

Sprostowania do numeru litewskiego

1. Z noty o p. Czesławie Okńczycu wynika, iż jest on redaktorem naczelnym „Znad Wilii”. Faktycznie jest jednym z założycieli pisma, położył dla jego powstania wielkie zasługi, ale nie jest jego redaktorem. „Naczelnym” w piśmie jest od pierwszego numeru p. Romuald Mieczkowski. Zespół redakcyjny „Znad Wilii” liczy 3 osoby.

2. Do art. p. Pałwa Ładykowskiego i Andrzeja Czajkowskiego wkradły się następujące błędy:

s. 60, szpalta 2, wiersz 7 od góry. Jest 10–20 ha, winno zaś być 10–40 ha.

s. 61, szpalta 2, wiersz 7 od dołu. Winno być nie „o kilkanaście”, lecz „o kilka kilometrów”.

s. 63, szpalta 1, początek drugiego akapitu winien brzmieć: „Współcześnie ma miejsce zjawisko renesansu nauki języka polskiego w bardzo wąskim gronie młodzieży, której korzenie wywodzą się ze środowiska polskojęzycznych laudańczyków.

Zniekształceniu uległo nazwisko autora zdjęć. Winno brzmieć: Marek Skorupski.

3. W tekście p. Tamary Gordon znalazło się zdanie sugerujące, jakoby w Wilnie do-wojennym było kilka koedukacyjnych szkół żydowskich. W istocie była tylko jedna. Błąd wyniknął ze złego odczytania zapisu rozmowy z Autorką.

4. Poważnym błędem było przesłanie do składu zamiast drugiej, poprawionej wersji artykułu p. profesora Wisnera – egzemplarza z sugestiami redaktora tekstu, nie uzgodnione z Autorem. Wynikło to na skutek wyjazdu redaktora za

granicę. Bardzo przepraszamy za ten fakt Pana Profesora i Czytelników.

(A.J.)

Poniżej publikujemy list w tej sprawie, skierowany do redakcji przez Autora:

Redakcja „Kontekstów”
Instytut Sztuki PAN

W numerze 3-4/1993 „Kontekstów” ukazała się redakcyjna wersja mojego artykułu *My i oni*. Proszę przyjąć wyrazy zdecydowanego sprzeciwu wobec dokonania bez mojej wiedzy zmian w przekazanym Redakcji tekście. M.in. dołączenie zakończenia, włączenie zdań, których nie napisałem, zmianę proponowanych cezur w historii stosunków polsko-litewskich (winno być: 1. wojen; 2. zbliżania się; 3. wspólnej Rzeczypospolitej; 4. porozbiorowy, ale tylko po lata 80-te XIX wieku; 5. odradzania się narodu litewskiego i dwu państw niepodległych, Republiki Litewskiej oraz Rzeczypospolitej Polskiej po ich wejście w orbitę ZSRR; 6. poradziecki.). Zmieniona została wymowa poszczególnych akapitów (m.in. odnoszących się do roli polskiego duchowieństwa w Litwie i „litewskiej” polityki rządów III Rzeczypospolitej). Z osobna, choć nie na ostatnim miejscu, wymienić trzeba zmianę konstrukcji artykułu.

Z wyrazami głębokiego zdziwienia
Henryk Wisner

SUMMARY OF ARTICLES

Stefan Morawski ON PHILOSOPHICAL SUB-STRUCTURE OF ECO'S "FOUCAULT'S PENDULUM"

