

SUMMARY

A word or a performance

– the multimedia character of Marcin Świetlicki's artistic practices

The dissertation is a proposition of the interpretation of Marcin Świetlicki's activities executed from the performative perspective. The starting point for my analysis are the actions in out-of-literature reality, phenomena going beyond the text area, thought to have a clear connection with them. Consequently, I paid the most attention to: soma category, correlations with a place, sounding, as well as to the following strategies: autobiographical practices, mythological practices, masquerade, etc. The basic interpretation category is „Marcin Świetlicki's artistic personality” – the subject which unites his artistic activities (poems, novels, songs, performances in the films, drawings, media activities etc.) and connections between the text figure and the real person. As important as Świetlicki's literary works are for me his private views, utterances, look, ways of live presenting (during a concert, in a movie, under ordinary circumstances), etc. The studies included in the dissertation have no chronological order. Rather, I point to the connections between Świetlicki's works coming from different stages of his creativity and focus on the key issues of his artistic creation. My goal is to catch the main principle that organizes the whole Marcin Świetlicki's artistic universe.

The first part of the dissertation is an overview of critics' and researchers' opinions about multimedia elements in Świetlicki's creation. Some of them, even if they initially had appreciated the changes in Polish poetry after the '89 transformation, criticized the multimedia character of Marcin Świetlicki's artistic practices. In this chapter, I show what arguments they have used and how their attitude has evolved. I also presented the researchers (eg. Piotr Śliwiński, Joanna Orska, Krzysztof Gajda, Piotr Łuszczkiewicz, Izolda Kiec) who treated the non-literary activities of the poet seriously. The theatrical categories and terms ("the signature", "the actor", "the persona", "the brand") which they have used to describe the Świetlicki's works, inspired me to develop my own interpretation model.

In the second, essential part of the dissertation, I interpret Świetlicki's activity using

the methodology in the scope of performance studies, somaesthetics, anthropology of performances and sociology. I characterize here the "artistic personality of Marcin Świetlicki", describe its ways of existence in the fictional world and list its most important components. At the beginning, I analyze the autobiographical strategies that appear in Świetlicki's activities. Then I write about ways of mythologizing (and demythologizing) the reality which are used by the main character in Świetlicki's poems and novels. Subsequently, I show that his identity is related to the place where he lives. I paid the most attention to the problem of masquerade and posing. I prove that the subject of this work often presents himself through the figures rooted in culture (Abel, Cain, Kay, Christ, Vampire, Karol Kot, Jonah, Batman, snowman, Pinocchio, Don Quixote, sensitive-tough guy, drunkard, vagabond, jester). In the last sketch of this chapter, I problematize the issue of the connection between body and text, applying the principles of somatic criticism. The category of "performative body" used here allows removing the border between the body of the fictional figure and the body of the real person.

In the third part, there are some exemplary intermedial readings of Świetlicki's texts. I start by analyzing the concert of the band Świetliki which took place at the Piękny Pies club in January 2014. Then I read a novel, looking for the musicality phenomenon in different elements of its construction. In the final part, I describe changes in the content of the text depending on the different means of expression (media transformation: poem, recorded song, live concert, theatrical spectacle, one-man recitative performance).

Keywords: Marcin Świetlicki; Polish contemporary poetry; multimedia; aesthetics of performativity; somaesthetics; anthropology of performances; interdisciplinarity.

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