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STRESZCZENIA
ABSTRACTS

The Problematic of Reading Generic Signals in Parodic Discourse

The aim of this study is to analyze the double-function of generic signals in double-voiced discourse of parody which involves by its nature the parodied and the parodying voices simultaneously. The paper claims that generic signals, which are supposed to be working mostly at an unconscious level to create a generic context for the reader in interpreting a text, become double-voiced by the parodist's manipulation and work at a conscious level. It is common that the parody writer borrows and appropriates generic signals of the genre he parodies to indicate the parodied genre and also his departure from this genre. Parodic intentions become palpable immediately with the „parodic stylization” — to use Bakhtin's term — of the generic signals, which brings about the Bakhtinian refraction of the authorial voice in parody. Since the parody writer intentionally appropriates the speech of the parodied genre, authorial refractions become clearer in parodic discourse. Through studying such refractions with a particular emphasis on genre parodies and specific examples from Cervantes' *Don Quijote*, the present study argues that generic signals in parodic discourse assume the double-function of signaling the parodied genre and the parodying voice simultaneously. In order to show how generic signals assume a highly communicative function in parody, this study focuses on texts where the author parodies not a single writer and a single work, but a whole genre with its conventions. As a genre parody which aims for the governing discourse behind the genre it imitates, Cervantes' *Don Quijote* produce significant examples that the double-function of generic signals can be seen explicitly through the authorial refractions in the text.

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„I Have Known Rivers“: Traumatic Memory and the Postcolonial *Kunstlerroman*: A Reading of Paule Marshall's *Triangular Road*.

The *kunstlerroman* or „artist novel” unlike the related *bildungsroman* (novel of growth and development) has not received wide critical attention. Yet it may be interesting in the study of the novel to engage with sub-genres such as the *kunstlerroman*, especially since it traces the development of the artist, his/her arts and perspective. This paper is interested in exploring the *kunstlerroman* from a postcolonial viewpoint. Specifically, this paper focuses on how a memory of traumatic events and experiences contribute in the development of Paule Marshall's artistic skill as expressed in her novel *Triangular Road*. It therefore engages with issues such as the place of individual and collective traumatic memory, the question of apprenticeship and how it is played out in the postcolonial variant of the *kunstlerroman*. It is also focused on how different the postcolonial *kunstlerroman* is different from the European version and what explains this difference.

The main argument is that Marshall's *Triangular Road* is a postcolonial kunstlerroman which traces her growth and development to artistic maturity, guided by her apprenticeship and against a backdrop of intrusive memories of the traumas and pains of her people. Therefore it insists that the postcolonial artist unlike those of the colonizing countries is largely influenced and formed by a series of traumatic events whose memories are triggered by „trauma buttons” and which push them in the present to pick up their pens. It underlines the fact that there is a close relationship between trauma, memory and the artistic development of Paule Marshall as expressed in *Triangular Road* which this paper considers as the postcolonial kunstlerroman par excellence.

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More „capacious” forms by Adolf Rudnicki

„Card” and „blue card” by Adolf Rudnicki is a specific literary form — it is very difficult to say what literary genre it represents. It is not only a miscellany of many literary genres, but also something „more”. It consists of fragments of letters, essays, parables, news, novels, notices but it cannot be classified as belonging to any of those genres. „Card” and „blue card” is very similar to *silva* — it has open form, it has no „clear” structure and has both too many and too little attributes at the same time.

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Franz Kafka's modern interpretation of the mythical: *Excursion in the Mountains*

„My name is Nobody” — says Odysseus in Homer's epic and these words deliver him from death. On the one hand, both the name and the very act of speech constitute a proof of existence of the speaker, on the other hand, however, its existence is undermined by the negation implied by the very notion of „nobody”. Unclear ontological/referential connotations of „nobody” evoke textual effects that are based on the notions of *indeterminacy* and *self-reference* — two basic constituents of every figure of thought referred to as *paradox*. Thus, it seems hardly surprising that Kafka explores the potentiality of this life-saving wordplay. The theme of *nobody* is deeply rooted in the binary logic, but, also, attempts to exceed its limits. Exceeding these limits is encouraged in every *excursion* to Kafka's realm.

The experience of a sign. Towards the poetics of the hybrid work of art

This article proposes to focus on the hybrid work of art from the perspective of aesthetic experience. The category of aesthetic experience is helpful in creating the poetics which focuses on the role of the recipient. From the perspective of this article, it is important to analyze how the recipient constructs the meaning of the hybrid work of art (if this is possible), and to look at the process of its interpretation. Although the reception of each hybrid work of art should be considered as unique (as has been postulated by Rüdiger Bubner), the category of aesthetic experience turns out to be helpful and can be regarded as a kind of poetics of the hybrid work of art. The article distinguishes four stages of the aesthetic experience: sensory perception of the hybrid work of art, an emotional response, an attempt at interpretation, and the final completion.

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„But none can drive him from the envious plea / Of forfeiture, of justice and his bond”: Shylock’s Bond, Playing Hardball, and the Law of Remedies in *The Merchant of Venice*

This paper submits that in Shakespeare’s *The Merchant of Venice*, „this merry bond” (1.3.169) becomes the central artery through which the fates of two friends, Antonio and Bassanio, become intertwined, and Shylock’s tragically falls, thereby illustrating how this written evidence functions to disassemble contractual relationships, rather than serve as a prohibition against the commercial corruption, as provided in the Fraudulent Conveyance Act (1571). The essay explores the nature of settlement negotiations and the disparate conditions of bargaining powers by the parties — those which represent the state’s interests and those which represent individual interests. Here, this analysis focuses on the attempts in the play to devalue the trustworthiness of written evidence, particularly contracts, presented at a time where the early modern courts emphasizes the reliability of such evidence, and demonstrates how interpersonal communications intervene as vital legal vehicles within this society.

Being Otherwise: How Events Become Things? Or Levinas Reads *Hamlet*

The play is the thing (*Hamlet*. II. ii. 612)

I am not what I am (*Othello*. I. i. 65)

Performance is usually seen as a transient event. Hamlet calls it a thing. How can an event become a thing? Philosophy distinguishes between things and events. The two orders are different. Their difference is articulated in terms of time. Things are continuous, while events are evanescent. Hamlet calls the play within the play a 'thing' (*Hamlet*. II. Ii. 612). He thus thrusts it into the order of the continuous. Levinas introduces the concept of being otherwise. In order to explain the evanescent continuity, we will make use of this concept. Acting introduces a new mode of being that differs from that of writing. It is „eventive” continuity that we wish to speak about. An actor is only otherwise. By this, we mean that s/he is essentially a difference. An actor is only what s/he is not. By being a difference, the actor survives. Actors do not die. It is true that actors are mortals but the role will survive being acted. Unlike writing, where the word survives as a fixed monument, the role survives through repetition. This repetition is a recreation through repetitive simultaneity. When Iago says: I am not what I am (*Othello*. I. i. 65), he defines himself as a simultaneous difference. To be only as difference is quite challenging. Indeed, if the only mode of being is being otherwise, we speak about pure difference. Pure difference — total otherness that has no other — is the essence of acting. In the following essay, we intend to explore the generic question of temporality through a comparison between the monumentality of writing and that of acting. We will try to explain how a play is a thing, a continuous mode of being.