The essay consists of four sections. The first lays down which problems will be dealt with and how the author will proceed. Two next are of seminal character. In the second the attempt is made to explain what can be understood by philosophical substructure of any literary work. A triangle of interpretive possibilities is presented: a) extracting a set of convictions – with regard to the reality grasped on the whole – which can be acknowledged as philosophical b) opposing the artistic worldview, always equivocal at most displaying different competing philosophies to genuine philosophizing because the former only put questions whereas the latter provides answers which claim to be universally binding, c) blurring the distinction between literature and philosophy altogether (the postmodern strategy). The author contends that a) and b) are applicable to „Foucault's Pendulum”. Actually b) makes possible the interpretation in the sense of a). If b) is taken as the proper approach, no clear philosophy results from this novel. Both logos and mythos are suspect, any generalizing and totalizing of the world vision should be objected to. If a) is admitted as the proper perspective, either Belbo's critical rationalism or Diottalevi's openness towards the sephirots and cabalistic gnosis can be interpreted as the author's possible messages. Anyhow according to the author it seems that the textual ambiguities of the novel allow to read in many ways, many and contradictory when they are juxtaposed one another. The third section dwells on Eco's semiotic theory concerning the interpretation procedures in order to confront the philosopher's recommendation how to read literature (and art in general) with the author's research. „The Role of the Reader” (1975) and the Cambridge lectures in „Interpretation and Overinterpretation” (1990), are taken into account here. On the basis of both especially with reference to the debate between Eco and Rorty, the author argues on behalf of his revealing the equivocal character of „Foucault's Pendulum”. It corresponds to Rorty's liberal-ironist expectations because one is allowed to interpret it as counter-philosophical (the possibility under b). But as well relevant is the interpretation which looks for a philosophical substructure (the possibility a) because Eco – the philosopher by no means could meet the demands of Rorty's radical anti-foundationalism. In the final section the author confesses that he is not quite sure which is Eco's genuine philosophy, whether it is science-oriented, or distinguished from science. To be able to fix Eco's stance in this matter, would help to decide whether his fascination with the occult knowledge is exclusively the intellectual passion of very cute observer, or perhaps it is as well a partial affirmation of these ineradicable propensities. For a fortunate interpretation of „Foucault's Pendulum” this would be of basic importance.

Seweryna Wystouch THE ICONIC SIGN IN THE CONCEPTION OF UMBERTO ECO AND THE PROBLEM OF THE VISUAL CODE

Umberto Eco conceives the iconic sign not as a simple copy of the object but as the outcome of an intellectual operation (selection, abstraction etc.). The sign denotes the procedure of perception and reduces it to an arbitrarily chosen graphic convention which is decisive for the recognizability of signs („La struttura assente”). Such the element of convention (and not „natural” similarity), opens up a field for research into the symbol and metaphor in the visual arts.

In his „La production des signes” Eco places emphasis on conscious operations which transform the object, and ignores processes which take place on the level of perception; in this way, he restricts the concept of the sign (for instance, the elimination of road signs or reflections in a mirror).

Eco is an adamant opponent of verbocentrism. He claims that the visual code is not patterned after the language but, at the same time, he is not certain whether it should be called a code or a repertoire.

All these inconsistencies can be avoided if one treats visual language as a primary code, composed of signs whose transformations occur on the level of perception. This code has a vocabulary of its own (visual patterns in the brain), and mimetic rules for joining signs; it constitutes a basis for secondary systems: painting and film. The conception of the primary visual code ultimately liquidates verbocentrism and by ascribing to the arts the status of secondary systems, it offers a methodological foundation for examining the relations between them.

Grzegorz Sinko UMBERTO ECO ON THEATRE

The starting-point in Umberto Eco's search for a definition of theatre is the notion of ostension, of something being presented as a representative of an entire class of things. In order to make ostension in theatre possible Eco has resorted to speech-act theory: all the utterances on the stage are felicitous because they are based on the players' implied speech-act „we are playing now”.

From the point of view of modal logic the utterances of stage characters are opaque being based on the formula „I (the player) am saying now that John (the stage character) says that *p*”. The truth of *p* is not stated.

The social convention which makes theatre possible is explained by Goffman's notion of frame while the distinction between intentional and unintentional signs of players is based on Peirce: apart from the individual interpretant of the viewer the basis of the interpretation is Peirce's notion of ground.

In the last instance ostension becomes only an example of square semiosis as formulated by Prague semioticians (and also of unlimited semiosis as formulated by Eco himself). Whatever is seen on the stage stands for something else for a reacting audience. The performative situation of theatre establishes that it has to be taken as a sign. The main point here is that the constitutive matter of the representamen and of the object of the sign is the same (the player's body and the body of the stage character, or the material of the props). This synthetic definition based upon several combined lines of semiotic study seems to be Umberto Eco's main contribution to modern theatrical theory.

