

Summary

In the opening and against the light: The dramaturgy of Bolesław Leśmian's imagination

This study is devoted to performative aesthetic categories such as clearance, chiaroscuro, echo and reverberation in the work of Bolesław Leśmian. Individual parts and chapters presents the relationships between the aforementioned phenomena, which illuminate, complement or exchange each other. Their instability, amorphousness and processuality are brought out through the dramaturgical perspective of the research. The primary analytical framework is imagination, because the work presents three indicated categories as ways of thinking about the world and tools of the philosophy of knowledge characterizing Leśmian's worldview. The Prelude describes Leśmian as a poet of image and sound, pointing to the anti-binary model of „*Meadow*”, which constantly interweaves and transforms visual and phonic values in perception.

The first part of the dissertation presents Leśmian's output in the light of dramaturgical research, focusing on Leśmian as a playwright – and the special significance of drama in this work. This influences the fact that the division into literary genres and types is transformed in the process of reading; blurring, shifting or superimposing traditional boundaries. The second chapter reflects on the opening up of literary genres, while the next section presents a dramaturgical interpretation of the visual and phonic transformations of Leśmian's work. An important component of analysis is the dramaturgy of the research, showing how the interpretation of these literary achievements devolved. The notions of dramaturgy and imagination are also conceptualized here.

The second part presents how the visual-painted category of afterimage, which derives from Władysław Strzemiński's concept, functions at the level of literature (of Bolesław Leśmian's poetry) and literary studies, as an attempt to apply art concepts to the interpretation of verse. The thesis, which is essentially experimental, suggests using afterimage as a tool of cognitive philosophy that enables new meanings to be highlighted the Leśmian poetic works and in the relations between the visuality and the word. The starting point is the description of afterimage history, which is then applied in Leśmian broader theory of vision. The next chapter position the contrast of succession against the problem of representation, including the phenomenon of epiphany and exchange. An afterimage is also a repetition, discussed here from the perspective of the poetics of the

fragment, and then the difference between post-contrast and memory. The question also arises whether the post-contrast can be treated as a picture or an act of seeing. The final chapter presents interpretation as an afterimage. The conclusion allows us to perceive the afterimage in wider terms than the poetic, also extending to Leśmian's dramatic and prose works, including his translations.

The third part selected philosophical and literary issues are presented. It opens with an analysis of 'the clearance', a concept derived from Martin Heidegger's writings on the poetry of Friedrich Hölderlin. The next chapter discusses the figure of chiaroscuro, also present in Heidegger's thought, but also drawing from painting and art history. The third chapter proposes replacing visual categories with phonic ones, extracting the acoustic aspects of Leśmian's work from the perspective of echo and reverberation. The last fragment is devoted to the aesthetics of silence as existing non-opposition to sound.

The fourth part analyses these categories from the point of view of sensory deprivation and somaesthetics. Starting from the mind's ability to generate mental images without experience, the author asks how literature produces images and sounds outside of language. Next, the somatic aspect of the existence of aesthetic phenomena in Leśmian's poetry is considered.

The whole is complemented by a coda presenting Leśmian as a playwright of the imagination. His work weaves together various ways of experiencing reality and the aesthetics of light, art (and) life. Ultimately, these intersecting values blur the border between literature and philosophy.