



Recenzenci: Prof. Dr. Daniela La Foresta; Dr Sławomir Marchel

Autorzy: Irena Chawrińska, Sonia Czaplewska, Michał Pruszek,  
Martyna Wielewska-Baka

Wydawca: ©Instytut Badań nad Polityką Europejską

Tytuł: LOSt in Gdańsk! Polish culture in the age of uncertainty

Publikacja sfinansowana przez Narodową Agencję Wymiany  
Akademickiej w ramach programu SPINAKER – Intensywne  
międzynarodowe programy kształcenia, numer projektu:  
BPI/SPI/2021/1/00021/U/00001

ISBN 978-83-954212-9-7

Gdańsk 2023

## 04 Introduction

### Part 1 Find yourself in Gdańsk

---

- 16** Polishness in a multilingual global village  
Prof. Ewa Czaplewska
- 20** If it's easy, there's no point in learning  
Prof. Koji Morita
- 24** Only direct contact will help you understand Poland  
Authors of the project
- 28** To show Pomerania in its diversity  
Authors of the project
- 40** I fell in love with Poland  
Students (Tokyo University of Foreign Studies)

### Part 2 Gdańsk culture in theory and practice

---

#### I. On literature and art

- 50** In the age of Anthropocene with more-than-humans
- 54** Practising art with more-than-humans in Vistula Delta
- 64** Deep-dive into resilience. On relations with more-than-humans
- 57** Meditative thinking-with plankton from the sea
- 84** Against hustle culture. Together with Szyborska and Miłosz for the well-being
- 60** Ou-topos: a good or non-existent place?
- 73** AI & me entangled with a hybrid reality
- 76** Tsaibernetics and imagining more-than-human cities
- 79** Joy of life – building responsible communities
- 89** The Power of Surrealistic Thinking
- 93** Buddhist inspirations in the poetry of Czesław Miłosz
- 100** The art of asking questions
- 108** Around Otherness. Cultural and literary walks in Gdańsk and Gdynia
- 114** Towards the "Weiser's Viaduct"
- 122** Towards Poland and the world (on Ryszard Kapuściński)
- 130** Around the Migration Experience (The Emigration Museum in Gdynia)

#### II. On culinary traditions and customs

- 142** Culinary walk as a first step towards getting to know another culture
- 148** From Mestwin to Hevelius – walking route

#### III. On film and history

- 172** Film reality and teaching culture
- 190** Solidarity on silver screen

# INTRO DUCTION





## **What can we learn from water?**

In the last decade, liquidness has been explored in cultural, social, and political theory. 'So remember the liquid ground' writes Luce Irigaray in *Friedrich Nietzsche's Marine Lover*. For Irigaray, "liquid ground" means water, but understood as something more than the liquid substance. Water is a force that connects all watery bodies, human and more-than-human, from the depths of the sea to our bodies, it is our own materiality. Water also connects different bodies from different times and spaces through the constant movement of water. Here in Gdańsk, where we are located, the Vistula River flows into the Gdańsk Bay, where its waters become an integral part of the Baltic Sea. Gdańsk was founded at the spot where the Vistula flows into the Baltic Sea. The rhythm of life in the city was simultaneously shaped by the rhythm of the river flowing in one direction and the sea flowing in and out, all the time moving up or down the beach as the tide comes in or goes out.

Man has always had to pay attention to nature here, to the rhythm of the water's movement with its treacherous currents, because something is always brewing in the depths that can be both frightening and promising at the same time (Dolphijn, 2021). Man's inability to explore this part of the world has always inspired fear and curiosity. On the land, which is a mixture of land and water with an irreducible identity, a mixture of river and sea water, where a specific flora and fauna has developed in the rhythm of the ebb and flow of the tide, a special connection with nature can be felt.

Gdańsk, a city of freedom and solidarity over a thousand years old, with a rich history whose identity has been shaped by different cultures over the centuries, was born at the crossroads of land and water and was the largest city of the Polish-Lithuanian Commonwealth, a royal and Hanseatic city that was founded in the 16th century. The city was also an important cultural center. From 1920 to 1939 it was an autonomous city-state, the Free City of Danzig, under the protection of the League of Nations. Gdańsk is regarded as a symbolic place for the outbreak of the Second World War and the beginning of the collapse of communism in Central Europe.

The project “Local, open, social – narratives of multicultural Gdańsk”, the aftermath of which is this book, refers to the rich historical and cultural tradition of Gdańsk with particular emphasis on the culture of solidarity, referring to Solidarity movement and to cross-species solidarity that particularly nowadays in the age of uncertainty caused by global crises requires reflection and further action.

Uncertainty has become our everyday reality due to the current global crises. Recent adverse global scenarios left people's, youngsters' in particular, mental health and well-being deeply affected, bringing to the surface the already existing problems and issues, posing new unexpected challenges to them. It seems necessary today to make young people aware of how to deal with uncertainty, to prepare for the future, which is unpredictable, but there are always options to choose from. Many young people feel the need of taking responsibility for the fate of the planet, taking various actions at the local and global level, but at the same time they feel that they have no influence on the dominant global narratives and on the future that is to come. That is why we need to set up new alliances to empower youth, to move to response-ability, from powerless to powerful.

Since we believe that local culture, art and literature can be tools of social change, we hope that our project activities can play an important role in creating links between the social, educational, cultural and health worlds. Our project and this publication show that learning Polish and promoting

**So remember  
the liquid  
ground**

– Irigaray, 2019

**From watery  
womb to  
watery world:  
we are bodies  
of water**

– Neimanis, 2017

Polish culture can be done by increasing learners' resilience and improving their well-being. In the *LOSt in Gdańsk* project, we focused on the preparation of didactic proposals, thanks to which we wanted the participants of our online course and the summer school to immerse themselves, to dive not so much in the language as in the Polish culture. We did not hold Polish classes, we did not sit in the classroom and do grammar exercises. Instead, we got on the streetcar, bus, or train every day and took the students to places they had never heard of and probably would not have gone on their own, so they immediately experienced something unique and special.

The culture and traditions of Pomerania and Kashubia are not particularly popular among foreigners. Gdańsk stands for unique flavors not known in other regions of Poland, turbulent history that influenced the fate of Europe and the world, centuries-old monuments and contemporary art that coexist and create the unique atmosphere of this city.

### **We divided our courses into four modules.**

**Gdańsk on film:** The city has always attracted filmmakers. Some because of the beautiful, somewhat dreamlike backdrop of Gdańsk's streets, endless beaches and mysteriously rushing sea, which are a perfect setting for romantic stories, other because of the historical importance of Gdańsk as a place where events that changed the fate of the country and Europe took place. Both of these versions of Gdańsk were presented to the participants of the *LOSt in Gdańsk!* project.

Thanks to Janusz Morgenstern's film "Goodbye, Till Tomorrow", today's students from Japan met Polish students from 60 years ago – young people who, in the post-war reality, wanted to live their lives to the fullest, love and be loved. After the film, the workshop participants went for a walk in the footsteps of the film's characters, thanks to which they learned about the architecture of the Old Town.

Whereas Andrzej Wajda's film "Wałęsa. Man of Hope" introduced students to the events of June 1980 but also gave them an opportunity to reflect on a contemporary interpretation of past events. A guided walk around the Gdańsk Shipyard allowed us to complete the narrative about historical changes with women associated with the shipyard and Solidarity movement.

**Kashubian culture:** During the summer school we took part in dance, theater and culinary workshops. We went on a trip to Kashubia to admire the beautiful nature of the Tricity and its surroundings and to learn about the unique traditions and history of the place where we live (castles, museums).



**Culinary culture of Pomerania:** In the culinary part of the course we dealt with the history and traditions of Pomeranian cuisine. In our story we plunged into a world of extremes, where the extravagance of Gdańsk feasts, including drinks served with real gold flakes, mixed with simple Kashubian dishes, where herring played one of the main roles. We feasted in Teutonic castles and bourgeois salons, went together with the Gdańsk troubadours, called Bowke, to the pubs where people laughed, and with the fishmongers from the fish market to eat mustard soup. And most importantly, we visited local restaurants where we enjoyed traditional dishes while sipping excellent drinks.

**Literary and Artistic Gdańsk:** Students had the opportunity to read literary texts and look at works of art from the perspective of issues that concern us in our everyday lives today. We immersed ourselves in literature and art from a global perspective and considered together whether literature and art respond to global challenges and how they address issues of resilience and well-being. During the summer school participants were able to take a literary walk through the districts of Gdańsk and Sopot; we searched for traces of literary characters from books by Guenter Grass, Paweł Huelle, and Stefan Chwin. We visited the Museum of Emigration in Gdynia and learned about the long, exciting and often terribly difficult journeys of Poles to other countries – in search of political asylum or a better life. We visited the European Solidarity Centre to learn more about the history and achievements of this unique social movement. We got to know contemporary art created in the Tricity thanks to the exhibition of the New Museum of Art NOMUS, Laznia Centre of Contemporary Art and visited artistic Gdańsk along the paths of murals and contemporary sculpture.

LOSt in Gdańsk! Summer School was also for us, the teachers, an interesting lesson about our own city. We had the opportunity to see it through the eyes of someone who comes from a different cultural background and who sees completely different things in the space we consider our own. This is a further proof of the importance of crossing cultural boundaries and how enriching the interpenetration of cultures, experiences and values is – for both sides.

This publication consists of two parts. The book opens with an interview with Professor Ewa Czaplewska from the University of Gdańsk, from which we learn about teaching Polish culture in an intercultural and transcultural perspective, with particular emphasis on the Japanese context. Then, in part one, we invite the reader to dive into our project activities. Recording the memories of guests, workshop leaders and participants in the form

of interviews and rich visual material give the reader the opportunity to delve into our teaching experience. The second part of the publication is an attempt of scientific and didactic justification of our project activities. We address issues related to cultural and language education in the local, Gdańsk, Pomeranian, and Vistula Delta perspectives. The texts by Irena Chawrińska, Sonia Czaplewska, Michał Pruszek and Martyna Wielewska-Baka are a theoretical reflection and didactic proposal for people who want to teach Polish culture in a creative way from a local perspective, while increasing the well-being of learners.

In the first chapter of the second part of the book, we focus on more-than-human thinking, Vistula Delta and local culture. We propose didactic solutions that use creative activities to make the participants of the classes aware of how much they are entangled with the place in which



they are located. An important role here is played by land and water that meet in Gdańsk in particular way. We suggest walking in the footsteps of artistic objects in Gdańsk to experience how they resonate with the urban space and the Baltic nature. Another didactic proposal is to experience online meditation to realize how little we know about what is happening in the depths of the sea and to realize how human affects non-humans and how non-human affect humans. Reading the poem *Utopia* by Wisława Szymborska in the context of coexistence with non-humans in the same land opens new interpretations of this poem. On one hand, we refer to the European thought and religious tradition, and on the other – we open a new understanding of *ou-topos*, a good place that we want to create today here in Gdańsk, in the Pomeranian region, in the Vistula delta.



The second chapter provides us with reflections and didactic solutions related to artificial intelligence and creating our everyday life with its participation. We raise the problem of more-than-humans again, this time from the perspective of virtual life that altogether with human and more-than-human life create form the assemblage, a virtual whole in constant process of becoming in the rhythm of water. We look at it from the perspective of a humanoid robot, referring to the story *Wizyta* by Olga Tokarczuk. We also explore the solutions proposed by cybernetic art, asking about the relationship between human and more-than-human in the context of tsaibernetics. Questions about relationships are also encouraged by going to Zaspas and walking among the murals that are a testimony to the artistic life of the city, which is closely related to urban space and the culture of solidarity. The proposed lesson plan concerns one of the murals, an element of which is a quote from a poem by Wisława Szymborska, which can become a contribution to reflecting on the joy of life and its sources, especially in times of crisis.

In chapter three, we take a look at our times: the hustle culture and the idea of workaholism that is sweeping through the generations. In order to stay as close as possible to contemporary global problems, we propose to look at it from this perspective: a tired, overworked society for which stopping, slowing down means failure. As noted by the famous philosopher Alain de Botton, in the culture of productivism, all our human potential for dreaming, thinking and imagining is wasted. How can literature help us here? Full of skepticism and surreal images, the poetry of Wisława Szymborska and the contemplative poems of Czesław Miłosz, mediated in Buddhism, are "therapeutic reading", a form of meditation in itself. Therefore, in the scenarios attached to the chapter, we propose to discuss the works of Polish Nobel Prize winners in the context of a universal experience, because it concerns our entire civilization – out of concern for the quality of our lives, out of concern for the mental well-being of young people.

Chapter four consists of variations on otherness in reference to books and places important for the Polish (including the Tricity) identity: the novel *Weiser Dawidek* by Paweł Huelle, a collection of lectures by Ryszard Kapuściński entitled *Ten Inny* and the Emigration Museum in Gdynia. The war in Ukraine and the presence of Ukrainian refugees in Poland may become a contemporary context: questions about Polish and Ukrainian experiences, about universal experiences of otherness, travel, escape. We offer outdoor activities here: a game at the Emigration Museum, a visit to the Gdańsk Shipyard and a literary

walk around Oliwa and Wrzeszcz to find the former "Weiser viaduct" and the grave of Horst Meller. The issue of otherness – multiculturalism, ethnicity, marginalization – can be a leitmotif here, but it can only be a pretext: to talk about the Jewish roots of Polish culture, to ask about the migration experience of Poles over the centuries, to discuss journalistic challenges and the definition of otherness according to Kapuściński.

The main part of chapter five is a proposal for a culinary walking tour along the streets of Gdańsk. In this chapter we also discuss the significance of regional cuisine as a tool for promoting cultural diversity. Research shows that while a significant portion of foreigners mainly associate Poland with its largest cities, such as Warsaw and Kraków, immersing oneself in local cuisine can enhance the understanding of the country's cultural richness. Regional cuisine is not only a way to share culinary discoveries but also a platform for conversations and building connections between residents and visitors. A walking tour with tastings of regional dishes, combining sensory elements, enriches the participants' experience and transforms it into a more holistic lesson about culture and history. Such a method aligns with trends in embodied learning, experimental-based learning, culinary tourism, and gastrodiplomacy practices. Preliminary reactions from participants indicate a positive reception of such experiences.

In the chapter six teaching culture through film has been linked to the factual approach. It is intended to provide basic knowledge in the field of history, politics and art. At the same time, the use of film as a tool to present historical events raises questions about the credibility of such a message. The chapter contains considerations on documentary film, historical film and literary reportage as historical sources. The focus was also on the issue of film as a medium in the educational process.

Deep in climate and war fear, we need a narrative that will allow us to rethink our attitude towards land. Our project was aimed at proposing this kind of perspective in relation to Gdańsk, Kashubia, Pomerania, the Vistula delta. We cannot think like a river or become a sea, but we can think-with, empathize with more-than-humans, build new alliances, empower communities together through empathy and tenderness. We hope we were able to tell the stories that matter hand in hand with our students, stories that resonate with more-than-humans, from glocal perspective, here in Gdańsk where water and land meet to imagine the new future of our city and region.

# PART 1

---

Find yourself  
in Gdańsk





# Polishness in a multilingual global village

**Professor, as part of your psycholinguistic research pursuits, you deal with issues of multilingualism and multiculturalism, among others. Is multilingualism a gift or rather a challenge?**

Multilingualism is undoubtedly a gift, but it can also be associated with challenges. I am referring here, of course, to what is known as natural multilingualism, a situation where different languages are acquired in a natural way. This happens, for example, in expatriate families or in families where the parents come from different cultures. Of course, there are many types and kinds of multilingualism. Depending on the time, sequence or environmental conditions, the degree of proficiency in each language can vary. They can also develop in completely different ways. Obviously, the more balanced the development in each language, the greater the benefits of being a multilingual person. Most of us would like to be able to communicate freely in different languages. We all realise how such a skill can enrich life in many different aspects. However, few people realise that the development of multilingual children proceeds in a slightly different way to that of monolingual children. Sometimes phenomena that are natural for bilinguals, such as longer word searches in their own mental lexicon or the so-called "quiet period", when bilingual children stop speaking for a while, are diagnosed as developmental disorders. Multilingual children are still too often evaluated at school or diagnosed in psychological counselling centres according to the same criteria and with the same tools as monolingual children. This incorrect method can lead to finding abnormalities in them. However, these may be symptoms of perfectly normal development, but in a multilingual person.



Prof. Ewa Czaplewska  
(University of Gdańsk)  
on Japan and TUFs from  
an intercultural perspective



Fortunately, more and more research related to the cognitive, emotional and social functioning of multilingual people is emerging worldwide, which will probably make it possible to support their development in such a way that there are more benefits.

**Professor, is the Polish language still attractive to families with a Polish cultural background living abroad?**

Indeed, in the course of my research on multiculturalism issues, I have encountered different approaches to the cultivation of Polish language and culture in emigrant families. I think that each such family is placed in its own peculiar place on a continuum from intense involvement in Polish affairs and living every day with the Polish language to an almost complete lack of interest in cultivating Polishness. Whether a family is strongly or weakly oriented towards Polishness depends on many factors. This is, of course, largely linked to an internal sense of temporary/permanent emigration and, consequently, often (but not always) to varying levels of willingness to integrate into the new country. However, there are also other factors, such as the status of Polishness in a given community. If it is high enough, then young people are motivated to learn Polish. If, on the other hand, being, at least in some part, Polish is subjectively perceived as being "the worse one" – then the willingness to make an extra effort to maintain Polishness decreases significantly.

Of course, families and Polish educational establishments abroad play a huge role in keeping this motivation at the right level. However, it should be borne in mind that any activities, such as those offered by Saturday schools, are supplementary education and therefore time and effort for the child to learn. Let us emphasise – for additional learning, because the primary, everyday learning is that conducted in the language of the new country. If a pupil who is tired after a whole week has to attend extra classes instead of, for example, relaxing actively with peers in the fresh air, these classes must really be extremely attractive.

While conducting research on multilingualism, I have the opportunity to visit Polish Saturday schools in various countries. I talk to teachers, parents, children. Recently, these conversations have overwhelmingly focused on issues related to answering the question: how to arouse motivation in young people with a Polish cultural background to make an extra effort to maintain/learn the Polish language. The matter seems so urgent, yet so research-inspiring, that I have decided to devote one of my next projects to this very issue.

**In addition to the issues of multilingualism and multiculturalism in people with a Polish cultural background, you are also interested in learning Polish as a foreign language. At Tokyo University of Foreign Studies you worked with Japanese students of Polish studies. Have you noticed any specific factors influencing their learning of Polish?**

**...understanding speech,  
both oral and written,  
is not only about knowing  
the linguistic code, but also  
about interpretation...**

You have to start with the fact that the Polish language is quite difficult for the Japanese. Completely different grammar, character system, etc. These difficulties, however, do not only concern the linguistic system, but also the pragmatic issues that are extremely important in this situation.

Pragmatics significantly influences how we process sentences, how we form sentences, how context allows us to determine the meaning of ambiguous sentences. The pragmatic competence of interlocutors influences the way sentences are produced so that they are appropriate to the context for which they are used. Pragmatics encompasses both non-verbal communication, i.e. facial expressions, gestures, body movements and posture and/or supra-segmental aspects of speech, especially melody, pace and tone of voice, as well as, and perhaps most importantly, rules for choosing words appropriate to the current situation, ways of introducing, changing and ending topics, responding to other people's statements, etc. As I wrote in one of my 2012 publications, understanding speech, both oral and written, is not only about knowing the linguistic code, but also about interpretation – in this case, in line with the culture of the language we are learning. Interpretation is a transition from a text expressed in audible signs (or graphically in the case of a written text) to something new, beyond what the text directly gives. It is much easier to understand a text whose elements are read, as it were, automatically, quickly, without much effort. This is the case when the messages are at least partly related to something we are familiar with, something we have encountered (directly or through indirect messages), something we have already managed to integrate into our cognitive system and which functions within it in the form of all kinds of *schemes*, i.e. general representations of typical structures of known experiences related to places, events, people or objects.

Poles and Japanese are people of very different cultures. What is obvious in the Polish community, may have absolutely no equivalent in the Japanese community. And vice versa. The same sentence expressed in two different languages can mean something completely different to native speakers.

It is precisely because of these aspects, among others, that I believe Tokyo students of Polish Studies are hard-working, intelligent and, if they complete these studies, also persistent. It was a great pleasure to work with them. Of course, the teaching of Polish and Japanese students differs. These differences flow from the cultural aspects I have already mentioned. Respect for a teacher in Japan is unlikely to allow questions to be asked or discussions to be held with him/her. In Poland, on the other hand, the multitude of questions and free discussions in class may indicate that students feel confident and have a good relationship with a given teacher. However, I must point out that the incredible willingness to cooperate, the optimism and the enormous positive energy on the part of the Japanese students made me remember my time with them as a great teaching adventure. I recommend it to every academic.



# If it's easy, there's no point in learning

**Professor, you have been the head of the only Polish Studies Department in Japan at Tokyo University of Foreign Studies (TUFS) for over 10 years now. What led you to where you are now and how did your interest in Poland begin?**

When I was a student, I initially studied Russian, but I was unhappy at the time with the fact that other Slavic languages hardly received any attention in Japan. That's why I wanted to study them. I was wondering which other Slavic language would be worth learning. I came to the conclusion that if Russia was a representative of Orthodox culture, Poland would be a representative of Catholic culture, so it is worth learning Polish in a comparative perspective. I thought I might find something interesting compared to the Russian language. This is how I started learning Polish. From then on my long journey to Poland and a nice adventure with the Polish language began to unfold. I became increasingly fascinated by the Polish language in my further studies in Japan and Poland. After obtaining my doctorate at the Institute of Slavic Studies of the Polish Academy of Sciences in Warsaw, I did not immediately make it to the Polish philology in Tokyo. Before that, I taught Japanese philology at the Jagiellonian University in Krakow and Russian studies at Kobe City University of Foreign Studies. I was still teaching Polish at Kyoto University. After many twists and turns, I became head of Polish Studies at Tokyo University of Foreign Studies which I have been in charge of since 1 April 2013. It was not easy at all to get to this place, but every experience along the way was meaningful and has enriched my life.



Prof. Koji Morita  
(Tokyo University of Foreign  
Studies) on teaching  
and studying Polish

### **Is studying in Japan different from studying in Poland? What is the organisational structure of TUFS and where do Polish Studies fit in?**

Yes. Studying in Japan is a little different from studying in Poland. In the current structure of our university, the specialisation in Polish language is open not only to students from the School of Language and Culture Studies with the option of studying language, literature, art and culture in the broadest sense, but also to students of the School of International and Area Studies with a focus on historical, social and political issues. For this reason, the range of academic interests among students of Polish Studies at TUFS students is very broad, ranging from Polish philology to social sciences related to Poland. Polish brings together students from two different faculties. This is what is known as Polish Studies, which cover the fields of humanities and social sciences.

### **What drives young Japanese people to learn Polish and explore Polish culture?**

Poland remains little known in Japan, so it still holds many secrets. Undoubtedly, the mystery of it draws people in and motivates them to learn. It is well known that language is an essential tool for exploring culture. Students are always looking for something new, hoping for an interesting scientific discovery along with the satisfaction of acquiring new knowledge.



### **Is Polish difficult or easy for the Japanese?**

Difficult, but only because it is a language with an entirely different origin that makes it objectively challenging. We have to learn it almost from scratch, but thanks to this, we have a chance to learn it successfully without any habits or interference of our mother tongue. In other words, the Polish language is difficult, which is why it is worth devoting your entire academic life as a student to learning. Taking on such a challenge is extremely rewarding. If it's easy, there's no point in learning.

### **Do TUFS Polish language students visit Poland frequently and are they eager to do so? What is their perception of Poland? Do such stays fuel their interest in Polish culture and the Polish language or is it the opposite? What surprises them most about Polish culture? What do they like best?**

Yes. The students of Polish Studies at TUFS often and willingly travel to Poland for a summer course or semestre studies. A considerable number of students go there even several times during their studies, which is a good indication that they like Poland in general and such stays fuel their interest in Polish culture and language. They also gain valuable experience and international friendships for life. The students come from different backgrounds and have different experiences, so their perception of Poland also varies. The perception of Poland is a very individual matter. I find it difficult to determine what the stereotype is of what surprises them most or what they like best. Probably everyone has their own answer.

### **What job offers can graduates of Polish Studies at TUFS count on?**

Graduates of Polish Studies at TUFS work in a variety of sectors. TUFS is a prestigious university with a 150-year tradition, so graduates have no problem finding work in Japan. Those who ambitiously seek to use their knowledge of Polish in their professions can count on job offers in diplomatic missions and companies doing business in Poland, among others. At the moment, quite a few graduates are working at the Polish Embassy and the Polish Institute in Tokyo and at the Japanese Embassy in Warsaw. There are also graduates who work in Japanese and Polish companies or teach Japanese in Poland.

### **Professor, you are the author of numerous publications on Polish culture and language. During your visit to the University of Gdańsk, one of the lectures you gave was entitled "Czesław Miłosz and his multilingualism in the eyes of the Japanese". Do the Japanese enjoy reading Miłosz? What do they think of him?**



Czesław Miłosz is not popular in Japan; he is rather known only as one of the many Nobel Prize winners for literature. However, I personally have great respect and esteem for Miłosz for two reasons: 1) Czesław Miłosz is a valuable human being who, due to his complicated life story, was able to look at Poland from the inside and the outside. My last lecture at the University of Gdańsk showed how his 'neutral' and 'objective' view of Poland was highly appreciated by the Japanese; 2) Czesław Miłosz comes from the present-day territory of Lithuania, the so-called North-Eastern Borderlands, where I have long conducted research on Polish dialects, so-called borderland Polish. I was also a member of the Department of Borderland Polish Studies at the Institute of Slavic Studies of the Polish Academy of Sciences in Warsaw. Since the beginning of my research career, I have been interested in the linguistic situation of the former territory of the Grand Duchy of Lithuania – a multilingual and multicultural state. Miłosz would sometimes say that he was the last citizen of the Grand Duchy of Lithuania. I encourage you to read the great works of Czesław Miłosz!

# Only direct contact will help you understand Poland

**You deal with the issue of intercomprehension in the teaching of related languages – Polish and Ukrainian. Does intercomprehension also have a cultural dimension? What does it involve?**

My long-term experience (almost thirty years) in teaching indicates that it is the intercomprehensive approach that is one of the most effective tools for achieving a good command of Polish as a foreign language among Ukrainians, allowing the learners' attention to be focused on both the similarities and the differences between the related languages, Ukrainian and Polish, during classes. When I start teaching Polish to Ukrainians, I always ask them the following question, “In your opinion, which of the Slavic languages is Ukrainian most similar to?” Previously, the answer was often: “To the Russian language”. Now they say: “To Polish”. In fact, we have the most similarities at different language levels with Belarusian, although there are also quite a few similarities with Polish – 70%. The realisation that we already “know” 70% of the language we are learning triggers a positive attitude in students, they are more confident.

Intercomprehension in the teaching of related languages has primarily a linguistic dimension, but can also have a cultural dimension, e.g. similarities or differences in language culture, realised at the level of sociocultural knowledge. For communication in Polish to be effective, it is necessary to read the code of Polish spiritual and material culture, to find the most essential elements of the linguistic image of the world of Poles, to understand their verbal and non-verbal reactions to reality, i.e. for learners to have sociolinguistic knowledge, which



Doctor Juliia Vaseiko  
(Lesya Ukrainka Volyn National  
University) on cultural  
intercomprehension



manifests itself in perceiving the Polish language through the perspective of social and cultural contexts. Sociocultural knowledge is assimilated very quickly by Ukrainian students because its source in both languages is the vocabulary, which is a storage of information about the national verbal and non-verbal culture. An example of a successful positive transfer is the acquisition by Ukrainians of a vocabulary with powerful sociocultural potential. Such information is contained in the following semantic groups: formal and informal phrases in greetings, phrases of politeness or folk proverbs.

It is worth drawing the students' attention to the similarity of traditional informal signs in both cultures, above all the gestures used by Poles and Ukrainians to communicate: nodding the head, shaking hands, kissing on the cheeks, smiling, kissing the hand, high-fiving, etc. Having sociolinguistic knowledge will help the learner to feel at home when interacting with Polish people, as he or she will not only be able to read the message of his or her interlocutor's speech in the right way, but also information about his or her background, education, etc.

**In your opinion, what is the place of culture in language teaching? How does teaching culture affect the way or quality of acquiring knowledge about a foreign language?**

It is impossible to learn a foreign language, understand people using this language, without knowledge of culture – history, fiction, tradition, art, etc. The teacher's task is to emphasise the close relationship between culture and the language that expresses it in a verbal way. By introducing vocabulary characterised by cultural knowledge, e.g. proper names – first names, place names, names of important figures in the history of Poland, polite forms – at the very beginning of teaching Polish, we show learners how much they should learn in order to know how to use the language in appropriate situational contexts in order to feel comfortable communicating with Poles. As teachers, we encourage cooperation in creating a linguistic image of the world of Poles, using facts from the field of culture.

**What method of teaching cultural content do you find the most interesting and effective? What should special attention be paid to in the process of teaching culture in foreign language education?**

The introduction of cultural content by presenting polite forms, becoming familiar with phraseology, presentation of biographies of famous Poles, talking about historical events, Polish cuisine, traditions of celebrating

Christmas, etc., will certainly interest the learner, but it will be knowledge too little saturated with emotions, which will not provide a personal experience. That is why I encourage my students to get to know the “taste” of Polish culture by becoming, in a sense, a part of it – cooking Polish dishes, listening to Polish music, watching Polish films and series, talking to Poles. Only direct contact will help to understand Poland.

**How do you assess the knowledge of Polish culture among Ukrainians? Which issues would you describe as common/different places for the two cultures, and which as very distant but worth approaching?**

Ukrainians and Poles have so much in common in the field of linguistic, cultural, and historical space that the interest in Poland, Polish language, Poles among Ukrainians is very intense, and not only in recent years. In a sense, it is essential for knowing one's own identity. The names of famous Poles: Adam Mickiewicz, Nicolaus Copernicus, Frédéric Chopin, Marie Curie, Lech Wałęsa, Andrzej Sapkowski, Robert Lewandowski, etc. function both in the historical and contemporary space of Ukrainians. Recently, Ukrainians have become very interested in learning about Polish regional cultures – highlanders, Kashubians, their music, traditions.

**What are your observations on the interest in Polish culture among your students, young people? Which elements of Polish culture are the most attractive to them: history, traditions, or maybe contemporary film, contemporary literature?**

I work with students of Polish studies at the Lesya Ukrainka Volyn National University in Lutsk with people who have independently decided to combine their lives with the Polish language. With a strong intrinsic motivation, young people want to reach a level of proficiency in Polish that allows them to understand what Poland is, what Poles are like. When students learn about the subsystems of the Polish language, they learn them through cultural facts: analysing socio-cultural phenomena, phraseologisms, onomastic space, translating journalistic and scientific texts, works of fine literature, etc. The courses "History and Culture of Poland" and "History of Polish Literature" are very popular among students. Thanks to the active cooperation of our university with the Consulate General of the Republic of Poland in Lutsk, our students participate as spectators or co-organisers in meetings with well-known Poles (Krzysztof Zanussi, Paweł Zalewski, Krzysztof Czyżewski, Jacek Dehnel, etc.), visit exhibitions, watch performances and films, are members of the Polish Club in Lutsk, “Pleograf” Discussion Film Club, travel a lot. The culture of everyday



life of Poles is also not foreign to our students, because they willingly take part in the Summer Schools for Teaching Polish Language and Culture, in the Erasmus+ program. As part of the "Double Diploma" programme, they study at Polish universities. Such direct contact with Polish culture is very effective. Students feel familiar with the language they are learning, they undergo intensive language practice, they understand both what Poles say and their motivations.

**You are involved in promoting Polish culture in Ukraine. Do you think that Gdańsk – due to its past, but also due to its contemporary character – can be seen as an important element of teaching Polish culture in the language education of foreigners?**

Gdańsk is a city combining historical, cultural, and linguistic space into a spiritual and material whole. It utilises the potential of past eras to preserve the identity of this region, which is intensively developing, changing, connecting people of different nationalities, allowing them to feel at home here. I am convinced that it is in Gdańsk that traditional and regional culture (e.g. Kashubian) can be fully experienced by visiting the city's monuments, listening to the organ in Oliwa Cathedral, taking part in street festivals, reading the works of local writers, enjoying Pomeranian cuisine, etc. In my opinion, a stay in Gdańsk will certainly accelerate and improve the process of learning Polish as a foreign language, because the material and spiritual culture of this city is a powerful source of knowledge necessary to understand the mentality of Poles.