Alicja Helman SEMIOTICS IN THE MIRROR OF MASS CULTURE

In his novels ("The Name of the Rose" and "Foucault's Pendulum") Umberto Eco encourages the readers towards taking part in a game and to search for numerous references, quotations and cryptocitations from other works. The author of this article discusses the suggested type of reading matter, and follows the connections of those novels with mass culture. In the case of "The Name of the Rose", she demonstrates copious links, above all, with the works of Conan Doyle and Agatha Christie; for "Foucault's Pendulum" such a reference point will be, predominantly "The Maltese Falcon" by Dashiell Hammett and stories by R. Chandler. The author also notes that an investigation conducted after a considerable timespan ("Foucault's Pendulum") is not an absolute novelty in literature. It appeared i.a. in "The Daughter of Time", a novel by Josephine Tey (Elisabeth MacKintosh).

Zbigniew Taranienko THE CONCEPTION OF THE OPEN WORK VIS A VIS CONTEMPORARY ART

The author observes simplifications and inconsistencies contained in the conception of the "open work", devised by Umberto Eco. By constructing a model of an "open work", Eco reduces art to a few features and ignores its aesthetic, ethical and metaphysical perspectives. Although in his theory Eco takes into consideration the recipient, he treats him equally schematically. One of the prime charges made by the author of the article is the fact that Eco does not delineate precisely the nature of the "openness" of a work of art, or its differences from the "openness" of every other artwork. We still do not know how this new theory differs from its older counterparts, such as the analysis of the openness of the work of art proposed by Roman Ingarden.

Danuta Kuźnicka THE SEMIOTIC CATEGORIES OF UMBERTO ECO – MERITS AND IMPRECIATIONS

This is an analysis of semiotic conceptions selected from two books by Umberto Eco: "A Theory of Semiotics" and "Semiotics and the Philosophy of Language". The author's intention was to demonstrate that in the 1970s and 1980s Eco's ascertainties were close to poststructural trends. The article discusses the categories of definition and the philosophical perspectives of definitions proposed by dictionaries and encyclopaedias, the metaphor and its interdisciplinary character as well as the isotopy of the text and the working hypothesis, conceived as factors of textual interpretation.

Teresa Rutkowska PARODY AND IRONY IN THE LITERARY THOUGHT AND PRAXIS OF UMBERTO ECO

One of the most astounding features of the works of Umberto Eco – in his capacity as a scholar dealing with contemporary culture, a semiologist, a scholar examining literature and a writer – is cohesion and complementarity. Novels and brief humorous-parodic works develop certain research postulates contained in his scientific studies, while the latter throw light on the meaning of the literary compositions by the same author. This coherence is favoured by an all-pervading irony and self-irony. Eco treats irony as a rhetorical trick but also as a certain type of an intellectual attitude towards the world; irony, he declares, is "imperative for human dignity". From this point of view, an analysis of concrete scientific and literary works allows us to say that they are the expression of precisely such a consistent world-outlook stand.

Ludwik Stomma A HISTORY OF CONTEMPORANEITY

The article is an ethnological attempt at capturing the phenomenon of advertising. Elements which are all-present in the iconography of the advertisement include mountains, deserts, water falls, wild animals, villages and the peasant family. The advertised product of culture is juxtaposed with the order of Nature. The prime rule of all advertisements is to build a mythical structure, in other words, to situate the product within the order of natural and eternal necessity. The second rule consists of making promises, and the third requires that the symbol must be remembered.

Zbigniew Benedyktowicz "TANGO" - THE DANCE OF UNIVERSAL ALIENATION

The point of departure for this article is a review entitled "Tango, the Dance of Polish Alienation", published in the "Los Angeles Times" and dealing with "Tango", an animated Oscar-winning film by Zbigniew Rybczyński (1983). The author interprets this film against the background of Rybczyński's other works and the ethnographic and anthropological-visual stratum which can be extracted from them. He also discusses the application of the metaphor of the tango in the theatrical compositions by Kantor and Mrożek. In his anthropological interpretation of Rybczyński's "Tango", Z. Benedyktowicz refers to a commentary by Ernesto Sabato who explains the specificity of cultural contents of the primary roots of the dance which belong to folk culture; he also cites the statement of one of the most

acclaimed creators of the tango (Discepuolo) who said that "The tango is a mournful thought which is danced". In this manner, the author discovers a process of the universalization of local cultural and philosophical contents as well as their concurrence with the work under examination.

