

Dissertation abstract

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Stanisław Vincenz's *On the High Uplands* as a 'new myth' about man and his world

The dissertation explores the issue of mythicism in the creation of space and the characters of Stanisław Vincenz's tetralogy *On the High Uplands*. Numerous Vincenzologists have accused the writer of a kind of ineptitude in conducting the narrative in his work. They have argued that his attempts to combine an enlightened scientist with a folk storyteller in one narrator failed, making the story - especially its first volume: *Prawda starowieku* - falls apart, as it were, into two parts. The author's thesis is that this procedure was deliberate and planned by Vincenz.

It seems that Stanisław Vincenz deliberately composed his work in such a way. Observing the changes in the contemporary world, he was deeply concerned about them. In the pages of *On the High Uplands*, he created a mythical world in which he shows the reader alternative paths for the development of societies, working out, as it were, the falsifications of ideologies emerging in the early twentieth century.

In the first chapter, the author briefly introduces how Vincenz understands myth and what function it plays in his work. She also makes a comparison of the writer's thought with the achievements of such myth scholars as Mircea Eliade, Claude Lévi-Strauss and Ernst Cassirer.

The second chapter deals with the literary myth created by Vincenz against the myths of propaganda - particularly communist ideology. The author considers the issue of fear, shown on the pages of the tetralogy, precisely in the context of opposing the delusion present in ideological narratives. Here, the author of thesis draws not only on research related to political and sociological thought, but also on research in psychology.

In the third chapter, the author attempts to answer the question of the place of myth (which is not a literary genre) in the genre structure of *On the High Uplands*. Here she refers, among others, to mythocritical studies by Michel Zérafra, Francesco Loriggi and Gilbert Bosseti. She analyses the creation of the elements of space with particular reference to those that have been mythicised.

The fourth chapter is devoted to the stories of the three main oppressors of Hutsul's region: Holowacz, Dobosz and Dmytryk. On the basis of their fates, the author reconstructs the path of a man to an established identity. Vincenz, mythicising the legends about the heroes of the Hutsul's region, universalises them in a way, turning them into a kind of parenetic tales, or - to use Eliade's words - model tales, performed *in illo tempore*. In analysing and interpreting the tales of the thugs, the author draws on, among others, Kazimierz Dąbrowski's theory of positive disintegration.

The work concludes with the author presenting her conclusions and describing further research perspectives.