



(NIE)NORMALNOŚĆ

**Abstracts**

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**"Human" animals in *The Roman de Renart*. The (ab)normality of medieval carnival**

**Abstract:** The *Roman de Renart* is a medieval collection of humorous stories featuring anthropomorphic animals. It does not attempt to blur the boundaries between 'human' and 'animal' — this boundary is maintained to the fullest extent; the animal is a man-made symbol and remains for his use. The *Roman* depicts a satirical image of the society of the time, however many of the stories presented here go beyond the satirical perspective — upon deeper analysis, their hidden meaning can be discovered. Such meaning can be sought by analysing the *Roman* within the context of the carnivalesque. Carnival refers to grotesque realism, which is expressed in the reversal of 'up'

and 'down'; it incorporates profanity, i.e. the reduction of the sacred to the role of the profane — the 'abnormal' in its purest form. While the anthropomorphisation of the animals depicted in the *Roman de Renart* bears nothing of the unusual for medieval culture, the human activities in which these animals take part are truly consistent with the theme of the carnival, and thus *abnormal*.  
**Keywords:** *Roman de Renart*, anthropomorphic animals, profanations, carnivalesque, medieval French literature

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**Against the norms, patterns and styles of behavior: "crazy people," "loners," "dissenters"**

**Abstract:** The concept of abnormality is closely related to terms such as exclusion, otherness,

strangeness, stigma and deviation. In "The Story of Madness" in the Age of Classicism, Michel Foucault presents different ways of seeing insanity: as a state characterized by higher psychological abilities (states of visitation), as a contemptible condition, worthy even of punishment on a par with sin and as a disease. The Mad is therefore a chosen and cursed individual at the same time. On the other hand, Erving Goffman in his book "The Mark. Reflections on a Wounded Identity" points to the sanctifying or excluding character of stigma depending on culture and epoch. However, the negative overtone of this concept is dominant. Based on these observations, I want to present in my paper artistic, literary and theatrical realizations of the problem of abnormality. "Treatment" is a TV theater show directed by Wojciech Smarzowski, based on a novel by Jacek Głębski, in which madness is shown as a clinical disease treated in a psychiatric hospital. The work of "Vikings", a theater group created by homeless people, shows

abnormality on several levels (alcoholism or homelessness). In turn, the performance "Emily" by Laura Leish / Formalina is an artistic statement based on the biography and work of Emily Dickinson, showing her isolation from the so-called normal life as both a poet and a woman.

**Keywords:** norms, patterns, abnormality, otherness, crazy people

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### **The Beginning of Politics and the Birth of Political Novel**

**Abstract:** *The wrong (le tort)* lies at the heart of politics as the fundamental conflict and, via transgression, the bringing of something incommensurable into the division of speaking bodies, according to Jacques Rancière. As a conflict of two worlds in the same world, politics

does not emerge because those who are not recognized (and counted) as speaking beings place their interests in the service of the community, but because they make themselves of some account by placing in common *the wrong* and thereby establishing a community. However, one should keep in mind that identification of *the wrong* remains constantly contested and, as such, becomes the point of the permanent emergence of politics. If literature, by redistributing space and time, speech and noise, the visible and the invisible, changes the existing order of *the distribution of the sensible (partage du sensible)*, and in that way announces its politics, as Rancière argues – what happens when politics is its topic and its main character? How to identify *the wrong* of Krleža's *Banquet in Blitva* or his *Banners*? What is the source of Koestler's *Darkness at Noon*, Malraux's *Hope*, Llosa's *Conversation in the Cathedral* and similar novels?

Instead of offering general literary-historical and theoretical considerations about the political novel as a specific (and highly controversial) literary genre, these questions will be addressed by examining *The Banquet in Blitva* and *The Banners*: their representation techniques, narrative strategies and other aspects of their particular aesthetic form).

**Keywords:** the wrong, politics, literature, political novel, Krleža

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### **On bullying for “abnormality” at schools**

**Abstract:** In 2014, the Polish Asperger's Syndrome Association conducted research on the situation of families of children with Asperger's Syndrome for the first time in Poland. The results concerning the sphere of education were surprisingly bad even in the eyes of practitioners,

who support pupils with special educational needs on a daily basis. The research showed school as a hostile environment, which is intolerant and aims to eliminate all deviations from the specifically, narrowly defined “norm”. Such grim image of the everyday reality of children with Asperger’s Syndrome was then deepened in the subsequent years, thanks to studies conducted with use of various qualitative methods. An interesting element of these research projects was the analysis of the position of children with AS in the school environment, and the attitude not only of fellow students, but also of teachers, to such pupils. What emerged was an alarming catalogue of various forms of bullying, and, first of all, a large list of forms of verbal abuse that demonstrate how both peers and adults react to the fact that children with Asperger’s Syndrome are different from others.

**Keywords:** Asperger's syndrome, child with a disability, disability, education, school, aggression

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### **Usual Weirdoes in the Prose Written by don Ilija Ujević**

**Abstract:** The work depicts (mis)adventures of (un)usual characters from the narratives by don Ilija Ujević (Krivodol, 1858 – Split, 1921), a pleasant, zealous, unobtrusive man of the people, a priest of fragile health. Inspired by characters from the everyday life of the Dalmatian hinterland, in his prose don Ilija Ujević combines humor with didactic aims to portray different types of folks who, on the one hand, stand out from the mass that teases them, while on the other hand, form the backbone of this mass that endures difficult living conditions thanks to laughter through tears. With their eccentricity, disobedience, mild retardation, and wit, Ujević's characters portray the world of Zagora at the turn of the 19th/20th century.