# To show Pomerania in its diversity

Authors of the project  
(University of Gdańsk)  
on its goals and results



Irena Chawrińska



Sonia Czaplewska



Michał Pruszek



Martyna Wielewska-Baka

**INTERVIEW QUESTIONS: The main assumption of the LOSt in Gdańsk! project was to familiarise foreigners with the culture, history and art of Gdańsk and Pomerania. In your opinion, what does the region have to offer for foreigners that could interest or attract them?**

**Sonia:** Pomerania is an extraordinary place with a unique history, largely influenced by the region's location. On the one hand, there is richness of local cultures, including unique Kashubian folklore, and on the other, strong international influences, primarily Polish and German, but also Scandinavian, Dutch, or Lithuanian. The character of Gdańsk was certainly also heavily influenced by the settlement of the Mennonites, a religious group that partially emigrated from the Netherlands due to the persecution in the 16th century. This mixture of cultures has left its mark on every aspect of the lives of Pomeranians, which currently manifests itself most noticeably and attractively in architecture and local cuisine.

The history of Pomerania constitutes also a story of economic inequality: the sumptuous lifestyle of the upper classes contrasted with the dull existence of the poorest inhabitants of the region.

All of this, as if in a lens, is focused in the culinary culture, hence the idea of introducing the participants of the summer school to local dishes and specialities.



**Irena:** Shaped by various cultural influences, as Sonia mentioned, Gdańsk constitutes a remarkable heritage of a thousand-year-old city that, as a cultural centre, once had its own army, minted its own coin, and credited Polish kings. Gdańsk stands also for a culture of solidarity, a place where European history changed its course thanks to a group of workers from the Gdańsk Shipyard led by Lech Wałęsa. The historical and cultural heritage definitely attracts many of tourists to our city.

**Michał:** Exactly, Gdańsk is the perfect place to organise a Summer School, the formula of which assumes relax and enjoying the local attractions. There are many advantages of Gdańsk as a holiday destination, especially during the summer. Already the sole proximity of the sea is something that attracts crowds of tourists to the Tricity. The participants of the LOST in Gdańsk! Summer School had many opportunities to actively spend their time – or relax in a lazy manner – after classes. They took advantage of recommendations and explored the Tricity on their own.

However, it should be emphasised that summer in Gdańsk stands not only for the beach in Brzeźno and waffles on the seaside promenade. It is also means many interesting events and festivals that have become a permanent part of the city's fabric. It is worth mentioning, for example, the St. Dominic's Fair, Vilnius in Gdańsk, FETA Inter-

national Open-Air and Street Theatre Festival, or the Shakespeare Festival. All of this results in that during the summer Gdańsk is teeming with life and offers residents and tourists many diverse forms of participation in artistic and cultural events – not only those immersed in history, but also those dealing with current issues, often also transposing tradition into the present.

**Irena:** This contemporaneity is crucial for us. We wanted to show more, to take into account today's global challenges and the shape of Gdańsk, which is located in a place, where the Vistula meets the Baltic Sea. The rhythm of the city's life has been shaped both parallel to the rhythm of the river, which flows in one direction, and by the sea, which moves up and down the beach as the tide comes in or recedes. In its rich history of more than a thousand years, Gdańsk has often been hit by floods. It is likely that we will face this problem again in a few decades due to increasing climate change. Art tackles this issue today, giving us the opportunity to get used to the uncertainty of tomorrow. Gdańsk offers the narrative, thus demonstrating the power of artistic projects. Certainly, in the era of more-than-human thinking art becomes a kind of activism, a counterbalance to land grabs, an alternative life outside the system, practice, a form of joint involvement, an alternative way of collective cooperation, building empathetic communities, everyday practice the new arrangement of the world.

**Martyna:** Every region in Poland has its own "cultural showcase". We were faced with the task of selecting themes and works of art that would represent Gdańsk and the Pomeranian region not only in their historical and cultural aspect, but also in the most contemporary terms – set in the context of global challenges. You could say that we wanted to broaden the offer, in a way "refreshing" Gdańsk's showcase. Thus, the threefold perspective that accompanies our choice of works, locations or themes: the local, Polish, and global perspective. This is why we suggest reading "Weiser Dawidek", tasting Kashubian cuisine or taking walks overlooking the seaside landscape. What is local is at the same time characteristic of what is Polish. And finally, we wanted to tell stories that are constantly important and relevant to us, ones that everyone can understand and experience. That is why we have chosen "Weiser Dawidek" – because it constitutes not only "postcards" from Wrzeszcz and Oliwa from the 1950s, but it is also a story about the Polish (also contemporary) Other; or the poetry of our Polish Nobel Prize winners, Czesław Miłosz and Wisława Szymborska – because this poetry can be read from a very contemporary perspective, as an indirect appeal to oppose the so-called hustle culture. This lazy relaxation,

which Michał mentioned and with which our Pomeranian-Kashubian region is so associated during the summer holiday season, shows its other, very soothing face in today's fast-paced world. Therefore, in our project we invite you not only on a historical and cultural journey, but also to relax in the seaside sun and in the shade of the Kashubian forests – a relaxation that is as lazy as it is intellectually stimulating.

**IQ:** The conducted activities had mostly the form of meetings outside the classroom – students walked around Gdańsk and the Tricity, went to restaurants, and learned the regional dance. Where did the idea come from to organise activities in this way? What was its purpose? Did it work?

**Sonia:** The intention of the project was to present Pomerania in its diversity. The entire programme is therefore designed to allow you to experience locations and perspectives that are not accessible to the average foreign tourist. Thus, in addition to walking tours of the agglomeration's most famous cities, we've organised a day trip to Kashubia and a workshop in Wejherowo for the participants. The tangible experience of culture, e.g. by hand-painting a Kashubian pattern on a bag, visits to restaurants and a brewery, the opportunity to handle more than 600-year-old liturgical books or experiencing silence at the sanctuary in Piasnica, received highly positive reviews, as shown by the results of the post-project survey.



**Martyna:** Yes, even the classes concerning literature and art were designed mostly outside the traditional lecture hall. It is impossible to read and understand "Weiser Dawidek" without a walk in Oliwa or Wrzeszcz, without a stroll through the Dolina Radości and along the Strzyża River. Whereas, it is difficult to envision experiencing Gdynia today – its urban landscape – outside the context of the stories presented in the Emigration Museum.

**Michał:** We wanted the participants of the LOST in Gdańsk! Summer School to have the opportunity to "immerse" themselves in Polish reality: to experience and learn about facts, social phenomena, the customs and circumstances of everyday life. The story of the strike in the Gdańsk Shipyard and Solidarność (Solidarity) is received in a completely different manner when, immediately after watching Andrzej Wajda's film, you visit the Shipyard grounds and, with a guide, discover places you have heard about. You experience the atmosphere of the city in a different way when, after watching Janusz Morgenstern's film "Goodbye, Till Tomorrow", you walk through Gdańsk following the footsteps of the main characters.

In addition, this form of activity was also attractive and unusual for us, the instructors. When you go outside the school's walls, the relationships with the students are completely different, the attitudes of the participants change, there is an invigorating dynamic, greater





freedom, and openness to the new. Although some participants were probably not used to such effort and complained that their legs hurt from walking [laughs].

**Irena:** At the same time, we have not given up on narratives created in a networked environment. We've explored art in the urban space, in the gallery space, but also participated in an online meditation. I am referring to Victoria Vesna's *Noise Aquarium*, which constitutes the aftermath of the Studiotopia project carried out at the Łaźnia Centre for Contemporary Art in Gdańsk. It is, among other things, the form of meditation that has allowed us to open to the challenges of the contemporary world in a glocal perspective, that is, a combination of the local and the global. We wanted the way the classes were organised – being outside the classroom, but also looking for a new formula for experiencing the world online – to serve the purpose of building so-called resilience, i.e. developing resistance, the ability to recover, and a positive attitude in times of increasing uncertainty.

**IQ: What was most interesting/surprising for foreigners during your classes? Did anything during your work with students catch your attention/surprise you?**

**Sonia:** Actually, each of the locations we've visited impressed at least part of the group. The favourites included the Uphagen House, St. Mary's Church, as well as the Piaśnica Shrine and Puck. The tasting section was also very well received by all: more than half of the respondents indicated this element when asked about the favourite part of the summer school programme. Therefore, it can be stated that the participants paid particular attention to those elements that are culturally different. Although, this otherness is perceived in a positive manner: as a motivator for further travels, language learning, and deepening historical knowledge.

On the other hand, what surprised me in terms of the reactions of the participants was the general surprise concerning social phenomena that are transparent to us, e.g. the fact that many people do not use umbrellas in the rain! It was also interesting that, in spite of the statistics, Gdańsk was perceived to be rainier than Tokyo.

**Martyna:** Amazing! I have an example: during a class in the teaching room – on a very hot and damp day – our Japanese students were using beautifully patterned had fans. I believe that in this situation I was the one who was surprised, while for our group it was a completely, as Sonia puts it, transparent social phenomenon.

It is interesting that Sonia mentions cultural differences, while we talked a lot about cultural similarities. For example, we were surprised by the cultural, or perhaps more so, civilisational similarities. In a way, the thesis concerning one global village holds true: despite social, historical, and cultural differences, we seemed to share many values and understand each other perfectly. "Weiser David" triggered a discussion about otherness: we talked about differences and divisions in the contemporary Japanese and Polish society; the rural and the urban; the right and the left; the elitist and the egalitarian.

**Michał:** According to the Japanese students, Gdańsk is a small city with a lot of nature and small-town or even rural elements. This was also something that surprised them. This opinion of the residents of Tokyo or Yokohama provides a different perspective on a familiar city and allows one to notice the proximity of the historic Old Town and the industrial areas of the Shipyard, the short distances between neighbourhoods, the proximity of forests, and Oliwa, visited by the participants of the summer school, with its urban layout of a small town, market square, and historic buildings.

Like Martyna, I've also noticed common spaces concerning experiencing elements that can be considered universal. The story of tragic love told in "Goodbye, Till Tomorrow", even though it took place more than 60 years ago in a small Polish town, as we now know, moved us all the same.

**Irena:** I remember one conversation very well – about the relationship between humans and more-than-humans during a joint tour of the cybernetic art exhibition in Łaznia Centre of Contemporary Art. Multi-chromics by Wen-Ying Tsai inspired the student to reflect on the quality of relationships in our lives. Seeing the greatest number of colours in a work of art was closely related to positioning oneself at the right distance from the art object and looking at it from the right perspective. The student's reflection was that when we stand at the right distance from the artwork, we gain the right perspective, then we can enjoy the multitude of colours appearing before our eyes. When we are too close, the brilliance blinds us, and when we are too far away, the colours lose their intensity and quality. The same applies to relationships with humans and non-humans: when we are too close to someone, we are unable to treat them with the proper respect, when too far away – we cannot see and experience our relationship. Everything requires the right perspective.

**IQ:** What phenomena in the Polish culture did students particularly pay attention to?



**Irena:** My classes concerned primarily contemporary art and literature. We read Szymborska's poetry and looked at the murals in Zaspá, trying to answer questions about where we are today as people, our relationship with land and more-than-humans. One interesting reflection was presented by a student on her way back from an art event we went to as part of the course. She reflected on the energy crisis and the solutions proposed by experts. At one point she alluded to online meditation by Victoria Vesna that I mentioned, while trying to come up with a story and thinking about tools to make, for instance, the suffering of more-than-humans resulting from the use of fossil fuels visible to the audience. Another spontaneous response from a student was the reflection during an exhibition related to cybernetic art, when she talked about relationships and the necessity of taking the right perspective for a relationship to have a chance of success. The participant referred primarily to human relationships, but at one point referred to non-humans, emphasizing the role of perspective in the context of getting to know, getting closer to more-than-humans, especially such distant and small organisms as the plankton. Numerous discursive answers were not the only ones shared by the students. There were also material responses, such as a poem with an interesting commentary on the aesthetics of relationships and more-than-humans.

**Sonia:** In my case, the highly interesting element concerned the manifestations of folk art, with Kashubian embroidery at the forefront. The fact that experiencing local culture took the form of workshops,

such as dancing or painting Kashubian patterns, is certainly significant in this regard. And, as I've mentioned earlier, a manifestation of Polish culture that was particularly memorable for the participants was the regional cuisine.

**Michał:** I have the impression that what caught their attention was the frequent presence of 20th-century history in the cultural texts we discussed, especially World War II and, in the context of Pomerania, the strikes at the Gdańsk Shipyard. The students did not know much about Polish cinematography, but they were familiar with Andrzej Wajda's "Katyń", they watched it in Japan during their history classes. They also knew about Paweł Pawlikowski's Oscar-winning film "Ida" that tackles the difficult Polish-Jewish relations. Some had previously seen "Man of Marble" or "Man of Iron", and now we were watching "Waleśa. Man of Hope". These films, already recognisable and canonical in some surroundings, can indeed be perceived as a signal that, for various reasons, we often reach back into our own history, both recent and more distant, to record it, to preserve it, or cope with it.

**Martyna:** What Michał talks about has also come up during my classes: vivid reactions to the historical entanglements we are trying to deal with today. I believe that by talking about the common Polish-Jewish past – about which the participants of the Summer School knew a lot – I was able to make the contemporary, very difficult Polish-Israeli relations a bit clearer.



**IQ:** Has tackling the issues concerning Polish culture and history in the perspective of the challenges of the modern world produced interesting effects, teaching solutions?

**Martyna:** Definitely yes. Talking about "Weiser Dawidek" and visiting the Emigration Museum, we talked a lot about the experience of war, migration, and exile. Only that the Second War was "replaced" by the war in Ukraine and the stories of Polish emigrants by Ukrainian refugees. We are constantly looking through the mirror of the past, the mirror of history: it holds a record of what we are experiencing (or others are experiencing) today.

**Sonia:** Yes, in my case as well. The visit to Piaśnica, the site of the Nazi crimes, evoked particularly vivid emotions. This provoked a discussion concerning not only a complicated history of the region, but also about the currently ongoing conflicts, especially, of course, Russia's invasion of Ukraine.

Whereas, the culinary walk provided an opportunity to talk about social inequalities, both past and present. The history of Pomeranian cuisine, in which the sophisticated dishes of the wealthiest bourgeoisie, with their exotic and therefore historically very expensive ingredients, contrast with the modest dishes of the poor, often using leftovers.

**Martyna:** We've discussed the same social inequalities at the Emigration Museum: looking at photographs and reconstructions of the construction of transatlantic ships. About the inhumane conditions the poor travelled in (below deck) and how these class and social differences determined the shape and lifestyle of people in the past. But, has it really changed that much?

**Michał:** The history of Solidarność (Solidarity) that we most often encounter is the history of men – shipyard workers, oppositionists, those in power. In the popular narrative, the role of women in the events of June 1980 is marginal. We offered the Japanese students a tour of the Gdańsk Shipyard area following the footsteps of women. The "Metropolitanka" project, carried out by the Gdańsk Institute for Urban Culture, aims to make the heroines, who worked in the shipyard and took part in the strikes, more present. Participants in the Summer School became familiar with the everyday life of female workers, engineers, nurses, and opposition activists. A herstorical perspective constitutes a valuable addition to accounts concerning these landmark events.

**Irena:** I think we've conducted our classes in the spirit of edutainment, trying to immerse our students in Gdańsk's culture – the old and the very contemporary. At the same time, we tried to reread the region's

cultural heritage anew, from today's perspective – the war in Ukraine, as Martyna mentions, the energy crisis, the climate crisis, social inequalities, as we all mentioned.

Rationality, empathy, sensitization to the unreliable nature of human thinking, creativity in new concepts are all possible thanks to the work on the critical thinking workshop, which is certainly exemplified by the completed workshops during our courses. Critical and creative thinking assumes openness to new concepts and rules that enable analysis, evaluation and logical thinking, opens to new experiences with the awareness of the imperfections of one's mind and one's own assessment of reality, makes it possible to see complexity and problems in society and the world, helps to avoid simplifications in line with maxim attributed to Socrates that "a thoughtless life is not worth living for man". The students' responds to our courses show that thanks to emotional involvement, they are more motivated to independently analyse, formulate and verify hypotheses, check facts, question their own assumptions and predict the consequences of events and decisions. Students are ready to embrace stories that matter, that resonate from global perspective with their experiences.

**IQ: There is much talk today about wellbeing and building resilience through art. How was this issue present during the project?**

**Michał:** Earlier, we've mentioned referring to history in cultural texts, the legacy of the Second World War and the post-war reality, present in the popular discourse for years and therefore expressed in artists' statements: in films, novels, poems. If we understand resilience as becoming resistant to harmful factors, regaining strength and calmness, the ability to regenerate after dramatic experiences, then Morgenstern's film "Goodbye, Till Tomorrow", which we watched together with students, can be perceived as the voice of a new, young generation wanting to break the tie with the post-war trauma and free itself from the burden of political ideology. Made in 1960, this film is full of vitality, joy of life, the young characters want to play, to love, and to dance. This corny and frivolous story for some is also a sign of a generational shift. Even if Morgenstern's film does not present a reliable image of the reality of those years, it certainly constitutes a credible picture of the dreams of a better world.

**Martyna:** During classes devoted to the poetry of Czesław Miłosz and Wisława Szymborska, the topic of mental wellbeing was present literally, directly. Before reading works by Miłosz, inspired by Buddhist philosophy, and Szymborska's poems, full of surrealist and sceptical



themes, we've discussed the contemporary *hustle culture*: a culture that ruthlessly favours productivism and consumerism, action and focus on results. Workaholism and exhaustion are diseases of the modern age, as are job burnout, long-term stress, and apathy. Literature and art have great therapeutic, sometimes even liberating potential: because they experiment with language, schema, conventional manners of thinking and representing; because they can trigger the imagination and show us a different perspective. The idea is to free the modern from automatism – comfortable at first, but ultimately extremely exhausting.

**Irena:** Our entire course has been designed to respond to the challenges of the modern world and enable creating well-being. We were looking for such didactic methods and such material for our students to reflect on, so that they could discover Gdańsk and its culture, and at the same time find answers to difficult questions concerning the contemporary world. Of course, it is not at all about ready-made answers, but about opening up to new narratives, establishing a new way of talking about the world using historical cultural texts, so that this world is more ours, so that we feel more and more connected to it, especially at the local level. Due to the fact that our students come from various cultural backgrounds, our meetings were even more interesting. The intercultural perspective allowed us to look at ourselves, our cultures, with even more sensitivity and empathy. The glocal perspective allowed us to see that no matter what part of the world we are in, we face the same challenges today and each of us equally needs to work on building our resilience and ability to adapt to change in a reality filled with uncertainty.

# I fell in love with Poland

Students (Tokyo University  
of Foreign Studies)  
on LOST in Gdańsk!  
Summer School

**INTERVIEW QUESTIONS: You are students of Polish studies at the Tokyo University of Foreign Studies. Where did your interest in Poland, Polish culture and Polish language come from?**

**Dan Jiang:** I met Poland when I was a high school student. I studied world history in my high school. I remember I heard that Poland was once divided into three parts by Russia, Prussia and Austria. Poland vanished from the map, but it still exists today. I found it really, really interesting. I wanted to learn about Poland not only from the outside, in Japan, using Japanese, but also in Poland, using Polish. So I started Polish language study.

**Kaito Ikeuchi:** I think I have almost the same story. But I also have had an interest in emigration from Europe. And that started when I was studying in Ireland as part of high school exchange, because a lot of people from Ireland emigrated to America, as they did from Poland. That is why I got interested hugely in Polish history – and Polish people and culture, because I want to know how they maintained their identity in the culture of the country they immigrated to.

**Hinata Takashima:** And my story is a little bit different. To be honest, I wanted to study German first, but I failed the test, so I couldn't get a good score and I couldn't study German. Polish was my second choice. But I enjoy studying Polish because everything is new for me. Before I started my studies, I really didn't know much about Poland. Every single day I learn new things and it's actually really fun for me.



**IQ: Do you often read Polish literature, watch Polish films, do you know Polish art? Do you have your favorite books, movies, favorite Polish artists?**

**Taisei Kawasaki:** I don't know much about Polish literature and art. I just know Andrzej Wajda and Fryderyk Chopin. And maybe some Polish video games, like *The Cyberpunk* and *The Witcher*. They're very cool and they are famous in Japan. I think that recently, Polish film has gained a lot of attention in the world, so I wish it will become more popular. So I may say I know some Polish contemporary art, but I don't know the traditional one. Maybe that will change in near future.

**Ryoya Yamashita:** I don't know Polish culture well either. Before I joined this course, I only knew Andrzej Wajda. I was really shocked by his movie *Katyń*. I had many feelings about this movie. From that film I learned about the tragic events in Polish history. During this Summer School course we went to the forest where many Polish were killed by the Nazis. It was a very important experience for me.

**D. J.:** When I was preparing for the entrance exam for Polish studies, I watched Andrzej Wajda's film, which is *Canal*. I really like his way of making films. For example, in *Wałęsa. Man of Hope*, there's a watch and a wedding ring – these details look like really impressive things. I think that was really, really good. I also read the book *Prawiek i inne czasy* by Olga Tokarczuk. I read it in Japanese, but the choice of words was really beautiful. The story in the book is a little bit sad, but it also shows the reality of Poland in that era. And it's like a fairy tale, but it's somehow related to the facts. I would like to read this book in Polish. So these two, *Canal* by Andrzej Wajda and *Prawiek* by Olga Tokarczuk, motivated me to study Polish.

**IQ: The Oscar winner and the Nobel Prize winner – that's a proper key of choosing artists. And did you know anything about Gdańsk and about Pomerania before joining LOSt in Gdańsk! Summer School?**

**Megu Nomiya:** I think I only knew that Kashubian is very different from Polish language. I really wanted to learn more about this language, so I chose this summer course. I guess there was no time to focus on the language itself – so maybe in the future...

**K. I.:** I'm focusing now on emigration from Kashubia to Canada and the United States. I've read about Kashubia before, and also that's the reason I came here, because I wanted to know the original history, culture, and language of Kashubia. I'm quite sure I didn't know enough to understand anything before I came here, because there are not too

many books about it and also the number of teachers who can teach about this region of Poland is quite limited, there are hardly any in Japan. There's one professor doing research on Kashubian language in Hokkaido, but that's all. For me, it's really hard to learn about Kashubia in Japan and that's why I decided to take part in this programme. Besides, Gdańsk is my second favourite setting in Poland. Sorry (*laugh*). This city has really interesting history, especially nineteenth-century and twentieth-century, I think. But I also didn't know much about its past before that, before it became Free City of Danzig.

**T. K.:** Last year I visited Poland during another programme. It was just for one day, but I could visit Westerplatte and the Museum of the Second World War. For me Gdańsk was a very important city in history, because it's a place where the World War II began. I didn't know much about the Kashubian culture or Pomeranian culture before joining the Summer School. Of course, I studied a bit about Kashubian culture at my university course, but I couldn't understand it very well. Thanks to this programme, I could understand a bit more, I could also learn about Kashubian cuisine. The food was a bit weird for us, but of course, it was very tasty. If possible, I would like to learn about Kashubian language a bit more, but I can do it in the future.

**IQ:** **You attended Summer School in Gdańsk. It was a series of workshops devoted to the culture of Gdańsk and Pomerania. You visited different places, you enjoyed traditional food, you danced, you watched movies. Did you like this form of workshop? Do you think it's effective?**

**T. K.:** That kind of learning is very attractive and interesting, but we got used to a different type of classes, and it was a bit tiring. It was a hard work for me, because in our everyday classes we just have lectures, sometimes we do homework, study a lot at home. Here we had to do different exercises every day and... we had to walk a lot. A lot! (*laugh*). If we could have more lecture classes, it would be better for me, I guess. But I think it was really interesting.

**D. J.:** Before I joined this project, I thought it was going to be a lecture-style programme, however it was more active than I expected. But I really, really enjoyed it. Although, as Taisei said, it' was a little bit tiring, I had a chance to study not passively, like in lecture-style classes, but more actively, actively participate in workshops. I really liked the one-day trip programme, so I wish I could do it more often. This time we focused on Gdańsk, Kashubia, and also Pomerania region, but I would like to know more also about Sopot and Gdynia.

I visited those places after classes and I found them really beautiful. My hometown is Yokohama, and it's similar, it's also a port city. I found similarities between Yokohama and Sopot, so I would like to know it more. So, next time, I wish there could be more activities about Gdynia and Sopot.

**H. T.:** I really enjoyed this Summer School, because I could participate in the course actively. Basically, I don't like lecture-style classes because it's boring for me, and every time I get sleepy, I fall asleep. That is why I really loved this type of classes. I really liked one-day trips because I could sleep in the bus and I didn't have to walk a lot (*laugh*). But I really loved to walk around the city. Unfortunately, during this time, it was often rainy and cold, the weather wasn't very good, but next time, if I come to Gdańsk, I hope the weather will be really nice.

**IQ:** **Do you think this course was useful for students of Polish studies? Should any content related to the history, culture or art of Gdańsk and Pomerania be included in Polish studies program, e.g. at your university?**

**K. I.:** I think Kashubian culture and language, maybe not in detail, but should be more present in the course, because, as far as I know, it is the only regional language registered in Poland. However I think it's really hard to find specialists in Kashubian language and culture in Japan. So maybe even a small part of this language could be in the course, as well as culture, because Kashubian is different from Polish and yet quite similar to it in some ways. Kashubian is the only regional language registered in Poland and that's the reason I think this language should be in our course.

**T. K.:** Throughout this program, there were maybe three main lines: the first is Kashubian culture, the second is Pomeranian culture, and the third is Solidarity movement. Solidarity may be important from a sociological point of view, it's also related to history, modern history. So such kind of course can be introduced also in Japan. But focusing on Kashubian or Pomeranian culture, there are quite a few specialists who conduct research on this kind of issue in Japan. I only know one friend in University of Tokyo researching on Pomerania culture. So maybe it would be better to focus on that not only at our university, but also other universities, like University of Tokyo or Hokkaido University. There are really big Slavic studies at those universities and they focus on Central Eastern European studies. But I think it's difficult to introduce Kashubian or Pomerania studies in Japan.

**Q:** What did you like the most about Gdańsk? What was the most surprising for you about Tricity and Pomerania? What do you think will stay in your memory the longest?

**H. T.:** I was really surprised by the Kashubian food. It was my first time I tried some Kashubian dishes. Everything is sweet. So it was really surprising for me. But I liked it. Before I came to Gdańsk I thought it is more like a big city, but there's a lot of nature and more kind of rural area here. So it was kind of surprising for me. But I was born and raised in Tokyo, I have lived in a really big city my whole life and I'm a bit tired of it. That is why I'm really happy I could come here and feel nature and taste delicious food.

**T. K.:** The history of Solidarity was the most surprising for me because in Japan, through World History classes, we just learned about Solidarity, but we just heard the name and that Lech Wałęsa received the Nobel Prize. Here I could learn much more about it. The fact that such a huge democratic transformation was caused just within 40 or 30 years, was very surprising. In our junior high school we learned more about the Soviet Union, but I did not know much about the inside of Soviet Union, of the Eastern world, about the complicated history of democracy and communism. It was nice to learn something new about such a difficult history of Poland.

**M. N.:** I liked the North Koshubia the most, because we went there with a Polish guide, and actually for me it is easier to understand what people say in Polish, so I really liked to hear explanation in this language. We also had a chance to visit the cemetery in Piaśnica. And there we met a gentleman, who told us what happened in this town. For me it was very important that I could hear someone who speaks Polish and who knows so much about that place. I am happy that we could have a language training, not only with the teacher, but also with people who live in that town.

**Q:** Would you recommend others to take this course? Who and why?

**T. K.:** As I said, I have a friend who is doing research on Pomeranian culture. Of course I would recommend him to participate in this course. But generally, if I have to choose someone to recommend this program, I will choose, of course, other students at my university, because there are quite a few people who know anything about Poland in general. If they speak English, they should enjoy this program. But it's very difficult to recommend this program only people who live in Japan, people in different countries, who want to learn about Poland, would also be interested.

**D. J.:** My answer is: of course. As Taisei said, there are really not many people in Japan who know anything about Poland. I told my friend: *I'm going to study Polish*. And she said: *Oh, you're going to study language in Portuguese*. Oh, gosh. But thanks to this project, actually, I fell in love with Poland. I love the people in this country and I also love the cuisine and I love the atmosphere and the weather. Yeah, the weather (*laugh*). Before I participated in this project, I didn't really know much about Poland because I just started to study Polish about three months earlier. I'm a freshman. But thanks to this project, I got motivated to study Polish. And I really want to know Polish more. Maybe we can make people in Japan, who don't really know much about Poland, interested in this country, too. I could recommend the participation in this project to everyone.

**K. I.:** I would recommend this project to two types of people. Firstly those, who have interest in regional history and regional culture, like myself. Because I plan to learn about the Kashubian culture, I think it's necessary to know culture of other regions of Poland as well as the unified culture of Poland in general, so you are able to compare the Kashubian culture to others. I think that is the basic thing. So I would recommend it to those who already know a little bit about Poland and now want to know something about the culture of its regions, like Kashubia. The second group of people I would recommend this programme to are those, who have interest in modern history, because the city itself is really important in the history of Poland and Europe, especially since the end of the World War I. Here you can study the history of Gdańsk during wartime and also after the war, up to modern times. And also, like Megu said, the sanctuary in Piaśnica is kind of forgotten thing. I think this programme is suitable for people who study modern history and have interest in the history in public sphere, e.g. how people commemorate their past or how the local people deal with their history. Piaśnica is also a kind of remote place. It would be really difficult for us to get there by ourselves. So, for me this project is really good for that reason as well.

**Thank you.**

# PART 2

---

Find yourself  
in Gdańsk





# I. On literature and art





# In the age of Anthropocene with more-than-humans

The exhibition *Water Cities Rotterdam*. By *Kunlé Adeyemi* at the Nieuwe Instituut in Rotterdam shows us how our landscape is changing in the Anthropocene era. A digital video from 2023, presented in the exhibition, illustrates the Maria Islands, a fictional archipelago of plastic waste in the Pacific Ocean that serves as a floating platform for the collective imagination. The video is a prelude to an exhibition in Manila this year. The recipient can familiarize with the following narrative: "In the outskirts of our urban enclaves, we reclaimed these plastic havens, birthing new modes of existing together... Flora and fauna plump with leachate and reflective synthetic hides... As the currents carried these foreign plastics, they fused with stone and sand, slowly shaping new islands that encircled our archipelago... In our hands, these plastic islets metamorphosed into vibrant villages, art, and tools." (*Water Cities Rotterdam* 2023). Water is everywhere: in the ground, in the air as mist or rain or at our feet as surface water; it is our drinking water, we swim in it or move over it. Different types of water affect us, from rising sea levels to fog. We should find ways to imagine how multi-layered our relationship with water needs to be to continue to live together successfully in the future.

The aim of the series of classes on more-than-humans, Vistula Delta and local culture for students who are culturally external to Polish culture is to make them aware through creative activities how much we are entangled with the place in which we are located. Creative activities proposed to students each time refer to art and literature constituting material for work during workshops with an instructor. The art that has power to traverse the boundaries of the time and become super actual even if it is not connected with the crises of contemporary world. Art and literature enable students to consider the perspective of more-than-humans in their thinking about the world.

The role of art, literature, and culture in general, both locally and trans-locally, seems essential in motivating and inspiring people to engage in the process of building resilience and achieving well-being. Culture and artistic activities can be tools for social change, a holistic and systemic approach that creates connections between the social, cultural and health worlds.

As research and reports show, here in Poland we have reached a dynamic where cultural activities play a crucial role in addressing the current crises that challenge us. Nowadays in Poland we are confronted with a growing number of Ukrainians with migration experience. The demand for teaching Polish culture and Polish language continues to grow. Such a situation creates space for strategies and solutions that provide us with new opportunities and challenges for teaching Polish language and culture.

Due to the increasing number of migrants, Poland is changing into a multicultural and multilingual country. Polish is becoming an important language of migrants in the European Union, a bridge language between East and West (which is completely new for us) (Levchuk 2020).

The arts are becoming an important element of learning activities, including foreign language teaching aimed at improving intercultural competence. Given the Polish context, it seems especially important to create courses that integrate cultural (in terms of Polish culture) and linguistic aspects to better understand the place where we live and the community to which we belong, rather than experiencing a social distance particularly when we are the part of a hybrid community.

Following Guattari's assertion that our minds are part of everything that happens around us, we should do our best to connect ourselves as humans to the land and not take everything out of nature, as Guattari says. Nature is always changing, it is unexpected, includes everything, including us, humans, so we need to consider ecological, social, and

mental issues in every possible way. Literature, art, and culture in general help us to deal with detachment from the environment, social and mental detachment. Art can strengthen our communities and give us tools to increase our resilience and well-being, and to get to know each other better (Guattari, 2000).

We should not focus on finding quick fixes, but on how we can live this world differently and more beautifully (Dolphijn, 2017). Through well-designed cultural and educational activities in local communities that aim to think ecologically in Guattari's sense, we can achieve resilience and well-being.

This is exactly what our course LOST in Gdańsk was about. We had the opportunity to read literary texts and look at works of art from the perspective of questions that concern us in our everyday life today. The course participants immersed themselves in literature and art from a glocal perspective and considered together whether literature and art respond to global challenges and how they address the issues of building resilience and well-being. We sought to answer important questions about the problem of hustle culture, achieving well-being, digital arts and meditation, building master-apprentice relationships and telling stories that matter hand-in-hand with students, stories that imagine the new future of our city and region from a glocal perspective.

