej niewieście i intelektualni kłusownicy*). This paper focuses on the Balkan folklore and makes for a review of different interpretations of the “walled up woman” myth. What really stands out about this paper is a rich bibliography and an attempt to stay objective about the matter of choice. Due to many sources and interpretations the question about the beginning of the myth stays opened and the “intellectual trespass” is mentioned as a danger of falling into the trap of non-objectiveness. The third (and last) paper in the “Tradition” section was written in Slovene by Jasmina Šuler-Galos. The title of this paper is “History Drago Jančar’s Essay and Novel” (slo. *Zgodovina v eseju in zgodovina v romanu Draga Jančarja*) and it is worth mentioning that Jančar’s work was the subject of Prof. Darasz’s research and essay writing.

The second main chapter was dedicated to “Identities”. It starts with a paper by Mateusz Seroka titled “Environment of Sarajevan *Nada* and Inflowing Croats in Bosnia and Herzegovina in Ante Tresic Pavičić’s Drafts from Travel” and (pl. *Srodowisko sarajewskiej Nady i napływowi Chorwaci w Bośni i Hercegowinie w szkicach z podróży Antego Tresicia Pavičića*). This paper is dedicated to travels in Bosnia and Herzegovina. Since 1842 representatives of Croatian intelligence started to travel to BaH and write journals during those voyages (p. 102). In the last century those journals started to get more artistic, however their political aspect was still noticeable (p. 103). As the time flew, more writers decided to travel and publish novels and short literary pieces. The second paper in this section was written by Barbara Czapik-Lipińska under the title “The Ethical Dimension of Post-Modern Cultural Identity” (pl. *Etyczny wymiar ponowoczesnej tożsamości kulturowej*). Czapik-Lipińska writes about the cultural crisis and the deformations of identities. She admits that identity is something that can be deconstructed and states that currently a culture of trauma and wounds may be noticed in the Balkan-region. She also classifies the need for freedom, rebellion and avant-garde as signals of the identity crisis. Czapik-Lityńska’s paper has a great number of references and literature examples on the so-called “Yugo-nostalgj” in contemporary writing (p. 119). She raises the subject of the pathologies of closed community and its multi-identity. The next paper in this part of the book was written by Magdalena Dyras under the title of “Identity, Memory and *Un-forgetiness* in Ludwig Bauer’s Prose” (pl. *Tożsamość, pamięć i odpominanie w prozie Ludwiga Bauera*). Since the author is interested in the history of literature, she presents the persona of Ludwig Bauer and his *un-forgetiness* practices, which could be defined as taking off layers of forgotten experiences to the point of better understanding one’s emotions and behavior (p. 129). The fourth paper in this section was written by Marta Cmiel-Bazant under the title “The Subject is Reflecting Itself in The Other. Drago Jančar and Aleš Debeljak in America” (pl. *Podmiot przekłada się w innym. Drago Jančar i Aleš Debeljak w Ameryce*). This paper is focusing on Slovene intellectualists in the US. In one of Jančar’s novels, the protagonist is an Slovene writer on a scholarship in America. His situation provokes a redefinition and (re)creation of his original identity. His portrayal of America is full of irony and the deconstruction of *Ameri-*

*can dream* myth. The fifth paper was written by Mladen Pavičić under the title “What Do *Czefurzy* Think of Themselves? On the Identity of Immigrants from Former Yugoslavia in the Contemporary Slovene Novel” (pl. *Za kogo uważają się czefurzy? O tożsamości imigrantów z dawnej Jugosławii we współczesnej powieści słoweńskiej*). The paper covers the issue of the non-monochromatic group of immigrants in Slovenia. “Czefur” is a negative expression used as a description of the immigrants who did not fully assimilate in Slovenia, i.e. continue using their own language or rather a hybrid of their native and Slovene language (p. 147). Pavičić explains the historical background behind immigration to Slovenia from post-Yugoslavian countries in the 20<sup>th</sup> century (p. 149). The relationship between immigrants and Slovenian people became an inspiration for writers. The author introduces some worth-mentioning titles and issues the problem of immigrant’s identities and those novels. The next paper in this section was prepared by Ewa Wróblewska-Trochimiuk under the title “*Bosmen, Super Hrvoje and Knindže*. National identity in Pop-Cultural Texts” (pl. *Bosmen, Super Hrvoje i Knindže. Tożsamość narodowa w tekstach kultury popularnej*). This paper is dedicated to comics and pop-culture in the national identity perspective. The author writes about comics from Croatia, Bosnia and Herzegovina as well as Serbia and how they thematically apply to the Balkan conflict. The (super)heroes in those comics are supposed to represent a personalized national community and its strength while the opponents symbolize the enemies from time of war, as in the Bosnian comic *Bosmen* where the Serbians drink blood instead of wine after taking over Sarajevo (p. 177).