**Keywords:** Dalmatian Hinterland, national spirit, popular solidarity, mockery, *Dokonice*.

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**Normal appearances, or apparent normality?  
Some more notes on Goffman's „world as  
stage“**

**Abstract:** The paper explores possibilities of a discursive analysis of the dichotomy normal/abnormal in the opus of the sociologist Erving Goffman, inclined to undermine it by using oxymoronic sintagms, such as, for instance, „normal deviant“ (Goffman, 1963). As opposed to the usual seriousness of various evaluations of the sociological implications of his work, even when issues of „trust“ in the „normality“ of social order is concerned (cfr. Misztal, 2001), this contribution shall focus on the humorous ways in

which „normality“ floats as a signifier through all the various interactive „frames“ that the author invokes, that is, through all the books in which he builds and destroys them as if they were only temporarily invoked theatrical „scaffolds“. In Goffman's vision of personality as a histrionic construction, any man is obsessed not only by the way society will accept him as belonging to the group of the “normal” ones, but also by an animal-panicking control over “normal appearances”, or “apparent normality” of the social stage upon which he has to present his “show”. That is why “normal appearances” make for a specific focus of one of Goffman's most famous essays with the same title, published in his book *Relations in Public* (1971).

**Keywords:** Erving Goffman, normality, normal deviant, normal appearances

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**Androgyny and Literary Subject in Ujević's  
and Woolf's Ouvre. Molim samo da mi  
potvrdite da se primili i ključne riječi i naslov**

**Abstract:** The paper focuses on the status of sexual difference in Ujević's collection of essays *Scalpel of Chaos*. It considers the relations between the function of androgyny in Ujević's conception of authorship, and his autopoetic premises about the relation between poetry and prose as well as the formal transformations of his verse and prose. As opposed to the assumptions about Ujević's *misogynic turn* or *flight from Woman*, we attempt to show that in his texts – especially those which were often read in the (auto)biographic mode – the autopoetic

statements and the formal strategies work to undermine the interpretations of the textual body through the lens of the sexually unambiguous (authorial) body, which was often the focus of attention of Ujević's critics and readers. Since the concept of androgyny refers to Virginia Woolf's essay *A Room of One's Own*, we take into account the determinate problems of Ujević's reception from the perspective of the feminist critiques of Woolf's text. Far from the politically inefficient strategies, demand for a room of one's own and conceptions of androgynous writing are regarded as interconnected principles of Ujević's and Woolf's literary projections.

**Keywords:** androgyny, author, Tin Ujević, Virginia Woolf, *A Room of One's Own*

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### **Moral principles and honour in the views of Bernard Mandeville**

**Abstract:** In this article, Bernard Mandeville's views on moral principles and honour are presented. Moral principles are shown as generally approved (for example: „you can't kill”) in order to constitute a kind of human normality. Honour, according to Mandeville, is a way of circumventing moral principles (for example: „you can kill in a duel not to lose face”), it has an external character and serves the manifestation of vices (mainly self-liking). Honour is therefore a kind of abnormality – abnormality accepted, and even considered one of the virtues.

**Keywords:** Bernard Mandeville, vice, honour, morality, English enlightenment

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### **The non-normative nature of the genre - the concept of the synthesis of arts on the basis of Ukrainian futurism**

**Abstract:** The article is an analysis of fragments of works by the Ukrainian futurist Mykhail Semenka, since they seem to fit into the experimental genre of the so-called poezofilms, which are a combination of means of expression from the borderline of poetry and cinema. The works, reflecting the concept of the synthesis of arts developed by Ukrainian futurism, were examined in terms of the elements of form. The non-normative form of the analyzed works manifests itself mainly in the use of structural elements in poetry, drawn almost directly from the aesthetics of cinema. The deviation from the specific genre scheme is important in this case,

insofar as futurism as a literary trend inherently contradicts all norms and conventions, which in the context of literature at the turn of the nineteenth and twentieth centuries places it at the center of the broadly understood "abnormality".

**Keywords:** Ukrainian futurism, poezofilm, Mykhail Semenko, synthesis of arts

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### **Non-normativity and abnormality in Suzana Tratnik's novel *Ime mi je Damian***

**Abstract:** The aim of this article is to analyse a transgender narrative, which is present in the novel written by Slovenian author Suzana Tratnik, entitled *Ime mi je Damian* (*My name is Damian*). The perspective of the protagonist, who is a young transgender man, forces to reflection on the (non)normativity and (ab)normality. In this

context, an important question arises that expects equally important answer: who is really (ab)normal in contemporary Slovenian (or in wider sense – Central European) society?

**Keywords:** contemporary Slovenian novel, gender nonconforming, Suzana Tratnik, transgender

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### **‘Angel in the House’ vs. ‘Fallen Angel’: On (Non-)normative Constructions of Womanhood in the Context of Victorian Era**

**Abstract:** In Victorian Britain, there coexisted two opposite images of womanhood, which reflected double moral standards of the era. The ideal of the woman being morally superior over the man was personified by the figure of an ‘angel in the house’ – a woman taking care of her family

and home. The origins of that womanhood construct might be found in religious pamphlets, sermons, literature, guidebooks, women's journals, and schoolbooks for girls. An ideal woman should be respectable, kind, pious, chaste, gentle, self-sacrificing for family, managing her home in a skillful and hard-working way – all that was based on evangelical beliefs into the value of family, faith, marital loyalty, and women's inborn goodness.

The ideal and the image of female moral supremacy may be contrasted with women whose identity went beyond accepted norms. They may be labelled as 'fallen angels' or, in other words, *femmes fatales* who were present in literature, art, science, and medicine. Carol Groneman argues that as a consequence 'lesbians, nymphomaniacs, and prostitutes – and by extension, suffragists, feminists, and the modern women – were considered not only diseased, but dangerous as well'.

I assume that the two various images of

womanhood were a social construct resulting from implicit and explicit messages that originated from common morality. They were reinforced by time-specific Victorian thinking, which led to formulation of social judgments on what is (ab)normal. That, in turn, manifested itself by various sanctions and social attitudes towards specific lifestyles of Victorian women and their social roles.