In the context of culturally external students who enter into relations with new cultural phenomena, the situation is more complex from the educational perspective. Undoubtedly, reading a literary text in an intercultural perspective, while performing a cognitive function, shapes the imagination of the recipient, brings to life a world that is often different from the one known from the experience of the learners. Thanks to the literature read during classes in the field of Polish language and culture, they can learn about a new culture, become its participants and at the same time develop language competences. The strategic type of reading, as opposed to the pragmatic and aesthetic, is the most beneficial for a student learning Polish, because at the same time he reacts to the text with an aesthetic experience and increases his language skills thanks to additional language exercises that accompany the literary text (Próchniak 2012). Understanding the meaning of the text, explaining difficult passages in lexical, grammatical, or conceptual terms by the teacher with the simultaneous emotional involvement of the student may result in genuinely critical questions towards the text on the part of the learner and the learner's adoption of a creative attitude towards the text and the didactic situation created during the classes.

Although critical questions about the presented world and its interpretation by students using the target language during classes seem to be an unrealistic reaction to a literary text in Polish, it is worth noting that content and problems considered unattractive by native speakers may turn out to be important for representatives of other cultures. The inspirations drawn from classes in the field of Polish literature and culture for an external cultural recipient allow us to conclude that the participants of the workshop as part of the *LOST in Gdańsk* project extracted the meaning potential from the stories contained in selected Polish literary texts and works of art, which revealed their multidimensionality in the intercultural perspective. During the classes, students got to know the indicated literary and artistic texts in depth, creating alternative story scenarios, participating in performative reading and drama, interpreting metaphors in Polish, immersing themselves in the world of heroes and their stories, and learning about the common features of each culture known so far, increasing transcultural competence. Thanks to the stories, the students partly had the opportunity to face the problems of literary characters, compare them with their own, react to the characters' situation with empathy and understanding. Emotional involvement in the presented world and the fate of literary characters influenced the attitude and motivation of the learners.

During the classes in literature and art, the work of artists known on the international arena was exposed as part of the project, and individual works of art were discussed considering European literary and cultural contexts. Students learned about the ways of understanding and interpreting Polish literary texts and artistic works, their value for the identity and tradition of Poles, and created forms of interpretative statements related to the masterpieces they studied.

In a multicultural group, reflection on the status of Polish literature as a national one plays an important role. Apart from the school context, it is up to the teacher to decide whether he will choose a canonical text or give up the geographical understanding of the concept of *literature* in favor of literature as a catalog of texts from the borderline of local and global trends, pop culture and high culture. Also, the teacher decides whether in a multicultural group literary texts that are a record of intercultural situations, concerning the local community, and at the same time known translocally, are more open to Polish culture? The choice of a cultural text already implies the implementation of an intercultural approach during classes or its abandonment, striving to increase intercultural competence through reading and interpretation of a cultural text, or being guided by a simplified vision of the world and stereotypes.

Some stories touch us more, others less, but those that cause aesthetic experience and deep reflection are kept in memory. Stories dealing with important topics from the perspective of the history of Polish literature and art are not necessarily the most important for the student. Adequate material for Polish literature and culture classes for people external to Polish culture are cultural texts that dialogue with contemporary reality and reflect its hybridity and instability, have the potential to interest the learner in the presented world, language, creation of the hero, creating a chance to find one's own voice. Narratives of this kind have a chance to increase learners' intercultural competences by referring the textual situation to the problems of the contemporary world, which makes learning the Polish language and Polish culture more attractive. Learning the language and culture should be a basis not only for deep reflection, but also for actions that are a response to contemporary challenges – creating empathic communities responsible for intergenerational and interspecies. A deeper understanding of the world without losing any of its complexity is possible thanks to creative teaching activities carried out in a transcultural perspective.

### **Practising art with more-than-humans in Vistula Delta**

Vistula Delta is the place where we are located, where our project took place – it is a hybrid of land and water with an irreducible identity, a mixing of river and sea waters where specific flora and fauna developed in the rhythm of the ebb and flow of the ebb. The delta began to form around 6,000 years ago. The waters of the Vistula and many smaller rivers carried with their current large quantities of gravels, sands and silts and deposited them in the former bay. From these sediments, with the help of specific conditions, the famous Żuławy soils were formed. Man entered the Żuławy region in the 13th century, developed the land. Mennonites from the Netherlands came to Żuławy in the 16th century and build the arcaded houses, Dutch homesteads. According to predictions stated by climate scientists, it is highly likely most of the Vistula Delta region (which is below sea level) will be flooded due to the sea level rise caused by climate change by 2100 (Jurszo 2021).

In the face of the climate crisis, it seems very important to understand the human being as intertwining with the being of land as the generative kinship complex by which life is generated, while health and life are sustained. As human beings constituting an important element of the land, but also an element resulting from it. The key understanding of the relationship between being and earth today is the understanding of the importance of the concepts of being-in-the-land and being-

from-the-land. The greatest thinkers come here to help. It cannot be denied that Aristotle's philosophy is Greek, and Confucius' philosophy is Chinese by no means because of an objective description of these areas or an anthropological description of Greek or Chinese philosophy. The cited thinkers write in a particular way because of the language and cultural contexts in which they think and write. It seems crucial to hear our Gdańsk narrative in the context of artistic practices.

New narratives highlighting the entangled world we live in should emerge if we want to raise awareness among young people of how the more-than-human affects humans and what humans do matters and affects more-than-humans. New stories that matter and enable us to the process of becoming. With that refers the rationality and interdependence between humans' and more-than-humans (Haraway, 2008). Responding to the calls for other narratives which focus at more-than-human forces, the goal today should be to inspire through art the creation of empathetic communities of inter-species and inter-generational responsibility. To entangle us to the land, where we live, the Vistula Delta, where water and land meet should be our aim in the stormy times, where the sea level rises, we experience extreme heat and other consequences of climate change.

### **Objectives**

1. To raise awareness in the field of climate change, the role of the individual in the process of creating new narratives opening the future; how the practice of art can change our reality and everyday functioning in the place where we are located.
2. To get students to think of the entanglement of the human with the land, the relationships with more-than-humans need to be analysed.
3. Familiarising students with the problem of pollution and pollination that allows us to look at how the city is producing both challenges and opportunities for nature-human coexistence today.
4. Practicing logical thinking and creative skills, working in a group through the proposed creative activities.

### **Preparation**

Developing a walking route in accordance with the needs of the group and the choice of the students, which route proposed by GASP (Gdańsk Art in Public Space) the instructor wants to visit with the students. A map with artistic objects located in the public space of Gdańsk in selected districts is available on the project website. You can plan the route of the educational walk-in terms of techniques, styles or select authors. It is worth noting that the project is still ongoing and

the number of art objects available on the project website is constantly being updated. Thanks to a virtual collection and at the same time a database that makes it possible to deepen our knowledge about art in the surrounding urban space, we can get acquainted with various artistic forms: urban sculpture, monumental sculpture, large-format painting, sgraffito, mosaics, installations, light installations, graffiti, small architecture, or murals.



Gdańsk art in  
public space

A proposal for an artistic work around which classes on more-than-humans and the Vistula Delta can be effectively planned is certainly the *Sea Daughters* sculpture by Matiass Janson. The sculpture, made in beech wood, is a reflection on the richness of the Baltic Sea. The viewer can see two lying female torsos, daughters of the sea, joined together with their backs. The upper lines of this artistic form refer to sea waves, the figures were decorated with ornaments characteristic of the Baltic Sea: fish contours adorning the backs of the daughters of the sea, polymer concrete nuggets forming the navel and breasts of female figures. The artist encapsulated his admiration and reflection on the diversity of the manifestations of marine life. The sculpture itself was created in 2017 as part of the International Open-Air Wood Sculpture under the slogan "Baltic House" organised by the Gdańsk Community Foundation, during which the invited artists focused on the identity of people from the sea, relations between various social and ethnic groups living by the Baltic Sea. They reflected on whether the Baltic neighbours have common goals, as well as on the similarities and differences between them. The sculpture has been in the grounds of the John Paul II Park in Gdańsk's Zaspka district. The author of the sculpture is from Latvia and creates outdoor sculptures and works with photography. In the context of the project related to neighbourhood relations within the Baltic Sea basin, the sculpture of the Latvian artist in Gdańsk is even more interesting due to his perspective and intercultural relations (Matiass Jansonss 2017).

## The course of activities

### The student:

1. reflects on their own experience/involvement in the community/land they are situated on by writing a journal (one page) which should include objective/subjective observations of the group, the place they are located and answer the following question "How did you know something was objective?"
2. shares their thoughts with students in a group (teams of three or four depending on the size of the group);



3. participates in an educational trip in Gdańsk, during which he/she explores in an affirmative approach the art in the urban space, while reflecting on what guides them in walking process.
4. prepares a short video (2 minutes) in which the team creatively presents their reflections on relations with more-than-humans in urban space based on journaling, discussion, and the walk.
5. presents the video to the group and discusses the reflections presented in it. The teacher moderates speeches and discussions;
6. creates his/her own poem (or expresses his/her emotions in another form) in which he/she reports on his/her own experience of more-than-humans through art in the contemporary world (alternatively, a performative reading of a poem or other artistic text on the indicated problem can be organised).

### Summary

During the creation of the journal page and the educational walk, students work in a creative way, exploring in what way an affirmative approach can lead to understanding and deepening our relationship with more-than-humans through art. Writing down one's reflections, reflecting on their subjective and objective aspects helps to distinguish one's own perceptions from what is confirmed/researched/spoken by someone else or an authority in a given field, and therefore leads to critical reflection on one's own judgements. A walk in the urban space, among nature and art at the same time allows the students to reflect on the place where they are. At the same time, mapping their reflections and observations, linking them with places in urban space and art leads to new discoveries, inspiration from nature and art, which open to creating new ways of speaking in searching for the entanglement with the land. A walk while drawing, photographing, writing and doodling helps to open up to more-than-humans and to notice ecological challenges according to what is experienced by the well-known Indian writer Amitav Ghosh: "Today, [the city] is read through posthuman eyes, in the light of ecological challenges: I became aware of the urgent proximity of nonhuman presences, through instances of recognition that were forced upon me by my surroundings" (Ghosh 2016).

### Meditative thinking-with plankton from the sea

As we are calling for another kind of narrative, another kind of writing and art, which, contrary to the dominant narratives looks at more-than-humans and the land, we are searching for such an approach in current artistic initiatives in Gdańsk. Very often projects on relations and new imagination refer to the sea. For many of us imagining new ways of conducting research in the sea and combining it with art projects is

almost impossible. Our sea-life imagination is focused on mammals like dolphins or whales that are affected by noise and pollution in oceans. For instance, organisms like plankton are not present in our imagination and the need of relations. There are a lot of organisms that live down there and some suffer pain from our waste and noise. The invisible environment is often ignored but while living very deep in the oceans, it still affects us. Every fifth breath we take is the oxygen produced by plankton which serves as one of the primary bases of the marine food chain and is, as a result, a crucial component of the Earth's ecosystem.



Noise  
Aquarium

The example of the work of art that focuses on plankton is the *Noise Aquarium* by Victoria Vesna that is the result of a collaboration between artists and scientists within the Studiotopia project conducted by the Laznia Centre of Contemporary Art in Gdańsk. *Noise Aquarium* utilises 3D-scans of plankton obtained with unique scientific imaging techniques and immerses us in the 3D 'aquarium' of diverse plankton projected as large as whales. With their presence alone, we, being the participants, create destructive visual and audio noises, demonstrating how we are all entangled. *Noise Aquarium* spotlights animated 3D-models obtained with scientific imaging techniques of the extremely diverse plankton spectrum.

This kind of thinking with more-than-humans that was created by Vesna enables us to build resilience, feel at peace with the planet. As recipients, we are invited to think-with more-than-humans that means coexistence with them equally to the human species both empathetically and rationally. The demand of thinking-with also means that we must reconsider our ideas about the place, role, possibilities and rights of us, humans, within the territory we live with other beings. Such projects and works of art like the *Noise Aquarium* shape aesthetic experiences in which we, being the art's audiences, are confronted with knowledge about ecology, which is all too often ungraspable (Noise Aquarium 2020).

As Deleuze and Guattari state: there is one virtual whole of being that is given or actualised through an infinity of perceptions, including the worlds and 'souls' of animals, plants, rocks, and other machines. "The plant contemplates by contracting the elements from which it originates – light, carbon, and the salts – and it fills itself with colours and odours that in each case qualify its variety, its composition: it is sensation in itself" (Deleuze, Guattari 1994 212).

It is becoming, which is the power of life, a becoming that has no end other than itself. Deleuze refers to distinct tendencies of becoming – the becoming of animals, the becoming of plants, the becoming of

human bodies, and even the becoming of philosophy and art that cannot be unified by some general form or goal of becoming. The flow of life or becoming is not a general progressive development. Considering the situation here, in the Vistula Delta, our purpose is to connect humans and more-than-humans with the land, imagining new possible future of our landscape and accept uncertainty to achieve resilience.

### **Objectives:**

1. To raise awareness in the field of ecological issues, the role of the individual in the process of creating new narratives opening the future; how the practice of art can change our reality and everyday functioning in the place where we are located.
2. To get students to think of the entanglement of the human with the land, that the relationships with more-than-humans need to be analysed.
3. Familiarising students with the problem of pollution and pollination that allows us to look at how the sea is producing both challenges and opportunities for nature-human coexistence today.
4. Practicing logical thinking and creative skills, working in a group through the proposed creative activities.

### **Preparation**

Taking into account that students cannot be aware of the history of the Vistula Delta, the cultural narrative of the region in the context of contemporary world, students can be asked to prepare some information on it or the instructor should prepare a necessary presentation. Moreover, the classes involve students participating in online meditation, which can prove to be a difficult art form for some students. Depending on the group, it is advisable to prepare information on meditation in historical, artistic, and religious terms and to find out how familiar the students are with the phenomenon of digital art in order to facilitate their reception of Victoria Vesna's meditation.

## **The course of activities**

### **The student:**

1. is being introduced to the Vistula Delta, the history, the cultural narrative of the region in the context of contemporary world.
2. is invited to join a discussion on new artistic narratives that can respond to the challenges of the contemporary world and open the arts and the community to more-than-human thinking.
3. is asked to participate in an online *Noise Aquarium* meditation while sharing their reflections via Google Jamboard: share their emotions/thoughts while watching/participating in online meditation.

4. discusses meditation in a group; the instructor moderates the discussion.
5. chooses an existence (human or non-human) and gives it a voice, creating a story in which this entity creates a narrative regarding a given subject.
6. presents the invented narrative to the group.

### Summary

During the classes, the instructor invites the group of students to find the tenderness and joy of coexisting with more-than-humans. Adopting this type of attitude and changing the way of thinking is possible thanks to the tools of critical thinking, which are manifested in the context of the workshop by encouraging students to give creative responses to the experience of the *Noise Aquarium*. Rationality, empathy, sensitisation, creativity in new concepts is possible thanks to the work on the critical thinking workshop. Critical and creative thinking assumes openness to new concepts and rules that enable analysis, evaluation, and logical thinking, opens to new experiences with the awareness of the imperfections of one's mind and one's own assessment of reality, makes it possible to see complexity and problems in society and the world, helps to avoid simplifications. Thanks to emotional involvement, students are more motivated to independently analyse, formulate and verify hypotheses, question their own assumptions, are ready to embrace stories that matter, that resonate from local perspective with their experiences.

### **Ou-topos: a good or non-existent place?**

In the poem by Szyborska there are a lot of images. Reading the poem, it is possible to position yourself on an empty island discovering humans and more-than-humans. The island seems to be a perfect world: “Islands where all becomes clear”, “The Tree of Understanding, dazzlingly straight and simple”, “If any doubts arise, the wind dispels them instantly”. These lines explain how humans seem to find answers about the world on their own. The work in question was first published in the volume of *A Large Number* (1976), and later appeared in the collection of *A View with a Grain of Sand* (1996).

Utopia comes from the Greek word *ou-topos* meaning 'a place that does not exist' or 'a good place'. It is most often a vision of an ideal state in which justice reigns, and everyone is happy. The motif of utopia has been present in literature since ancient times. Already Plato in *The State* depicted Atlantis – a perfect state ruled by philosophers. Another well-known example is Thomas Morus' *Utopia* depicting an island with equality and no private property. Also, important utopias in the history of literature are Voltaire's *Candide* and, in Poland, Ignacy

Krasicki's *The Adventures of Mr. Nicholas Wisdom*. Wisława Szymborska in her poem contributed to the panorama of utopian states. However, the poet makes the reader wonder whether we are still dealing here with utopia, or perhaps with anti-utopia.

In the poem *Utopia*, we are given a description of a mysterious island whose closer location remains unknown. The hidden lyrical subject describes it as if it were a guide and we were tourists visiting a new place. The descriptions are cool, matter of fact and meticulous, and the tone of the narrative is informative. This helps to distance we from the elements of the world described, to approach it reasonably and without emotion. It is a nod to the Enlightenment tradition, which relied on intellect and in which visions of utopia were particularly popular.

Today, in the context of the crises we are experiencing, an interesting way to read Szymborska's poem is to put it in the context of the Anthropocene and open new futures thanks to new narratives. Szymborska shows a world in which the desire for certainty, human activity makes the island deserted. Nobody wants to live on it. Cognition, certainty, the arrogance of man has made the island empty, no one wants to lead their lives in a place saturated with certainty, where all the meanings, rules and answers have been given. Today, we know little about the future, we anticipate numerous crises that have already been initiated. It is worth posing the question of the future of the planet in the context of reading the Nobel Prize winner's poem.

### Objectives

1. To raise awareness of the problem of uncertainty and the role of the individual in the process of creating new narratives opening the future; how the practice of art can change our reality and everyday functioning in the place where we are located.
2. To get students to think of the entanglement of the human with the land, that the relationships with more-than-humans need to be analysed.
3. Familiarising students with the problem of both challenges and opportunities for nature-human coexistence today.
4. Practicing logical thinking and creative skills, working in a group through the proposed creative activities.

### Preparation

Students prepare presentation on Wisława Szymborska's biography and poems. They watch one of documentaries one her.

## The course of activities

### The student:

1. carefully reads the poem “Utopia” by Wisława Szymborska

#### *Island where all becomes clear.*

*Solid ground beneath your feet.*

*The only roads are those that offer access.*

*Bushes bend beneath the weight of proofs.*

*The Tree of Valid Supposition grows here  
with branches disentangled since time immemorial.*

*The Tree of Understanding, dazzlingly straight and simple, sprouts by  
the spring called Now I Get It.*

*The thicker the woods, the vaster the vista: the Valley of Obviously.*

*If any doubts arise, the wind dispels them instantly.*

*Echoes stir unsummoned  
and eagerly explain all the secrets of the worlds.*

*On the right a cave where Meaning lies.*

*On the left the Lake of Deep Conviction.  
Truth breaks from the bottom and bobs to the surface.*

*Unshakable Confidence towers over the valley.  
Its peak offers an excellent view of the Essence of Things.*

*For all its charms, the island is uninhabited, and the faint footprints  
scattered on its beaches turn without exception to the sea.*

*As if all you can do here is leave  
and plunge, never to return, into the depths.*

*Into unfathomable life.*

2. applies a critical thinking routine: I see/think/think – and answers each question.
3. in pairs or groups of three, he/she answers the question of whether the island depicted in Szymborska's poem is an adequate metaphor for the moment in which we find ourselves. Justifies the answer.
4. notes the group's answers, creates a poster, infographic or recording in which he or she creatively answers the question of today's utopia.
5. presents the created video, poster or infographic to the group.
6. discusses in front of the group the today's utopias and anti-utopias in the context of the crises of today's world.

7. designs an island that could be a dream place to live for a man experiencing crises of uncertainty.
8. presents his/her ideas to the group, discussing his/her thoughts with the rest of the class; the instructor moderates the discussion.

### **Summary**

Participants of the classes, when designing an island, imagining a good place to live for a person experiencing uncertainty, will certainly refer to various types of utopian images of the world. It is a great opportunity to bring up the topic of contemporary utopias, refer to climate literature, solarpunk and the idea of creating new communities. A reference to dystopian and apocalyptic representations of the future can make our learners aware of how negative visions of the future have been inscribed in the narratives offered to us by pop culture and encourage young people to create narratives opposite to those popular, promoting harmony and a positive approach.

# Deep dive into resilience.

## On relations with more-than-humans

We have reached a momentum in which unfavorable global scenarios contribute to the deepening of more and more crises. The COVID-19 pandemic has seriously hit the economy, especially the culture and arts sector, an aging society requires more and more specialized healthcare, climate change is increasingly affecting our everyday life and a sense of uncertainty, and war in Ukraine causes a humanitarian crisis, economic problems, disruption of global energy supply and food production (European Commission, Directorate-General for Education, Youth, Sport, and Culture 2022). A few months ago, a wide range of recipients gained the ability to use the GPT chat, which intensified discussions on artificial intelligence and possible threats resulting from its availability and further development. Thus, the previously inanimate, artificial part of our world, far from us, becomes an important element of our everyday life before our very eyes – dangerously alive and responsive, as Amitav Gosh writes about. Feeling uncertain, we find it difficult to open ourselves to possible scenarios in the future, we often lack the courage to create what is constantly changing and seems to be headed for disaster, which pop culture is eager to remind us of by creating images like "Don't look up" (McKay 2021). Gosh recognizes a cultural crisis deep within our culture, manifested by



an inability to create a vision for the future, an inability to develop alternative future scenarios, an inability to identify visions and actions that help to achieve the desired vision of the future (Damhof 2022). When writing about the climate crisis, Ghosh states that it is closely related to the crisis of culture and imagination. He calls for a different kind of writing, a different kind of art that, unlike the global modernist narrative centered solely on the human, invites us to look at the landscape, the more-than-human forces.

The perspective outlined by the Indian writer refers to the concept of ecosophy set up by Félix Guattari in his "The Three Ecologies" (Guattari 2000), in which he refers to the crises that plagued the world nearly 40 years ago: the Chernobyl accident and the AIDS epidemic. The creator of ecosophy states that crises are a specific reaction of nature to human activity, revealing the limitations of a civilization built on science and technology. The planet has dealt with major ecological crises before. Human activity is a minor disturbance to the sustainability of life. However, man lacks imagination, and by separating nature from culture, he loosens the links between the social and individual universe and the mechanosphere. Only culture will allow us to understand the connections between ecosystems and learn transversal thinking, considering environmental, social and mental ecology. For this purpose, we need narratives about the constant rebirth of the world, which will replace the biblical narrative about the creation of the world, and creativity will enable the resolution of contradictions, becoming the foundation of a new ethical paradigm.

Solarpunk, on the contrary, combines the desire to realize a sustainable future (included in the solar element) with the countercultural, post-capitalist and decolonial enthusiasm in creating such a world (punk element). Solarpunk visions depict it in optimistic colours, popularizing faith in solving the climate crisis. It is worth noting, however, the creation of science fiction texts set in a post-apocalyptic world, dystopian forms of climate fiction differing from science fiction with references to the climate catastrophe and its effects: floods, extinction of species, desertification. Often these texts take the form of a warning against a reality that does not bear the features of fantasy. Climate fiction is a term that includes all kinds of narrative works that refer to climate issues that we are facing today or those that may come soon. Gregers Andersen in *Climate Fiction and Cultural Analysis. A New Perspective on Life in The Anthropocene* argues that climate fiction helps to imagine and understand the potential

**Who can forget those moments when something that seems inanimate turns out to be vitally, even dangerously alive?**

**(...) the climate crisis is also crisis of culture, and thus of the imagination.**

—(Ghosh 2016 9)

impacts of the climate crisis and therefore is an important complement to climate science, showing scenarios that science considers plausible or predictable by researchers (Andersen 2019).

Sunny optimism seems to be a way of talking about the world, which shows the way out of the Anthropocene, creating visions of coexistence with more-than-humans. Solarpunk, proposing crossing the border between zoe and bio (Myśleć głębiej 2022), offers solar energy, optimism, locality, artistry, regeneration of the world, rebellion against the system. He does it with the use of artistic and aesthetic tools. Maintaining a phenomenon in a specific aesthetic today means creating sets of associations connected with the phenomena of culture, especially visual, but sometimes also audio. Today we can talk about micro-aesthetics that are associated with visual identification and the moods of users, their popularity is growing along with the increase in the number of hashtags denoting a given phenomenon. *Cottage core* and *dark academia*, which have become popular recently, are certainly examples of such phenomena. Can solarpunk be classified as such phenomena? On the one hand, we can certainly consider this phenomenon as an increasingly popular trend with more and more hashtags and groups devoted to it in social media, on the other hand, this phenomenon grew based on subcultures and visual aesthetics, it is an alternative to growth and is an expression of left-wing political tendencies. Solarpunk breaks with cyberpunk and is not an expression of consumerism that uses aesthetics to spin the spiral of capitalism, or aestheticism straight from the 19th century, art for art's sake transferred to the online environment. It would be an extraordinary counter-productivity, giving no hope for the empowerment of the communities. Perhaps solarpunk can become activism and therapy at the same time, a social project breaking the impasse of cyberpunk and capitalism. The punk character of this phenomenon would then consist in deliberately not fitting into the known models of rebellion, and in giving a new alternative, a new narrative that allows you to go beyond the cognitive rut.

### **More-than-human didactic visions**

In the didactic context, in addition to new narratives that allow us to imagine a new world, we need collective, ecological, and more-than-human questions about the science so far and the dominant narratives. Do we really need a way of thinking about education that allows for a deeper appreciation of superhuman forces, energies, and influences? How can creative thinking help students develop an

awareness of entanglements present in our world? Are rhizomatic emergences, interdisciplinary approaches to traditional learning paths needed? These questions require a change in the previously formed understanding of what it means to think, what it means to think critically. When didactic activities form an “alliance with the productive and immanent force of zoe, or life in its non-human aspect” (Braidotti 2013 66), then surely new imaginaries, affective ties, and new vocabulary emerge. Then defamiliarization might assist to establish “the open-ended, interrelational, multi-sexed and transspecies flows of becoming through interaction with multiple others” (Braidotti 2013 89). Posthuman education surely reaches for it.

The arts should become an important element of teaching activities, including foreign culture classes, aimed at increasing intercultural competence. Considering the Polish context, it seems particularly important to create courses and teaching proposals that integrate cultural (related to Polish culture) and linguistic aspects in mixed groups, as well as in groups consisting of students from different cultural backgrounds. Designing effective lesson plans that combine Polish culture, global challenges, edutainment, and support building a community of learners and learners involved in issues challenging the contemporary world, while trying to not trivialize global issues and triggering positive emotions in the group (edutainment) to ensure faster progress in learning, is possible thanks to the creative activities of engaged students that are immersed in a hybrid reality.

### **Mediatisation, software, computing**

The progressing mediatisation of society through the intensified experience of social relations via social media is resulting in new artistic realisations. The computer as a mediating tool also has performative functions, becoming the centre of digital art and literature<sup>1</sup>. The popularisation of social media can be seen as a threat to interpersonal relationships and the collapse of cultural values (Keen 2007), as many researchers and art critics do. However, there are cultural prospects in the process. This is certainly the attitude of Nick Montfort, who sees computing as one of the most essential ways of participating in contemporary culture. Creative computing is the ability to program and process data, more broadly the ability to use a computer in general, and with the adjective 'creative', a combination of artistic activity and programming (Montfort 2012), which can certainly be effectively adapted to teaching activities aimed at imagining new future of our societies and relations with more-than-humans.

<sup>1</sup> There are several terms in the literature to describe the fusion of digital technology, society, and culture: digital culture, new media culture, algorithmic culture, software culture, cyberculture, interface culture.

<sup>2</sup> Henry Jenkins coined the concept of *participatory culture* as “a response to the explosion of new media technologies that allow consumers to store, comment on and distribute media content in an unprecedented way”.

As users of contemporary culture, using new technologies, we can decide the direction of culture, becoming co-creators of a participatory culture, as Henry Jenkins would say (Jenkins 2009)<sup>2</sup>. Since the breakthrough moment of the creation and dissemination of the first iPhone in 2007, each of the users of a phone with access to the Internet has participated in the participatory culture, for example by using social networks, news websites, shopping in online shops. He/she is constantly encouraged to publish, to express emotions and thoughts, to speak out. Symmetrical media of communication are replaced by anti-symmetrical forms, the recipient of culture becomes its creator at the same time. The field of active participation in culture is also expanding to the creation of texts using software – creative computing. The explosion of new media technologies entails a response of an individual, his/her participation in building a society that is the result of data dissemination, interactive reception, content generation, exposing the rules managing the Internet environment. Artistic creations, which are the result of creative activity through new technologies (social media art), serve to build communities of people involved. Participants of participatory culture take part in social life thanks to the use of technology in a new way.

### **Hybridity, hybrid, hybridised form**

A confused individual in the era of cybercultural processes often chooses new media as the material of his/her creative work, creating the art of technical, electronic, digital, interactive and network media (Kluszczyński 2010). However, this classification is not sufficient and does not organise the universe of art using new media, as Piotr Zawojwski writes, listing various artistic phenomena in the introduction to the book entitled “*Classic Works of New Media Art*”:

[...] cybernetic art, robotic art, sound art, generative art, interactive video-disc, video art, telematic art, net art, interactive art, video sculpture, virtual activism, real-time interactive environment, Artificial Life (AL), Artificial Intelligence (AI), interface art, software art, hacktivism, virtual reality, responsive environment, CAVE art, CD-ROM art, multimedia art, bioart, transgenic art, location art, Mixed Reality art, performance, walking-based-art, biotechnology art, performance in Second Life, open-source literature, body art, video game, artistic social activism, immersive art (Zawojwski 2015).

The researcher's enumeration of further media hybrids demonstrates how artists working in new-media material exploit the possibilities of crossing boundaries between art media, blurring genre purity through

convergence, intermediality and transmediality (Zawojski 2015 3). Art hybridises with the development of technology, genre boundaries become more and more blurred, and the recipient, having received a performative return as a gift, increasingly responds to this kind of artistic forms with an action or immersion experience. However, this does not mean that algorithmic projects eliminate the possibility of *close reading* or hermeneutical interpretation. In the era of asynchronous media, creators and recipients constantly exchange their roles, crossing the boundaries of media, genres, discourses to constitute new hybrids, borderline artistic entities reflecting the experience of modern man – distant and engaged at the same time.

Attempts to establish discourses exploring borders and indicating points of transition, similarities, convergence and hybridisation of the medium of literature and art, in order to observe the effects of these activities in the form of the hybridisation of discourses and the identity of contemporary man, and then the feedback between the processes of hybridization in culture resulting from cybercultural processes and the hybridisation of artistic forms from the borderline between literature and art, seem to be valuable.

The organisers of the New Media Art Festival, which has existed since 1987, established the category “Hybrid Art” a few years ago, which they defined as follows:

The “Hybrid Art” category is dedicated to today’s hybrid and transdisciplinary media art projects and approaches. The main emphasis is placed on the process of merging different media and genres into new forms of artistic expression, as well as on crossing the boundaries between art and research, art and sociopolitical activism, art and pop culture (Ars Electronica 2018).

This definition indicates three very important strategies for creating hybrid forms. The melting of media and genres refers to the category of intermedia, borrowed by Dick Higgins from the writings of Samuel Taylor Coleridge, describing artistic forms located “in the area between the already known means of expression”. The concept of intermediacy itself is not new, its history dating back to 1965 when Dick Higgins wrote an essay entitled “Intermedia”, in which he defined intermedia as the fusion of multiple media originally existing separately (Higgins 2000).

The second strategy for creating hybrid forms is to cross the boundaries between art and other phenomena in culture and discourses. By their nature, transgressive hybrids take advantage of the possibilities of new technological conditions. Transmedia are stories narrated simultane-

<sup>3</sup> The very concept of transmedia storytelling has received numerous discussions. The term was introduced by Henry Jenkins in his book *Convergence Culture. The clash of old and new media*; described as follow: “a multi-threaded and diverse story that is revealed on different media platforms, with each medium making its own separate contribution to the creation and development of a fictional world”.

<sup>4</sup> It should be noted that transmedia narratives are distributed to various digital platforms also in terms of content, while rewritten stories (having rewritings on other platforms) should be considered as transmedia transfers or transmedializations having cross-platform variants.

ously through different media (Jenkins 2007, 260)<sup>3</sup>. The flow of digital content between different media platforms is a process characteristic of the phenomenon of convergence in culture (256), in which there are constant and dynamic changes in the roles of the sender and the recipient; all relationships between participants in communication, media and commercial processes are smooth. Due to the above, the hybrid form can happen on many media platforms and be constantly updated and read. The best-known example of a story of this kind is the *Matrix* series, consisting of a film trilogy, computer games, anime films (*Ani-matrix*) and comic books. A renowned transmedia narrative researcher, Marie-Laure Ryan, compares the structure of the world of the *Matrix* trilogy to Swiss cheese that contains many holes that can be filled by content hosted on other digital platforms (Ryan 2015)<sup>4</sup>.