Wojciech J. Burszta "YES". NOSTALGIC REALMS OF MEMORY

The pretext to this essay was a concert given by the rock group "Ycs" in the Parisian "Zenith" concert hall on 3 June 1991.

The article considers the appearance of a global tide of a nostalgic return to a formation concentrated around values connected with the contestation culture of the 1960s. The conception of nostalgia has not only become generalized and severed from its original connotations but it also has turned into the object of intentional interpretations (fashion, the cinema). The author maintains that nostalgia has become a desirable quality. Everyone has the right to shape the past in such a manner so that it appears as a cohesive whole with which we are able to identify; this process sets into motion a nostalgic valorization of the world which remains a mere reminiscence.

Krzysztof Piątkowski A RETURN TO THE PAST, OR DO REMINISCENCES LIE?

The text pertains to a fashion in contemporary culture for returning to the past, or, more exactly, to the 1960s. The author asks whether in this manner postmodern culture discovers the truth about the past. He concentrates his attention on the Polish example, and contrasts the so-called youth music of those years, together with the cultural phenomenon connected with it, with social and political reality. The mythology created around those phenomena is comprehended by the author as hypocrisy. He shows how Poland in the 'sixties was the scene of a confrontation of two hypocritical realities: that of youth subculture and that of politics, and how this fact had no connection with analogous phenomena in Western culture.

Czesław Robotycki "PIWNICA POD BARANAMI" – AN ANTHROPOLOGICAL INTERPRETATION OF THE FORMULA OF A CABARET

The cabaret as an artistic form dates back to the end of the nineteenth century. It is a historical urban variant of culture, connected with the categories of laughter, irony and carnival. "Piwnica pod Baranami" (The Rams' Cellar) is a cabaret conducted in Cracow by Piotr Skrzynecki which was founded in 1956 and, with short intervals, it remains active until the present-day despite the fact that the edge of its irony was often directed against the communist authorities (e.g. an ironical presentation of court sentences during the martial law period). This cabaret constitutes a space and "time" for a play of meanings, symbols, stereotypes, figures, plastic and theatrical signs as well as figures of speech. Texts, gestures and plots appear in changing contexts and functions of application. The spectator draws satisfaction from the discovery of new meanings, an ironical distance, his own interpretations and senses given to the spectacle. The author describes the activity of the cabaret and interprets it, above all, in categories of "the culture of laughter" (M. Bachtin, J. Huizinga). Cabaret laughter is a form of cognition and adoption but also of distancing oneself from a reality whose acceptance often proves to be difficult. "Piwnica" was the debut of many young talented artists and it is an important center of social life.

Dariusz Czaja THE TASTE OF PARADISE IN ADVERTISEMENTS

From the point of view of the ethnologist, advertising is, above all, the "text" of culture. An ethnological analysis of the advertisement message ignores the aesthetic dimension, and concentrates on the stereotypes, associations, symbols, linguistic clichés etc. which it applies. The author analyses three commercials selected from a standard television offer which refer to the myth of heavenly happiness (Arcadia, the Biblical Eden and the Happy Isles). He also draws attention to a paradox which consists of the exploitation both of historical allusions and archaic models of the imagination in advertisements of "modern" products.

Wiesław Szpilka PARADISE LOST

The author analyses a catalogue issued by Schuster, a firm from Munich. This publication not only presents the firm's offer but indirectly depicts certain phenomena of essential rank for a scholar dealing with mass culture: sport, fashion, and ways of spending leisure time. Mass culture, in the eyes of the ethnologist, continues to propose the same: power, uniqueness and durability, while the catalogue appears to be an entrance ticket to paradise.