The aim of my presentation is threefold: (1) sketching of the ideal of a Victorian woman; (2) taking a closer look to the examples of non-normative womanhood constructs based on the Victorian Era thinking; (3) attempting to explain the relation between (a) common-based morality and the Victorian Era thinking styles and (b) social constructs of (non-)normative female images and practical implications of those judgmental constructions resulting in social control over women accepting roles in (un)accepted the Victorian society.

**Keywords:** 'Angel in the House', 'Fallen Angel',

Social Constructions of Womanhood, Victorian Era, Common-based Morality, Social Control, Social Attitudes

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### **Discourse on disintegration - leprosy as a literary theme**

In this paper, the author's main focus is on the monstrous effects that the disease (leprosy) has on the level of an individual (both physically and mentally), a family, a local community and a society as a whole. In that regard, different aspects of mental and physical distortions, social exclusion, breaking of the family relations, as well as the medical aspects of leprosy, such as deformations of the body parts, medical treatments, and the power/authority structures – medicine and religion, as presented in four novels:

A. Brennert's *Moloka'i*, L. Scott's *Night Calipso*, J. Talarigo's *The Pearl Diver* and V. Hislop's *The Island*, have been analysed.

**Keywords:** disease in literature, leprosy, family, society, power, religion, medicine.

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### **The autobiographical statements of Marija Jurić Zagorka towards normativity**

**Abstract:** The starting point for considerations on normativity in relation to selected autobiographical statements of Marija Jurić Zagorka is the normative field narrowed to the concerned category treated as a feature of social interactions, meaning the set of rules which regulate the functioning of the individual within a given community, among others the patterns of their "proper" behavior. The obligation to behave

or think in a certain way implies the system of rewards and punishments applied to the individual, who thus becomes the object of specific educational system and its actions. Zagorka's autobiographical statements record numerous examples of her violation of social norms in force at the beginning of the 20th century, they also testify of the consequences incurred as a result of acting "in spite of" and "against" the expectations of the community that she was part of. They also allow the readers to observe her exceptional resistance to the repertoire of penalties that have been used against her, and thus to expose the helplessness of the punishing and represented by them environments or institutions, announcing the inevitable upcoming social changes.

**Keywords:** Marija Jurić Zagorka, autobiography, normativity

Magdalena Grenda

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**“The minority is more interesting to us than the majority.” The Barak Kultury Foundation as an organization open to the "Other"**

**Abstract:** The goal of this article is to describe and analyse a social, animation and educational project initiated by the Barak Kultury Foundation, founded in 2005 year in Poznań by Przemysław Prasnowski. This independent organization deal with many forms addressed to non-standard people like: education, art therapy, cooperation with excluded social groups or local communities. **Keywords:** alternative theater, non-theatrical activity, integration, tolerance, dialogue, social inclusion

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**Artist vs. film and against the problem of abnormality. An example of film visions by Stanisław Ignacy Witkiewicz**

**Abstract:** The topic of the paper refers to the concept of (non)normativity, which is often used to characterize artists. The purpose of the analysis is to answer the question: is the traditional understanding of what is normal and deviating from the norm in the world of “artists and art” justified? And what follows from this answer. The research material is based on Polish films devoted to the person and work of Stanisław I. Witkiewicz (including *Farewell to Autumn*, directed by M. Treliński).

**Keywords:** norm, normality, canon, madness and artist, film, artist provocation, Stanisław

Witkiewicz, Mariusz Treliński (film *Pozegnanie jesieni*)

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**Salvation from "normality"? Religiosity in the secularized world**

**Abstract:** In 2010, two novels – *Vyhnanci* by Františka Jirousová and *Sidra Noah* by Jan David Novotný – appeared on the Czech book market. Both books deal with the issue of the presence, rank and function of religiosity, which, in the reality of an almost secularized society, to some extent lose its *raison d'être* and is sometimes treated in categories of specifically understood abnormality. Its seemingly anachronistic character, based on submission to the rules of tradition and ruthlessly subject to the dictates and prohibitions of normative axiological and

metaphysical systems, seems to be inconsistent with the requirements of modern life. Meanwhile, both of the novels, representing an unequivocally "denominational" position (Judaism in the case of *Sidra Noah* and Catholicism in the *Exiles*), not only won prestigious literary awards, but also gained appreciation among readers. The reasons for this unexpected success were probably primarily determined by the "exoticism" of the communities shown in the works. However, it is hard to resist the impression that an important role was also played by the issue of spiritual insufficiency, which is caused by existential choices based on contingency, elicited from references to a fixed field of values and devoid of faith in the supreme sanction, the "binding" (and therefore normal?) Postmodern model of identity.

**Keywords:** Judaism, Catholicism, contemporary life, abnormality, flood, sanctuary

Zvonimir Glavaš  
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### **The Returns of Floda von Reltih: Literature, Normalisation and Fascism**

**Abstract:** The paper focuses on Ranko Marinković's novella *Benito Floda von Reltih*; the novella which has been an integral part of Marinković's most famous cycle *Hands* since its first publication in 1953, but which has, despite that fact, enjoyed relatively scarce critical reception. In contrast with rather simple and hasty interpretations, which treated *Benito Floda* as a political satire or an allegory on the dangers of totalitarianism (as Popović, 1980), we will rely on two readings offered by Molvarec (2010) and Čale (2016). What connects the two studies is their implicit criticism of abovementioned simplifications; the first being concerned primarily on the relationship between madness

and literature, the latter being focused on *Floda* as a part of Menippean tradition. Although these readings cover many of the most notable aspects of the novella in question, certain segments worth of attention remain in the background. In the first case, it is the issue of autoreferentiality that remains less covered, while the latter study only implicitly addresses the motifs of normalization and fascism, as well as their political implications. Encouraged by the prominent presence of similar autoreferential elements in Marinković's oeuvre, this paper thus offers the reading of *Benito Floda* that proceeds from the hypo-diegetic narrator of the novella understood as a (metonymic) figure of literature towards the relationship of that figure with motifs of establishment and subversion of order; normality, normalization and transgression. Such reading aims to bring the two formerly mentioned perspectives closer to each other while broadening their scope with significant elements. In doing so we will rely not only on Bakhtin's insights on Menippean

tradition, but also on certain concepts of literature as an inherently political, transgressive discourse (referring mostly to Deleuze and Bataille, but also to Foucault and Rancière), which share intriguingly similar figures with Marinković's novella.

