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Title: From religiosity to faith. Wojciech Wencel's *Imago mundi* as a poem about conversion

SUMMARY:

The most important research issue in this work is the transformation of the main character of Wojciech Wencel's poem *Imago mundi* from a religious man into a believer. All subsequent analysis serve this overarching purpose, each time showing the topic from a slightly different perspective.

The introduction presents the main hypothesis of the conducted research. The biographical context of the work in question is also outlined, along with the presentation of the entire literary output of the author of *Imago mundi*.

Chapter I is still an introduction to further considerations. The title of the poem is there interpreted and all subsequent parts of the dissertation are announced. Each of them is an attempt to answer a different question.

The first one is fundamental because it examines what genre does the text under study represent. The genre variants considered include spiritual autobiography, religious testimony, epic and parable. The considerations are based on the latest findings in the field of contemporary literary genre studies, taking into account the phenomena of the so-called polymorphism and anti-species.

After asking 'what?' another question should be asked – 'who?'. The third chapter of the work focuses on the speaker in *Imago mundi*. In this regard, the research background is provided by Karol Tarnowski's reflections on the philosophy of the subject of faith and Paul Ricœur's the category of narrative identity.

Chapter IV discusses the concept of time ('when?') contained in *Imago mundi*. It turns out to be composed of many temporal visions: chronological, cyclical, kairos and 'eternal now'. The main context is cited: *Ecclesiastes*, *The Confessions* of Saint Augustine and essays by Thomas S. Eliot.

In the fifth part of the dissertation, the ways of shaping the space by the author ('where?') are presented. The starting point for this analysis are the writings of Mircea Eliade

on the so-called center of the world and the dialectical theory on the coexistence of the sacred and the profane. This aspect of the discussed problem is complemented by considerations on how three archetypal spatial universals function in Wencel's poem: hell, purgatory and heaven.

Then comes the culminating phase of the research – the interpretation of *Imago mundi* in the spirit of Karl Barth's theological thought. The spiritual process announced in the title of this dissertation is presented in detail. Step by step, the hero's path from religiosity to faith is shown. Chapter VI is therefore an attempt to answer the question: 'where from where to' or 'in what direction?'.

The main part of the dissertation ends with considerations on the image of God hidden in the interpreted work ('about Who?'). Reaching this deepest layer of the text becomes possible thanks to the explanation of the symbolic meaning of key concepts: storm, wind, snow, sun and the moon. The most important interpretive context in this part of the dissertation is the Bible and current research in the field of the religion psychology.

In the end, the summary of the conducted analyzes is presented. The presentation ends with a reflection on the role that *Imago mundi* may play in the future.