Wojciech Michera A SYMBOLIC CONTACT WITH REALITY

In one of the previous issues of "Konteksty", the author presented a conception of the "museum" envisaged as a symbolic space and activity ("The Mystery of Shoes, or in Praise of Museums", "Konteksty" no 1:1993). This article, in turn, describes anthropological workshops which were conducted in the years 1991–1993 in Biskupin and Czarne, the second being a deserted Lemko village in the Low Beskid Mts. Both events were an attempt at a practical application of those theoretical premises. The intention of the Biskupin workshop was to endow museum space which contains prehistorical skeleton graves, with the symbolic character of a cemetery. This undertaking was performed through the presence of its participants, marked with songs, silence, the sounds of a flute and bell, and flowers – the materialization of memory. It is also memory which has nothing in common with any sort of spiritistic practices, which gave

meaning to a "forefathers' eve" conducted in Czarne, and inspired by a play by A. Mickiewicz. This time the workshop was concerned with memory inscribed in a deserted and moribund site which, however, is filled with signs of the presence of its former inhabitants. The article also remarks on the symbol as a way of touching the past, a procedure which combines encounter and interpretation.

Joanna Sarnecka **SORCERY IN CZARNE**

This text is a report by a participant of anthropological workshops conducted from 1991 to 1993 in Biskupin and Czarne (see the article by W. Michera).

Magdalena Michalska-Ciarka **THE WARSAW FLORAL CROSS**

The material contained in this article is a fragment of a more extensive dissertation presented in the Chair of Anthropology and Ethnology in Warsaw. In an analysis of a description of the contents surrounding a cross composed of flowers and arranged on Victory Square in Warsaw after the death of Cardinal Stefan Wyszyński (May 1981), the author tries to depict certain forms of the symbolic and mythical behaviour from the period. She claims that the atmosphere of the years of martial law in which the discussed events took place, together with accompanying ethical-moral transformations, favoured the disclosure of this type of behaviour as well as a search for a symbol in the contemporary world. The author intentionally resigned from the temptation of a more profound interpretation in favour of an analysis, a comparison and a description of the events, as precise as possible. Photographs by Anna Beata Bohdziewicz are an excellent supplementation of the text.

Jacek Schmidt **EMOTIONS PERCEIVED BY AN ANTHROPOLOGIST (UPON THE EXAMPLE OF THE STEREOTYPE)**

The emotional nature of the stereotype, stressed by many authors, was supposed to explain a number of constitutive traits of this phenomenon, such as irrationality or imprecision, longevity of duration, and resistance to changes. In accordance with psychological tradition, emotions were treated as structures that organize and put into order certain physiological states of the organism by means of their external manifestations. These views, transferred into ethnology, can be described as the attitude of an anthropologist - "rationalist" who perceives emotions as an opposite of knowledge, excludes them beyond the range of scientific interests, and concentrates his attention on the descriptive aspect of the stereotype.

An alternative stand assumed by the scholar could be the manner of thought adopted by the anthropologist - "intuitionist" who envisages emotions as certain ideas indissolubly connected with knowledge; they take part in coding the most significant meanings of cultural behaviour and the interpretations of the majority of social interactions. Only by becoming acquainted with the cultural significance of the emotional dimension of the stereotype, is it possible to discover the meaning of its contents, granted to it by a given group.

Hanna Burszta **MORALITY IN THE EYES OF AN ANTHROPOLOGIST**

The examination of morality by an anthropologist makes it feasible to disclose certain aspects of this phenomenon which evade routine external and sociological observation. From among the multiple possibilities of analysing morality as an unrejectable element of the cultural system, the author selects two conceptions proposed by Polish science. The first concentrates on Stomma's "concept of folk culture" and the second - on the "social-regulative" theory of culture propounded by Jerzy Kmita. The first concept regards the basic criterion for distinguishing various types of culture to be the degree of the intensification of their intentional isolation. Interpreted in this manner, morality is perceived through the: native-alien option, central for folk culture. This opposition comprises the source of "native morality". The initial thesis of the second conception proclaims that the nature of factors which determine morality and world outlook system is identical. The world outlook, therefore, is the source of images of good and evil.

Piotr Fabiś, Andrzej Zaporowski **CULTURAL RELATIVISM - A VANISHING POINT**

An interpretation of the sociological theory by E. Durkheim and the philosophy of the language proposed by G. Frege makes it possible to reconstrue a model of the cultural translation performed by anthropologist. An exposition of G. Frege's conception permits a precise analysis of the cultural aspect of linguistic communication. The intention of an analysis of Durkheim's definition of the social fact and sociology of knowledge is to recreate the idea of a "conceptual scheme" or "conceptual system" which is pursued at the moment in anthropological studies. Approached in this manner, the works of E. Durkheim and G. Frege become a point of departure for a critique of the thesis of cultural relativism or, to put it more exactly, the hypothesis formulated by Sapir-Whorf. Ultimately, such a critique leads to a conclusion which maintains that if the thesis of cultural relativism is to have any sense at all, it must be solely a negation of ethnocentrism.