**Keywords:** Ranko Marinković, Benito Floda von Reltih, transgressiveness, deterritorialization, normalisation, fascism

Wojciech Józwiak

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### **(Ab)normal in an (ab)normal system**

**Abstract:** The pictures of Bulgarian youth rejecting imposed from above socialist "normality" and attempting rebellion against widely accepted norms while following examples from the outside of the Iron Curtain became a popular theme taken by the Bulgarian filmmakers

between the 1960's and 1980's. In the works by Iwan Niczew, Irina Akaszewa, Christo Piskow or Iwan Andonow, (ab)normality of Bulgarian People's Republic is confronted with the youths who are stigmatized by the system. Young people try to contest the reality and their choices lead to punishment and persecution dealt by the authorities of the state-political apparatus. Just a few movies attempted to expose the façade of the BPR's system along with its artificiality of the socialist "normality", where all alternative attitudes were eliminated as they were seen as harmful and abnormal.

**Keywords:** Bulgarian cinematography, contestation, socialist culture

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**Visions and deformations. On the affective perception of the world in the poetry of Kazimierz Przerwa-Tetmajer**

**Abstract:** The poetry of Kazimierz Przerwa-Tetmajer is a distinct example of 'affective poetry' (P. Czaplinski, 2015). The critics from the Young Poland period called Tetmajer 'a poet of nerves' and they noticed that in his poetry there is a lot of descriptions of emotional states which change a way of perception of the world by the lyrical subject. Affective explosions which appear in this poetry induce visions and hallucinations disturbing the normal reception of the world, the body and the psychic. The aim of this article is to interpret examples from the poems of Tetmajer with the methodology of Affect Studies and Body Studies, especially the concepts of: E. van Alphen (projection and introjections of affects), A.

Łebkowska (somatopoetics), A. Dauksza (figuring out of affects and affective filters), J. Momro (deformative nature of affects) and F. Chirpaz (conceptions of a body).

**Keywords:** Kazimierz Przerwa-Tetmajer, Young Poland, affects, affective perception, poetry

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**Selected areas of probation work: modeling language, self-image, values and relationships.**

**Application of selected methods and techniques of work**

**Abstract:** Rehabilitation, which defines the actions of a probation officer in dealing with a convicted person, is a path to freedom. However, it is not infrequently perceived (by the ward) as a punishment. In mixed theories (Niewiadomska,

2007, pp. 47-49), the severity of the punishment should be shaped in such a way as to take into account the individual characteristics of the offender and serve specific purposes. The results of scientific research and analysis of statistics prove that undertaking compulsory correctional interventions for convicts is often ineffective. Therefore, the goal becomes building socially desirable attitudes with a sense of responsibility, which is to facilitate the return to society. Building means acting together, mainly in the area of relationships, meanings and language. How to build resources in an (in)normal situation? In the field of curatorial work it becomes a norm to form language, self-image, intentions, values or relationships by using selected methods and techniques of work.

**Keywords:** resocialization, probation officer, norm, methods

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### **This Place Is Not Meant for People Like You? Protagonists with Down Syndrome in the Most Recent Polish Literature for Children**

**Abstract:** In this paper, I discuss the following books: Eliza Piotrowska's *Żółte kółka. Mam na imię Inna* [Yellow Circles. My Name Is Different] (2018), Katarzyna Ryrych's *Wyspa mojej siostry* [My Sister's Island] (2011), and Monika Krajewska's *Mój młodszy brat* [My Younger Brother] (2009). All of the abovementioned works have didactic quality, however, each of them confronts the fear of otherness differently, teaches empathy and breaks, still considered as such, taboo of intellectually disabled. The main issue is the way the intellectually disabled function in the society and how they build relationships with their siblings and peers. For this article, I analyze how other people perceive the

main protagonists and how the writers manage with their depiction. I refer, among others, to the study by Rosemarie Garland-Thomson and her theory regarding the phenomenon of staring.

The examined novels reflect the transformations in social conventions that slowly take place in Polish society. The didactic and educational value of the discussed books is indisputable. Yet, their artistic shape, especially the narrative and the presumed target readers, is interesting as well. The works in question show that the world we live in and the literature we read and write can be, afterward, regarded as designed for everyone.

**Keywords:** children's literature, Down Syndrome, intellectually disabled, disability studies, Rosemarie Garland-Thomson

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### **The construction of the (ab)normal female body in the novels of Ivan Aralica**

**Abstract:** Along with ten books of essays, two collections of short stories and two books of autobiographical notes, Ivan Aralica's opus after the 1990s includes eighteen novels in which the author moves away from the poetics of historiographical fiction to political fiction of various genres. In these novels, the construction of the politically and ideologically collective identity is based on rigid binarism inscribed in the characterization through external or bodily appearance that implies certain moral qualities of the character. But in the case of Aralica's poetics, the Shlomith Rimmon-Kenan's difference between the external characteristics of the character into those that are out of control and those that are a product of the will, is completely

irrelevant. In his novels, a direct causal connection is established between bodily characteristics and character traits, and consequently a connection of physical appearance with the social group to which the character belongs and the ideas and ethical values he represents. Such a strategy is especially sharpened in the representation of the female character when it embodies the construction of the (ideological) enemy, so the main female characters in his novels *Svetinka* (2003), *Anastazija* (2016), *Duh demona* (2020) do not represent actually female characters but the ideological enemies, while peripheral female characters in other novels (*Četverored* 1997, *Fukara* 2002, *Puž* 2010, etc.) are also formatted in accordance with the narrative and the propaganda strategy of feminizing the enemy. Accordingly, and relying on Aralica's autopoetic and autopolitical essays (*Mentalni komunist*, 2012; *Pir ivanjskih krijesnica*, 2012; *Smrad trulih leševa*, 2014), the paper examines the features of the ideology

constructed and conveyed by this hybrid political-literary discourse through the functions of bodily (de)formations of female character.