The third strategy is the most obvious one and shows how various fields of art seek solutions not only within their own area, but also beyond its centre – on the periphery, to enter dialogue with the peripheries of other fields and discourses: science, social activism or pop culture. The hallmarks of this kind of creative strategy are already known from literary studies on 20th century literature.

### **Intermediality, transmediality, postmediality**

Lev Manovich, noting the change in the perception of media that do not so much perform communication functions as they serve the development of creativity, shows a significant shift – from a material medium to digital code and dematerialised information. This phenomenon leads to postmediality, resulting in an amalgamation of media in such a way that the boundary between them becomes blurred and it is difficult to determine unambiguously from which type of material an artistic work has been formed. Post-media projects do not emphasise convergence, they create a new narrative that demands a changed reception process from the recipient. The boundaries of the media are shifted in such a way that one medium smoothly passes into the other and the question of the genealogical pedigree of artistic creations seems unjustified. A new quality is created, in which its importance, the way it affects the recipient and an attempt to describe the experience of individual phenomena are the most important aspects. Thus, Manovich shows how the hybrids of the digital age work, whose software is the most relevant, because it is with it that the viewer comes into contact.

Post-media artistic creations provide evidence that transgression is becoming an essential cultural material. This is why today's artistic creativity, in dialogue with the contemporary world, has a polyphonic,

intermedia, multimedia nature, constantly trying to reflect the experience of the contemporary world (Kluszczyński 2003, 9). Manovich, while writing about postmedia and reporting on their high degree of hybridisation, does not invalidate intermedia solutions. We are looking for intercultural transitions to pluralise postmodern culture (Zeidler-Janiszewska 1997, 164–165). New solutions do not necessarily replace earlier ones but affect their reformulation.

*Intermediality* is a category containing the prefix *inter-*, as are *intertextuality*, *interactivity*, *interface*. The concept is characterised by a relationality determined by two types of media, constructing a new aesthetic message. In the in-between space, new qualities are created<sup>5</sup>, there is an exchange between the various media in a situation of “conglomerate of forms”, as Clifford Geertz aptly described it (Geertz 1997, 215).

Crossing previously established and recognised divides, identifying new possibilities for linkages, and integrating differing output components into an integrated whole can be considered as cross-media strategies (Hopfinger 2003, 72). Thanks to them, deep changes in the model of art reception were initiated, consisting in transferring the focus from the creator to the recipient. It is the recipient who fills the perceived work of art with their experience. An example of this is happening, which is the theatricalisation of the visual arts. Intermediality is a feature of recent art, no longer only of the Second Great Avant-Garde, but also of today's art happening in a networked environment, imposing a multisensory form of communication while breaking with the neutrality of the viewer. Intermedia are the result of the experience of the contemporary world, of being in a media and mediated situation.

An entity functioning in the surrounding cultural reality increasingly uses more than one media platform in its work, not to create self-referential works that draw the recipient's attention to the medium in which they were formed, but to tell stories. The way in which stories and storytelling are constructed, which is constantly changing, is not the result of technological change alone, but of the ability of cultural users around the world to exploit the possibilities of new conditions and assimilate them. The narrative conducted on several media platforms means that individual fragments of the story depend on each other, and individual content is not reproduced on different platforms and is autonomous from each other. However, it should be noted that Jenkins writes in his ground-breaking book about individual media and platforms that are preserved in perfect form; each medium moves in the sphere in which it is the best, maintains

<sup>5</sup> “Nowadays, we can observe how the relational sphere of the “in-between” autonomises, the original points, the starting point and the point of arrival disappear, cease to have any relevance to its determination. New metaphors are emerging to capture, the meaning of this self-contained space “in between”: the metaphor of nomadism, internet navigation, interfaces of transversal reason, rhizome network, intertextuality, intermediality, interactivity, the metaphor of an “odyssey” finally – but a peculiar one, because without a plan to return to Ithaca” – (Wilkoszewska 1998, 14).

purity and does not enter relations with other media. According to Jenkins, individual media are connected only by a narrative, but if a given medium begins to form an organic whole with the narrative being developed, then the specificity of this medium will become part of the narrative itself. In such a situation, it is impossible to separate and transfer the narrative from one medium to another and develop it in accordance with the specifics of the other medium, because certain elements of one medium penetrate the context of another medium along with the narrative.

<sup>6</sup> This is a two-year research programme funded by the AHRC and coordinated by three UK universities: UWE Bristol, Bath Spa and Birmingham. The project explores the potential of artistic experiences resulting from the viewer's immersion in the electro-nic environment.



*Breathe*

Ambient Literature is an example of such a phenomenon<sup>6</sup>. The user/recipient/reader of ambient literature experiences narratives in time and space in constant physical contact with their location in space. The text read on the screen, the sound coming from the headphones and the narration linked to the space we are in now are seemingly not new phenomena, but what is new in this project is the potential for an artistic/aesthetic event that is a literary experience and at the same time a direct chance to reformulate the experience of the everyday world. The smartphone and the data collected in it become the material from which the text of culture is formed, and the recipient becomes a part of an immersive experience containing everything around it. For example, *Breathe* tells the story of a young woman who likes to talk to ghosts, and ghosts like to talk to her. The first-person narrative and personalised book, in which the names of nearby streets and premises in our city appear, make the recipient perceive their own room differently. *Breathe's* immersive experience makes the reader more engaged while reading.

This kind of conglomerate of forms, the use of different media platforms, hybrid forms showing the interconnectedness of humans and more-than-humans in a web of dependencies, the complexity of the contemporary world, the creation of new narratives enabling the imagining of the new futures are all part of education today. Also, in the context of promoting Polish culture, creating lesson plans on topics related to Polish literature, art, film, narratives of this kind show our local reality in a global perspective, because today we face uncertainty in every corner of the globe. Reading Wisława Szymborska's poetry, creative work with murals from Zaspas in Gdańsk or a short story by Olga Tokarczuk can become excellent examples opening up new ways of talking about the world, creating stories that will be the support in building the well-being of each of the learners and the teacher.



## AI & me entangled with a hybrid reality

Ever since the GPT chat appeared, we have been constantly referring to the possibilities of artificial intelligence in the context of our everyday life. Moods range from euphoria to scepticism and fear that artificial intelligence, humanoid robots, and other more-than-human manifestations in this world will change our lives beyond recognition. Particularly important feature of today's reality is its hybridity with human and more-than-human elements coexisting with each other at the forefront. Man is entangled simultaneously in the electronic sphere and invariably in the physical one. By creating a mixed reality, he/she participates in both at the same time, as new environments rooted in technology no longer assume the transition from one to the other as necessary. We exist in a network of connections between different realities.

Zoe-aesthetics, which is an attempt to incorporate more-than-human thinking into aesthetics, has practical applications as it encompasses the existences that result from the work of biotechnologists and molecular biologists. Their impact on society, economy, politics, and the future of the planet cannot be denied. Zoe-aesthetics takes as its starting point phenomena occurring in culture that require a different language of description than those well known, such as humanistic or anti-humanistic (postmodernist) approaches. It is a critical attitude, focused on what is most vital and at the same time decisive for our identity and its new faces in the future (Bakke 2015, 11). Non-anthropocentric methods of constructing the subject, on the other hand, lead to the emergence of cyborgs, symbionts, liminal life forms – hybrids that no longer only function in the realm of art, which is worth discussing with our learners.

### Objectives

1. To raise awareness of the problem of uncertainty and the role of the individual in the process of creating new narratives opening the future; how the practice of art can change our reality and everyday functioning in the place where we are located.
2. To get students to think of the entanglement of the human with the land, that the relationships with more-than-humans need to be analysed.
3. Familiarising students with the problem of both challenges and opportunities for nature-human coexistence today.
4. Practicing logical thinking and creative skills, working in a group through the proposed creative activities.

## Preparation

As part of the preparation for classes, it is worth working on a few questions for students, which can constitute a warm-up and an attempt by the instructor to find out whether the learners are familiar with the subject of artificial intelligence, robots, more-less-human lives.

1. Have you previously been interested in the issue of artificial intelligence?
2. What emotions do you feel about Olga Tokarczuk's short story and the issue of artificial intelligence, humanoid robots?
3. If you could talk to a robot, what would the conversation be about?



Wywiad  
z maszyną!

## The student:

1. watches an interview with a machine and answers the following questions:
  - A. What does the humanoid robot Sophia look and behave like?
  - B. What emotions does Sophia evoke in you?
  - C. Do you think humanoid robots will become part of our daily lives in the future? Justify your answer.
2. reads an extract from the short story entitled "The Visit" by Olga Tokarczuk.

### *Olga Tokarczuk, The Visit (Bizarre Stories), extract*

*I couldn't concentrate on my work and went downhill again.*

*— Did he say 'two'? – I asked Lena bent over the dough into which she had just poured the nuts.*

*— Turn the oven on for me. At two hundred and ten.*

*I obeyed the order and, in a moment, as I was topping up my coffee, the cake rolled into the oven.*

*— Yes, he said 'two', she replied.*

*— I am curious.*

*— I'm not.*

*We have always spoken to each other rather briefly. Talking to an egona is never exciting. Sometimes, as with Fania, you already want to leave before you think you can say anything. But there are some things that need to be agreed because rule number two applies.*

*Rule number two is a kind of savoir-vivre. It's all about the arrangements of who meets with whom. Any social gathering is virtually never held alone. Usually two or three egons, either duotone or trinitone, are involved on each side. The more private the nature of the meeting, the fewer egons there are. Dating is still going solo.*

*It's difficult, which is why dating has become something special.  
I have no such experience. Even the thought that I could meet alone  
with some stranger makes me anxious. The whole egoton goes to  
the police, to the doctor.*

*So since he said 'two', it means two. You know how to set the table.  
Lena looked at me and asked:*

— *Will you set it? (Tokarczuk 2019, trans. ICh)*

3. after reading the story, the student answers the following questions:
  - A. Who is speaking in the text? What do we know about the speaker?
  - B. What are the rules for meetings in the egon world?
  - C. What do you think the egons were talking about?
4. answers 12 creative questions regarding the fragment of Tokarczuk's story, considering the issues of artificial intelligence. The questions begin with the following words: Who? What? Where? From where? Why? What for? Why? For whom? What if? How about? If I were in your position? What was the motivation and purpose?
5. records a video showing an imaginary table scene involving humanoid robots.
6. presents the video to the group and tells them why they chose to record such a scene. What were his/her motivations? What did he/she want to convey to the audience? The instructor moderates the discussion.

## Summary

Due to the constantly changing reality that requires us to adapt, deal with uncertainty and build resilience, the face of culture and how we experience it through the senses is also in a constant state of reconstruction. “Aisthesis must be the framework of the discipline; and art must be one of its subjects – just one, however supremely important” (Welsch 2006, 144), writes Wolfgang Welsch. New states of *aisthesis*, are often the result of extending art, aesthetics, culture with hybrid bodies created through technology and science. The researcher postulates a transhuman attitude to complement the human point of view with a more-than-human aspect, to shift the human perspective to a transhuman position, situating the human as part of a larger-than-human world (129). Thus, the Kantian category of sublimity is reformulated, whose experience no longer leads to intellectual separation with the world, on the contrary – a transhuman position can lead to a sense of community. Humanities, sciences, and technology begin to coexist as biotechnology or biomedicine contributes to the hybridisation of bodies, and molecular biology leads to the awareness that all organic bodies are related.

## **Tsaibernetics and imagining more-than-human cities**

Every day we experience contact with more-than-humans, ignoring their presence or trying to create new alliances. Merely being an element of this cultural reality and trying to co-create it is not enough to transcend the impasse caused by the lack of a language to make the hybridised elements of cultural reality known. We still lack narratives thanks to which we would have a chance to open ideas about building a common world in which humans and more-than-humans would form empathetic communities. As Gilles Deleuze and Felix Guattari states, “Philosophy needs a nonphilosophy that comprehends it; it needs a nonphilosophical comprehension just as art needs nonart and science needs nonscience” (Deleuze and Guattari 1996). Philosophy, art, and science do not need a final goal or beginning in which they must disappear, but the presence of non-philosophy, non-art and non-science in every moment of their becoming and development, in order to exist. In other words, we constantly need a non-scientific, non-aesthetic, non-philosophical, non-humanist perspective; we need immersion to experience new artistic forms, breaking us, being the audience, out of our cognitive habits, in order to be able to stay connected and co-create discourses that try to understand cultural reality: technological, scientific, more-than-human. Yuri Latman was not wrong when he claimed that we live in a semiosphere in which there is no set order or rules. Because do we not function through a constantly violated hierarchy of languages and texts, colliding with each other, seemingly on one level? Aren't the art forms that emerge constantly immersed in inadequate languages and the codes that decrypt them not there at all? We live in a heterogeneous world, with a structured centre and peripheries, which are the source of dynamic processes within the boundaries of our world. It seems that the asynchronousness of the processes occurring in the world of the semiosphere is clear to us; the bigger problem is still the recognition of dialogue and negotiation as a way of existence in the intermingled, hybridised reality of the "global village", which is constantly expanding during ages, has acquired a holistic character, including the signals of artificial satellites, and poems, and animal screams. The mutual connection of all elements of the semiotic space is not a metaphor, but a reality." (Latman 1984, 12).

The Centre for Contemporary Art “Łażnia” in Gdańsk, like many contemporary art centres, undertakes initiatives aimed at creating artistic narratives, thanks to which we can better understand

the non-artistic elements of hybrid reality, as postulated by Deleuze and Guattari. One of the artistic initiatives undertaken in Gdańsk was the project WE THE WATER by Wojciech Radtke, which presented the effect of scientific and artistic work related to the phenomenon of water carried out in collaboration with the laboratory of the Crystallochemistry Laboratory of the Faculty of Chemistry of the University of Gdańsk. In his art project, the artist refers to theories related to water and living organisms, such as water memory of Professor Luc Maontagnier, Doctor Jacques Benveniste, Masaru Emoto and Gabriela Niemeyer Reissig on plant stress and Brandon Barton's research. The creator aims to go beyond a strictly human perspective; the very title of the project refers to political associations – we the people are water, because the human body, plants, all living organisms are mostly composed of it, and it occupies three quarters of the surface of our planet. Is water life? Or perhaps a bridge, having existed on Earth for more than 4.5 billion years, connecting the past to the future. The artist's investigations become more relevant in the context of the climate crisis. This is because we often do not realize that, thanks to the eternal, open and closed water cycle, we accept the biological-chemical heritage of the past and add our part to this eternal circle. As part of the activities of the Centre, educational projects are also carried out in the strict sense. One example of this is the podcast series 'Down to Earth', in which the series' creators listened to a range of voices, stories and theories to see what we face and how we can act in times of impending climate catastrophe. It has many dimensions, it is happening now, and its consequences are felt all over the planet. The series of talks is aimed at rethinking the question – how-to live-in relation to a world that is irreversibly changing before our eyes.

### Objectives

1. To raise awareness of the problem of uncertainty and the role of the individual in the process of creating new narratives opening the future; how the practice of art can change our reality and everyday functioning in the place where we are located.
2. To get students to think of the entanglement of the human with the land, that the relationships with more-than-humans need to be analysed.
3. Familiarising students with the problem of both challenges and opportunities for nature-human coexistence today.
4. Practicing logical thinking and creative skills, working in a group through the proposed creative activities.



Przyziemnie  
seria  
podcastow  
o katastrofie  
klimatycznej



Wojtek Radtke  
We the water  
my woda

## Preparation

In preparation for going to the *Tsaibernetics* exhibition, students browse the Łaźnia Centre website and exhibition brochures. Their task is to give an account of what action for the planet and society is being taken by contemporary art galleries. What power can art have in raising awareness in terms of ecological threats and crises in the modern world? Are we still creating narratives today that do not become obsolete? Do the exhibition proposals of contemporary art centres today respond to the concerns of local communities? Students prepare short presentations with their thoughts on the example of the Gdańsk Centre for Contemporary Art – imagining the more-than-human cities.

## The course of activities

### The student:

1. presents his/her thoughts on the role of contemporary art centres in cities since his/her homework.
2. joins one of the three groups created by the instructor to address the following issues on the way to and during the exhibition:
  - Group 1** explores the relationship between art, cybernetics, and communities.
  - Group 2** explores the relationship between art, cybernetics, and environmental issues.
  - Group 3** explores the relationship between art, cybernetics and (urban) space.
3. upon returning from the exhibition, the student brainstorms within his/her group, creates an infographic which is then shared in the group.
4. together with the instructor, the student co-writes a summary on the role of art in creating more-than-human cities.

### Summary

Today, water and land have transformed into a port and a city, and once again both are at the centre of the coming crises. In port cities, the power of industrialisation, digitisation and urbanisation, food scarcity and food safety issues, rising sea levels, extreme heat, severe storms, and other consequences of global warming can be felt like nowhere else. In today's world, highly urbanised spaces around the globe reveal the crises of modernity in very different ways. Also, in Gdańsk, we face a new problems. Through art and their own explorations in the field, students can discover what kind of narratives dominate their city and find out how much art has to offer, proposing narratives and snapshots that respond to the challenges of our world.

## Joy of life – building responsible communities

The Monumental Painting Collection at Zaspas in Gdańsk consists of large-format murals on the gable walls of residential blocks and the arrangement of stairwells. The first works belonging to this collection were created in 1997 when the celebration of the millennium of Gdańsk. The murals enliven the space of the modernist housing estate and represent different styles of contemporary monumental painting. In Zaspas you will find street art, classical wall painting, figurative painting, graphic art, conceptual art, historical and decorative painting. The works that are a part of the collection were created by artists of many cultures and generations. Some relate to the neighbourhood and the city in which they are located, others reflect the personal experiences of the creators, and others convey the experience of the world through abstraction.

The residential district itself was created in 1974, when the first blocks of flats on Pilotów Street were completed. However, the history of this place dates to the thirteenth century and the fishing village of Zaspas in the area of today's Letnica. Until 1974, there was an airport on the site of today's residential area, but it was relocated to Rębiechowo due to space constraints and danger. It was decided that a new centre of Gdańsk would be built on the site of the airport, with a residential part, a representative avenue, a philharmonic, and a museum of contemporary art. These plans were never implemented, housing, schools, clinics and shops were built on a hexagonal plan. This great urban project of the times of the Polish People's Republic, today is primarily the history of the opposition of the 1980s. Lech Wałęsa and other Solidarity activists lived in Zaspas, from where the illegal Radio Solidarność was broadcast, which was difficult to detect because of the layout of the blocks. The housing estate has largely retained its original urban layout to this day, while facing numerous social problems. Today, it is certainly an example of dehumanised architecture from the times of the Polish People's Republic, in which, despite everything, extraordinary interpersonal relationships were created, great ideas were created that had the power to change the history of Gdańsk, Poland and Europe. Today, along with the artistic works present in this space, it can serve as an excellent example for reflection on the city, port, turbulent history, relations between humans and more-than-humans, as well as ways to create responsible communities between species and generations.

## Objectives

1. To raise awareness of the problem of uncertainty and the role of the individual in the process of creating new narratives opening the future; how the practice of art can change our reality and everyday functioning in the place where we are located.
2. To get students to think of the entanglement of the human with the land, that the relationships with more-than-humans need to be analysed.
3. Familiarising students with the problem of both challenges and opportunities for nature-human coexistence today.
4. Practicing logical thinking and creative skills, working in a group through the proposed creative activities.

## Preparation

Depending on the group and their knowledge of the Zaspas district and post-war Polish history, students prepare for a field lesson related to the collection of murals in Zaspas. They prepare short presentations on the history of the district, its heritage, the links between Solidarity and the places in Zaspas, the historical events that took place there. Students will also prepare for a tour of the mural gallery by gathering information on the subject.



Murale  
Gdańsk Zaspas  
Przewodnik

## The course of activities

### The student:

1. presents information on the district of Zaspas and the mural gallery he prepared as part of his/her homework.
2. reads a poem by Wisława Szymborska

*My apologies to chance for calling it necessity.*

*My apologies to necessity if I'm mistaken, after all.*

*Please, don't be angry, happiness, that I take you as my due.*

*May my dead be patient with the way my memories fade.*

*My apologies to time for all the world I overlook each second.*

*My apologies to past loves for thinking that the latest is the first.*

*Forgive me, distant wars, for bringing flowers home.*

*Forgive me, open wounds, for pricking my finger.*

*I apologize for my record of minuets to those who cry from the depths.*

*I apologize to those who wait in railway stations for being asleep today at five a.m.*

*Pardon me, hounded hope, for laughing from time to time.*

*Pardon me, deserts, that I don't rush to you bearing a spoonful of water.*



*And you, falcon, unchanging year after year, always in the same  
 cage,  
 your gaze always fixed on the same point in space,  
 forgive me, even if it turns out you were stuffed.  
 My apologies to the felled tree for the table's four legs.  
 My apologies to great questions for small answers.  
 Truth, please don't pay me much attention.  
 Dignity, please be magnanimous.  
 Bear with me, O mystery of existence, as I pluck the occasional  
 thread from your train.  
 Soul don't take offense that I've only got you now and then.  
 My apologies to everything that I can't be everywhere at once.  
 My apologies to everyone that I can't be each woman and each man.  
 I know I won't be justified as long as I live,  
 since I myself stand in my own way.  
 Don't bear me ill will, speech, that I borrow weighty words,  
 then labour heavily so that they may seem light.*

Wisława Szymborska, *Under One Small Star*, 1972.

Translated by Stanislaw Baranczak and Clare Cavanagh

3. answers the question of what the speaker of the poem is apologising for and who she is asking for forgiveness; reflects on who we, the inhabitants of this planet in the second decade of the 20th century, should apologise to in order to make our lives on earth better.
4. goes on a didactic excursion to the Zaspa district.
5. takes a close look at the mural 'Whirlpool and rainbow radiation' by Opieemme, which is located at Dywizjonu 303 9d Street.
6. finds a fragment of Szymborska's poem "Truth, please don't pay me much attention. / Dignity, please be magnanimous", on the mural.
7. interprets the mural in the context of the previously read work by this Nobel Prize winning author, with particular emphasis on the issue of colours cascading down from the top of the building. Does this kind of artistic intervention bring joy to the streets? Does this mural, read together with Szymborska's poem, allow us to see the variety of relationships we experience, including those from more-than-human allies?
8. receives the address where the mural is located on the facade of the building from the teacher.
9. finds the mural in the urban space and performs the tasks:
  - A. Look carefully at the mural; ask yourself what emotions do the images you see evoke in you?

- B. Read the information about the mural given to you by the class instructor.
- C. Apply the 3-2-1 BRIDGE critical thinking routine: a) write down your 3 thoughts/associations with the images; b) formulate 2 questions: “What am I amazed/ worried/delighted about when I see a mural?”, “What would I like to know?”; c) create a metaphor/comparison to explain what the image represents and talk about your emotions in relation to the image.
- D. Apply the routine of critical thinking with DIFFERENT POINTS OF VIEW, enter the position of the selected person/figure depicted in the mural and assess the situation from their perspective; use the information from the card you received from the instructor. Take a note.
- E. Create a poem (or express your emotions in another chosen form) in which you express the feelings/thoughts of the mural character.

### Summary

The history of a seaside city with a turbulent history, in whose space art, created by a multicultural environment, plays a significant role, can become a great material for exploring topics related to relationships between individuals, different communities, human and more-than-human alliances. The neighbourhood’s location and its history have had a considerable impact on the creation of social relations in the area. Contemporary crises are constantly changing this landscape, which is also accompanied by a feeling of uncertainty. Wislawa Szymborska’s poem, in which she refers to various aspects of human existence read in the context of the Opieppe mural and urban space, opens up new possibilities for imagining the relationship between humans and more-than-humans, for creating new narratives, new stories about the world that will allow us to adapt to the coming changes and to accept what no longer resembles the old order to which we have become accustomed to.



# Against hustle culture

## Together with Szymborska and Miłosz for the well-being

### **Workaholism, rush culture and sacrifice**

Piotr Kaczmarek-Kurczak reminds us in "Polityka" (Kaczmarek-Kurczak 2020) – in an article with the telling but hardly surprising title *Work Like a Drug* – the famous book by the psychiatrist and psychologist of religion, Wayne E. Oates, *Confessions of a workaholic: the facts about work addiction* (1971). Although more than half a century has passed since the publication of the ground-breaking book, the term *workaholic* seems to define modern work culture or – literally – workaholism better than ever. According to The Cambridge Dictionary, a *workaholic* is a person who is not only constantly working, but one who finds it difficult to disengage from work. Today we would say: one who does not adhere to the *work-life balance* principle. As Beata Tomaszewska-Lipiec explains, "workaholism belongs to non-chemical addictions, just like gambling, sex or Internet addiction, and unlike alcoholism or drug addiction. In some respects, it resembles bulimia in that in both cases there is an addiction to factors essential to a person's life: work and food" (Tomaszewska-Lipiec 2018: 323). It seems, however, that today we are talking not only about a type of addiction, but about a whole phenomenon – social, and perhaps even a civilisational phenomenon.

The term for the times in which we live has come to be known as the so-called *hustle* or *hustle culture*, becoming – along with many other crises such as the climate crisis, the economic crisis, the COVID-19 pandemic, Russia's aggression against Ukraine, growing poverty, migration problems – the motto of our era, the natural environment for people born in the 21st century. The often romanticised concept of the culture of hustle is similar to the well-known notion of the *American Dream*: both concepts "focus on the idea that in order to succeed that requires hard work and self-sacrifice" (Miles 2022). While it is the corporate culture that is often seen as a workplace focused on productivity, optimisation and superior performance, the habit of working above and beyond seems to work well in many other professional sectors. This is often linked to the widespread phenomenon of corporatisation, which is particularly referred to in relation to institutions or organisations hitherto independent of the broader processes of commercialisation and marketisation (it is difficult not to mention here the corporatisation of academia, which today also seems to be subject to the power of money; Malewski 2014). In postmodern times – recall the thought of Zygmunt Bauman – consumerism and work are interdependent (Bauman 2007). Programmed to work 24/7 and produce endless amounts of goods, we then become victims of the very goods we produce. At the same time, as if against intuition, the scale of poverty is increasing. In the book *Work. Consumerism and the New Poor*, the famous sociologist describes the dramatic condition of the contemporary unemployed and poor – the outcasts of a consumer society and an economy guided by the *work-or-die* principle (this is one of the chapter titles of Bauman's dissertation; Bauman 2006).

If, therefore, a compulsive need to work, often endlessly and exhaustively, has emerged at the centre of our lives, this must be followed by multiple sacrifices: largely giving up family time, leisure and sleep. The willingness to make these sacrifices is praised, admired and seen as a path to professional success. "Leisure time is seen as laziness. If you are not busying yourself, you are failing (Rozentals 2022)". Work addiction, writes Tomaszewska-Lipiec – "is recognised when a person becomes a slave to work despite the obvious damage to himself, his family and his environment" (Tomaszewska-Lipiec 2018: 323). Finally, it must be stressed that we are not talking about a marginal phenomenon. Researchers often refer to a 2019 study by Forbes magazine, according to which 66% of millennials suffer from workaholism (Mónico and Margaça 2021: 2). We therefore face a global challenge: how do we reduce the risk of burnout and its effects in the next generation?

## Professional burnout syndrome and sense of meaninglessness

The natural and expected result of operating in a rush culture is professional burnout. It is impossible to be passionate, enthusiastic and committed all the time. Sooner or later, exhausted employees become unproductive and dissatisfied. According to a study cited by Artis Rozentals, 77% of working people 'have experienced job burnout, and 42% have left work because they felt burned out. This is a result of the mental and emotional stress of working long hours and trying to meet unrealistic expectations due to the toxic excesses of rush culture' (Rozentals 2022). The rush culture affects our mental health and sometimes its effects can be recognised by symptoms such as apathy, anxiety, guilt (Miles 2022), as well as lack of satisfaction and reduced self-esteem (Tomaszewska-Lipiec 2018: 323). Let us also mention phenomena closely related to Japanese society: *karōshi* means 'death from overwork', *karōjisatsu* means suicide from overwork (Karōshi 2018).

In the face of plaguing apathy and anxiety, questions are being asked about what work is, what value it represents, and whether (and to what extent) it gives meaning to our lives? One of the more famous books of recent years has been the work of the well-known anthropologist, David Graeber, entitled *Work without meaning* (Graeber 2019). We devote a huge part of our lives to our work, so we want our occupation to give us a sense of meaning. Why then, Graeber asked, do we subject ourselves to work that has no meaning? Can we recover it, and how? To be able to ponder these questions at all, one must first slow down. One must stop.

## Against apathy: literature in mental health care

If, as Kaczmarek-Kurczak argues, workaholism has become an epidemic of the 21st century, then the search for an antidote to this addiction seems to be a huge challenge for teachers, educators, academics – those who have to deal with generations of young people: on the one hand automatically accepting the established rules of functioning in a merciless culture of haste, on the other hand, who in the near future will be able to reformulate these rules according to their own needs and ideas. This is all the more possible in view of the fact that our globalised culture has been quick to activate its own "fuses": shelves are now dominated by popular science and advice books, which – sometimes brilliantly, sometimes schematically, but nevertheless on a huge scale – seem to accurately diagnose the condition of contemporary culture and contemporary man. In addition to the aforementioned *work-life balance*, one finds



a plethora of guidebook articles on the internet around concepts such as *work ethics*, *slow life*, *break culture*, *self-care*, *quiet quitting*. It seems that in the broader public space – thanks to, among other things, therapeutic, counselling, popular science and journalistic literature – the topic of the need to get out of the bondage of *hustle culture* is well recognised and cared for.

The question arises to what extent and how we can promote Polish culture and its relationship to the most topical issues, to the goals of so-called sustainable development, including the issue of mental health of the youth. A huge step in this direction is the publication by Gdańsk-based authors entitled *Polish for Sustainability? Polish Culture and Global Challenges* (Chawrilka, Pruszek and Sawicka 2022). The University of Gdańsk contributes to the *Voices of Culture* report, which addresses the relationship between young people's well-being and their participation in culture (Chawrilka, Pruszek and Sawicka 2022: 22). If, in the area of promoting Polish literature and art, we wish to build a lasting relationship between culture and issues of well-being and mental health of students (and young people in general), the key question here seems to be about the possibilities of reinterpretation, of an interpretative "shift": reading works from the so-called canon in relation to contemporary themes. After all, one could say that cultural texts interest us insofar as they themselves – literature and art – can interest us in our world.

Although both Wisława Szymborska and Czesław Miłosz were associated with the Tricity, in this chapter we propose scenarios presenting their selected works read from the contemporary perspective: the need to stop, take your time, look at the world in a different, non-schematic way. It is not at all about finding references to the problems of *hustle culture* outlined above in their works – although, of course, we will find – in Szymborska and Miłosz both – numerous reflections on the world bringing suffering and disappointment, and the proposed scenarios include attempts to conceptualise negative experience. It is rather about a kind of practice of reading: to realise how therapeutic and liberating its functions can be. The often surreal, sceptical poems of Szymborska, as well as the affirmative, Buddhist-inspired works of Miłosz, can be read in the spirit of literary interventions: as an attempt to take care of the condition of our mind, which wonders and delights in the world anew, which opens up to creativity, which allows itself to be carried away by imagination and aesthetic sensations, in order to end up feeling good and at peace – in no hurry.





Script 1

## The Power of Surrealistic Thinking

**Time:** 120 min**Objectives:** the surrealistic / poetic mindset as an answer to the problem of contemporary hustle culture; mental health and culture.

### Introduction

Contrary to the toxic hustle culture, we ought to promote work-life balance, mental well-being, and the *break culture*. We used to think about: setting the boundaries, seeking help from a therapist, focusing on our family. Apart from these, also various spheres of art, culture and literature seem to provide us with a huge potential for redistributing our energy, engagement and emotions, for refocusing our priorities, for overcoming stress, tensions and apathy. One of the greatest promoters of this liberated and more healthy approach is Alan de Botton, a Swiss-born British philosopher who aims to make philosophy more relevant to our everyday life. As he noted in his podcast (and therapy service) *The School of Life*, 'we tend to reproach ourselves for staring out of the window'. It seems that – he continues – 'the potential of daydreaming isn't recognized by societies obsessed with productivity'. During this simple but highly introspective performance comes the time for our free imagination and for discovering the contents of our minds.

The highly surrealistic, often ironic and skeptical poetry of Wisława Szymborska can be interpreted in this liberating, break culture context. It may evoke motifs relating to out-of-the-box thinking, as in the poem *Sky*. Immersing oneself into the sky: 'a window minus sill, frame, and panes' (Szymborska 1998: 223–224), allows to break from rigid structures and encourages a journey of imagination.

### ACTIVITY 1: What is the hustle culture?

#### Aims

- To raise awareness of contemporary problems with the culture of productivity.
- To get students thinking about different methods of avoiding / recovering from hustle culture burnout.



#### Preparation

1. Choose a short video about the hustle culture / productivity obsession (e.g. <https://www.youtube.com/watch?v=2CwIlooTKYE>)
2. Open an online tool for making notes by students. You can divide students into groups or pairs.
3. Prepare a slide with comments / questions referring to the video.

