

Summary

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What were we like, my friends?- a linguistic creation of the generation 1956 in Agnieszka Osiecka's idiolect

This doctoral dissertation discusses the linguistic creation of the 1956 generation in Agnieszka Osiecka's memoir work. Generation '56 played a considerable role in shaping Polish postwar culture – breaking up with socialist realism, it created the foundations for mass culture and has become an inspiration for many artists to these days. The thesis is an attempt to find an answer to the question: how does 'the widow of this generation', as Agnieszka Osiecka would call herself, picture her contemporary times?

The answer to the question might be looked for in two works by Agnieszka Osiecka: "Szpetni czterdziestoletni" ("Ugly Forty Year-Olds") and "Galeria potworów" ("Gallery of Monsters"). The former was written between May, 1981 and June, 1982. The latter was printed periodically as a "Polityka" column in the years 1988-1992 only to be published as a whole after Osiecka's death. Both works were created in the unique times, historically significant for the country: martial law and the collapse of communism. Thus the social, economic and political circumstances accompanying the creation of each work differed considerably, presenting the reader with two different perspectives from which they can view the generation characteristic. The dissertation aims at extracting the creation of generation '56 from the works in question as well as finding fixed and vague elements of this creation, i.e. unaffected ones and those influenced by the course of time.

The dissertation consists of the introductory part which presents the aim, research scope and methodology. The following part comprises six chapters dedicated to the analyses of a few categories that make the creation of the 1956 generation complete in Osiecka's memoirs.

The first one is the war. Even though this experience is mainly linked to the lost generation of Kolumbowie, surprisingly, it is also referred to by Agnieszka Osiecka. Both works go back to that time or family stories of that period. The excerpted extracts mostly relate to how the experience of war affected the young artists. The next chapter takes a closer look at the youth of the generation in question. The extracts collected present it in a both idyllic and threatening way. The first creation refers mainly to the experience of the firmest consolidation of the generation and sense of togetherness exposing itself in such events like crop harvesting (the

event strongly related to the 50s and 60s) . The other, darker side, relates to functioning of the artists in totalitarian period of Stalinism. The third chapter describes cabarets and student theatres (STS, Piwnica pod Baranami) as well as Film School in Łódź. Osiecka includes artistic events of that time in her creation but rather vaguely. Thus the excerpted material focuses mostly on the political influence on those artists' work as well as outstanding figures like Piotr Skrzynecki, Witold Dąbrowski or Krzysztof Komeda. The analysis also comprises jazz – the music genre closely linked with generation' 56. The creation of this generation leads to chapter 4 – artistic inspirations such as Skamandryci, Janusz Minkiewicz, creators of Paris magazine *Kultura* and Polish magazine *Przekrój* - Marian Eilie. Chapter 4 also concentrates on the influence of the generation's huge interest in Fiodor Dostoyevsky as well as literature and films of the western part of the world.

Chapter five depicts social and daily life of the young artists. These spheres were highly intertwined with Osiecka's artistic creation. In this part of the thesis there are extracts relating to the places relevant for generation'56 (Warsaw, Sopot, Masuria region) as well as sociological observations referring to social types of the communist Poland (PRL). The chapter reflects on social changes observed by the poetess. Chapter six focuses on the generation representatives, portrayed in both works: Zbigniew Cybulski, Marek Hłasko, Leopold Tymand. This chapter also includes the analysis of two songs that close the memoirs and lead to the summing up part. All chapters include the excerpted material, namely the quotes and its analysis, complied with the theory of a linguistic creation of the world.

Despite a growing fascination with Agnieszka Osiecka's work, there is not much research done in this area except for two monographs and a few articles. The aspect of a linguistic creation of the generation' 56 in Osiecka's memoir has not been presented yet. This dissertation has been the first attempt to discuss it.