**Keywords:** Ivan Aralica, political-literary discourse, female character, physical characterization, feminization of enemy

Natalia Łozińska

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### **The new normality of the millennium generation (Dino Pešut, Sven Popović)**

**Abstract:** The Millennium Generation, born at the turn of the 1980s and 1990s, in the period of systemic transformation, is the first generation that, entering adulthood, cannot count on an improvement in their lives in relation to what their parents have achieved. It is also the first generation growing up in Europe of "open borders", speaking directly about sexual body and

identity, mental illnesses and emotional disorders. On the other hand, it often struggles with a feeling of rootlessness. Having experience of international exchanges, with passports marked with the symbol of twelve golden stars, they set off from their small countries with a difficult, incomprehensible history, with the roadside shrines of Our Lady and the inferiority complex, to Berlin or other capitals of the wealthy West countries in search of themselves and their place. A university diploma is not a guarantee of a job. Much later they cut the umbilical cord. The 30th is the new 18th. In my paper, I focus on how the Millennium generation is portrayed by the two young Croatian novelists: Dino Pešut (*Tatin sin, Poderana koljena*) and Sven Popović (*Uvjerljivo drugi*). I am particularly interested in the issue of the masculinity of *millennials*.

**Keywords:** masculinity, project of the „new man”, millennium generation, queer literature

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**“An international moron of the year”. Peter Handke and media narrative of the ‘lying press’**

**Abstract:** The Austrian writer is one of those authors who criticize the narrative of opinion-forming media in their works. In his book, Handke draws attention to the fact that the image of the war, which is dominant in Western European press reports, clearly points to Serbia as the only negative side of the conflict, thus building the current model of reporting the course of military operations, i.e. the NORMA of media coverage. Handke questions the aforementioned principle of one-sided communication, risking being excluded by state, scientific and social institutions, which considered his criticism to be a departure from the rhetoric adopted in the so-

called opinion-forming media. An example of ostracism and an attempt to 'discipline' the writer is the controversy related to the award of the prestigious Heinrich Heine for 2006, which the writer finally rejected.

The aim of the paper is to analyze the reaction to the book published by Handke in the context of the mechanisms by which the public discourse is shaped and a uniform media narrative is created, which is an attempt to depreciate the attitude that rejects the principle of political correctness, considered the norm.

**Keywords:** lying press, public discourse, identity,

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### **The *Originales* of Split, Halfwits, or the Performance of “Insanity” i.e. Symptoms of Mental Suffering in City Exterior**

**Abstract:** In this presentation, I seek to document the role of Split’s ‘halfwits’ in inspiring the action-intervention *Red Peristyle* from the revolutionary year of 1968, whose influence and stimuli have been witnessed by a conceptual artist Vladimir Dodig Trokut (2014: 921). Furthermore, the creative potential of Split’s *originales*, the eccentrics of the city of Split in an affective performance of city exterior, is also documented by the director Bruno Anković in his documentary film *Vanka škvare (Outside the Box, Factum, 2000)*. Specifically, in the early 20<sup>th</sup> century (1907-1900), Vicko Mihaljević, who was then Mayor of Split, initiated the practice of organising annual banquets for the city’s

‘halfwits’, known for their humour and eccentric behaviour, who thereby had the opportunity to be officially honoured by the city. In the late 20<sup>th</sup> century, the City of Split decided to revive this traditional banquet on the volatile border between the normative and the non-normative, which has been documented by the aforementioned film. Alongside the abovementioned example, I shall end the presentation by also noting the ‘halfwits’ of Labin, who participated at the Eurokaz Festival in 2005 with the documentary-fictional performance *U-BITI* by the Labin Art Express, authored by Dean Zahtila and Xena L. Županić. By using this work as example, I shall seek to problematise the question as to why these exterior performances of ‘halfwits’, who were once indispensable regulators of collective life as indicated by the aforementioned examples, are disappearing today?

**Keywords:** the originales of Split and Labin, the performance of “Insanity”

Igor Medić  
Klasična gimnazija

### **Unpleasant crotchety creatures and collage of lies – *Messrs. Glembay* as Krleža's play with representation**

**Abstract:** Miroslav Krleža's play *Messrs. Glembay* (1928) is regularly considered as a prime example of his return to Realism. The character of Leone Glembay is usually portrayed as a sensitive artist who disturbs the untroubled life of his bourgeois family while exposing their private and public lies in a conflict which culminates in the clash with his father, capitalist Ignjat Glembay. This confrontation between the two characters was understood as an integral part of the psychological Realism of the play, and not as a rupture which could be read as a critique of Realism's representational mechanisms and its underlying ideology. Similarly, although

Baroness Castelli was recognized as a *femme fatale* character typical of the late 19<sup>th</sup> and early 20<sup>th</sup> century literature, only some of the new readings of the play have brought attention to the fact that even the other characters in the fictional world of the prose texts about the Glembay family are aware of the Baroness' literary features. The paper aspires to show the ways in which the characters of Leone Glembay and Baroness Castelli with their allegedly abnormal behavior unmask the seemingly normal customs and procedures, both of the world of the bourgeois society which they inhabit, but also of the representational mechanisms which were usually used to depict that world.