### Procedure

1. Students watch the 5 min video. They can write down their comments / notes while watching OR give them 5 minutes to discuss in pairs after watching.
2. Share the screen with students' notes. Discuss the problems (definition of a hustle culture; disadvantages; students' own experience). You can think of asking the following questions: Why is Elon Musk considered to be a famous advocate for hustle culture? Why do we grind like crazy? Is hustle culture a lifestyle (discuss the quantity and quality approach/es)? How is the law of diminishing returns defined? (You can follow the definition from the video: LDR states that at some point the benefits gained are less than the amount of energy invested; working more is not always beneficial).

## ACTIVITY 2: From Hustling to Staring out of the Window

Philosopher Alain de Botton states in his video, that 'the potential of daydreaming isn't recognized by societies obsessed with productivity' (The School of Life 2016). In what sense is de Botton's idea an answer to the problematized hustle culture?

### Aims

- To discuss effective and helpful ways / practices to overcome the hustle culture.
- To enable students to understand how important 'periods of calm' (time for thinking and daydreaming) are.

### Preparation

In this part of the classes the mail/main source is the video by *The School of Life* 'The Importance of Staring Out of the Window':

<https://www.youtube.com/watch?v=8lz-qrVUecE>.



### Procedure

1. After discussing various definitions and disadvantages of the hustle culture, you are going to ask students whether they are familiar with any kinds of (best known, their own) practices of slowing down. You can ask: What does it mean to slow down? What are your specific practices of jumping out of the hustle culture? Are you focused on your mental or rather physical health?
2. Introduce your students to Alain de Botton's way of thinking (see: introduction at the beginning).
3. Watch the video. Then discuss, asking your students, what are 'the exercises in discovering the contents of our minds?' Some will proba-

bly say about de Botton’s idea of staring out of the window. But there are many exercises: meditation, yoga, safe and deep conversations, walking, therapy, reading or art contemplation. What are the ideas of your students?

### ACTIVITY 3: Challenging the thinker’s perception

In this phase you’re going to combine René Magritte’s surrealistic perspective with Wisława Szymborska’s poetic point of view. You may choose the order of the next steps: delivering to students the video on Magritte’s surrealism, presenting his painting and then reading Szymborska; or, vice versa, you may start with the poem and during interpretation provide students with another context, i.e. Magritte’s surrealism.

#### Aims

- To draw connections between various contexts: the hustle culture, the idea of staring out of a window, surrealistic paintings, and poetry.
- To present the surrealistic perspective as a creative, unexpected, and liberating way of thinking.
- To develop students’ comparative and interpretative skills.

#### Preparation



1. The core text of this activity is the poem of Wisława Szymborska ‘Sky’ (Szymborska 1998).

2. Video on René Magritte: <https://www.youtube.com/watch?v=DRlpD-iEnMQ>.



3. Magritte’s painting ‘The False Mirror’: [https://uploads8.wikiart.org/images/rene-magritte/the-false-mirror-1928\(1\).jpg](https://uploads8.wikiart.org/images/rene-magritte/the-false-mirror-1928(1).jpg).

#### Procedure

- Read twice. Ask students to read Szymborska’s poem individually. After that, ask if there is anyone willing to read the poem aloud.
- Discuss the poem. You can start by allowing students to comment on it in general, to refer to chosen stanzas / lines. Then suggest your interpretation’s direction by asking: How would you describe the lyrical situation? (Could it be the moment of staring out of a window?) In what ways is Szymborska suspending/questioning our ways of looking, conceptualizing and experiencing? What is happening with the speaker’s perceptual skills? What are the positive aspects of such a perspective’s change?
- During the discussion choose the best moment to stop and present Rene Magritte’s painting ‘The False Mirror’. In order to propose a comprehensive comparison, you may watch a short video

about Magritte. You're going to discuss unconventional ways of thinking/conceptualizations in both Magritte's painting and Szymborska's poem.

- You may choose a specific stanza for the culmination of your classes. I deeply recommend the last one (below):

*Division into sky and earth –  
it's not the proper way  
to contemplate this wholeness.  
It simply lets me go on living  
at a more exact address  
where I can be reached promptly  
if I'm sought.  
My identifying features  
are rapture and despair.*

- As Szymborska suggests in her poem, not only is the traditional and well-known way of Euclid of describing three dimensional reality insufficient, But our perspective results from our location, its longitude and latitude. In the homogenous space, *in the sky*, filled with the sky, also relativistic perspectives must have been invalidated. Simple divisions (as the *division into sky and earth*) say nothing about the lyrical ego's identity. In this situation, the situation of almost *being a sky*, the emotional sphere says much more about the place we inhabit: it's rapture (extreme pleasure) and despair.
- Ask students if they are able to think of a pair of words that describes their *identifying features* (their poetic new address), e.g. these can be hobbies, names of family and friends, emotions, dreams, etc.

### Summary

We live in the culture of hustle, workaholism and continuous pursuit of promotion. However, the hustle culture is not necessarily the path to success but rather to professional burnout due to constant tension and haste. British philosopher Alain de Botton urges us to recover our balance and healthy distance, explicitly by calling for an activity as simple – and as difficult today – as looking through a window. Seemingly idle. The surrealistic perspective is one of the perspectives for distancing oneself from reality. It is there, in the painted space of René Magritte or the poetic space of Wisława Szymborska that the world gets suspended, distorted, stopped in its extraordinariness, stimulates creativity and provides an opportunity for a different perspective. Surrealism is a great opening: of a window, the seeing eye, the sky, space.

Script 2

## Buddhist inspirations in the poetry of Czesław Miłosz

**Duration:** 90 min (2 academic hours)

**Objectives:** to recognize Buddhist inspirations in the poetry of Czesław Miłosz; to notice and describe the differences between the Western worldview (shaped by Christian culture) and the Eastern worldview in the works of Miłosz; the main assumptions of Buddhist philosophy; analyzing the crisis of values and posing the question of possible ways to find solace; the form of *haiku* and the aesthetic values of Buddhist philosophy.

### Introduction

The events of August 1980 attracted to the north of the country such people as, for example, Ryszard Kapuściński and Czesław Miłosz. A Psalm quotation and a fragment of Miłosz's poem "Który skrzywdziłeś" ("You who wronged") decorate a monument of three crosses with anchors, the Monument of the Fallen Shipyard Workers 1970. Miłosz's texts around/about/from Pomerania – collected and developed by Stefan and Krystyna Chwinów in their volume "Miłosz: Gdańsk i okolice. Relacje, dokumenty, głosy" (Miłosz: Gdańsk 2012) – constitute, among others, a part of Polish libertarian history, and that is why the Pomeranian scenarios cannot lack the author of "The Captive Mind". Here we propose to look at Miłosz, who in his poetry, inspired by Buddhist philosophies universalizes human experiences of suffering and pain.

As noted by Ireneusz Kania, a Polish polyglot, translator, and great erudite, Czesław Miłosz's interest in Buddhism – although obvious – was highly selective and unsystematic. Kania quoted a part of his conversation with Miłosz in 1994, during which the poet expressed his inspirations: "All my poetry, thinking, contains very strong Buddhist elements, due to sensitivity to the pain of the world and constant reflection on time". Miłosz's inspirations mentioned by Kania include lectures and writings by M. Zdziechowski and A. Schopenhauer, the poetry of the Far East in translations by Leopold Staff, the tradition of Siddhartha Gautama, or Tibetan culture. What seems crucial, Miłosz's interests revolved around the Buddhist themes popularized in the West: Mahayana, Zen, or Tibetan tantrism (Kania 2011: 83).

In this scenario, we propose to look at three poems by Miłosz, in which it is possible to notice his inspiration in the broadly understood Buddhist philosophy. These poems are: "Forget", "This", and "Seasons".

"This", which was considered by Kania as Miłosz's most Buddhist poem, constitutes "a crypto-autobiographical record of the author's own spiritual transformation" (Stabro 2012: 534). Although it is difficult to present the entire poetic imagination and philosophical, religious,

and ethical beliefs of Miłosz during one class, the aforementioned transformation can be reconstructed by referring to the poem entitled "Forget". In the clash between the Western and Eastern, it is possible to see the direction in which the poet will go. In "This" it is expressed directly: as admitting to a previous lie, a "protective strategy" (a value of Western culture?) to reach for the forbidden, to expose the "stone wall", which "will not yield to any of our pleas".

On the other hand, in the *haiku* "Seasons", it is possible to find peace and solace, because together with the distant attitude of the subject (ego) there is a chance to transcend pain and suffering. This detachment from the "I", from the subjective perspective towards objectivity, constitutes an attempt to reach the essence of things, "naked reality", and effort of contemplation without a "watching subject". Here, the dominating element is the description, minimization of the ego, and even blurring the boundary between the "I" and the "not-I". Attempts to transcend individualism are best seen in Miłosz's inspirations with Old Chinese and Japanese poetry, especially in the poetic form of *haiku* (Kania 2011:87–89). The author of "The Land of Ulro" translated into Polish those "poetic miniatures" striving for autonomy (Miłosz 1992; Śniecikowska 2014: 12).

Therefore, during the class, we propose to recognize the traces of Buddhist philosophy in Miłosz's poetry: to recite the story of Gautama Siddharta's life and reconstruct four noble truths, to draw a distinction between linear and cyclical time, to recognize the biographical context (the moment in the poet's life – the end of life – and the accompanying fear of what is on the other side), and finally to notice the unavoidable aspect of our life – suffering. A question about liberation (serenity, nirvana) remains open, ending the class with noticing the aesthetic aspects of Buddhist themes.

## ACTIVITY 1: European and Eastern tradition. Introduction (25 min)

### Objectives:

- recognizing the fundamental differences in the concept of time in Western and Eastern philosophy
- using the concepts of cyclicity and linearity in order to discover the "geometry" of the imagination specific to Miłosz.

### Preparation:

1. Czesław Miłosz's poem entitled "Forget".
2. *Linear Time vs. Cyclical Time (Western Philosophy vs. Eastern Philosophy)* video: <https://www.youtube.com/watch?v=RS6wHAEVdHE>
3. Two slides (e.g. a presentation made with PPT or canva.com) with content for joint discussion.



**Procedure:**

1. Students read Czesław Miłosz's poem entitled "Forget" twice.

**Forget**

Forget the suffering  
 You caused others.  
 Forget the suffering  
 Others caused you.  
 The waters run and run,  
 Springs sparkle and are done,  
 You walk the earth you are forgetting.  
  
 Sometimes you hear a distant refrain.  
 What does it mean, you ask, who is singing?  
 A childlike sun grows warm.  
 A grandson and a great-grandson are born.  
 You are led by the hand once again.  
  
 The names of the rivers remain with you.  
 How endless those rivers seem!  
 Your fields lie fallow,  
 The city towers are not as they were.  
 You stand at the threshold mute.



2. Then, the students watch a video organizing the concepts of linear and cyclic time: <https://www.youtube.com/watch?v=RS6wHAEVdHE>
3. Discuss the video briefly with the students, and then ask for comments and argumentation by asking which of the following sentences refers to Miłosz's poem. Students can write their reflections in a shared notebook file (e.g. a Wiki document), which the lecturer can read and comment on.

*One of the themes of the poem is time – the concept of linear time.*

*One of the themes of the poem is time – the concept of cyclical time.*

4. Present various comments/reflections on the poem (e.g. on one of the slides of the presentation). Together with the students, discuss initially two traditions – Western (European) and Eastern (Buddhist) – from which Miłosz draws. The answer may be as follows:
  - A. Our live is constantly changing, there is nothing permanent about it. – Western tradition
  - B. Some elements of the world are constant, unchanging. – Eastern tradition
  - C. Our lives are accompanied by suffering. – Eastern and Western tradition

- D. Time is cyclical: everything comes back, repeats itself. – Eastern tradition
- E. We are accompanied by pessimism, the awareness of death, the awareness of evil done, lack of knowledge as to what is to come. – Western tradition
- F. The awareness of passing can be the source of our anxiety, fear. – Eastern and Western tradition

**ACTIVITY 2: Philosophy of Buddhism and Miłosz's inspirations (45 min)**

**Objectives:**

- becoming familiar with the biography of Siddhartha Gautama, discussing experience-suffering as the base of Buddhism philosophy, discussing the so-called four noble truths;
- analyzing Miłosz's poems in terms of Buddhist themes;
- creative interpretation: poem analysis using the *moodboard* tool.



**Preparation:**

- 1. Video about the life of Siddhartha Gautama: <https://www.youtube.com/watch?v=tilBs32zN7I>
- 2. A slide with fragments about the life of Buddha.
- 3. A slide presenting the so-called four noble truths.
- 4. Miłosz's poem entitled "This".
- 5. A tool for creating inspiration boards (*moodboard*), e.g. [canva.com](https://www.canva.com).
- 6. Website with sample *moodboards* (to instruct our groups), e.g. <https://kreatywnapedagogika.wordpress.com/2017/06/01/technika-moodboard-w-edukacji/>



**Procedure:**



- 1. Students watch a video about Buddha: <https://www.youtube.com/watch?v=tilBs32zN7I>
- 2. Display a slide on the screen with the presented history of Siddhartha Gautama. Together with the students, assign numbers to individual fragments of the story. Sentences in the correct order, arranged in a short biography of Siddhartha Gautama:
  - 1) *He was born at the foot of the Himalayas in Nepal between the 6th and 4th centuries BCE as the son of a wealthy king.*
  - 2) *A prophecy foretold that young Siddhartha would be either a saint or a rich ruler of India in the future. For this reason, his father isolated him from the outside world.*
  - 3) *Once, the young Siddhartha left the castle in secret. Accustomed to wealth and affluence, he was shocked to see people aging, suffering, hungry, or sick.*
  - 4) *This experience became the beginning of his spiritual transfor-*



*mation: the young prince understood that this is what human life looks like. Siddhartha began to avoid people, comforts, and pleasures, but his renunciations did not bring him relief from suffering or loneliness.*

- 5) *The young Buddha has reached the state of nirvana – awakening and liberation. In his awakening, he understood that suffering constitutes an integral part of human life and the world. All beings, both animals and humans, are united in suffering.*
3. At this point it is worth returning to the first slide presenting the poem "Forget". Ask students to comment on the first four verses. An example commentary: *Czesław Miłosz's poem refers to the main aspect of human life: suffering, which became the basis of Siddhartha's spiritual transformation. In the context of the poem, the command to forget about suffering (the one inflicted on others and the experienced one) is not an expression of denying one's own actions, not admitting guilt, or trying to forget about the experienced harms. In the context of the eternal rhythm of what passes and what returns, it is rather an expression of consent to what comes, an acceptance of suffering that can in no way be eliminated from life.*
4. Here, the lecturer presents and discusses the so-called four noble truths referred to in the video:
  - 1) *Suffering and dissatisfaction (happiness is short-lived, most of our lives are filled with sadness, pain, and worry) – Dukkha*
  - 2) *The real cause of suffering is not the outside world, other people, or society, but our attitude, our desires, and our emotions. – Samudaya*
  - 3) *We cannot change external circumstances, only our attitudes. Negative emotions and one's own ignorance must be transformed into peace, compassion and wisdom. – Nirodha*
  - 4) *One should follow the path leading to ceasing suffering (a broad view of reality, thinking about the effects of our actions, meditation, and mindfulness).*
5. Display another slide presenting Miłosz's poem entitled "This". Due to the fact that Miłosz's poem entitled "This" is difficult, mysterious, and ambiguous, it is possible to take advantage of the *moodboard* technique to interpret it. This inspiration board can serve as a graphic/visual representation of the manner in which the students perceive the poem. Divide students into groups and ask for a joint collage (*moodboard*), which will constitute interpretive associations and illustrations for the poem. Each group will present boards, proposing their own understanding of the work.

**This**

*If I could at last tell you what is in me,  
if I could shout: people! I have lied by pretending it was not there,  
it was there, day and night.*

*Only thus was I able to describe your inflammable cities,  
Brief loves, games disintegrating into dust,  
earrings, a strap falling lightly from a shoulder,  
scenes in bedrooms and on battlefields.*

*Writing has been for me a protective strategy  
Of erasing traces. No one likes  
A man who reaches for the forbidden.*

*I asked help of rivers in which I used to swim, lakes  
With a footbridge over the rushes, a valley  
Where an echo of singing had twilight for its companion.  
And I confess my ecstatic praise of being  
Might just have been exercises in the high style.  
Underneath was this, which I do not attempt to name.*

*This. Which is like the thoughts of a homeless man walking in an alien  
city in freezing weather.*

*And like the moment when a tracked-down Jew glimpses the heavy  
helmets of the German police approaching.*

*The moment when the crown prince goes for the first time down to the  
city and sees the truth of the world: misery, sickness, age, and death.*

*Or the immobile face of someone who has just understood that he's  
been abandoned forever.*

*Or the irrevocable verdict of the doctor.*

*This. Which signifies knocking against a stone wall and knowing  
that the wall will not yield to any imploration.*

**ACTIVITY 3: Haiku by Miłosz (20 min.)**

**Objectives:**

- becoming familiar with the form of haiku poetics and its Polish implementation (translation; original work)
- class summary: Buddhism as a strongly aesthetic philosophy.

**Preparation:**

1. Czesław Miłosz's poem entitled "Seasons".
2. Two selected haiku translated by Czesław Miłosz.



3. A video presenting one aspect of Buddhist philosophy – the shortness of life and its symbol, *hotaru*: [https://www.youtube.com/watch?v=3H9tp\\_XRoj8](https://www.youtube.com/watch?v=3H9tp_XRoj8).

**Procedure:**

1. We present students with a poem by Miłosz entitled "Seasons" – the poem is considered to be one of the first haiku written in Polish (Śniecikowska 2014: 14).

**Seasons**

*Transparent tree, full of migrating birds on a blue morning.  
Cold because there is still snow in the mountains.*

2. A discussion surrounding the poem can oscillate around the questions: what image emerges from Miłosz's distich? What senses does it affect? What associations/moods/emotions does it evoke? Discussion: *As Śniecikowska notes, in this case we have "a clear, ascetic, orientalist image: a leafless tree and birds sitting on its branches". Polysensitivity, "ambiguity" would be about combining what is cool with what is blue. The fragment is ascetic, but at the same time dynamic (these are "chain-linked images": from birds flying over snow-covered mountains (Śniecikowska 2014: 14).*
3. In order to show the inspiration of Miłosz, we can present selected haiku in the poet's translation. A good example will be tercet forms characterized by dynamics, ellipse, and transience, e.g.:

**Bashō**

*The waves are darkening —  
The scream of wild ducks  
Whitish*

**Moritake**

*Dropped flower  
Back on the branch?  
It was a butterfly.*



4. We can end the class by showing a short video about the Japanese *hotaru* festival: [https://www.youtube.com/watch?v=3H9tp\\_XRoj8](https://www.youtube.com/watch?v=3H9tp_XRoj8). The shortness and passing of life in the Buddhist tradition of Zen is sometimes understood in a symbolic form, extremely aesthetically pleasing, and at the same time touching – it is symbolized by *hotaru*.

## Summary

The scenario presents the selected aspects of Eastern philosophy and Buddhist inspirations in the poetry of Czesław Miłosz in three selected poems: "Forget", "This", and "Seasons". It is possible to notice a reference to the motive of suffering, the biography of Siddharta Gautama, a reckoning with the Western worldview, the pursuit of a distant and objective perspective (minimizing the participation of the ego) or an attempt to imitate aesthetic and genre models (*haiku*). Although it is believed that Miłosz drew on a version of Buddhism highly popular in the West, sometimes in a shallow and unsystematic way, his works do not seem easy to interpret. Therefore, it is worth taking advantage of tools that allow awakening the imagination, such as a *moodboard*, so an inspiration board in this scenario used to "decipher" the title "This".

Script 3

## The art of asking questions

**Duration:** 90 min (2 academic hours)

**Objective:** skeptical philosophy and its variations in the work of Wisława Szymborska; skepticism as an expression of doubt and inquisitiveness in the cognitive and existential area; art and value of asking questions; shaping a critical attitude (towards knowledge, tradition, cognitive abilities), open (an answer is always a question), and engaged (incomprehensible life as a fragile life);

## Introduction

Wisława Szymborska's skepticism is multidirectional. It is accompanied by the conviction that reality has a multi-aspect nature, is very complex and impossible to grasp in one formula. Additionally, each of our actions corresponds to a different type of reflection and action, as in the line of the poem "Nasze sprawy" ("Our affairs"): "Some things are worth skipping/ some passing from a distance/ some to allow victory/ some accepting calmly". It seems that this detailed recipe for reality is a reflection of the multidimensionality and incomprehensibility of the world, which people seek to understand in own – always limited, always incomplete – ways.

Of course, skepticism can take on a very critical character, exposing the senselessness of human actions, the irrationality of decisions, the illogicality of events. It is the point of a clash between excessively optimistic, excessively bold and idealistic faith of man in his own capabilities, in the power of reason, in the conviction of the ability to control reality over a world full of contradictions and paradoxes. Then, questions arise: what is the meaning of our actions? On what dogmas, assumptions, universally accepted principles, and beliefs do we base

our unquestionable truths? Why do we delude ourselves to believe that we have complete, closed, ready-made answers to everything? The world is full of suffering and violence (as in the poem "Wietnam" ("Vietnam")), man attaches too much significance to memory and tradition, idealizing the past and own achievements ("Pamięć", "Nikt nie widział" ("Memory", "No one saw")), too much importance to beliefs and social norms. In the poem "Pochwała złego o sobie mniemania" ("Praise of a bad opinion of oneself"), the poet perversely and ironically points out to the human species an unshakable faith in its own capabilities. In fact, contrary to what the poem says, people are like jackals. In the piece we read that "A self-critical jackal does not exist", but it is the same with people: they also constantly lack distance from own beliefs or emotions, self-criticism or reason. In these highly critical notions, Szymborska realizes her skepticism primarily through an ironic, often satirical, and mocking form.

Will there be one formula in which the skeptical nature of Szymborska's work can be captured? Perhaps this would be the title of one of her volumes: "Pytania zadawane sobie" ("Questions asked to oneself"). In this scenario, we propose to focus on the art of asking questions as a value in itself: it is precisely with the help of questions that we can challenge what seems too old, embedded, inviolable; we can question knowledge, tradition, beliefs; with the help of questions, we also outline the area of our ignorance and doubts, demanding an answer that can most likely be included – again – only in the question. Two poems – "Some people like poetry" and "Elegiac calculation" – constitute an analysis of the language we use. We notice its ambiguity and blurriness, the lack of precise indexing ("Some people like poetry"), and we question its ability to describe, point out, categorize anything ("Elegiac calculation"), thus opening the space for uncertainty, existential questions (what was our life; what will happen to us after death). It seems crucial to recall the poem "Astonishment", in which the skeptical attitude turns into a more affirmative perspective: full of wonder, close to a child's perception, in which a question turns out to be a value in itself. The distance and doubt that accompany skepticism become in this case a pretext for asking opening questions, in their strangeness and simplicity – in a way liberating.

In this scenario, we propose to emphasize how in the linguistic (and stylistic) layer Szymborska implements the assumptions of skeptical philosophy. The form of a question or using a conditional mode becomes a kind of representation of Szymborska's skeptical philosophy: both the critical one and that full of anxiety, astonishment and, finally, affirmation.

**ACTIVITY 1: Introduction to skeptical philosophy (20 min)**

**Objectives:**

- outlining the main assumptions of skeptical philosophy (basic questions of skeptics, two ancient schools and skeptical arguments);
- recognizing the value of a skeptical approach;
- recognizing the poetic tricks used by Wisława Szymborska, thanks to which the poet introduces issues and skeptical questions.



**Preparation:**

1. We select a video presenting the assumptions of ancient skeptical philosophy (here we propose a discussion by Prof. Jennifer Nagel from the University of Toronto on the *Wireless Philosophy* YouTube channel: <https://www.youtube.com/watch?v=PqjdRAERWLC>).
2. We prepare a graph/diagram that a student can supplement with content from the watched video. For this task – in e-learning mode – a tool (e.g. canva.com, miro.com) will work, thanks to which a student can match ready-made elements.
3. We prepare a graphic/infographic/poster introducing to the issue of the relation between Wisława Szymborska's poetry and skeptical philosophy.

**Procedure:**

1. Students watch a selected, circa 10-minute video introducing skeptical philosophy.
2. In order to organize the knowledge, students adjust the elements in the graph prepared earlier by the lecturer using the selected tool. Here is a proposal of matching content (a pair in two columns), which we can include in the graph:

Elements placed in the table/graph	"Moving" elements – to be included by a student
Main questions of the skeptics	What do we know for sure? How do we know we're not dreaming?
Two skeptical traditions derived from ancient Greek philosophy	Academic skepticism, skepticism of Pyrrho of Elis
For academic skeptics, the foundation of knowledge consists in	Sensory impressions (sensory data)
The most important conclusion of academic skeptics is that	Some knowledge is impossible to be achieved
Skepticism of Pyrrho of Elis	All questions have an open form. Is knowledge at all possible?

Zhuang Zhou, Ancient Philosopher	The dreamer's argument: Am I a man who dreams of being a butterfly? Or a butterfly that dreams of being human?
Descartes, modern French philosopher	Perhaps it is a genius demon that makes us think that everything is real. The challenge is to prove that this demon is not deceiving us.
Contemporary version of the skeptical argument	A brain in a vessel, connected to a computer stimulating stimuli – very realistic images of reality.

- After organizing the diagram, it is possible to move to a poster presenting issues that will be important for interpreting Szymborska's poetry (e.g. skepticism not as a negating attitude, but as an expression of inquisitiveness; naming and providing examples of poetic treatments that serve to express skeptical values). To diversify the reading, we can propose a tool made in Genially, allowing to create so-called "moving" graphics.

## ACTIVITY 2: Working with the poems of Wisława Szymborska (45 min)

### Objectives:

- analyzing poems in terms of stylistic measures and their role in formulating a skeptical worldview;
- becoming familiar with specific realizations of skeptical philosophy in Szymborska's poetry;
- shaping a skeptical attitude (doubt as an expression of an existential riddle or cheerful reflection);
- creative activation by formulating own questions.

### Preparation:

- Poems by Wisława Szymborska entitled "Some people like poetry", "Elegiac calculation", and "Astonishment"
- A text file (e.g. a Wiki document) with prepared questions.

### Procedure:

- A student reads the poem entitled "Some people like poetry". Using the graph from the previous task, the student knows that a (semantic, meaningful) analysis of the title became the concept for the poem, i.e. what the following words mean: "some", "like", "poetry". Using the shared file, we ask to work on this issue: describe the poetic concept on which Wisława Szymborska's poem is based. What is this procedure for?

**Example answer:** *three stanzas make up the commentary for the fol-*

lowing three words of the title “Niektórzy lubią poezję” (“Some people like poetry”). Each of the stanzas can be treated as a meaning analysis: what does “some” mean, what do the words “like” and “poetry” mean. The language we use is very imprecise, and the meaning of our language is blurry. The words we use are very general. However, this distrust constitutes not just an expression of a desire to clarify the used words. It is also a belief in the existence of people for whom poetry is important.

**Some people like poetry**

Some people—  
that means not everyone.  
Not even most of them, only a few.  
Not counting school, where you have to,  
and poets themselves,  
you might end up with something like two per thousand.

Like—  
but then, you can like chicken noodle soup,  
or compliments, or the color blue,  
your old scarf,  
your own way,  
petting dog.

Poetry—  
but what is poetry anyway?  
More than one rickety answer  
has tumbled since that question first was raised.  
But I just keep on not knowing, and I cling to that  
like a redemptive handrail.

2. Another excellent illustration of Wisława Szymborska's skeptical philosophy is a poem entitled "Elegiac calculation" and "Astonishment". In what areas/spheres of human life are skeptical values formulated here? Try to name and describe them. **Example answer:** *In the poem "Elegiac calculation" it is uncertainty about the posthumous life – an expression of existential reflection/fear, as well as the belief that nothing certain can be said about the "other side". Nothing can be said about what happens to those who pass away that cannot be questioned (which is symbolized by the stylistic measure repeated in each stanza: the use of conditional sentences in parentheses). On the other hand "Astonishment" is a poem composed entirely of questions: an expression of astonishment at the phenomenon of existence. The piece is lined with cheerful*



*skepticism: it is impossible to receive answers to the posed questions, but this lack of knowledge raises philosophical reflection, arouses curiosity, is even a kind of affirmation of the state of ignorance.*

***Elegiac calculation***

*How many of those I knew*

*(if I really knew them),*

*men, women*

*(if the distinction still holds)*

*have crossed that threshold*

*(if it is a threshold)*

*passed over that bridge*

*(if you can call it a bridge)—*

*How many, after a shorter or longer life*

*(if they still see a difference),*

*good, because it's beginning,*

*bad, because it's over*

*(if they don't prefer the reverse),*

*have found themselves on the fat shore*

*(if they found themselves at all)*

*and if another shore exists)—*

*I've been given no assurance*

*as concerns their future fate*

*(if there is one common fate)*

*and if it is still fate)—*

*It's all*

*(if that word's not too confining)*

*behind them now*

*(if not before them)—*

*How many of them leaped from rushing time*

*and vanished, ever more mournfully, in the distance*

*(if you put stock in perspective)—*

*How many*

*(if the question makes sense,*

*if one can verify a final sum*

*without including oneself)*

*have sunk into that deepest sleep*

*(if there's nothing deeper)—*

*See you soon.*

*See you tomorrow.*

*See you next time.  
 They don't want  
 (if they don't want) to say that anymore.  
 They've given themselves up to endless  
 (if not otherwise) silence.  
 They're only concerned with that  
 (if only that)  
 which their absence demands.*

**Astonishment**

*Why after all this one and not the rest?  
 Why this specific self, not in a nest,  
 but a house? Sewn up not in scales, but skin?  
 Not topped off by a leaf, but by a face?  
 Why on earth now, on Tuesday of all days,  
 and why on earth, pinned down by this star's pin?  
 In spite of years of my not being here?  
 In spite of seas of all these dates and fates,  
 these cells, celestials, and coelenterates?  
 What is it really that made me appear  
 neither an inch nor half a globe to far,  
 neither a minute nor aeons too early?  
 What made me fill myself with me so squarely?  
 Why am I staring into the dark  
 and muttering this unending monologue  
 just like the growling thing we call a dog?*

3. With reference to the poem "Astonishment", formulate two own questions expressing your astonishment.

**ACTIVITY 3: Summary – the art of asking questions (25 min)**

**Objectives:**

- broadening the skeptical horizon by indicating the value of the ability to ask questions;
- repeating and ordering knowledge by giving it an individual character of a note – using a mind map.

**Preparation:**

1. Video about the meaning and significance of the ability/art of formulating (correct) questions: <https://www.youtube.com/watch?v=tYnGiWlwcj4>
2. A tool for creating a mind map (e.g. canva.com, miro.com), with which students will complete a note from the class.



**Procedure:**

1. Students watch a video about the art of asking (the right) questions.
2. Then they create a note from the entire class in the form of a mind map. Instructions: complete the mind map entitled "The power of questions", referring to issues from the class. You can choose either a poetic key (various poetic tricks used by Szymborska) or areas in which skeptical content is formulated (e.g. existential or cognitive sphere), or, for example, create a *mind map* based on various questions. You can also expand the mind map.

**Summary**

In the presented e-learning course, the student becomes familiar with selected versions of skeptical philosophy, to which Wisława Szymborska refers in her works. Instead of skepticism in this very critical implementation (e.g. criticism of human behaviour and habits, inherent in the human species tendency to violence and inflict suffering, criticism of social conventions and principles), here I propose to look at how the doubts are formulated in the language layer (sentences in the form of questions; conditional sentences; parenthesis; analysis of the meaning of words) and what other (apart from cognitive-critical) type of ignorance and limitations accompany a person (lack of knowledge of the afterlife; limitations of language; amazement with the existing reality). It is all topped with a short video concerning the subject of asking questions, which in the field of education is sometimes treated – wrongly – as a skill less important than the ability to provide (correct) answers.

# Around Otherness

## Cultural and literary walks in Gdańsk and Gdynia

According to the latest figures, more than 14.47 million people, mostly women and children (*Ilu uchodźców 2023*), have crossed the Polish border since the war in Ukraine started on 24 February 2022. As a result of the nationwide, spontaneous humanitarian action of 2022 – in a sense of responsibility for another human being and in overwhelming disagreement with Russia's brutal attack – Poland changed, arguably once and for all, its socio-cultural face. A year and a half later, Polish playgrounds, sports fields and schools, but also stores and city centres, trams and trains are still overflowing with Ukrainian presence. The urban, neighbourhood, professional and tourist landscape has changed, and participation in what is different – foreign, distant yet close at the same time, slowly becoming familiar – has become an everyday experience for all of us.