The third main segment of the volume is titled “Territories” (pl. *Terytoria*) and it is opened by a paper “Urban landscape of Dalmatia” (pl. *Pejzaż miejski Dalmacji*) by Maciej Falski. The paper comments on the evolution of scenery and space in Croatia, gives information about particular monuments and the names of streets and is accompanied by beautiful pictures, for it starts with information that Prof. Darasz is very fond of photography and has well documented his travels. The second paper was written by Anna Boguska under the title of “The Dark side of Insularity. Goli Otok from the Movie *Sedma kronika* by Bruno Gamulin as the Negative Utopia” (pl. *Mroczne oblicze insularności. Goli otok z filmu Sedma kronika Bruna Gamulina jako utopia negatywna*). This paper focuses on the topic of the prison-island called goli otok (Eng. *naked island*) and interprets it as dystopia and hell simultaneously. The third paper in this part of the volume was written by Magdalena Bogusławska under the title “Architecture of Power and Artistic Topographies of Memory (the yugoslavian case)” (pl. *Architektura władzy i artystyczne topografie pamięci (przypadek jugosłowiański)*). This paper focuses on the issue of visual communication as a cultural fact and how it serves in saving memories. The author interprets art as a platform for debate (p. 214) and shows some examples of how Tito was portrayed in art. Bogusławska also uses some pictures and graphic material from the analyzed installations. The next paper in this section was written by Zdzisław Kłós under the title “The Glow of the Slavic *Acropolis*. Plečnik on the Hradczany and Ljubljana-River” (pl. *Blask słowiańskiego Acropolis. Plečnik na Hradczanach i nad Ljubljanicą*). The paper fully concentrates on the figure of Jože Plečnik, a Slovene architect, whose work we can see around Europe. The fifth paper in this section was written by Małgorzata Filippek under the title “Spain in Tanasij Mladenović’s Poetry” (pl. *Hiszpania w poezji Tanasija Mladenovicia*) and is an analysis of the poet’s work on Spain.

The next segment of the volume is titled “Poetics” (pl. *Poetyki*) and it is opened by a paper by Danuta Sosnowska “Faces of Czech Humor as a Coexistence Comedy and

Tragedy” (pl. *Odslony czeskiego humoru, czyli koegzystencja Komedii i Tragedii*) and is focused on Czech’s sense of humor, wrongly associated with cynicism, as it shows the tendency to put things and people off the pedestal. The author uses the examples from novels and sculpture. The second paper in this section was written by Anita Gostomska and titled “Andrić’s *Holidays on the South* – the Attempt to Reinterpret” (pl. *Andrićia Wakacje na południu – próba reinterpretacji*). It focuses entirely on a short story by Ivo Andrić, originally ignored by critics (p. 267), but currently perceived and interpreted as a great example of magical realism. The third paper was written by Aleksandra Borowiec, under the title of “Colors of Grace. About the Poetics of Vladimir Truhlar” (pl. *Barwy łaski. O poezji Vladimira Truhlara*). This paper introduces the persona of Slovene poet Vladimir Truhlar and the role of colors in his works. In the selected poems, which the author tries to interpret, biblical motives are strongly attached to particular colors. The fourth paper was written in Slovenian about “Dragotin Kette’s Verse and Stanza” (slo. *Verz in kitica Dragotina Ketteja*) by Aleksaner Bjelčević. The paper is focused on the rhythm and metrical analysis in Kette’s poems. The next paper, written by Patrycjusz Pająk, is a critical review of the movie *H-8* and is titled “*H-8* – from Neorealism to Existentialism” (pl. *H-8 – od neorealizmu do egzystencjalizmu*). *H-8* was directed by Nikola Tanhofer in Yugoslavia in 1958, based on a true event. The genre of the movie was described as “classical realism” (p. 305) with the dominance of neorealistic qualities (p. 306). The movie begins with coverage from an actual road accident (p. 306) and then transforms into a story about the travel which ended in a tragic crash. The review and accompanying analysis represents an exquisite quality and the paper itself is one of the best in the volume. The last paper in this section was written in Slovene by Miran Hladnik under the title of “Photography in Literary Knowledge” (slo. *Fotografija v literarni vedi*). The paper covers the problems of digitalization and manipulation (p. 322), the usage of photos in reporting (p. 323) and finally the usage of pictures on Wikipedia and the issue of required licenses (p. 328).

The fourth (and last) main section is called “Forms” (pl. *Formy*) and contains two papers, both linguistics-themed. The first one is written by Włodzimierz Pianka “Forms of Address and Honorific Forms in Slavic Languages in a Historical Context” (pl. *Formy adresatywno-honoryfikatywne w językach słowiańskich w ujęciu historycznym*) and it explains the issue of forms of address in different languages. The second one is written by Zbigniew Greń under the title “Construction *reči o* + quotation in book by Rudi Šeliga *Poganstvo*” (slo. *Konstrukcija reči o + quotation in book by Rudi Šeliga Poganstvo*) and focuses entirely on the problem of analysis and the function of this construction.

The volume ends with the list of Prof. Darasz’s publications from years 1972–2014 and a list of photographs used in all parts of the book.

As a whole the volume is definitely worth reading as a carefully edited collection of a variety of texts, covering an impressive range of subjects. The above mentioned range might be considered a weakness for some, however the authors of published papers tried to present their material in a manner that is pleasant to read and relatively easy to understand. The introduction remains one of the strongest part of the volume, since the interview with Prof. Darasz makes for a great story about Slavic studies in Poland. Also, editorial aspects of the book are of top quality and the volume is visually beautiful. The volume is definitely worth recommending as a great experience with Slavic studies.

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