**Keywords:** Miroslav Krleža, *Messrs. Glembay*, Realism

Andrea Milanko  
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### Critical Insanity and Anka Žagar's Lyric Poetry

**Abstract:** In this paper, I will engage with critical reception models of Anka Žagar's lyric poetry. Despite the envious scholarly interest for her poetry from the very beginning, this contemporary Croatian poet (born in 1954) has repeatedly been faced either with frustration or uncritical acclaim on the part of her academic readers. The fact she has been grouped with the Quorum generation of poets, or the avant-garde tradition, or the postmodernist one – these classifications only to be revoked by a claim of her poetic uniqueness – is a symptom of a domesticated kind of insanity, whereby a requirement for the poet to be more intelligible is a mere reflection of unspoken preference for interpretation over reading.

**Keywords:** Anka Žagar, lyric poetry, interpretation, reading, avant-garde

Lana Molvarec  
Sveučilište u Zagrebu

### Narcoeconomics of Croatian transition literature

**Abstract:** Contrary to previous literary periods, drug topos becomes especially prominent in Croatian transition literature. It is polysemantic, questioning usual perceptions of (non)normal. The paper tends to explore drug topos in transition literature having in mind two directions: does the thematization of drug use affect structure, organization or style of literary texts and which new meanings drug use construct having in mind new economic, political and cultural relations that literary texts represent. In the focus of analysis will be: *Soba za razbijanje* by Tomislav Zajec,

*Parti je bio u uzlaznoj fazi* and *Naš čovjek na terenu* by Robert Perišić, *Nakon zabave* by Aljoša Antunac and *Metastaze* by Alen Bović.

**Keywords:** Psychoactive substances, transition literature, narrative, economic status, life style

Paweł Mozdzyński  
Uniwersytet Warszawski

### **Artists - experts on (ab)normality**

**Abstract:** The paper is focused on the relationship between visual arts and (ab)normality in the 20th and 21st century. The artistic field is an area of transgressions, subversions and antistructural interventions against bourgeois society and its values and rules. Avantgarde and post-avantgarde movements fought against the modern normality which was controlling individual and social life. The artist became a model rebel inherent in anti-structural areas and

alternative states of consciousness. In the second half of the 20th century the abnormality of contemporary art was intercepted by mainstream and was included in the program of late capitalism. Artistic abnormality became middle class normality.

**Keywords:** sociology of art, visual arts, subversion, transgressions, structural, antistructural liminality, abnormality

Klaudia Muca  
Uniwersytet Jagiellonski

### **Neuronormativity: From Freud and Aphasia to Neurodiversity**

**Abstract:** In the 1880s', Sigmund Freud had started to work with people suffering from aphasia, while doing research on brain damage and its implications. His research resulted in academic publication *Zur Auffassung der Aphasien*

(1894) that initiated aphasia studies. Based on history of aphasia studies, I am drawing attention to the question of intellectual norm that is used to assess intellectual abilities of human beings. In the light of neurodiversity discourse, research on intellectual norm, including aphasia studies, seem to strengthen binary division between the normal and the abnormal due to its medical provenience that influences social, political, and cultural perception of intellectual ability. Therefore, I explore contemporary emancipatory activism of people with aphasia in Poland, paying close attention to the way in which a non-binary rhetoric, i.e., rhetoric challenging the opposition of the normal and the abnormal, is being promoted in Polish culture. The analysis that develops in reference to the critical approach to aphasia studies, allows us to trace the development of discourse on norm in the context of neuro-ability.

**Keywords:** norm, neuronormativity, aphasia, neurodiversity

Anna Maria Skibska

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### ***Opowiadania bizarne* by Olga Tokarczuk as a manifestation of literary strangeness**

**Abstract:** In the article, Tokarczuk's collection of ten stories from 2019 is taken into consideration in order to cast some light on their main theme that is already revealed in the collection's title. Derived from the French word *bizarre* which stands for 'strange,' 'extra-ordinary,' 'mysterious,' 'grotesque,' 'ridiculous,' but also 'disturbing' or 'disquieting,' and contained in the collection's title as an only adjective setting out all ten stories, refers to a broader category of literary strangeness. Perceived as a source of Tokarczuk's deep fascination (present in all her works), the category in question demands a closer look since it seems to constitute the whole representation order both on the formal and content level. What is more, the Polish writer

urges the reader to open up to the world, not only through its traditional, 'normal' interpretations, but also through its unpredictability often expressed by strange, crippled, ugly, or deformed phenomena.

**Keywords:** bizzare stories, strangeness, extraordinary, deformation, aesthetics of ugliness

Lenka Németh Vítová

Uniwersytet im. Adama Mickiewicza w Poznaniu

### **Abnormality in recent Czech prose on Czech-German relations**

**Abstract:** It was only after 1989 that the Czech Republic began to fully document and research the 20th-century multicultural history of its territory, deprived during World War II of its Jewish nationality (often German-speaking) and, after its end, of its German nationality. This commemoration has been reflected in fiction

since the 1990s, constituting one of its most prominent currents (alphabetically: R. Denemarková, O. Filip, J. Katalpa, A. Mornštajnová, J. Rudiš, J. Topol, K. Tučková, etc.). Each of these literary images uses in its own way the category of abnormality (from broken and hidden family relationships, through mental disorders, to acts of violence and incest), used both in prose close to realistic novels (including ones based on authentic events) and in postmodern ludic prose. Abnormality thus becomes the primary means of conveying the 20th-century traumas of Czech-German relations. **Keywords:** abnormality, recent Czech prose, Czech-German relations