As we wrote in the chapter on Szymborska's and Miłosz's poetry, the promotion of Polish culture – especially the canonical culture, permanently present in our imagination – makes a lot of sense especially when we can reactivate old meanings and put them into a contemporary context. Russia's military aggression against Ukraine, as well as the themes of trauma, refugees and migration, are becoming some of these contexts. Works that are already well established in European culture – such as Paweł Huelle's *Weiser Dawidek* or Ryszard Kapuściński's collection of lectures entitled *This Other* – can be used as a pretext or introduction to a discussion of the contemporary situation. Similarly, a trip to the Emigration Museum in Gdynia offers not only an insight into the history of Polish migration, but also a vast field of meanings and experiences, a kind of "historical mirror" in which we can look through in order to better understand the present. Such an educational perspective is particularly important in multicultural or non-Polish circles – i.e. when we want to convey not only cultural-historical knowledge about our past, but when our aim becomes to show what Polish culture and society are like today.

### ***Weiser Dawidek*: repeated stories**

Although the topic of otherness seems to have been exploited to the limit in contemporary cultural, ethical, anthropological or socio-political research, it still remains crucial for understanding the identity of Pomeranians, the history of Gdańsk or Gdynia. At the same time, it is always a topical and always universal, almost archetypal topic, and in non-Polish-speaking or multicultural groups it gains its own unique face. A good example is our classes conducted with a group of Japanese students from the University of Tokyo as part of the 'LOSt in Gdańsk' summer school (2023). The workshop on the book *Weiser Dawidek* by Paweł Huelle not only triggered a discussion around the Jewish history of Gdańsk and Poland, but also allowed us to spontaneously 'travel' back in time to experience the story of a Jewish boy. Against the backdrop of the ongoing war in Ukraine and the presence of numerous refugees in Poland, we were able to see Polish-Jewish relations differently, as if in a different realisation: this Other, *Weiser Dawidek*, is now every Ukrainian child. In addition, in a multicultural group, activities about otherness are also an opportunity to ask questions: who is the Other in your culture? What divisions exist in your society? Are these differences reinforced, respected? Among the group of Japanese participants, two of the students were Chinese and this was a great opportunity to trigger discussions about their bi-national identity.

Paweł Huelle's debut novel, published in 1987, remains to this day not only a literary revelation of its time, but also a memorial, local phenomenon, a 'Gdańsk postcard', a voice constantly heard by some Gdańsk inhabitants walking in the Valley of Joy, along the streets of Wrzeszcz or the Strzyża trail. As with Huelle's other novel, *Sing the Gardens*, *Weiser Dawidek* could also be interpreted in terms of the memory and identity discourses present in it (Korczyńska-Partyka 2018: 31). For those who come from the Tricity or Pomerania, who know the districts of Gdańsk even if only by hearsay, a walk in the footsteps of the novel could become a kind of second reading (reading the city, reading nature) or another stage of initiation into the world of the novel. For groups of foreign students, a walk along the trail of Weiser, Elka and their friends can be organised in the form of a city game: with pre-prepared maps marked with places for the participants to look for. We can propose an excursion to the old cemetery in Brętowo, where there is a restored grave of Horst Meller, a character who was an inspiration for Paweł Huelle; and also to a place that is special to Danzigers: the area where the so-called "Weiser Bridge" once stood, demolished in 2013 to build a viaduct for the new city railway. The walk can take the form of a discussion about history, trigger the imagination about former Gdańsk, but, most valuable of all, it can be a form of storytelling experience – especially if organised at the end of July and August, at the time when the novel's action takes place, during the hot summer and a break from school, during the Weiser summer holidays filled with the uncanny.

### Reaching for Kapuscinski

Numerous examples of non-fictional prose aimed at representing the Other will of course be provided by Polish reportage. The texts collected by Magdalena Horodecka in her book *Pośrednicy. Współczesny reportaż literacki wobec Innego* (Horodecka 2020). The researcher selected reportages in terms of the 'cultural studies potential of the genre', which would mean 'subjecting to critical reflection the aspirations and strategies of its authors in constructing stories about the worlds of the Other'. A reporter can be, to use Horodecka's words, 'a connoisseur of cultural diversity', a researcher aware of his or her efforts and limitations, who wants to know and describe the world of the Other (Horodecka 2020: 17). Choosing a text about the Other opens up a vast field of discussion (well known in *literary journalism studies*), so desirable in the education of multicultural groups, where the questions of: how do we perceive and describe the Other? What knowledge do we have about him or her? What role does the encounter with the Other play? Are we able to transcend our cognitive and cultural boundaries and fully understand the Other?



A good point for considering otherness is certainly the lectures of Ryszard Kapuściński entitled *This Other*. From this reporter-essayist perspective, offered by the author of *Travels with Herodot* in his collection, we can introduce our students to the subject of otherness, of who the Other has been in the history of European civilisation. The English-language edition is particularly interesting because of its cover, which features a photograph of a woman in a black hijab – here we are confronted with the question of the ways in which stereotypical representations and emotions are formed and made to function by the figure of the Other.

### **Emigration Museum: the experience of travel and otherness**

The Emigration Museum in Gdynia is not just a part of Poland's political, social or cultural history. It is a story of journeys undertaken in search of home, better work and more bearable living conditions, in search of political asylum and a refuge from hunger, a story of wartime exile and dramatic resettlement. The interactive and cross-sectional nature of the exhibition allows visitors to take an exciting journey through time: from the earliest times, through the Great Emigration in the 19th century, the times of the Industrial Revolution, the First War and the independent Second Republic, then the Second War and its aftermath, the difficult decades of the Polish People's Republic, until the escape from the communist regime – and towards the free world. However, this great history in the Emigration Museum is the backdrop for what turns out to be most important for the process of understanding, assimilating and forming empathy: it is the history of human experience – both individual and collective. We read letters written from exile, we see the travellers' props, their combs, soaps and medicines, we look at worn-out old leather suitcases. In countless photographs, we see the laughing, and, more often than not, tired faces of people who were looking for a better, safer world.

"Migration is one of the most important phenomena of the modern world. The history of Gdynia is inextricably linked to it" (Emigration 2016: 8). It would seem that in the third decade of the 21st century, the topic of migration is already well established in social history and Polish collective memory. However, the Russian aggression against Ukraine and the thousands of Ukrainian refugees in Poland renew this 'muted', perhaps overworked, even, theme once again. The Ukrainian experience, although unique, brings us a reflection of what flows underneath in our memory: family stories, stories of our cities, stories



suddenly coming to life. The topic of migration, its aspects, diversity and history, is therefore becoming an integral part of contemporary education – not only in Pomerania. Although it was predominantly from Gdynia that Poles undertook their voluntary or forced journeys to Europe and the world, the migration experience is the experience of everyone who leaves home. And now, with the war across our border, being hosts, our own history – this time so intertwined with Ukrainian history – has and will continue to play a huge role.

Stories from the permanent exhibition at the Emigration Museum also have great potential for conversations about otherness. This is because the story of human migration – between cultures, societies, between cities and countries – is always a story of encountering the Other. It is also an opportunity to look in the mirror, to see the Other in oneself: for the people of America, the Polish migrants arriving at Ellis Island were those strangers. At the time of the industrial revolution, it was the peasants from the Polish countryside – streaming into growing cities like Łódź and Warsaw – were the Others. And if we look at photographs of 19th-century transatlantic liners, we can clearly see that the line of class division is the tiers: the space for the elite and the space below deck for the Others; the poor, the despised, those travelling in dire, inhumane conditions. In this way, the Emigration Museum in Gdynia becomes, of course, a great opportunity to address topical issues: the migration crisis in Europe, Ukrainian refugees in Poland, refugees and migrants on the Polish-Belarusian border. It is worthwhile to make use of publications that organise knowledge about contemporary migration here: an excellent guide is, for example, the book *Migranci, migracje. What you need to know to form your own opinion*. If, on the other hand, we want to address a different global issue – one that certainly affects a large proportion of our pupils – then the scenario also includes a proposal to talk about migration in the context of the changing contemporary labour market.

Script 1

## Towards the "Weiser's Viaduct".

**Duration:** 270 min (6 academic hours; 4.5 h)

**Type of classes:** classes in a classroom, educational walk

**Objective:** recreating the plot of the novel "Weiser Dawidek" by Paweł Huelle; analyzing and interpreting fragments in a supernatural (religious) perspective; integration through teamwork; practicing analytical, logical and critical thinking; historical visualization of the novel as a preparation for the walk; literary walk to selected locations: Gdańsk as a place of literary inspiration; Gdańsk as a place of memory and imagination.

### Introduction

As it is noted by Krzysztof Gajewski, the novel „sought the initiation plot, political parabola and elements from the New Testament” (Gajewski 2004: 291). Therefore, it is possible to select various interpretative keys, starting with a reconstruction of children’s imagination or analyzing the realities of the Polish People’s Republic (the main plot takes place in 1957). In this scenario, we will follow Gajewski on the trail of the *sacred*, as „*Weiser Dawidek* constitutes an almost laboratory case study of a religious experience” (Gajewski 2004: 304). Therefore, the aim of the first part of the course, the preparatory part for the walk, will consist in reconstructing the events of the story (based on fragments of Antoni Libera’s description, Libera 2009), a reflection on the literary representation, and a discussion concerning the interpretation (based on Gajewski’s comments). A journey into the world of Weiser, provided as part two, is worth proposing after this introduction (consisting of three stages: reconstruction of events, reading fragments, interpretation), after „reading into” the history. In this scenario, the walk is intended as a complement and representation of the novel, although I would primarily like to emphasize the experience of the walker. This experience constitutes an initiation into a world that is no longer there, and the only carriers of memory are perhaps the memory of the city and the memory of nature: the tenement houses of Oliwa, stone tombstones, the trees in Wrzeszcz, Strzyża, or paths trodden down decades ago in Dolina Radości.

## PART 1. CLASSES IN A DIDACTIC ROOM (90 min)

### ACTIVITY 1: "Weiser Dawidek". History

#### Objectives:

- familiarizing the plot of “Weiser Dawidek” by Paweł Huelle;
- practicing logical thinking (plotting) and creative skills (titling)



### Preparation:

1. Divided into six fragments, the text by Antoni Libera about Paweł Huelle's novel (see on Libera's website "Reconstruction of events": <http://antoni-libera.pl/node/70>)
2. A mock-up/A3 sheet on which students will work with fragments of A. Libera's "reconstruction of events".

### Procedure:

We divide students into teams. Each of the teams receives all six fragments of the reconstruction of the plot of "Weiser Dawidek". The objective of this task is to become familiar with the plot of the novel and arrange events in the correct, logical order. Students attach fragments and title each of them – according to their own idea in the team.

## ACTIVITY 2: "Weiser Dawidek". Literary fragments

### Objectives:

- becoming familiar with fragments of the novel;
- familiarizing the plot.

### Preparation:

1. Fragments of the novel "Weiser Dawidek"
2. A mock-up/A3 sheet on which students will work with fragments of the novel.

### Procedure:

Students receive six more passages: this time literary excerpts from Huelle's novel. The task of each team is to match them to the previously arranged fragments of the plot. For this task, we can use the prepared sheet printout for the second time and also ask for the titles of literary excerpts.

### Fragment 1. The Revelation of Weiser (Huelle 1992: 8–9)

*And that was when we saw Weiser for the first time in his special role, the role he took upon himself and would later impose on the rest of us, though of course we had no inkling of this then. Before the altar set up each year near our apartment building, Father Dudak began to swing the censor mightily, producing a glorious cloud, just what we'd been hoping for. We trembled with excitement. Then, as the gray smoke lifted, we saw Weiser standing on a small hill to the left of the altar, watching the proceedings with pride: the pride of a general reviewing his troops. He stood watching as if all the singing, the standards, images, guilds, and banners had been assembled for his benefit alone, as if these people had no other reason to go in procession through the streets of our district chanting plainsong. Today I know that Weiser had always been what he revealed to us then,*

*for the first time, as the smoke lifted. The moment did not last long. When the final thread of incense faded away and Father Dudak's shrill intoning fell silent, the crowd began to move on toward the church, but Weiser had disappeared from his hill and did not escort us further. After all, what general follows his men when the review is over?*

**Fragment 2. Sea poisoning (Huelle 1992: 14–15)**

*What we saw surpassed all preconceived notions of the criminal potential of nature. Millions of sticklebacks were bobbing, belly-up, to the lazy rhythm of the waves, a belt of corpses several meters wide. If you put your arm in the water, the scales clinging to your skin would glitter like chain mail, but it wasn't a pleasant feeling at all. Instead of a place to swim, we had fish soup, a sight so disgusting, you could throw up. But this, it turned out, was only the beginning. Over the next few days the soup thickened into a fetid glue. In the blaze of June the corpses rotted, swelling up like bladders, and you could smell the stink as far as the tram loop. The beaches emptied, the number of dead sticklebacks seemed to grow and grow, and our despair knew no bounds. Jelitkowo didn't want us. The coast changed color; it went from bright green to dark brown, and swarms of unusually large flies appeared, to feed on the carrion and lay their eggs. Despite the great heat, the bay was unapproachable. It was all for nothing – the sun, the clear blue sky, the mockingly perfect weather. The local authorities finally decided to close all the beaches from Stogi to Gdynia, which really was only an official acknowledgment of a state of affairs that already existed.*

**Fragment 3. (Huelle 1992: 102–104)**

*I touched my swollen nose, my temples. They ached. I decided that even if I didn't tell what happened at the Strzyża on that final day, I had to tell them something, I had to write something on this huge sheet of paper to avoid rousing their wrath. I remember my first sentence: „David didn't play war with us, because his grandfather didn't let him.” Perhaps that should be the sentence that begins the book about Weiser. Because the first explosion we saw in the hollow behind the firing range was no war game. To this day I don't know why Weiser set off those explosions, why he needed them, but the moment I saw a blue fountain of dust shoot into the sky, I knew it had nothing to do with war. Weiser added colored material to each charge, and the first, as it ripped open the ground, was sky blue. After the last pieces of gravel and wood fell to the ground, a blue mist still hovered in the air, an azure cloud swirling above our heads, slowly rising higher, changing shape, until at last it disappeared. We were enthralled, but Weiser shook his head, as if something hadn't gone right. Perhaps he was experimenting, and we were like a group of uninitiated laymen*

*admitted to an alchemist's workshop full of crucibles, retorts, and flaming burners. Before we had time to recover from our first excitement, he told us to wait in the same place, laid a new charge, connected the wires to the black box, and again the air was torn by the roar of an explosion.*

\*

*The next explosion - or Weiser's next performance - took place about a week later and was completely different. A pillar of glittering spangles rose in the air, then fell slowly to the ground. This time, the beauty was in the falling; the cloud didn't dissolve as it did before, but drifted down and settled on the grass and ferns that grew densely in the hollow and covered them with a gray powder. I couldn't understand why the tiny fragments had sparkled so in the air, whereas now they resembled the usual grimy dust of July, which coated everything that summer.*

*Weiser didn't care for simplicity and each time tried for more complex effects, though this observation occurs to me only now, many years later. When the earth shook again, we saw something that surpassed our wildest expectations. What was it? If I said it was the French flag, that wouldn't be a lie, but it wouldn't be the truth, either.*

**Fragment 4. Mutual interest – beginnings (Huelle 1992: 20–21)**

*I don't remember what day it was, after which skirmish, battle, and capture, but we were standing with our hands up, looking down the SS's machine-gun barrels, and waiting for "Feuer!" to resound from Szymek's rusty helmet, when we caught sight of Weiser sitting in a pine tree. Perhaps he'd been watching our game all along. Actually, we didn't see him, we heard him first - a shout addressed to Szymek before Szymek could give the command - and only then did we see him in the tree. He was holding an old Schmeisser, pointing it beyond the belfry of the small brick church and looking at us in exactly the same way as on Corpus Christi when he'd appeared suddenly from behind the gray cloud of incense. At the foot of the tree stood Elka, leaning against its trunk. She said nothing, but it was clear that she was with him and not us. So this time we didn't hear the long de-de-de-de-de that meant we had to crumple to our knees and fall every which way, onto our sides, stomachs, backs, because Weiser jumped down from the tree and approached stunned Szymek.*

**Fragment 5. Taming the black panther (Huelle 1992: 60–61)**

*Weiser stopped before the panther. Elka put a finger to her lips and signaled to us to stand back and give him room. He stood motionless for several minutes, until there were no other people near the cage besides us. Then we saw the panther, who had been taking his afternoon nap, slowly raise his head.*

*His muzzle, with long, needlelike whiskers, puffed out slightly, as if he had burped, but that was only the beginning. His upper lip quivered, lifted, and from under the black velvet a row of white fangs appeared. We heard a soft sound, which turned into a deep, rumbling growl. Slowly, softly, the panther slid from the bough and approached the bars, his fur bristling, his tail twitching, then rhythmically lashing his sleek flanks, left, right, like the pendulum of a clock. Now the animal had his muzzle against the iron bars opposite Weiser, and the sound that came from his throat suddenly was a drumroll combined with the rush of a swollen river, or an autumn gale filled with Resurrection bells. The panther grew frantic, pawed the cement floor, lowered and raised his head. Finally he lifted his great body high and leaned against the bars, and we saw his large, thick, curved claws. But that wasn't all. Weiser climbed over the barrier that separated him from the cage, now stood so close to the bars that with another step he could have touched the great cat's claws with his forehead. The panther stood rooted to the spot. The roar became a rumbling growl again, and the growl returned to the soft sound he had begun with. Fur still bristling, tail still lashing his sides, he backed away, his eyes fixed on Weiser. It was incredible. The panther slunk backward into the depths of the cage, slowly sliding his belly on the floor, and his narrowed eyes gleamed like two small mirrors aimed at Weiser all the while. When his tail touched the back wall, he sat, crouched in the corner, and finally lowered his eyes. His entire body, every muscle, trembled, as if from cold, and the great cat resembled Mrs. Korotek's little cat, who would retreat to the corner of the courtyard at the mere stamp of a foot. We were silent as Weiser came up to us and Elka gave him a handkerchief; he wiped beads of sweat from his forehead, as if after strenuous labor. But that was not the end of our day spent with Weiser, just as this is not the end of the story of that summer when fish soup cooked in the bay and people in church prayed for rain.*

**Fragment 6. The Disappearance of Weiser and the return of Elka**  
(Huelle 1992: 288–289)

(...) "Open up! Open up! Open up!"

*The janitor turned on the outside light, and in the driving rain I saw my father and, behind him, Mr. Korotek and Piotr's father, and behind them, Szymek's mother and mine. My father burst in and, before could anyone say anything, seized M-ski by the lapels and bellowed, "They found her! They found her!" Then he released M-ski, and everyone started talking at once, the way they do at a party or the marketplace, so for the first minute you couldn't understand a thing. Elka had been found by the pond, just beyond the tunnel, where the stream broadens among thick rushes. She was alive, but still unconscious. They had taken her to the hospital. How she got there, no one knew, since they had combed the area, but only as*

far as the firing range. No one had any idea what had happened to Weiser. The militia was now searching for him in the place Elka was found. M-ski looked at us, and in his eyes we saw the same stupefaction as when someone gave a correct answer at the black-board or got everything right on a test. "In that case," he said, "the investigation must go on, and we'll turn this matter over to the prosecutor!" "Fine," said my father in an even louder voice, "but not today!" This with a very dark look.

### ACTIVITY 3: **Theophany. "Weiser Dawidek" as a novel about religious experience**

#### **Objectives:**

interpreting the novel in a religious context;

#### **Preparation:**

1. Excerpts from the text "Weiser Dawidek" as Krzysztof Gajewski's description of a religious experience, which constitute an interpretation of literary fragments (Gajewski 2004).
2. A worksheet with which students will combine analytical and literary fragments.

#### **Procedure:**

For the third time, students receive from us a sheet and interpretative fragments from Krzysztof Gajewski's text. The task of each team is to find the key: matching each interpretive fragment to the literary fragment from the previous task.

#### **For fragment 1 and 4:**

*The connection between the three cosmic levels: earth, heaven, lower regents... is sometimes expressed through the image of a universal column, „axismundi”, which at the same time connects and sustains heaven and earth, and whose foundation is immersed in the lower world. (...) the connection with heaven is expressed by a number of different images that refer to the „axismundi”: the pillar (cf. „universaliscolumna”), the ladder (cf. Jacob's ladder), mountain, tree, liana, etc. (Eliade 1993: 66, quoted after Gajewski 2004: 296)*

*By day the Lord went ahead of them in a pillar of cloud to guide them on their way and by night in a pillar of fire to give them light, so that they could travel by day or night. (Exodus 13:21, quoted after Gajewski 2004: 299).*

#### **For fragment 2:**

*The fish in the Nile died, and the river smelled so bad that the Egyptians could not drink its water. Blood was everywhere in Egypt. (Exodus 7:21)*

*The frogs died in the houses, in the courtyards and in the fields. They were piled into heaps, and the land reeked of them. (Exodus 8:10).*

*And the Lord did this. Dense swarms of flies poured into Pharaoh's palace and into the houses of his officials, Throughout Egypt the land was ruined by the flies. (Exodus, 8, 20, quoted Gajewski 2004: 293).*

**For fragment 3:**

*„Explosions in the quarry constitute a manifestation of mysterious power, and the sacrum is often manifested as a demonstration of power” (Gajewski 2004: 298).*

*By day the Lord went ahead of them in a pillar of cloud to guide them on their way and by night in a pillar of fire to give them light, so that they could travel by day or night. (Exodus 13:21, quoted after Gajewski 2004: 299).*

**For fragment 5:**

*Dawid Weiser performs a series of feats in front of the terrified and delighted boys, which sometimes are of supernatural nature. He tames a dangerous panther at the Gdańsk ZOO with his eyes. He impresses with his unconventional knowledge: he shows the boys the paths of forest animals, the places where Frederick the Great hunted, the house where Artur Schopenhauer lived, and the street where he went for walks (Gajewski 2004: 298).*

**For fragment 6:**

*A few days after the mysterious disappearance of Dawid and Elka, the girl was found. However, as a result of the shock, she lost her memory. „After three weeks, she already knew where she lived, but she claimed to be a boy named Weiser”, which could be compared to the behaviour of a stigmatist imitating Christ and identifying with him (Gajewski 2004: 303).*

**ACTIVITY 4: Preparing for the walk**

**Objectives:**

- historical visualization of the novel's fragments
- preparing for the literary walk

**Preparation:**

- Photos available on the Internet presenting locations from “Weiser Dawidek”:
  - a) Grave of Horst Meller: <https://historia.trojmiasto.pl/Odtworzono-nagrobek-pierwowzoru-Weisera-Dawidka-n102816.html>
  - b) “Weiser’s Viaduct” (“Weiser’s Bridge”) demolished on June 13, 2013: <https://gdansk.naszemiasto.pl/most-weisera-w-gdansk-27-kwietnia-symboliczne-pozegnanie/ar/c4-1820659>







- c) “Traces” of places (e.g. Cyrson’s store, former military training ground, “Liliput” bar): <https://ksiazkinadroge.pl/2019/12/15/gdansk-wrzeszcz-w-weiserze-dawidku/>

#### Procedure:

1. Display on the screen the photos presenting locations from “Weiser Dawidek” that are available on the Internet.
2. We tell students about locations from the novel and that today we can find the names of districts and streets included in the novel, but there is no Cyrson’s store, the “Liliput” bar, and the military training ground has been replaced by a complex of modern settlements.
3. We define the purpose of the literary walk: a trip to the old Cmentarz Brętowski (Brętowski Cemetery with the grave of Horst Meller) and a walk towards the “Weiser’s Viaduct”, a place important for many residents of Gdańsk.

## PART 2. IN THE FOOTSTEPS OF WEISER DAWIDEK. A WALK THROUGH GDAŃSK (180 min)

The second part of the course consists of a ride on the city rail from the Strzyża stop to the Niedźwiednik stop, a visit to the cemetery in Brętów (here it is possible to find the renovated grave of Horst Meller, who became the inspiration for the character of Weiser Dawidek), and the place of the former „Weiser Viaduct”, demolished in 2013. The walk can take a spontaneous form: it can consist not only of stories about districts, about Meller, about the famous day of demolishing the viaduct; but also the joint reading of fragments of „Weiser Dawidek” (divided into roles), a forest picnic. We can take advantage of maps (paper ones, not electronic ones on our phones) to make our teams look for the locations on their own. Unlike the first, intense part of the course, the walk can „mimic” the rhythm of the book: it can constitute an experience of the city, an initiation into history, an immersion in the hot and pleasant summer of Weiser, Elka, and their colleagues.

#### Abstract

This course is devoted to the novel „Weiser Dawidek” by Paweł Huelle and consists of two parts. The aim of the first part is to become familiar with the novel (based on reconstructing events and reading fragments) and interpret it in the perspective of religious/supernatural themes (basing on a text by Krzysztof Gajewski). The second part consists of a literary walk, carried out in July or August (the events in the novel take place during the summer holidays of 1957): a city rail ride from Strzyża to Niedźwiednik, a visit to the cemetery in Brętów (where the grave of Horst Meller is located), and the former „Weiser’s Viaduct”.

This combination of reading and a trip through Gdańsk is a chance to broaden the reading experience, a chance to experience the novel once again – together, between Wrzeszcz and Oliwa, during a hot summer, in the imagination, which is strongly anchored in the landscape of Gdańsk, its history and nature.

Script 2

## Towards Poland and the world (On Ryszard Kapuściński)

**Duration:** 90 min (2 academic hours)

**Objectives:** becoming familiar with the portrait of R. Kapuściński: the impact of experience on work; journalism as a profession: values, responsibilities, and challenges; Kapuściński and the history of Poland („Notatki z Wybrzeża” as an expression of political and social involvement in Polish affairs); writing essays as an auto-commentary: what is journalism, literary reportage, anthropology as a social science; who is the Other in Western culture; discussing otherness and stereotypes.

### Introduction

Even though Ryszard Kapuściński, considered to be the „Emperor of Reportage”, is primarily associated with works such as „Cesarz” („The Emperor”), „Szachinszach” („Shah of Shahs”), „Imperium”, or „Podróże z Herodotem” („Travels with Herodotus”), in terms of the presented classes the starting point consists in a Polish subject – the strikes of August 1980, which the writer reported in „Notatki z Wybrzeża” („Notes from the Coast”) published in the Warsaw weekly „Kultura”. Therefore, we first look there – into the very centre of Gdańsk, where the following chapter of the story crowning the imminent collapse of the communist regime takes place. In his works, Kapuściński perfectly reflects not only the moods and values prevailing at that time – courage, indignation, believing in the strike – but also very aptly describes the nature of the Polish society at that time, for which unification meant blurring the boundaries between the Polish intelligentsia and the working class.

After a short journey through time to 1980 and the events on the Coast, we propose to draw a journalistic portrait of Kapuściński, primarily basing on excerpts from a movie directed by Gabrielle Preiffer. It is here that the experiential, autobiographical character of the reporter’s entire work is revealed: his texts reveal traces of fear, suffering, war, and refugeeism, which cast a shadow on the life and writing of the author of „Shah of Shahs”. The profession of a war correspondent is not a profession for the fearless. It is quite the opposite. In the face of danger to life, everyone should experience fear. These challenges and commitments of the journalist profession are presented by Kapuściński in a lapidary form in his lectures collected in the volume

„Ten Inny” („The Other”). We are reaching here to inscribe journalism into the tradition of European, Western transformations of thinking about the Other. To illustrate this even more clearly, we propose to end the class with a discussion concerning the cover for the English-language edition of the collection „The Other”.

### ACTIVITY 1: Ryszard Kapuściński on the Coast (20 min)

#### Objectives:

- introducing to Polish issues: journalistic involvement of R. Kapuściński in political topics;
- outlining the historical context: the strikes of August 1980, the fall of communism in 1989.



#### Preparation:

1. A short video about the fall of the communist regime in Poland: *Solidarity and the Fall of Communism in Poland*: <https://www.youtube.com/watch?v=WFKwyu4AZK4>
2. “Notatki z Wybrzeża” (“Notes from the Coast”) – fragments of the famous text by R. Kapuściński about the strikes of August 1980 (in: “Kultura” 14 September 1980 or “Lapidarium” Warsaw: Czytelnik, pp. 27–33).
3. Any photos that we can show when discussing the text, e.g. from the following websites:
  - <https://www.gdansk.pl/wiadomosci/Rocznica-Sierpnia-80-Strajk-ktory-dal-poczatek-wielkim-przemianom,a,225591>
  - Materials available on the Integrated Educational Platform: <https://zpe.gov.pl/szukaj?query=strajki+sierpniowe>



#### Procedure:

1. Students read an excerpt from “Notatki z Wybrzeża”, which illustrates the events and moods during the strikes of August 1980. During the discussion, we can display selected photos presenting the fight against the communist regime.
2. We discuss the fragment with students, using examples questions:
  - what is the mood in the cities?
  - how did the relationship between the city and the shipyard develop?
  - how was the official radio and television broadcast different from reality?
  - who is a “robol” and who is a worker?
3. We present a short video presenting the fall of the communist regime in Poland: <https://www.youtube.com/watch?v=WFKwyu4AZK4>.



## ACTIVITY 2: **Kapuściński. Portrait of a war correspondent** (20 min)

### Objectives:

- outlining the figure of R. Kapuściński: the impact of the environment, family home, and experience on his journalistic attitude and profession;
- discussion concerning the journalism profession: challenges, responsibilities, ethical issues.



### Preparation:

1. A 9-minute excerpt from a documentary about Ryszard Kapuściński “A Poet on the Frontline. The Reportage of Ryszard Kapuściński directed by Gabrielle Preiffer: <https://www.youtube.com/watch?v=aHPq5p50y94&t=382s>
2. A slide presenting selected issues from the film.

### Procedure:

1. We present students with a fragment of a documentary entitled “A Poet on the Frontline” about Ryszard Kapuściński directed by Gabrielle Pfeiffer.
2. After watching, we present students with a slide including names and sentences from the film. The task of the students is to combine the elements in pairs.

Pińsk	Poverty
Danger	Fear
Death sentence	Taboo
Wall painter	No traces
Man and war	Impact on perceived reality
Poetry	Protection against tragedy
Carpet salesman	Spiritual life shapes identity

We comment on each pair (based on the film) and discuss, for example:

- *Pińsk – Poverty.* Pińsk, a Polish city in the east (later part of the Soviet Union, now part of Belarus), where Kapuściński was born (1932). Very poor, in the film called a place of the “third world”, which will later affect the sensitivity of Kapuściński – able to perceive and describe the dramatic conditions of life in various places in the world.
- *Death sentence – No comment.* When asked about the repeatedly heard death sentence against himself, Kapuściński refuses to comment.

- *Danger – Fear*. Danger, according to Kapuściński, is not something that can attract. Something that causes only discomfort. In the face of danger, everyone is afraid.
- *Wall painter – No traces*. An Interview with a man who painted walls in a torture cell. The cell was located in a prison of the secret political police called SAWAK, detaining political opponents of the Pahlavi dynasty until 1979 (Kapuściński mentions the revolution). Wiping blood from the walls meant that there was not the slightest trace of thousands of prisoners dying during the tortures.
- *Man and war – Impact on psychology*, on perceiving reality. Kapuściński survived World War II. War images and experiences must have influenced his perception and description of reality. What we experience in the past shapes what we see in the present. Kapuściński's thinking is "obsessively retrospective".
- *Poetry – Defence against tragedy*. In the face of unavoidable tragedies (war, death of the people we love), poetry becomes a defence against what we have in common: suffering. But it is precisely because we are in a community, with other people, that we can survive it, defend ourselves against tragedy.
- *Carpet salesman – The spiritual life shapes identity*. A quote from "Shah of Shahs" about a seller of Persian carpets who believes in the survival of a community (like his own, the Persians-Iranians) thanks to the achievements of the spirit and poetry, not due to technological achievements. Works of art, poetry, and unique objects of use tell about history and culture, build and shape identity. "A good carpet will keep its colours for centuries."

### ACTIVITY 3: **Who is the Other? Kapuściński's essays** (40 min)

#### **Objectives:**

- becoming familiar with R. Kapuściński's essay and his reflection on his own profession;
- an introduction to the anthropological subject and ways of understanding the Other in Western culture
- practicing group work skills (reading comprehension, making a note together).

#### **Preparation:**

1. Three fragments from a collection of essays entitled ("The Other") by Ryszard Kapuściński: fragment 1 (pp. 9–13), fragment 2 (pp. 14–19), and fragment 3 (21–24).
2. A worksheet with questions and tasks for each group.

**Procedure:**

1. We divide students into 3 groups (channels). Each group has access to a selected chapter of the collection of essays entitled “The Other” by Ryszard Kapuściński, as well as a document including tasks to be performed.
2. After completing the tasks, we discuss selected issues with the students.