Hubert Czachowski **ON PHOTOGRAPHY AND ETHNOGRAPHY**

The article analyses similarities between photography and ethnography. The author is concerned both with indicating the identical epistemological problems which face the history of both disciplines, and with disclosing the similarity of the situation of the photographer who takes pictures of the

World, and the ethnographer who describes Culture. At present, in the era of postmodernism and a controversy between relativism and objectivism, new tendencies in photography and ethnography have altered their heretofore image. They no longer consist of an ordinary copying of reality but, according to C. Geertz, of making possible communication between those who are being written about and photographed, and those, for whom these tasks are performed.

Sławomir Sikora **END OF THE CENTURY PHOTOGRAPHY. PHOTOGRAPHY AND MYTH**

The author proposes a detailed analysis of an album by Michael Lesy entitled "Wisconsin Death Trip" (1973) which is composed of works by a photographer from a small town in the state of Wisconsin (1890-1910) as well as fragments of the local and state press. The photographs were subjected to various types of operations (such as collage and juxtapositions). S. Sikora interprets these undertakings as an attempt at telling a mythical (by no means false) story almost exclusively with the aid of "documents". He demonstrates that some of Lesy's operations can be treated as ventures at "copying" the mechanisms of human memory whose truth, according to K. Hastrup, is closer to that of the myth than to the "objective" truth of history. The "subjectivization" which Lesy permitted himself, serves a better transmission of truth concerning a certain past reality. S. Sikora refers to the special theatrical experiences of K. Hastrup ("Out of Anthropology") and claims that a better contact with the past can be attained with the assistance of a myth (fiction).

Seweryn A. Wisłocki **SELECT SILESIAN EXAMPLES OF SOCIOTECHNICAL MYSTIFICATIONS IN AMATEUR CREATIVITY IN THE POLISH PEOPLE'S REPUBLIC**

The author proposes a thesis which claims that one of the important research problems at the moment is the need for thorough scientific reflection on a precisely construed system of deforming social consciousness and levelling cultural tradition together with connected systems of values. The purpose of such a mystification of real relations was to introduce falsehood and hypocrisy in place of relegated values. Upon the basis of the example of Silesian amateur artists, the author offers a synthetic discussion of a representative selection of sociotechnical mystifications applied in Upper Silesia. He also draws attention to the fact that they could pertain to works on regional folk culture.

Marian Grzegorz Gerlich **ON A FEELING OF NATIONAL AFFILIATION AND THE ATTITUDE TOWARDS "ALIENS". COMMENTS ON THE MARGIN OF RESEARCH INTO THE NATIONAL CONSCIOUSNESS OF CONTEMPORARY UPPER SILESIANS**

This is a presentation of two aspects of the contemporary divisions within the Upper Silesian regional community: the national affiliation of the inhabitants of this region and their attitude towards aliens. The article is based on an analysis of the results of more extensive empirical studies conducted in the second half of the 1980s and, with intervals, in 1991 and 1992.

The majority of the persons involved in the survey experienced difficulties with an unambiguous definition of their national affiliation. On the other hand, they clearly articulated their attachment to "the Silesian spirit", a fact which indicates a high degree of ethnic integration. The pattern of the declarations showed that 9 per cent were totally unable to define their national affiliation, 28 per cent claimed that "they feel Silesians", 14 per cent stressed their Silesian nature, at the same time referring to their bonds with Polishness. 11 per cent indicated their Silesian affiliation but distinctly referred to their ties with the German nationality, 31 per cent said that they felt they were Poles (simultaneously declaring strong bonds with Silesia), while 7 per cent proclaimed that they regard themselves as Germans.

The attitude towards aliens reveals a vividly negative tendency (whose sources are to be found in the past and in the present). Hostility towards aliens is determined by social and cultural factors and in particular by the awareness of the peripheral location and the exploitation of Upper Silesia. Consequently, "openness" towards establishing contacts with outsiders is relatively slight.