Kristina Peternai Andrić  
Ivana Žužul  
Sveučilište u Osijeku

***Only freaks and morally perverts do not marry:  
about the spinsterhood in Gospođica (Miss) by  
Ivo Andrić***

**Abstract:** Spinsters or old maids are most often represented in literature as those who are "beyond the normal" or on the "wrong side of the normal." Such subjects are marginalized, their appearance is ambivalent, which includes the notion of a written-off and undermining Other. In this paper, we intend to analyze the representation of the formation of the identity of the character of Rajka in Ivo Andrić's novel *Gospođica (Miss, 1945)* and the role of the family related to this process, especially that of parents, but also of the wider community. In the early 20th century, when the plot of the novel takes place, spinsters are often in a financially disadvantaged position, dependent

on the extended family. In *Gospođica (Miss)*, this aspect of the spinsters material existence is especially emphasized, and Rajka's management of finances, rational conduct of consumption and savings in the novel raises questions of ethics, life values and the effects of the characters's behavior.

**Keywords:** spinster, abnormal, savings, ethics, Ivo Andrić

Magdalena Połczyńska  
Uniwersytet Wrocławski

**Mali and Madona, or on the other side of the  
"norm"**

**Abstract:** Regardless of the multitude of perspectives in various discourses (from mass media, through popular culture, to science) the common feature of the different definitions of the outsider as a literary form we are interested in is disagreement/non-compliance/rejection, in short,

a deviation from the established social, cultural, moral or ethical norm. At the same time, this “deviation from” connects the outsider with the Other/Stranger, assigning them all a seemingly natural implication which is their relationship with the concepts of non-normativeness on the one hand and non-normality on the other. In this perspective we will try to look at the novel *Gold, Frankincense and Myrrh* by Slobodan Novak, with its complicated network of relationships both between the individual characters (especially Mali and Madona), as well as between them and the collective which, after all, determines the norm.

**Keywords:** Outsider, Stranger, Other, non-normality, Slobodan Novak

Marina Protrka Štimec  
Sveučilište u Zagrebu

### **Creativity and Normativeness: From Genius to Bohemian**

**Abstract:** Understanding art through the concept of authorship is in Romanticism connected to the notion of genius, a talented individual who, according to Kant, “is the one who prescribes the rules to art” unlike others who learn by means of something pre-determined. Defined as a “talent to produce something for which no specific rule can be prescribed,” the genius eludes normativeness and self-understanding and, like nature, defines the rules they are unable to understand. At the junction of the divine, the human and the miraculous, the genius is the articulation of the tendency to connect life and art, which is realised in avant-garde artistic practices in various ways, regulating both a cultural and a social phenomenon like bohemia. At the turn of the

century, it functions as a practice of resistance and, retroactively, the establishment of a ruling order in relation to an equally ambivalent concept of “pure literature,” which is manifested also as an ironic category, e.g. in the poetry of Tin Ujević. The article focuses on differences and aberrations in these examples of integration of life and art, continuity in understanding individuality and creativity as well as ways of resistance they use, especially in terms of understanding artistic autonomy and creativity.

**Keywords:** bohemia, avant-guard, literature, normativity

Tea Rogić Muca

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**»W całej tej sprawie może być tak, a może być inaczej /.../ to już wtedy mogło być nienormalnie«: The (Ab)normality of the Female Subject in the Novel *Niedobra miłość* by Zofia Nałkowska**

**Abstract:** This presentation offers an interpretation of the characterisation process of the major female characters in the novel *Niedobra miłość* by Zofia Nałkowska with regard to the concept of the so-called female modernism of the first half of the 20<sup>th</sup> century and the status of the category of (ab)normal in the narrative arrangement of actors in the novel’s text. The goal of the presentation is twofold: to offer an interpretation of the female subject in the novel with regard to the way in which it uses the term (ab)normal, and in doing so attempt to use a literary history approach to complement the

interpretation of the interwar modernism in the poetics of the so-called bourgeois novel of Zofia Nałkowska. The overall goal of this work is to describe the modifications and shifts in the narrative articulation of female (ab)normality as proofs that affirm the thesis that, in the prose she wrote in the late 1920s, Nałkowska gave up on the pseudorealistic poetics of the novel and anticipated the characteristics of proto-existentialist poetics, as confirmed in her post-war novella collection, *Medaliony*.

**Keywords:** *Niedobra miłość*, Zofia Nałkowska, female subject, female modernism, interwar modernism

Konrad Sikora

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**The ontology of "other" masculinity. Litotic and hyperbolic narratives about sexuality. A study of selected cases in Polish prose of the 21st century**

**Abstract:** This submission is a study of selected prose works focused on non-heteronormative masculinity. The ontology of the "other" masculinity is a proposal to describe such narratives that try hard to present either in the light of exclusion or the uniqueness and exclusivity of homosexuality. It is still a clear phenomenon in Polish literature. It is difficult to find such stories that would not use narrative irony or litotes, or, on the other hand, hyperbole to render the phenomenon of homosexuality unaccustomed. By focusing on these mechanisms, we will present the premises which, in the authors 'and authors' opinion, constitute homosexual

masculinity as the DIFFERENT one, meaning different from the dominant pattern. The study covered fragments of *The Circles of Strangeness* by Michał Głowiński, *the bones* by Ignacy Karpowicz and *Lubiewo* by Michał Witkowski.

**Keywords:** homosexuality, other, masculinity, narrative, litotes, hyperbole.

Izabela Sobczak

Uniwersytet im. Adama Mickiewicza w Poznaniu

**Izabela Filipiak and her works in connection with Maria Komornicka's/Piotr Odmieniec Włast's areas of otherness**

**Abstract:** This article examines how the contemporary Polish woman writer, Izabela Filipiak, reads, describes, and uses in her own literary practice the work of the modernist writer Maria Komornicka/Piotr Odmieniec-Włast – the paradigmatic, as Błażej Warkocki says, "Misfit"

of Polish culture. Filipiak, as a writer, who is caught up in the intertextual game, and as a biographer of Komornicka/Włast, is interested not only in the works of the modernist author but above all in her/his life and personality, and by using queer theory she particularly focuses on the motif of uncertain lesbian identity at the turn of the century. Thus, transgression – both within gender, sexual, and artistic identities – by delineating the main "area of otherness" becomes a bridge between Filipiak and Komornicka/Włast, between modernism and present, pointing to the former era as particularly important for understanding queer literature.