**Group 1 The profession of a journalist**

(R. Kapuściński, “The Other”, pp. 9–13)

1. Basing on Kapuściński’s considerations concerning the genre, define what characterizes literary reportage.

**Proposed answer:** *Kapuściński calls literary reportage a genre based on travel experiences; a shared, polyphonic, collective genre („Each reportage has many authors and it is only due to a long-established custom that we sign the text with one name”). Most often, these unknown, foreign journalists fill the reportage with the most valuable stories about their lives and experiences (Kapuściński 2007: 9–10).*

2. What challenges does a reporter face?

**Proposed answer:** *Every person met is different. Every person encountered is variable: the relationship between the individuality inherent in a person and the general characteristics is dynamic. „(...) the relationship existing in each of us between a person-individual, individuality and personality, and person – the carrier of culture and race, is not immovable, rigid, static, given once and for all, but on the contrary – it is characterized by dynamics, mobility, variability, differences in intensity, depending on the external context, requirements of the current moment, expectations of the environment, and even – our own mood and age” (Kapuściński 2007:10).*

*Travelling also constitutes a difficulty. Of course, Kapuściński does not mean travelling for tourist purposes. As he notices, a person is by nature a settled being, and travelling arouses a fear of space, of the unknown. „In our reporter’s understanding, a travel constitutes a challenge and effort, a toil and sacrifice, a difficult task, an ambitious project to accomplish.” Kapuściński writes about „responsibility for the path”: for the chosen topic, for the people met, for time, and moments that may never happen again (Kapuściński 2007:11–12).*



3. What is journalism? Watch the video and discuss the definition.
  - *What is Journalism and who is a Journalist? <https://www.youtube.com/watch?v=orIouEj2Z7M>*

**Proposed answer:** *Journalism stands for reporting events, disseminating information in the public space and for the public interest. In the past, three definitions were most often distinguished. A journalist can work for specific media, be associated with a specific newspaper; it can be a name for a graduate of a journalist course; it can also refer to people who are members of some organization or trade union, a journalists' union. Currently, in the age of the Internet, the work of a journalist is associated with many spheres (e.g. blogging) – the author notes – but this does not release journalists from the need to be responsible, reliable, etc.*



4. What values should a journalist follow? Watch the video and discuss the five principles of proper journalism.
- *The 5 Core Values of Journalism* <https://www.youtube.com/watch?v=uNidQHk5SZs>

**Proposed answer:**

*Five key values (principles) of journalism:*

- 1) *Loyalty (accuracy) – this is not about discussing what the truth is. Loyalty means “not being deceptive” in handling the truth; providing information based on facts.*
- 2) *Independence – a journalist should not, for example, be a spokesperson for the government, should not represent interest groups, or business branches. A journalist writes and speaks for in his or her own name, is transparent.*
- 3) *Impartiality – a journalist should present various perspectives and refrain from speaking on behalf of one party (groups, communities, or people).*
- 4) *The question of humanity – a journalist should be aware of the consequences that may result from the fact of publishing information, often classified, controversial, or difficult. In the field of journalism, there is no place for hurting people, for hate speech, for unnecessary violence, so one has to think about what images are made public, what words are used. It is the role of a journalist to protect people.*
- 5) *Accountability – if a journalist makes a mistake or causes harm, he or she should apologize, review the information as well as his or her sources.*

**Group 2 Europeans and non-Europeans**

(R. Kapuściński, „Ten Other”, pp. 14–19)

1. Describe the different forms of contact between civilizations.

**Proposed answer:** *Kapuściński writes about various forms of contact between civilizations.*

- a) *conflict, clash of civilizations – a “violent and bloody nature” of the meeting, often turning into a war: it is Greece and Persia, the conquests of Alexander the Great, the expansion of the Roman Empire, the Crusades, the Spanish Conquest (Kapuściński 2007: 14–15).*
- b) *exchange – e.g. trade, often taking place, paradoxically, during a long conflict. Kapuściński provides the example of Liberia and the civil war in the early 1990s. During a break from the battle, the rebels crossed the front line and shopped on the side of the government troops, for a moment transforming from enemies into customers (15–16).*

2. What image of the Other dominated in Europe? How did this image change in the Age of Enlightenment?

**Proposed answer:** *„It is an image of a naked savage, a cannibal, and a pagan, whose humiliation and trampling is a sacred right and duty of a European – white and Christian” (p. 16). The image of the Other was based on prejudice, ignorance of another culture and belief in the superiority of one’s own civilization and morality. „Conquer, colonize, master, make dependent – this is a reflex towards Others that is constantly repeated throughout the history of the world (p. 17).*

*In the age of humanistic enlightenment, the white Christian discovers that the Other is also a man: not a savage, not a stranger. Here, Kapuściński cites literary works and their influence on enlightenment thinking, e.g. the works of D. Defoe, J. Swift, J.J. Rousseau, Voltaire, and Montesquieu. For the first time, there is criticism of slavery, colonial exploitation, as well as sentimentalism (along with a desire to protect the natural and the wild).*

3. Search for and note the most important information concerning the era of conquests (“geographical discoveries”) based on R. Kapuściński’s essay or any online sources.

### Group 3 Anthropology

(R. Kapuściński, “The Other”, pp. 21–24)

1. What is anthropology?

**Proposed answer:** *Anthropology is a social science that explores the Other and his world. Anthropology includes „the idea of understanding the Other by getting to know him, the idea of accepting diversity, otherness, as constitutive characteristics of the human race” (p. 22).*



## 2. Describe two anthropological schools

**Proposed answer:** *Evolutionists believe in the progress of humanity, which consists in developing (evolution) of civilization from its initial (“primitive”, “childish”, initial) phase to a higher, more developed and civilized form. Evolutionists have studied the differences and similarities between civilizations, proving that “there is a coherent human family” (p. 23). Diffusionists believe in the existence of diverse, “multicoloured and multilingual” civilizations. At various times and depending on the location, these cultures interact, influencing and changing each other. This is how constant exchange, borrowing, influence takes place, this is how communication happens (pp. 23–24).*



3. Watch the video and make a short note about anthropology in any form:
- An introduction to the discipline of Anthropology <https://www.youtube.com/watch?v=J5aglbGTEig>

### ACTIVITY 4: **Stereotypes? Discussing the cover for the English-language edition of “The Other” by R. Kapuściński (5 min)**

#### Objectives:

shaping a critical attitude: the western perception of otherness

#### Preparation:



the cover of the English-language edition of R. Kapuściński's collection of lectures “The Other”: <https://toronto.overdrive.com/media/3787978>

#### Procedure:

At the end of the class, we display the cover of the English-language edition of the collection of lectures entitled „The Other”. Can we discuss whether the illustration constitutes a stereotypical representation of the Other? Why did the publisher choose this photo? What associations and emotions does it evoke? What colours dominate?

#### Summary

The aim of the proposed classes is to outline the figure of the famous Polish reporter, Ryszard Kapuściński, and primarily his journalistic persona: the world of values, experience, responsibilities. The meta-commentary by Kapuściński is extremely important here – his collection of essay lectures entitled „The Other”, in which the creator undertakes the threads of literary reportage, the definition of anthropology, professional challenges related to travelling and coming into contact with the Other. The portrait of the author of „Shah of Shahs” is enriched by a fragment of the film directed by Gabrielle Preiffer, who travelled

Script 3

## Around the Migration Experience (The Emigration Museum in Gdynia)

with Kapuściński to several countries. However, the starting point consists in „Notatki z Wybrzeża” – Kapuściński’s voice on a Polish issue, a significant expression of commitment and a sense of belonging to Polish history.

**Duration:** 270 min (6 academic hours; 4.5 h)

**Type of classes:** educational game at the Emigration Museum in Gdynia; classes in classroom

**Objective:** learning and integration through a team activity; discovering the Polish migration experience – historical and social context; understanding the contemporary phenomenon of refugees from the point of view of own history; migration in the context of the modern labour market: the experience of future generations; reading texts using the *jigsaw* method.

### Introduction

In order to discover the role played by the city of Gdynia and the local port, in order to understand the essence of an individual journey and the collective migration experience, we propose to turn the museum space into an interactive teaching material. Divided into groups of seekers, students will search for „their” epochs and their props, photographs, and texts. The proposed educational game is not only a way to integrate the group, to master communication and coordinate skills (it is important to cooperate, act on time), or to learn through having fun. The search for items (described in the task for each group separately) becomes a search for traces: a reconstruction of the journey and migration experience, a reconstruction of the historical and social context, a reconstruction of events that have frozen in the text, in letters, in photographs, and in items.

In the second part of the scenario, we propose to move to the didactic room and – using the *jigsaw* method – get acquainted with the texts that discuss the topic of contemporary migration in the context of changes on the labour market, in the context of the technological revolution. In this way, we also have the opportunity to relate to what directly concerns our students, a generation of „modern nomads” growing up in the era of economy 4.0.

## **PART 1. WALK THROUGH THE MUSEUM: EDUCATIONAL GAME AND VISITING THE EXHIBITION. CLASSES AT THE EMIGRATION MUSEUM IN GDYNIA (180 min)**

### **ACTIVITY 1: Educational game (60 min)**

#### **Objectives:**

- learning and integration through a team activity
- discovering the Polish migration experience – historical and social context
- understanding the contemporary phenomenon of refugees through the prism of own history

#### **Preparation:**

Four task sheets for each team.

#### **Procedure:**

We divide a group of students into 4 teams. The task of each of them will be to search the Emigration Museum for “their” epoch/time period. To do this, each team will receive a task sheet. The first task is to find and identify an item described in the form of a puzzle (it can be a letter, prop, text, poster, photo, etc.). In this way, the team finds its time period and works on solving following puzzles. Each of the identified objects must be described in its context, in relation to the story associated with it. The second task consists in answering two questions: they are so broad that in order to present a comprehensive answer, each team should familiarize itself as closely as possible with its own era.

Each sheet includes a space intended to record the identified time period. These are: 1) the Industrial Revolution; 2) emigration to Europe and America; 3) World War I and the Second Republic; 4) World War II.

In order to introduce an element of competition, we can limit the team’s activity over time.

### **TEAM 1 Industrial revolution**

**Task 1.** Where is...? What is it? Recognize the exhibited material (e.g. photo, letter, descriptive text, book fragment, prop) and describe it.

1. She stands in a white dress, not smiling, surrounded by two rows of textile machines<sup>7</sup>.
2. “A vegetable that changed the world”
3. Numerous faces, more or less smiling, looking at an invisible photographer. Blankets, hats, hundreds of hats.

<sup>7</sup> The questions and sample answers in all four groups are quotations or texts based on studies from the permanent exhibition and the exhibition catalogue (Emigration 2016).

4. A city of several thousand people, which became a dynamically developing centre with a population of 300,000 people.
5. In this city, compared to today's population density of 3,500 per square kilometre, at that time there were 20,000 people per square kilometre!
6. Syringe

**Answers:**

1. *Photo of a young worker in a textile factory.*
2. *Table "Potatoes – a vegetable that changed the world".*
3. *Photo presenting a protest of employees in Łódź.*
4. *Łódź, the centre of the textile industry (text).*
5. *Warsaw, end of the 19th century (text).*
6. *Smallpox vaccine syringe, exhibition prop.*

**Task 2.** Describe the historical and social context of your historical period and the experience of the people of that time.

**Example answer:** *This is the time of industrial revolution, modernization of cities, rapid demographic growth of many migrations from rural to urban areas within Europe. The establishment and development of factories, machinery, and industry created a mass society. The world of the workers seems sad, full of solitude amid the strangeness of machines. This is often accompanied by a sense of uprooting (migration from small, rural communities to foreign cities), overwork, loneliness, disappointment, and bitterness concerning working conditions, housing conditions. It's a life in the „urban jungle“.*

**Task 3.** The Galician Experience

**Example answer:** *At the end of the nineteenth century, as a result of appropriation, Polish peasants became owners of their own, previously used lands. While under the Prussian occupation, machines and artificial fertilizer were successively introduced, in Galicia and the Polish Kingdom (Congress) work continued with the use of traditional methods. The division of the land led to the creation of numerous farms, which made it impossible to make a living. In addition, Vienna exploited the partition without investing in the development of Galician towns and villages, thus leading to impoverishment and social backwardness. Widespread hunger, poverty, and living conditions of the Austrian partition led the region to become known as the „Galician poverty“.*

**TEAM 2 Emigration to Europe and America**

**Task 1.** Where is...? What is it? Recognize the exhibited material (e.g. photo, letter, descriptive text, book fragment, prop) and describe it.

1. From the stroller I can see my parents in the beet field.
2. The first Polish colony in America.
3. Sacred images and rosaries.
4. “Fear nothing, neither great water nor waves”.
5. Mojżeszów is a strange name for a city.
6. “Farewell to the Old World”.
7. Gateway to America.

**Answers:**

1. *A photograph depicting a man and woman in a beet field in Germany. Next to them stands a stroller with a child. At the beginning of the 20th century, thousands of Poles travelled to Germany for seasonal work.*
2. *The Panna Maria (Virgin Mary) settlement founded in Texas in 1854 by Leopold Moczygęba, a Polish priest from Opole (text).*
3. *A list of items that should be packed for a journey (devotional). In addition, the list included: food for travel, clothes and bedding, kitchen utensils, medicines for sea sickness, and others.*
4. *A fragment of a letter written by a Polish migrant to her family from the Kingdom of Poland. Written in New York in 1891.*
5. *Rzeszów (photo and text). At the beginning of the 20th century, half of the residents of Rzeszów were Jews, hence its playful name “Mojżeszów” (“Moses-ów”). In 1857, the Galician railway was carried out precisely through Rzeszów.*
6. *Bremen (wall photography). From this hanseatic city many people left Europe towards America at the turn of the 19th/20th century.*
7. *Ellis Island in New York City, a centre granting entry and residence in the United States. Between 1892 and 1954, more than 12 million people passed through Ellis Island. Illness or criminal record prevented entry into the United States.*

**Task 2.** Describe the historical and social context of your historical period and the experience of the people of that time.

**Example answer:** *At the end of the 19th century, as a result of overpopulation, poor living conditions and hunger, Poles emigrated to European countries (especially to Germany, Sweden, Switzerland, the Netherlands, Belgium, and France) as well as to both Americas. It is estimated that about 2.5 million Poles migrated to America before the First World War. To a large extent, emigration allowed for the formation of the national identity: a long stay abroad resulted not only in the longing for the homeland, but also allowed to perceive and distinguish distinctive Polish features. A particularly valuable material from the 19th and early 20th centuries consists of correspondence, providing not only the insight*

into the history of Polish emigration, but also allowing to reconstruct the hopes, fears, and impressions associated with travel, settlement, work, and new surroundings.

### Task 3. Journey across the Atlantic

**Example answer:** *In the 1860s, the steamship era began, lasting until the late 60s (when the maritime mode of transport was replaced by airplanes). The largest transatlantic ships were able to accommodate 2,000 people, and the trip took an average of 8–9 days. For the third, poorest class, the journey could end in extreme exhaustion or even death. There was a general lack of sufficient amounts of drinking water, exhaustion due to shortness of breath, or freezing (the third class travelled under the deck).*

### TEAM 3 World War I and the Second Republic

**Task 1.** Where is...? What is it? Recognize the exhibited material (e.g. photo, letter, descriptive text, book fragment, prop) and describe it.

1. Crosses on white dresses.
2. “Independent again”.
3. Gdynia-America line.
4. The most expensive Polish city in the mid-1930s.
5. The Polish flagship passenger ship, called the “Royal”.
6. A bar of soap.

#### Answers:

1. *Polish White Cross (photo or letter by Helena Paderewska to compatriots – Polish Army in France). Because Poland was not an independent country, it could not have its own Red Cross. The organization created in the United States by H. Paderewska, the Polish White Cross, brought together Polish and American nurses operating, among others, in France.*
2. *An inscription on a photograph by Józef Piłsudski informing about the rebirth of independent Poland.*
3. *A leaflet presenting a transatlantic connection between the United States and Gdynia (due to the establishment of the Free City of Gdańsk, the Polish authorities decided to invest in developing the port in Gdynia) or a propaganda poster (port, sea, and bay became graphic symbols of modernity and Polishness). Since 1920, there has been the opportunity to come or return to Poland, for example via MS Batory or MS Piłsudski.*
4. *Gdynia. A fashionable and popular port city built in a modern American style that was supposed to embody the myth of a perfect city. However, Gdynia was a city of contrasts: poor houses and districts contrasted with rapidly developing modern residential houses.*

5. *MS Batory (photos, props, text), which served in various missions during World War II (hence the name). It was also used after the war.*
6. *Bar of soap (a prop from the museum collection) from the ship "MS Batory".*

**Task 2.** Describe the historical and social context of your historical period and the experience of the people of that time.

**Example answer:** *Poland regaining independence meant the necessity to expand its own port. It was hard to expect that such a function would be fulfilled by the port in the Free City of Gdańsk, so the Polish government decided to construct the port in Gdynia. Due to the decades-long partitions and war, the Polish state had to cope with high unemployment or high levels of poverty (especially in eastern Poland). Apart from numerous decisions to come or return to the country, many Poles still decided to emigrate (even for profit, to France). Since 1920, transatlantic lines between Gdynia and America began to be advertised.*

**Task 3.** The port of Gdynia and MS Batory

**Example answer:** *The construction of the port of Gdynia began in 1920 (due to discrimination against Polish trade in the Free City of Gdańsk), whose great supporter was the Minister of Industry and Trade at that time, Eugeniusz Kwiatkowski. Organizing emigration traffic became an important objective, which involved the need to develop an efficient system consisting of several transit points (e.g. an emigration centre in Grabówek, a railway station, a hospital, and a hotel for quarantined people in the distant Babie Doły). MS Batory, a Polish passenger ship called „Royal” or „Lucky”, sailed in the years 1936–1969. In 1936 it made his first transatlantic journey from Gdynia to New York.*

#### TEAM 4 The Second World War

**Task 1.** Where is...? What is it? Recognize the exhibited material (e.g. photo, letter, descriptive text, book fragment, prop) and describe it.

1. “The suitcase I left Poland with”.
2. We walk: exiled, carrying bundles, among the trees, led by the Germans.
3. Felling of forests. Snow. Thick gloves and a hat.
4. A bucket on a stick.
5. Red carriage. Crayon.

**Answers:**

1. *An inscription on a suitcase belonging to Helena Łyżwańska and hidden under the stairs. Łyżwańska took this suitcase with her, escaping from Poland after the outbreak of World War II (suitcase – museum prop).*

2. *A photograph depicting the mass resettlement of Poles in Germany. In the Polish territories, Germans were to settle in their place. By the end of 1939, almost half of Gdynia's population had been displaced: 55,000 people.*
3. *A photograph depicting a Pole in Siberia. After the occupation of the eastern territories of Poland, the Red Army deported Poles to Siberia, the Far East, and Kazakhstan.*
4. *A photograph depicting young boys in Palestine (Polish refugees who left the USSR after the aggression of the Third Reich against the communist state in 1941).*
5. *A photograph of a drawing from a sketchbook that came from Lviv to Kazakhstan, where a Polish family was staying.*

**Task 2.** Describe the historical and social context of your historical period and the experience of the people of that time.

**Example answer:** *According to the Molotov-Ribbentrop Pact, concluded between the Third Reich and the Union of Soviet Socialist Republics (USSR) in 1939, Poland was to be partitioned. Two aggressors organized mass displacements of Poles: to the depths of Germany or to the depths of the USSR. The Second World War stands for mass death, mass displacement, deportation, and refuge. Poles were in exile for years, for example, when after the attack of the Third Reich on the USSR they fled from Russia to the countries of the Middle East, to Iraq, India, and even New Zealand or Mexico.*

**Task 3.** Migration of repatriates

**Example answer:** *After World War II, many Poles in the east of Poland found themselves outside the country. If they had Polish citizenship before 1939, they could settle in the country. Approximately 1.2 million people came from the former eastern Polish territories in the years 1945–1947, who mostly settled in the territories in the west. In the times of the Polish People's Republic, the name „repatriates” was used, despite it not being correct: these Poles never left Poland, but as a result of war decisions they found themselves outside their country. In turn, the so-called dipisi (displaced persons) – people who found themselves outside their country as a result of the war (the name was used by the Allies) – faced a difficult decision to return to Poland, which after the war turned into a communist regime.*



**ACTIVITY 2: Guides (30 min)****Objectives:**

- the practice of acquired knowledge;
- learning through teaching.

**Preparation:**

materials prepared by the teams and concerning a given epoch/time period.

**Procedure:**

1. Each of the teams work on familiarizing the collected material (selection of information, division between members), playing the role of guides for a given part of the exhibition.
2. Then each team guides the other groups, presenting their “own” era.

**ACTIVITY 3: Tour (90 min)****Objectives:**

- becoming familiar with the final part of the exhibition;
- selecting content according to own interests;
- creating a creative mock-up – a common table of characters, events, facts.

**Preparation:**

sheets of paper, pens.

**Procedure:**

1. Students visit the final parts of the exhibition: from the issue of the Polish diaspora in the world, through the period of the People’s Republic of Poland, to the times after 1989. During the tour, each student chooses any three issues of interest, e.g. the figure of Witold Gombrowicz, 1968, everyday life in the Polish People’s Republic, emigration and escape from the communist state, etc. It is important that students have the freedom of choice (50 min).
2. We randomly divide students into groups. In each group, students reconstruct their chosen events, arranging them on a common model chronologically and thematically (20 minutes).
3. At the end, students present their boards, which can be made on paper or electronically (20 min).

**PART 2. CLASSES IN A CLASSROOM. WORK IN/OF THE FUTURE (90 min)****ACTIVITY 1: Migration in the context of contemporary work culture****Objectives:**

- experiencing migration as an experience of the young generation; migration as part of professional experience;
- reconstructing a text using the *jigsaw* method.

**Preparation:**

One or two selected texts from the journal “The Polish Migration Review”, e.g. from issue 5/2019 (full issues of the magazine can be downloaded from the Emigration Museum’s website: <https://polska1.pl/en/knowledge/polish-migration-review/>)



- Kamil Matuszczyk, *Koniec pracy... ale nie dla migrantów? Rozważania na temat zapotrzebowania na pracowników cudzoziemskich w obliczu gospodarki 4.0 /The End of Work... But not for Migrants? On the Demand for Foreign Workers in Economy 4.0*, pp. 16-29.
- Aleksandra Trapp, *Współcześni nomadzi/Contemporary Nomads*, pp. 30-37.

**Procedure:**

1. We divide students into teams of four (if we have one text, *End of Work... but not for migrants?*) or six people (if we have two texts, *End of Work...* and *Contemporary Nomads*). Depending on the size of the group, we divide it into 3 teams (18 people, 3 teams of 6 people) or 4 teams (24 people, 4 teams of 6 people), etc.
2. Each person in the group receives a different (numbered in order of occurrence) fragment of the text and reads it (25 minutes):
  - 1) Introduction + Four Industrial Revolution – what lies ahead? (Matuszczyk 2019)
  - 2) Employment in Economy 4.0 – what kind of employees will be in demand? + Migrants in Economy 4.0 (Matuszczyk 2019)
  - 3) Migration policy – Fight for the best? + Poland as a semi-periphery on the map of international migration (Matuszczyk 2019)
  - 4) The List of 10 occupations with the highest projected increase of jobs in Poland by 2030 + Conclusion (Matuszczyk 2019)
  - 5) First part of the text *Contemporary nomads* (Trapp 2019: 31-33)
  - 6) Second part of the text *Contemporary nomads* (Trapp 2019: 34-37).
3. After reading, everyone in the team summarizes their fragment. In this way, each team reconstructs the full text (20 min).
4. Then we mix our teams, creating new so-called expert teams: a person from the 1st team with a selected fragment (number 1) connects with people from other teams who discussed the same fragment.

In expert teams, students once again discuss their fragments, thus gaining the understanding and attention of other people (15 min.).

5. Finally, students return to their “home” teams and reconstruct the text again (15 min).

### **Abstract**

The presented scenario of the block of classes concerning the subject of migration experience consists of two parts. The first, more extensive one, includes classes held at the Emigration Museum in Gdynia. In this case the main method consists in an educational game: searching for museum elements (props, text, a fragment of a letter, photographs, etc.) along with their description and reconstructing their context (social and historical). During the following stage, students from individual teams take on the role of guides, telling about „their” era. The final element of the museum part of the class consists in creating a mock-up (a map of thoughts, a poster, infographics) based on selected events or threads. The second part of the block includes classes in a didactic room and focuses on selected texts from „Polski Przegląd Migracyjny” („Polish Migration Review”). Using the *jigsaw* tool, students will be prepared to discuss the subject of migration concerning the future labour market.

# II. On culinary traditions and customs



# Culinary walk as a first step towards getting to know another culture

The main part of this text is a proposal for a culinary walking tour along the trail of specialties of the Pomeranian Voivodeship. This walk was created by combining the idea of learning using movement (movement in education: cf. Roy, Gülhan, Bazun, Kwiatkowski 2023; Kwiatkowski, Bazun 2023; embodied learning: cf. Jusslin et al. 2022) and experimental based learning (EBL: cf. Kolb 2014), fitting thematically into the trend of culinary tourism and gastrodiplomacy. The objectives of the classes were primarily: 1) to familiarize program participants with regional cuisine, both historically and in contemporary terms, 2) to arouse curiosity and a desire to explore the topic further.

This objective was achieved to the fullest extent through a walking tour extended to visits to restaurants offering regional specialties.

## Why culinary culture?

The relevance of culinary culture when familiarizing foreigners with the culture of a given country is noted both by specialists in the methodology of teaching Polish as a foreign language and by foreigners themselves.

Culinary is the gateway to a country's culture – it is one of the most easily accessible aspects of culture, especially for those who do not speak the language of the country or do not have the opportunity to visit it. This can be seen, for example, in books written by foreigners describing their adventures in Poland (cf. Möller 2006; Möller 2009; Vaucher 2013). References to food will already appear on the wrappers or first pages of these books and are often presented as implicit themes, ones that are usually noticed first and that provide an introduction to the culture. One example is the text on the wrapper of the book *Shortcuts to Poland* by Laura Klos Sokol: *By not just focusing on pierogi or vodka, you will learn how to hold a conversation, behave as a guest, be a good coworker and make friends.* (Klos Sokol 2010: cover). Culinary culture as a component of Polish culture is also mentioned by S. Möller (2006: 7): *I intend to prove in this book that the Poles have the greatest treasure in the world. However, it is not about beautiful castles, delicious cuisine or beautiful landscapes.* Elsewhere, the author notes that elements of culinary culture (parties and the alcohol that appears at them) become catalysts that trigger the national characteristics of Poles: *I thought Poles were the Italians of the north, but it turned out that they are gloomy like the Finns, who can only loosen up in the evening after a party, with the help of alcohol. [...] Today I know that the true Polish temperament is only revealed in the circle of loved ones, at a party after two o'clock.* (Möller 2006: 79). This observation is not surprising – through culinary, the social and cultural identity of both the area and the individual is revealed to a large extent (Dietler 2007: 222–223). So foreigners' encounters with elements of everyday life, and these undoubtedly include food, are extremely important. As M. Smoleń-Wawrzusin in her text entitled *Emblems of Polish culture from the perspective of foreigners*: „the experiences of everyday life are significant in the material studied as those that are likely to mitigate the mental earthquake when first coming into contact with the reality of the Other” (Smoleń-Wawrzusin 2023: 336).

Also specialists in glottodidactics are including culinary in their curriculum proposals. For example, W. Miodunka (2009: 113) includes eating and drinking rituals in the *sociocultural competence sense stricto sensu*, while describing the usefulness of knowledge in this area:

As proof that a lack of such knowledge can negatively affect the linguistic behavior of speakers, the writer of these words could give many observations of Poles who know French well and yet have trouble, for example, ordering

tea for dinner (fr. *déjeuner*), because French people drink water or wine for dinner, or reacting nervously to a lunch break at work when they were very anxious to get something done quickly. Prior to their arrival in France, these individuals believed that the French behaved like everyone else (i.e. like Poles) and therefore saw no reason to bother with French dining habits (Miodunka 2009: 104)

On the other hand, in the *Index of terms* to the Small Lexicon of Polish Culture for Foreigners, G. Zarzycka and M. Jelonkiewicz list on an equal footing state symbols (state flag; emblem; national anthem), well-known figures (e.g. Lech Wałęsa, Maria Skłodowska-Curie, Wisława Szymborska, Bolesław Prus, Jan Matejko, Olga Boznańska, Fryderyk Chopin, Agnieszka Holland) and the names of Polish dishes and products (bigos, żubrówka, gołąbki, barszcz czerwony, żurek, kompot, makowiec, pierogi). Similarly, A. Burzyńska and U. Dobesz in the *Thematic and Functional and Conceptual Inventory for teaching Polish as a foreign language in the cultural aspect* (2009: 127), in point 3. *Things (texts of culture)* mention: „3.1. Literary, musical and cinematic works; 3.2. Works of fine art (including folk art); 3.3. Products of the culinary arts”. The relevance not only of so-called high culture but also of realities, including culinary culture, is also noted in many textbooks on Polish culture (cf. M Jelonkiewicz 2009). This is probably partly due to the inclusion of this topic in the catalog of sociocultural knowledge according to the Common European Framework of Reference for Languages (cf. P. Gębal 2009: 82).

When talking about cuisine as the first step towards getting to know a foreign culture, one should also mention culinary tourism, defined as ‘the pursuit and enjoyment of unique and memorable food and drink experiences’ (World Food Travel Association). This trend is present worldwide and has been gaining popularity for many years, and the literature on the subject continues to grow (cf. Kowalczyk 2005; Kowalczyk 2016; Matusiak 2009; Krakowiak, Stasiak 2015). Symptomatic in this context are the results of a 2013 survey of Polish tourists, who more often (85% of respondents) declared an interest in regional cuisine products than a desire to learn about the history of the place they had come to (78%), or to visit historical sites (77%) or local museums and open-air museums (69%).

The attractiveness of culinary culture has also been recognized at government level, both nationally and locally. The activities of many countries in the area of gastrodiplomacy are becoming increasingly visible (cf. Lipscomb 2019). As A. Chmielewska writes, „gastrodiplomacy is closely linked to the creation of a national brand. An interest in the food of other nations leads to an understanding of the geography, history



and traditions that shape them. It also fosters a positive appreciation of the country, especially of the products and spices needed to make national dishes” (2021: 247). A notable example is Japan, whose actions against this backdrop led in 2013 to the inscription of the traditional version of culinary culture, the so-called *washoku*, on the UNESCO World Heritage List (cf. Farina 2018). At the local administration level, activities related to the creation of culinary routes and the promotion of festivals and events are particularly evident (cf. e.g. Czarniecka-Skubina 2015; Duda-Seifert, Drozdowska 2015).

### Why regional cuisine?

By encountering regional and local cuisine, foreigners can become aware of the diversity of individual regions and thus of Poland’s cultural wealth. This seems to be particularly relevant given the significant advantage of large Polish cities (especially Warsaw and Kraków) in terms of recognition among foreigners (Lemanowicz 2017: 66; Johann 2014: 148), which creates an image of Poland’s lack of regional diversity.

In addition, discovering local flavors can build a sense of community: eating the same foods and learning about their history can become a starting point for visitors to a region to build bonds, including through knowledge and experiences that provide topics for conversation. Participants are able to discuss the region’s culinary traditions with both locals (and even surprise them with their knowledge) and people from other regions of Poland, as well as people who are interested in culture and/or the Polish language. Food is considered a safe topic of conversation and is often used in social chats/small talk (Pullin 2010: 469; Żydek-Bednarczuk 2021: 214), especially when talking to foreigners (Takaya 2011: 20–21).

An in-depth knowledge of regional foods and specialties also helps to create strong memories, especially when the taste sensation is accompanied by a story about the history of these foods and the customs associated with them. This way of experiencing culture engages both the affective and cognitive functions of the recipient. Strong emotions, and such usually accompany the discovery of new tastes, have a positive effect on the persistence of memories (cf. Levine, Pizzaro 2004; Tyng, Amin, Saad, Malik 2017). On the other hand, the use of ingredients familiar to eaters (e.g. from their youth) can evoke memories of *nostalgic food*, as the feeling of nostalgia is strongly linked to food (cf. Vignolles, Alexandra & Pichon, Paul-Emmanuel 2014). Thus, newly familiar regional dishes also have the potential to become *nostalgic food*.

## Why a walk combined with a tasting?

The positive impact of sensory experiences, e.g. touch, smell or taste, on the engagement in the activity and on the creation of memories can be seen in the increasing variety of museum tours, including the addition of culinary elements (cf. Falk, Dierking 1992: 78; Sachatello-Sawyer et al 2002). Aldenhuysen's research confirms that the reception of museum tours with elements that incorporate the sense of taste is overwhelmingly positive, with participants expressing the need to increase both the number of tours of this type and the amount of food served during them (2016: 21).

A culinary walk through the streets of a city, especially if accompanied by the consumption of selected regional dishes, turns into a lesson in living culture and history. Thus, the participants of the walk proposed here have the opportunity to experience history with different senses, e.g. to taste and feel the texture of Kashubian herring, to listen to the creaking of the floor in an 18th century bourgeois tenement house or to touch the forecourt of the testing plant, which survived the historical turbulence, where Gdańsk's most famous alcohol was produced. A walk from one point to the next also provides an opportunity to reflect on the stories heard in the various places, e.g. the forecourt just mentioned provokes the question: why is it that only the forecourt remains of the entire building, which in turn encourages further reflection on the history of the places explored.

