

Summary

Russia of Adam Mickiewicz and his Polish and Russian friends

Spatial imagology, dealing with descriptions of places in various cultural texts is a very important aspect in contemporary humanities. The aim of this doctoral thesis is to analyse the ways of creating the image of Russia in the 3rd part of *Dziady* and in the records of Adam Mickiewicz's friends – philomaths and decembrists.

The first chapter of the thesis discusses the strategies of description of the Russian Empire in *Ustęp* by Mickiewicz. The main point of the analysis are the relations between the work by the Polish poet and Russian presentations of Saint Petersburg and Tsarskoye Selo. The thesis also refers to unique observations that can be found in the *La Russie en 1839* memoir by Marquis de Custine. The chapter begins with an analysis of spatial representations included in the “Road to Russia” – of a path, ocean and desert – and the basic features of the presented space: boundlessness and nondescriptiveness. This part of the thesis discusses the techniques Mickiewicz used to create landscapes (e.g. siberization of the western areas of Russia) and their symbolization. The analysis continues with a comparison of the text by Mickiewicz with the perception of the tsar and Petersburg in the Russian culture. Several motifs that accompany the descriptions of the urban space are mentioned: the motif of artificiality, ruins, mud, phantasmagoria, cities-lookalikes, theatre, army, animals etc. The chapter ends with a discussion on the strategies of description of the flood of 7/19 November 1824, which constitutes the last fragment of *Ustęp – The Day before the Flood in St. Petersburg, 1824. Oleszkiewicz*. The analysis focuses on two, closely interrelated, visions of the Petersburg natural disaster created by Adam Mickiewicz and Alexander Pushkin. The poetic creations of the flood are also juxtaposed with the descriptions of flood from paraliterary texts by Russian authors.

The second chapter of the thesis is devoted to the strategies of creation of the image of the tsar in *Ustęp* and in the dramatic scenes of *Dziady*. The tsar is not only one of the most important characters, but also an additional key to the interpretation of space. This chapter discusses the basic elements of the synthetic image of the Russian ruler. The analysis pertains to motifs that are significant for the characterization of the tsar, i.e. the motifs of a uniform, card game, marionette, dog, disgrace etc. Of great significance are the deliberations on the form of interaction between the monarch and the space and on the importance of the monument of Peter I in the symbolic topography of Petersburg defined by Mickiewicz and

Russian authors. Then the chapter discusses the killing of the tsar, which in a very subtle way is referred to in the 3rd part of *Dziady*. The comparison of songs sung by Jankowski and Feliks points to the differences between the two cultures and to the two different visions of the history of Poland and Russia.

In the two consecutive chapters the author makes an attempt at placing the image of the Russian Empire on the mental map of Mickiewicz's exiled generation of philomaths and decembrists.

The third chapter analyses the images of Moscow and Petersburg that were crucial for the complex identity of Russia throughout centuries, on the basis of letters by Onufry Pietraszkiwicz, Cyprian Daszkiewicz, Tomasz Zan and Franciszek Malewski. The author discusses the strategies of description of the cities and the ways in which a text comparing Moscow and Petersburg is created in general. A very important role in the urban poetics of the philomaths is played by the juxtaposition of Moscow and Petersburg with Odessa, Lithuania and Siberia. Such juxtapositions allow for a more precise definition of the essential images of the Russian Empire. The second part of the chapter is an attempt at analysing the space of the Ural Mountains and Siberia and the identity of an exile, based on Tomasz Zan's letters and his exile diary. Additionally, the author discusses works by Adam Suzin. The chapter focuses on three representations of space mentioned in Zan's reports – Orenburg, mountains and steppes, constructed on the "one's own – foreign" dichotomy. The author also discusses the issues connected with the "me – different", "colonizing – colonized" relations, on the example of Zan's contact with Russians and native tribes.

In the last chapter of the thesis the author presents the ways Russia is described in the works by decembrists, Alexander Bestuzhev and Kondraty Rylejev, mentioned in the poem entitled *Do przyjaciół Moskali* [To our Russian friends] by Adam Mickiewicz. The first part analyses the image of Petersburg and some motifs associated with it. In the literary and paraliterary texts by Rylejew the key motif is the "centre – outskirts" contrast of Petersburg – Batowo and Petersburg – Ukraine. In the works by Bestuzhev on the other hand, we see a comparison of Petersburg with Moscow and Babylon. The second part of the chapter is devoted to the strategies of creating the image of Siberia and its inhabitants in the private writings by Alexander Bestuzhev. The author presents the most important components of the image of Yakutia, where the decembrist was exiled, and especially of the way the Lena river was described. The chapter ends with an analysis of the ethnographic and colonial aspects of the Siberian text on the example of the ways presenting the Foreigner (Buryat/Sybirak) in the personal texts by Michal and Mikołaj Bestuzhev.

The comparative juxtaposition of selected works allows us not only to look at *Ustęp* of the third part of *Dziady* but also at the Russian literature from a different perspective, shaped by Mickiewicz's contribution to the way Russia and the Russians are perceived in the Polish and Russian cultures.