Beata Wasilewska **THE CONTEMPORARY ŁEMKO COMMUNITY**

This article is an attempted analysis of the Łemko community from 1947 to 1992. One cannot discuss the current problems of this ethnic minority without delving deeper into the past: the period of German occupation and the post-war resettlements of the Łemko population. The use of archive material which up to now remained unavailable, allowed the author to throw new light on the "Vistula" campaign, and the concentration camp in Jaworzno.

In 1957 organized Łemko activity became possible within the framework of the Ukrainian Socio-Cultural Society. At present, there appear to be two options for Łemko self-definition. The first regards the Łemko population as an ethnic group belonging to the Ukraine. The second option does not negate relations with the Ukraine and notes a similarity of language and religion. Nonetheless, it does not regard them as tantamount to a determinant of identity. Such a role can be only played by self-definition. Both variants of Łemko national identity are reflected in the work pursued by Łemko organizations.

Andrzej Stawarz **AN IMAGE OF THE PRE-WAR CAPITALIST IN SOCIAL MEMORY (REFLECTIONS OF AN ETHNOLOGIST)**

The article contains general reflections concerning heretofore ethnographic research dealing with the retention of the image of a capitalist (entrepreneur) in social memory. The author inquires into three questions. First, he deals with the shaping of a stereotype of the capitalist in social awareness after 1945, during the period of the Polish People's Republic (and an all-powerful socialist system). Secondly, he considers the characteristic features of the pre-1945 capitalist stored in social memory. Thirdly, he reflects on the impact of the authority (in the meaning proposed by Bystron) of the capitalist upon the development of working-class culture during the nineteenth and the first half of the twentieth century. In the second and third case, basic theses are supported by existing findings of detailed research concerning Łódź, Żyrardów and Warsaw; the author also used select fragments of reminiscences and novels based on recollections. Finally, he proposes investigations which could progress in two directions. The first could delve deeper into the culture-creative role of the authority of the pre-war capitalist; the other could examine the mythologization of reality upon the basis of stories retained in the memories of workers (employees) which contain elements of a "legend" about entrepreneurs of the past.

Antoni Kroh THE FIRST WORLD WAR IS STILL BEING WAGED

The achievements of the Austro-Hungarian and German military propaganda from the time of the first world war are still alive. Created in order to meet the requirements of the moment, and in accordance with precisely defined ideological canons, it proved to be extratemporal, and a point of departure for multiple currents in twentieth-century European art. World War I propaganda inspired i.a. the art of Italian fascism which, in turn, influenced the art of the Third Reich and its younger sister – the art of Soviet socialist realism, together with its national variants pursued by satellite states. In Poland, postsocialist realist trends can be also detected in sacral art and art of the political opposition during the period of martial law. The author presents select examples of such "wandering motifs".

Robert Dziecielski A CRISIS IN THE FIRE OF DESTRUCTION, OR SEVERAL REFLECTIONS AFTER READING THE "GAZETA WYBORCZA"

The image of the world depicted in 1992 on the front pages of the "Gazeta Wyborcza" reveals a multi-dimensional crisis born in the fire of destruction. The latter discloses a reality of chaos. At the same time, it offers hope for putting that reality into an order which would permit the "lost man" to find his place in the world. The loosing of that place denotes a miscomprehension of the world which, as a result, grows hostile and unacceptable. Man awaits the fire of creation. The only question is: who or what will bring it, and who will explain the world anew?

Monika Sznajderman AIDS – THE SHAPE OF A MYTH

In her article devoted to the phenomenon of AIDS in group imagination the author presents the illness as a contemporary realization of the old myth of the plague, epidemic or pestilence. AIDS fits very well into this archaic scenario which regarded an epidemic as a sign of the end of the world and a stigma of divine wrath but also as a symbol of the sacrum which touches man and the world. AIDS reanimates certain phantasms dating back to the

Middle Ages and the Black Death: the depiction of death as decay and ultimate disintegration, produced by the art of the macabre, and the motif of the Dance of the Dead in which all people are equal. In this context, there must inevitably appear a question which philosophers have been asking for the past few years: can AIDS, and death caused by it, be subjected to an aestheticization which, at least partially, accompanied such illnesses as syphilis or tuberculosis? In other words, does or can AIDS bring any sort of hope? At the moment, this question remains just as open as that concerning the future and final form of the still emerging myth of this "pestilence of the twentieth century".