**Keywords:** Filipiak, Komornicka/Odmieniec Włast, intertextuality, queer

Elżbieta Solak  
Uniwersytet Jagielloński

**Sins and pranks of the little ones - lexical representations of guilt and punishment in the Bulgarian translation of *The Mother at Home* by John S. C. Abbott (*Майка къщовница*, 1875)**

**Abstract:** Bulgarian translation of the handbook for parents by the J. Abbott has no chance of being included in the history of national literature for objective reasons, but it can be interesting in its own way. From the point of view of a historian of ideas, this translation, which is to some extent an adaptation, offers rare opportunity to learn about selected details of everyday life of the Bulgarian middle class on the eve of statehood, including those that are not to be found in, for example, Bulgarian literature from this period. In this text, the main object of interest are the names and definitions of undesirable behaviors as well as the

intended methods of punishing. Undoubtedly, they are interesting in themselves, but also because in their context they reveal, inter alia, names of games and ways of spending time, details of the furnishings of the bourgeois house, samples of the language used in contacts with children, etc., thus data invaluable from the view point of the history of the language.

**Keywords:** history of Bulgarian language, Bulgarian history of translation, 19th century, history of pedagogy, evaluative lexis

Lucijana Armanda Šundov  
Filozofski fakultet u Splitu

### **Abnormal and Other in Uncanny Fantasy *Coraline* by Neil Gaiman**

**Abstract:** In this work, we approach children's novel *Coraline* from a few key points. Its belonging to subversive fantastic, that changes ground rules to create unique secondary world that questions the values of primary world, is being reviewed. It is also noted that *Coraline* belongs to gothic literature that uses motifs such as gloomy atmosphere, abandoned buildings, secret passages, haunted heroines, premature burials, ghosts, vampires, doubles, monsters. The writer has based his story on the notion of uncanny intentionally. Freud defines uncanny as a special type of fear that has been known and repressed before it came back. In *Coraline* this is most evident when describing decaying house, doubling, deleting borders between fantasy and

reality. This work analyses the other mother as a vampire. *Coraline* functions as an intertextual labyrinth in which different literary texts intersect and this work tries to pinpoint these texts and the meanings they acquire in *Coraline*.

**Keywords:** subversive fantastic, gothic literature, substitute mother figure, vampire, uncanny, doubling

Ekaterina Starodvorskaia  
Uniwersytet im. Adama Mickiewicza w Poznaniu

### **“It’s nice saying, and always does its thing”. Types of inconsistency emerged in metalinguistic ironic expressions**

**Abstract:** Throughout the centuries irony has been interpreted as a certain type of norms, boundaries and conventions violation. The mechanism of such violation is based on the contradiction or the inconsistency between what the speaker has said and what he really suggests.

Generally, attitude conveyed by the use of irony is implied, i.e. masked, but, that being said, the inconsistency, in order to be detected by the hearer/reader, still should signal its presence, i.e. manifest itself in some way. In case of the use of the so-called ironic metalinguistic utterance (that is usually a comment on the character's statement), this very utterance performs the "subversive" function, i.e. undermines the semantic, pragmatic, stylistic or situational coherence of the text.

**Keywords:** reflexivity, metalinguistic expressions, Polish, Russian

Mislava Bertoša  
Tvrtko Vuković  
Sveučilište u Zagrebu

### **Hunting down the degenerates. The 19th Century Normalisation Culture and the Croatian *Fin de siècle* Psychiatric Discourse**

**Abstract:** The presentation is based on the assumption that Croatian bourgeois society was formed as a disciplinary society in the second half of the 19th century. It sought to achieve the utmost utilization of the human body, the main resource of capitalism. At the same time, it developed numerous mechanisms, institutions, and tactics of normalization in order to protect society against those forms of deviation that threaten its functioning. Psychiatry was one of the most powerful mechanisms of normalization in the 19th century and it developed as a science liaisoning with law and criminal science, and it functioned as a mechanism of social hygiene that

sought to standardize or surveil anew some forms of abnormal behaviour. Therefore, psychiatry produced the category of abnormalities as the scope of its work so as to cover various forms of social awkwardness. On the basis of the medical record of Petar Gabrić from 1883, stored in the archive of the University Psychiatric Hospital 'Vrapče', we will show how these processes work.

**Keywords:** modernization, disciplinary society, abnormal, psychiatric power, fin de siècle

Dubravka Zima  
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### ***Natural Assignment and the Girl-Freak: The Standardization of a Female Adolescence in the 19<sup>th</sup> Century***

**Abstract:** The last decades of the 19<sup>th</sup> century in Croatian society were a period of establishing the bourgeoisie as the bearer of progressive social and

cultural ideas; in this context, in the period from the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century (2007), adolescents were gradually constituted as a separate social group. Within this process, a young lady or a girl is also articulated as a social subject, especially at the end of the century with the expansion of educational opportunities for girls from the lower and middle classes. The paper presents the discourse of standardization and regulation of female adolescence in the 19<sup>th</sup> century, which is articulated as a common and pseudo-scientifically regulated essentialist narrative about the female social (the so-called “natural assignment” of girls and women). The paper elaborates how different discourses produced the image of a girl-freak or monster who does not comply to its given social function.

**Keywords:** “natural assignment,” history of girlhood, 19<sup>th</sup> century, female adolescence