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Title: The architecture of a *song* in Cyprian Norwid's literary works.

### *Summary*

The aim of this doctoral thesis was to develop a polysemic idea of Cyprian Norwid's *song*.

Three initial constatations stimulated this work. The first was related to the *song's circles* as an equivalent of Norwid's theory of art (Władysław Stróżewski). The second had roots in Norwid's image of a word as an architectonical construction. The last one referred to musicality (not-melodiousness) of literature by Norwid (Kazimierz Wyka).

The detailed investigations and extensive analysis were based on "Dantean" *Modlitewnik berliński*, three poems presenting the artistic program: *Promethidion*, *Psalmów-psalm*, *Rzecz o wolności słowa*, and numerous lesser, but not less important writings (above all: *Adam Krafft*, *Sluchacz*, and song for voice and piano [*Blade kłosy na odlogu...*] with a music by duke Kazimierz Lubomirski).

In the first chapter the Orphic sources, enriched by "Dantean" experience of isolation (prison, cave) were considered as the background of Norwid's poetical inspiration.

In chapter 2-5 various definitions of Norwid's *song* with their spatial and cultural contexts (biblical *Song of Ascents* and *the New Song*) were analyzed. The polysemic Norwid's *song* is always connected with the idea of beauty and love (*Promethidion*) and "sacred word" as well (*Rzecz o wolności słowa*). In that light, the difference between the *song of revenge* by Konrad (Mickiewicz) and the *song of love* by Bogumił may be easily understand. In *Psalmów-psalm*, two groups of characters without a *voice* (women and prophets) existing in polish literature as well as society, were determined. Giving the individual voice (and performative strength) to them, becamed a moral and artistic purpose of this piece of poetry. In that way, Norwid approached to the creation of Bride in the biblical Song of Songs.

The sixth chapter is a study of early poem by Norwid, *Adam Krafft*. The interpretation focusses on transformation of sacral monument by Adam Kraft into "hymn of Lewi" and the spatial changes as a consequence of this "musical" process.

The chapter seven focuses on the unknown poem of Norwid [*Blade kłosy na odlogu..*]. The deep analysis of this poem (and song as well) provides various reflections about Cyprian Norwid's inspiration in popular songs, polish dances, and sacral music (tradition of hymns).

In that way, Cyprian Norwid's polysemic song appears as an integral idea, with the Orphic sources and "psalmic" track, leading to a Kingdom of Heaven.