Maria Fiderkiewicz THE MODEL OF THE WORLD IN THE WORKS OF ERWIN SÓWKA

The author interprets the naive paintings by Erwin Sówka by referring to semiotic categories. The spatial relations in these compositions occur as a language which expresses moral constructions. One can speak about an ethical-spatial domain enclosed within the opposition between "good" and "evil", where "good" signifies i.a. the Absolute God – Brahma (Krishna); paradise, as a perfect place on Earth; love, a divine element; femininity, as one of God's powers; harmony between God, Nature and man which is the foundation of harmony between people; a striving towards God, His recognition and proximity with Him through a departure from matter (transcendent meditation); and, finally, identification with God's Essence, as the supreme form of man's contact with the divine element.

The realm of "good" which Sówka envisaged as "above" (in contrast to the category of "evil", associated with "below" i.e. the mine) also included the home and embraces Nikiszowiec (a district of Katowice) and Silesia (a small homeland).

"Evil" denotes a rejection of God and a cult of matter whose consequence is the absence of harmony between God, Nature and man as well as the devastation of the Earth, so observable at present; chaos and destruction, as an effect of erroneously comprehended technical progress; "below" – the mine, a chthonic and demonic world hostile towards man, together with the equally demonic St. Barbara; and satan, the misleading Angel of Light.

Aleksander Jackowski ARS EROTICA

The article contains reflections concerning the exhibition entitled "Ars Erotica" and held in the National Museum in Warsaw. The author draws attention to the transgression of boundaries of privacy and the breaking of conventions which create a continuum of culture although they are subject to constant transformation. In contemporary culture, in which in the recent past we have been able to observe an incessant shifting of limits of tolerance as regards the protection of intimacy, the delicacy of feelings and ugliness – as testified by the exhibition in question – beauty in art has simply ceased to be fashionable, in particular in painting.

Erotica is known under a multitude of names. It has various forms of expression in unprofessional creativity which the author presents in: "Provincial Eros". It would be difficult in this particular case to talk about art or artism. Forms of disclosing erotic longing, the great variety of attitudes and the plebeian nature of imagination appear to be of great interest. That what is at stake is creativity that stems from one's own requirement and pursued for one's own satisfaction.

Pokwitowanie dla wpłacającego

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NOTY O AUTORACH

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Jacques Derrida – filozof francuski, twórca kierunku dekonstruktywistycznego.

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Antoni Kroh – etnograf, bohemista, pisarz. Zajmuje się m.in. sztuką ludową i popularną. Napisał m.in. książkę *O Szwajku i o nas*. Mieszka w Nowym Sączu.

Danuta Kuźnicka – doktor, adjunkt w Pracowni Teatru IS PAN, wykładowca w Państwowej Wyższej Szkole Teatralnej w Warszawie. Prowadzi badania nad współczesnym teatrem wizualnym i plastycznym oraz nad teorią teatru.

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Joanna Sarnecka – uczennica XVII Społecznego Liceum Ogólnokształcącego w Warszawie.

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Sławomir Sikora – etnolog (studia UW), sekretarz redakcji kwartalnika „Konteksty”. Zajmuje się antropologią filmu i fotografią.

Grzegorz Sinko – ur. 1923 r., emerytowany profesor w Instytucie Sztuki PAN. Zajmuje się literaturą angielską i teorią teatru.

Andrzej Stawarz – doktor, etnograf, historyk, archiwista, muzealniki, Dyrektor Muzeum Niepodległości, prezes oddziału warszawskiego PTL, red. naczelny „Niepodległości i Pamięci”.

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Zbigniew Taranienko – doktor nauk humanistycznych, estetyk, krytyk sztuki, kierownik artystyczny Galerii Studio w Warszawie.

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Seweryna Wystouch – profesor, pracuje w Instytucie Filologii UAM, autorka prac z zakresu teorii literatury i historii literatury XX w.

Andrzej Zaporowski – etnolog (studia UAM), doktorant w Instytucie Filozofii UAM.

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