Participating in food and beverage tasting is not just about experiencing new flavors – it also allows knowledge and competence to be acquired in other areas, such as the conduct of ceremonies and ritual behavior associated with ceremonies and norms of conduct. Due to the dichotomous nature of Pomeranian cuisine (the splendor of the bourgeoisie versus rural simplicity, which was significantly influenced by periods of famine and poverty), participants in the walk also learn about some social issues, e.g. the story of meat dishes is a story of economic inequality in a historical context and, by analogy, a contemporary one. Furthermore, the proposed walk, by showing the multiculturalism of Pomerania, which consisted, among other things, of Polish, Kashubian, German and, thanks to the Mennonite settlement, Dutch influences, and by introducing prominent figures who became famous for their culinary products, fits narratively into the measures recommended by specialists with regard to integrative cultural tourism of immigrants: „programs [should be] developed aimed at learning about national, regional

and local heritage, emphasizing, if they exist, potentially useful themes and motifs, e.g. pointing to successful integration processes of immigrant groups, even those in the distant past, or the common history of the two ethnic groups, Polish and immigrant” (Plichta, Riabczuk, von Rohrscheid 2022: 231).

## Preparation

Before starting the walk, it is a good idea to give participants a crossword puzzle that corresponds to the content. They should be warned that the questions are not arranged according to the order of the places visited. In addition, each walk participant can be asked to develop three questions to be used in a quiz to conclude the walk. The quiz can be taken as the last item or at the next meeting if one is scheduled. Depending on the number of participants, the game can be carried out in teams or individually. Care should be taken that the guesser answers questions devised by another participant.

The activities described above, i.e. completing a crossword puzzle, devising questions for a quiz and taking part in a quiz, will stimulate the level of involvement of the participants during the walk, while at the same time becoming exercises to consolidate the knowledge acquired. Introducing opportunities to win prizes (e.g. in the form of sweet gifts) will further activate participants. The crossword puzzle can be downloaded using the QR code.



Stories told during the walk will be more interesting if they are accompanied by iconographic material. For this purpose, it is best to use the book *Smaki Gdańska* by A. Kucharska and K. Fiszer (2022), which, along with recipes reproduced from M. Rosnack’s 19th-century *Gdańska książka kucharska*, features stunning photographs inspired by still lifes painted by 17th-century Dutch masters. Iconography depicting specialties from outside Gdańsk can be found in publications: *Leksykon kuchni kaszubskiej* by A. Nowakowski (2022), *Przeszłość dla przyszłości – wielokulturowość kuchni Pomorza. Receptury tradycyjnych i regionalnych potraw* (2014), *Smaki Kaszub. Książka kucharska* by Z. Górna (2020), *Tygiel smaków* ed. by G. Wery-Maltanska, S. Piesik, A. Michna, M. Guz and T. Kropidłowska (2020). Websites presenting recipes for Kociewian and Kashubian dishes and the websites of the establishments visited during the walk were also useful. Interesting material can also be found on Facebook pages with photos of Kashubian strawberries, *szneka z glancem* (bun with crumble and icing), *zylc* (meat jelly), regional cakes and Kashubian potato pancakes called *plince*. The following QR codes act as links to selected pages:



- (e.g. <https://kuchnia.kociewie.eu/>;  
<https://koronakaszub.com.pl/kuchnia-kaszubska/>)
- (<https://www.facebook.com/truskawkakaszubska>)
- (<https://www.facebook.com/profile.php?id=100065479080279>)
- (<https://www.facebook.com/zylckaszubski>)
- (<https://www.facebook.com/MuzeumWdzydze/photos/pb.100063498795379.-2207520000/5336510293040621/?type=3>)

The iconographic material can also be used for mini-quizzes, which can, for example, serve as an introduction to the story of the dishes in the category. Examples of these short puzzles are included in the description of the walk route below.

It should be noted that the starting and ending points of the proposed walking route are catering establishments where participants of the LOST in Gdańsk summer school had the opportunity to try local food and drink. Unfortunately, despite the growing culinary offer of Gdańsk, there are very few establishments serving traditional regional dishes and drinks. Accordingly, the walk route has been designed in such a way that these stops can be changed or skipped, and the content that was presented at the two locations can be assigned to other points visited.

## From Mestwin to Hevelius – walking route

### 1. Tawerna Mestwin (ul. Straganiarska 20/23)

#### a) Introduction

[When discussing the location of Pomerania, it is useful to refer to iconographic material in the form of a map.]

The story of Pomeranian cuisine is a tale of kitchen extremes: bourgeois opulence and glamour juxtaposed with rural simplicity and resourcefulness. It is also a story about the intermingling of cultures, on the scale both local (Gdańsk, Kashubian, Kociewian) and transnational (Polish, German, Scandinavian, Dutch, Lithuanian, English and French (Landowski 2002: 5; Platta et al. 2014: 214; Fleming 1997: 38; Kowalkowska 2019: 44; Kwaśniewska 2014: 352).

It is impossible to cover all the specialities that have been born from this mix over the centuries in just one culinary walk. One of the reasons for this is the sheer multitude of delicacies. On the governmental list of traditional products there are currently as many as 186 items divided into ten categories, with many more still waiting to be added: prepared dishes and meals (53); bakery and confectionery products (31); meat products (27); beverages

(22); fish products (20); vegetables and fruit (16); other (5); oils and fats (5); dairy products (4); honeys and meads (3) (Ministerstwo Rolnictwa i Rozwoju Wsi).

### **Division and brief characteristics of Gdańsk Pomerania**

Given our considerations today, we will be interested in such regions of the Pomeranian Voivodeship like the city of Gdańsk, the capital of Pomerania, as well as Kashubia and Kociewie. We will also mention a few dishes from Żuławy and the Vistula Spit.

Gdańsk is an old city with over a thousand years of tradition. Its coastal location contributed to the city's rapid growth and wealth. This process accelerated further after 1361, i.e., after the city joined the Hanseatic League – an association of European trading cities. International contacts have greatly influenced the culinary tastes of the people of Gdańsk. Thanks to a thriving port, they had access to goods from all over the world. They also liked to boast of their wealth, holding lavish parties, where cooks tried to invent the strangest possible dishes. According to Lewandowski, in the 17th century: “among the peculiarities of the Gdańsk cuisine we can undoubtedly count violet soup, walnut soup and a cake made of... sauerkraut, while delicacies favoured over others included crustacean pates, salted beaver tail, fieldfares with truffles and capons stewed in lentils. Citizens of Gdańsk also did not refrain from a wild duck in wine soup, partridge with rosemary and sour veal or mutton tongues.” (2000: 76).

Kashubia and Kociewie are two distinct cultural regions that, in contrast to wealthy Gdańsk, were dominated by simple cuisine based on local ingredients. The culinary boundaries between Kashubia and Kociewie are not easy to demarcate – many dishes, often under different names, were known in both regions.

#### **b) Bread with lard – a story about bread and meat dishes from Kashubia and Kociewie**

As an appetizer, we have bread with lard. Although it's a dish – a very simple sandwich – that is eaten much less frequently nowadays (mainly due to dietary reasons) than in the past, it is still very popular all over Poland.

Meat is one of the indicators of the dichotomous nature of Pomeranian cuisine: on the one hand there is the cuisine of the wealthy bourgeoisie of Gdańsk, where for a long time, along with bread,

meat was the basis of sustenance (Bogucka 1967: 125), and on the other, there is the cuisine of the poor Kashubian and Kociewian villages, where meat dishes were reserved for festive feasts.

Since we are at the Mestwin Tavern, which specializes in Kashubian cuisine, let's first talk about dishes from Kashubia and Kociewie, and we will discuss the delicious treats from Gdańsk a bit later.

In the countryside, meat was hardly ever eaten because it was simply too expensive. One of the ways of not wasting a single piece of meat was *zylc*. In the 'rich' version, *zylc* is a jelly containing a large amount of minced or pulled pork (preferably legs or head). In poorer periods, however, the jelly contained pig's lungs, as well as all the meat trimmings, including skin and tendons, which formed the binder of the jelly. *Zylc*, in its richer version, is still popular today. It is even sold at local markets by housewives or in shops selling regional specialities. Nowadays you can find a version sold in oblong cake tins, as well as in jars (Nowakowski, 2022: 234).

Dishes in which meat was the main ingredient were practically only served on holidays, and in wealthier homes also on Sundays. In the opinion of the Kociewiaks, the basic type of meat was pork, which was used to make bacon, belly fat, sausages, cold cuts and minced meat. However, pig slaughtering was extremely rare, and in many homestead it occurred only once a year, so meat was also eaten sporadically. Nevertheless, fat was used as a source for rendered lard, which was then used all year round to enrich various dishes or as a spread on bread (Charzynski, Gonia, Podgorski, Kruger 2017: 671).

[The presenter shows a picture of raw goose or Kashubian *okrasa* (pork fat for seasoning dishes) and asks what it is and what type of dish it represents.]

In Kashubia, on the other hand, the most commonly consumed meat was poultry, especially goose and duck meat. The Kashubian *okrasa* was made from goose fat and, together with goose crackling, served as a substitute for meat in everyday dishes. In fact, goose fat was the first regional product from Kashubia to be registered on the ministerial list (Czapiewska 2021: 69). To this day, Pomerania is famous for its goose meat, which nowadays is particularly often eaten in November, around the time of St. Martin's Day, what corresponds with the national customs.

[The above story about meat dishes can also be presented at point 7 of the walking route, i.e. the site of the former town butcheries.]

This was the story of meat dishes, but what about the second ingredient in our *pajda chleba ze smalcem*, which is bread?

Bread was one of the most important and respected products in Pomerania. It often accompanied commonly eaten soups. It was made from whatever was available – usually rye, rarely wheat. Breads were also made from barley flour, oat flour, buckwheat flour, pea flour (Nowakowski, 2022: 29–31). Five types of bread are included on the ministerial list of traditional and regional products, including Kashubian potato bread. The addition of potatoes generally resulted from the regional poverty, but in addition to the lower price of the raw materials, the presence of potatoes ensured that the bread remained moist and fresh for a long time. Buttermilk or whey, leftover products of milk processing, were also used for the same purpose.

In both Kociewie and Kashubia, there were many superstitions and rituals associated with bread. Above all, a new loaf could have only been sliced after making a sign of the cross on its bottom side. Bread was also to be protected from being dropped on the ground. If it was dropped, it was always picked up and kissed in an act of apology. It was believed that a girl is unfit for marriage until she learns to bake bread. There were also many other customs associated with bread. In Kashubia, maidens who wanted to get married soon tried to get the first slices of bread, a custom known as *krómka dla Tomka*. The first slices were meant to act as a talisman: the bachelor of one's dreams should arrive soon. During the wedding, the bride and groom were greeted with special bread, which was divided into slices by the eldest male member of the bride's family. The bride, on the other hand, should have kept her slice and taken it to her new home. This was to ensure happiness in the first months of married life. The latter custom was also practised in Kociewie, where bread was regarded as the most sacred food and therefore it was not allowed to eat it with dirty hands or with one's head covered. Another custom was related to ensuring wealth. Efforts were made to preserve the last piece of bread, known as the tack, until freshly baked bread was pulled from the oven. If the family failed to do so, and the cycle was broken, the household was believed to face deprivation in the future (cf. Landowski 2002: 35–39; Nowakowski 2022: 102–103).

Bread was used to the last piece – not a crumb could have been wasted. Stale bread could still have been used for dishes such as bread soup or bread fried in egg (Peplińska, 2002: 32–33).

[This part can also be told at additional points along the walk route, i.e. on ul. Chlebnicka or on the Bread Bridge (Pol. Most Chlebowy). So-called “bread benches” (Pol. Ławy chlebowe) were set up in these places from the 14th century onwards (Gedanopedia).]

### c) Cucumber drink – a story about Kashubian and Kociewie’s drinks

As far as beverages are concerned, surviving information and traditions regard primarily alcoholic drinks. Much less is known about what non-alcoholic beverages were drunk by Pomeranians in the past, but information on this subject can sometimes be found here and there. And so: Kociewie lime tea and elderberry tea with lime honey are included on the ministerial list of regional and traditional products (Ministerstwo Rolnictwa i Rozwoju Wsi).

In the villages, people certainly drank a lot of curdled milk and buttermilk, which is the water that remains after butter is made from milk. These drinks were among the favourite cooling drinks (Peplińska 1990: 106) and were drunk on their own or added to many dishes. Another refreshing drink that is almost unheard of today was cornflower wine, which, despite its name, was a non-alcoholic or very low-alcohol product. It was a lightly carbonated drink prepared in summer from cornflowers (Nowakowski 2022: 214). Yet another way to quench thirst on hot days is a cucumber drink, made from cucumbers immersed in water with the addition of mint and sometimes also ginger or lemon.

What about some alcoholic drinks? One of the favourite tinctures in Kashubia was the multifruit *ratafia* (Nowakowski 2022: 171). In fact, the tincture still has many admirers today, as evidenced by the Kashubian Tincture Festival, which has been held for several years at the Kashubian Museum in Kartuzy.

A very interesting drink was noted by one local newspaper. The issue of 25 December 1937 noted that fishermen ‘out of all drinks they prefer beer and the so-called “fisherman’s wine” (a mixture of vinegar, sugar, ether and spices)’ (Nowakowski 2022: 214).



Another alcoholic curiosity is amber liquor, made of is amber immersed in white spirit. The tincture was and is used exclusively as a medicine. Add 20–30 drops to a glass of water or tea. Such a drink is supposed to help with respiratory infections, colds or flu. It is said to have antipyretic and sedative effects. The tincture is probably even more commonly used externally – it is rubbed into the painful area, whether for injuries or rheumatoid pains. Nowadays, kits for making the speciality yourself are available in many shops and souvenir stalls.

[The history of beverages from rural areas can be familiarized to the walk participants when they visit ul. Piwna (point 12 of the walking tour), after a story about beers.]

#### **d) Mustard soup – a story about rural soups**

This soup is still eaten in many Pomeranian homes today. It is served with potatoes and eggs. It sometimes also takes the form of eggs in mustard sauce served with boiled potatoes.

What about other soups? Soups were an extremely important element of the Pomeranian cuisine. In Kashubia, they used to be eaten after the main course, which is the opposite of what was customary in other regions of Poland (Charzynski, Gonia, Podgorski, Kruger 2017: 674).

Among the soups, yellow swede soup and *parzybroda*, or cabbage soup made from fresh white cabbage, were the most popular. *Brzad* soup, made from dried apples, pears and plums, is also very well known (Roland 1990: 96). It is primarily associated with the Christmas Eve, but as a lent dish, it was also eaten on Fridays (Pająkowska-Kensik 2000: 15).

Many other fruit soups were also frequently served, e.g., plum soup with noodles, cherry soup, pink soup, also made from cherries, rhubarb soup, or fruit and mushroom soup from Borowice. These soups were served with potatoes or noodles.

[The presenter displays a collage created from photos showing goose blood, dried plums, and dried apples. Then they ask what is depicted in the photos and what dish could potentially include these ingredients among others.]

Here, we have an example of one of the more, if not the most, surprising soups that may be considered a type of a fruit soup. Namely *czarnina*, also known as *czernina*, which is a soup made

from the blood of a goose, or, more rarely, from the blood of a duck (Nowakowski 2022: 37). It was served as a soup with dried fruit or as a one-pot dish with more meat. Initially a dish eaten only by the nobility and the rich, it gradually gained popularity among the poorer strata of society, probably with the spread of goose farming. Considered a great delicacy, *czernina* also acted as a so-called black soup, i.e., a dish that was served to a matchmaker or a bachelor seeking marriage as a sign of rejection (Lamek 1989: 84).

From today's perspective, a soup that is already culturally alien is the crow soup eaten on the Hel Peninsula in the old days. Certainly less controversial are other regional types of soup, such as buttermilk soup, salted herring soup, smoked fish soup, cucumber soup made from fresh cucumbers fried in butter or beer soup (Nowakowski 2022: 217–233).

[Talk about soups in rural areas can also be made after discussing dishes that could have been served at the Uphagen House (point 12 of the walking route).]

#### **e) Pulki ze śledziami – a story about herring, cod and potatoes**

[The presenter shows pictures of fish roe and eggs, asking them to name the products. Then they show a photo of the finished dish, i.e. eggs and roe in a fried version, while informing that more details about this rather unobvious dish will follow in a moment.]

Fish was an extremely important and even basic ingredient in many dishes throughout Gdańsk Pomerania. This was influenced by the region's location and therefore simultaneous access to the sea, lakes and rivers. Fish was boiled, salted, dried, smoked and fried. Although the latter reportedly (Kwaśniewska 2014: 349) only became widespread after the First World War, at least in Kashubia.

Let us look closer at few selected dishes. For starters: the aforementioned dish of fried milt and roe (cf. Nowakowski 2022: 66, 139). While roe may not seem very controversial as an ingredient, milt can already be considered controversial. Those who have heard of the culinary use of milt, i.e. fish seminal fluid, primarily associate it with Japanese shirako sushi. There are many videos and articles by puzzled foodies on the Internet. However, few people are aware that milt is also consumed in Poland. To be

honest, most people in Poland, and even in Pomerania, are not aware of this, although fried milt and roe is one of the traditional Kashubian dishes that has spread throughout the region. For example, both my grandmothers, who live in Gdańsk, used to make this speciality when I was young, even though they were not Kashubian. In fish stores, milt and roe, whether obtained from herring or cod, are still available today.

In addition, salted and ground roe and milt were sometimes added to a sauce that was an ingredient in one of the region's most important dishes: herring in cream with pulki (jacket potatoes). This dish, usually without milt and roe, is reportedly (Kwaśniewska 2014: 368) the most popular dish eaten by Kashubian fishermen on Friday, which is considered by Christians a day of fasting.

Because of its low price, herring was eaten very often, in many forms. Examples include fried herrings (Rosnack, 2007: 91), smoked herring (Nowakowski 2022: 201) or green herring in vinegar marinade (LGD – Naszyjnik Północy 2014: 17), i.e., fresh, unsalted, fried whole herring, that, together with sliced onions, was then immersed in a mixture of vinegar, sugar water and the spices: bay leaf, allspice, pepper, and sometimes juniper berries. This dish tastes best the second day after preparation.

[The presenter shows a picture of a product found in shops under the name “śledź po kaszubsku”.]

Nowadays, you can come across a product called ‘Kashubian herring’ in many stores. More often than not it some strange invention by producers who have no first idea about Pomeranian cuisine. For most inhabitants of Kashubia, the word herring evokes associations with herring white style or herring in vinegar. Although herring in red sauce with raisins is known in Kociewie (Nowakowski 2022: 200), its recognition as a traditional delicacy nevertheless arouses objections among some Pomeranians. Apparently, however, it is possible to find recipes for Pomeranian red herring, although the sauce in this case is thick, with the addition of onions, raisins or prunes, and sometimes even mushrooms (Nowakowski 2022: 199). However, please be careful during your stay in Poland, and mind which version you buy.

Other fish that are still popular in Pomerania today are cod, called *pomuchel* in Kashubia, and flounder. Both are considered common fish, and have never been highly prized. Nowadays,

flounder are served in restaurants almost exclusively in fried form, but it used to be generously salted and then boiled. Soaked flounders in brine were also served in smoked form.

We will talk about other fish dishes in a while, but first let's talk about the second most important ingredient in the dish you're eating, which, of course, is potatoes, known as *pulki* in Kashubia.

Before we talk about various dishes made from potatoes and other vegetables, try to guess what these products are and what dish will be created from them?

[The presenter shows a collage created from photos of potatoes, onions, eggs, oil, salt and sugar. When the correct answer is given, or when the presenter reveals the answer, they show a picture of Kashubian potato pancakes, called *plńce*.]

The answer is, of course, potato pancakes. On Kashubia, they are called *plńce*, but it's a dish known throughout Poland.

It could be said that Kociewie and Kashubia fervently swore by potatoes. It was one of the cheapest and most readily available vegetables. Of course, before the arrival of the potato, local (and Gdańsk's) cuisine was based on other products, such as various groats and bread (cf. Lewandowski 2015).

Potatoes were processed in many different ways to add some variety to the monotonous ingredients. The most common dinner dish consisted of potatoes covered with goose fat and sour milk. Potatoes were also one of the ingredients of the last resort in times of poverty. When there was hardly anything left to put in the pot, people ate a dish called blind herrings, i.e., potatoes drenched in diluted vinegar, seasoned with salt and pepper, sometimes with sugar, sometimes with onion or herring soup, i.e., water the herrings were stored in and which contained salt and fat. The origin of the dish's name was influenced precisely by the lack of herring (Nowakowski 2022: 201–202).

Potatoes were also very often added to nutritious soups (Babicz-Zieleńska, Zabrocki 2003: 36), which we will discuss in more detail in a moment. They were also added to what is known as *eintopf*, an extremely popular one-pot dish with various vegetables as the main ingredient and various meat trimmings as a side dish. You could say that it is a kind of very, very thick soup.

Among the potato dishes that are more exciting for the taste buds we can find: *golce*, i.e., potato dumplings served with pork crackling and sauerkraut or sweetened and drenched in milk (Pobłocki 1997: 39); *refkacze* – small potato dumplings fried in lard (Charzyński, Gonia, Podgórski, Kruger 2017: 670); Kashubian *kiszka* – a type of potato and buckwheat cutlets, or potato babka with onion (LGD – Naszyjnik Północy 2014: 35, 85).

Sweet potato dishes must also be mentioned, i.e., Kashubian cheesecake with potatoes and plince, or potato pancakes, which in Kashubia are almost always eaten sprinkled with sugar. One of the exceptions when the pancake is served savoury is the potato pancake sandwich, in which the pancake replaced the pork chop (Nowakowski 2022: 158–159, 184).

Another popular vegetable was cabbage (Czapiewska 2021: 70), which was often added to eintopf and soups. Sometimes it also was the main ingredient in a dish such as cabbage stewed with smoked meat or cabbage noodles. Braised cabbage was also a common side to the rarely eaten delicacy that was a pork chop, stewed or fried.

[The story about fish can also be told in point 2 of the walking route, i.e., at the Fischmarkt square. Meanwhile, another place to present dishes made from potatoes and other vegetables could be the historic Market Hall at Dominikański Square. It was built according to Karl Fehlhäber's design in the 1890s, on the site of a market that operated since 1835 or 1840 (Gedanopedia).]

#### **f) Cake – a story of desserts from rural areas**

Cuisine of Pomerania has a wide variety of desserts to offer, mostly in the form of baked goods. For example, in the Kociewie region, *kuchy* (cakes), *kuszki* (cookies), *purce* (butter buns), *pómle* (doughnuts), *fafernuski* (small gingerbreads baked for Christmas) were baked (cf. Lamek 1988: 71; Platta, Żyngiel 2014).

In Kashubia, yeast cakes were extremely popular and were sprinkled with crumble or covered with various fruits. Certainly, a version with strawberries was common, as this fruit is the pride of the region. The Kashubian strawberry is sweeter and more aromatic than varieties grown elsewhere. Its exceptional taste qualities are confirmed by an EU quality mark – since 2009, the name (*truskawka kaszubska/kaszëbskô malëna*) has been registered as a Protected Geographical Indication.

Products that are now probably most often associated with the Pomeranian region, and which were made very frequently in both Kociewie and Kashubia, are *szneka z glancem* and *ruchanki*. The first is the regional variety of a sweet roll, which should be coiled in the shape of a snail shell (Nowakowski 2022, p. 195). This is confirmed by the name of the baked product, which has its origin in the German word for this animal (*Schnecke* means ‘snail’ in German). *Ruchanki* are fried yeast pancakes, which is what would be made from the ingredients we just saw. It is said that in the past in Kashubia they were eaten for breakfast when the bread had not yet been baked (Charzynski, P., Gonia, A., Podgorski, Z. & Kruger, A. 2017, p. 674). Nowadays, the high recognition of *ruchanki* as a regional product is influenced by their name, which sounds rather obscene to non-local Polish ears. It is associated with the verb, which is a vulgar way of describing the act of copulation.

[The above story about Pomeranian sweets can also be presented at point 13 of the walking route, i.e., at the former Momber Café at 4 Słodowników Street.]

## 2. Fishmarkt: fish in Gdańsk (ul. Targ Rybny 1)

So, this was Fishmarkt – a marketplace where in the past fish were sold. We already talked about herrings, but what about other fish?

Fish that were considered more noble throughout the region, such as salmon, pike and eel, were much more common on the tables of Gdańsk residents. Crayfish were also common, and even oysters were eaten, as evidenced by the recipes in one of the first surviving Gdańsk cookbooks, the *Gdańsk Cookbook* by Marie Rosnack, published in Gdańsk (where else) in 1858. It includes recipes for pike with oysters or veal thymus with fresh oysters. The people of Gdańsk were generally fond of all culinary innovations and, apart from oysters, which they ate raw, sprinkled with lemon juice or cooked in wine, they have also been eating other imported delicacies, such as snails in marjoram, chestnut soup, turtle and mussel dishes or frogs’ legs.

Salmon and eel were considered festive fish, worthy of a prince’s table. Both fish were prepared in many ways, often baked, smoked or served in jelly. A dish considered a great delicacy was *prazhnitsa*, or scrambled eggs with eel. Eel broth and eel in dill boullion were also served.

In the past, Kashubian lakes were also famous for their significant numbers of crayfish. They were used to make crayfish soup, crayfish sauce and crayfish butter.

It may be interesting to note the presence of shrimps on rural menu. A. Kwaśniewska (2014: 361) writes that in Puck, shrimps played a significant role in the diet of the local inhabitants, who were allegedly calling them 'crabs'. The German historian Franz Schulz reports that in the second half of the 17th century, the mayor of the village of Rewa had to deliver four pieces of crabs to the Abbey in Oliwa every week. This means that either these shrimps were very large or that they were different animals after all. It should be mentioned that there were and are many more species of fish eaten in Pomerania, as well as dishes made from them. We would need several meetings to talk about them all.

### 3. Teutonic Knights' castle (ul. Wartka 5)

We are standing next to the remains of a Teutonic Knights' castle. In 1308, the town was taken by the Teutonic Knights. What did they eat?

Little is known about Gdańsk's medieval cuisine. However, according to Januszajtis (Rosnack 2007: 11), some information on this subject can be obtained from the sources written by Teutonic Knights, who had one of their castles also in Gdańsk. The monastic rule dictated a rather modest diet: two meals a day, consisting of flatbreads and cheese, with eggs and fish every other day and meat every other day. However, an inventory of the supplies accumulated in the castle kitchen testifies to more varied meals, as it records: 90 fat oxen, 100 fat sheep, 300 fat pigs, 9,500 circles of cheese, 840 kg of butter, more than 3 kg of saffron, almost 45 kg of pepper, 75 kg of rice, 4 baskets of figs, almost 75 kg of almonds, a basket of sultanas, 13,090 kg of salt, 2,400 kg of peas, 1,600 kg of barley for groats, 2,000 kg of oats for groats, 800 kg of poppy seeds, 160 kg of mustard seeds, 12 barrels of beetroot, 14,960 kg of herring, a barrel of honey, in addition to cabbage, onions, garlic, as well as veal and mutton.

### 4. Żuraw The Crane (ul. Szeroka 67/68)

We are standing under the Crane – one of the most recognizable symbols of Gdańsk. It formerly served as a harbor crane and was also a gateway to the city with a military function. It was thanks to the Crane that the locals were able to enjoy all the imported

goods that so shaped the culinary culture of Gdańsk. It is now the oldest and largest surviving medieval harbor crane in Europe (Januszajtis 2015: 120–125).

### 5. Pod Łososiem (ul. Szeroka 50/51)

[The person leading the presentation shows a collage of photos of gold flakes, anise, lavender, and turmeric.]

Looking at these ingredients, which are only a part of the recipe, can you guess what will now be discussed? Well, we are going to talk about different drinks. Here we have just one example of Gdańsk's most famous spirit, the Goldwasser liqueur, history of which we will explore in a few moments.

Today, Goldwasser liqueur is the best known local alcoholic drink. It is a sweet, herbal and spicy vodka with a minimum alcohol content of 40%. But the most distinguishing feature of this product is the presence of flakes of real 22-carat gold added to the liqueur, from which it takes its name: golden water.

Goldwasser's history dates back to 1598, when a Mennonite Ambrosius Vermöllen, who had arrived in Gdańsk more than thirty years earlier, obtained Gdańsk citizenship and established a liqueur factory. Since 1704, the factory was located at Szeroka 51/52, in a house called *Der Lachs* (gadanopedia), meaning 'At the Sign of the Salmon'. The building housed not only the distillery, but also a store selling other prized vodkas, which we will cover in a moment. Meanwhile, let us return to the famous golden water.

The recipe for the liquor was secret, but it is known to have included a variety of herbs, including rosemary, juniper, cloves, cinnamon, lavender, aniseed, cardamom, turmeric, coriander and thyme. The custom was to drink Goldwasser in special small glasses with a straight stem. It was also treated as medicine, but the wealthy burghers were able to consume large quantities of it. It is said that a secretary of the French envoy residing in Gdańsk recorded that he was being offered golden water 'four or five times within half an hour' (cf. Szymanski 2016). The vodka had many admirers beyond the borders of Gdańsk, also at courts throughout Europe. Goldwasser was mentioned by Adam Mickiewicz, Maria Konopnicka and Władysław Reymont in their works.

Among *Der Lachs* manufacture products, in addition to Goldwasser, other drinks became famous: Krambambuli, Pomeranzen, Sznaps, Kurfürsten. Krambambuli was a sweet herbal and fruity



liqueur of an intense red colour. Made famous by German feast songs, it was said to be the ideal remedy for all sorrows – both physical, such as headaches and stomachaches, and psychological – its consumption was guaranteed to rid one of sadness, longing and shyness (Gdańska Wytwórnia Historycznych Smaków). Apparently, this drink achieved cult status among students. Pomeranzen is a sweet orange that was second in popularity. Gdańsk *sznaps* (*Schnaps*) was a spelt vodka which was enjoyed, much like juniper vodka, by all social strata. Kurfürsten, or Elektorówka, on the other hand, is an herbal liqueur facilitating digestion, created in the 17th century as a token of thanks to the Great Elector of Prussia for providing shelter to Mennonites fleeing religious persecution (GWHS). Interestingly, the Mennonites, who made a name for themselves in Gdańsk by, among other things, making it famous with their excellent drinks, were staunch teetotalers themselves.

## 6. Galeria Güntera Grass – the sculpture ‘Caught Turbot’

(ul. Szeroka 37)

So here is the Günter Grass Gallery, which organizes many exhibitions. But what may be interesting for us is this sculptor of a fish. The name of the fish is Turbot, and along with salmon and eel, this is also the name of a book written by Grass. It was counted as noble throughout the region. Turbot was extremely popular fish in the early 20th century – it appears in most cookbooks of the time (Nowakowski 2022: 206). Turbot is also the title of one of the books by the eminent writer, Nobel Prize winner and native of Gdańsk, Günter Grass.

## 7. Jatki (butcher) – a story about meat dishes in Gdańsk

(ul. Św. Ducha 60)

In this place, there used to be a so-called “Jatki,” which means a butcher. We have already talked a bit about meat dishes in Kashubia and Kociewie, but what about meat dishes in Gdańsk? As Bogucka (1967: 125) writes:

[In Gdańsk,] meats served to the burghers were of various kinds and prepared in a variety of ways. Beef, mutton, lamb and calf meat, as well as fatty pork, especially the much-loved hams, usually appeared on the plates of the poor and middle-income population. The wealthy, among whom there was no shortage of gourmets, highly valued game – venison, hares, capercaillie, black grouse, hazel grouse, snipe, woodcock, wild ducks [...]. Homegrown poultry was also very popular, and chickens and geese were part of almost all feasts.

In her cookbook, Marie Rosnack provides a great many recipes for various meats stewed, roasted, boiled and served as pâté. E.g.: smoked sausage, roast ham, smoked fried ham, pasta with ham in sour sauce, veal roulades, brown braised duck in chestnut sauce, roast young chickens in gooseberry sauce, tender roast beef, cabbage stuffed with lamb, roast veal legs, kidney sandwich and many, many more.

**8. The forecourt of „Der Lachs“ (św. Ducha 101)**

After the turmoil of war, the only original part of the building attached in the 19th century to the “Der Lachs” tasting room, where the famous Goldwasser was produced, survived right here in the form of a forecourt. On the forepart is a coat of arms with the initials D.H. These derive from the name of one of the successive administrators and co-owners of the “Pod Łososiem” factory – Dirk (or Dirck) Hecker (Gedanopedia).

**9. Gdański Bowke – a story about Gdańsk’s most popular alcohol (ul. Długie Pobrzeże 11)**

Goldwasser is certainly Gdańsk’s most famous liqueur today, but earlier, the most popular local drink was Machandel, or juniper vodka. It was enjoyed by everyone from Gdańsk waterfront troublemakers, to rural fishermen and farmers to famous actors, ship captains and the Gdańsk aristocracy. Although the drink was not produced in Gdańsk, it is considered a local product due to its popularity. However, it was certainly a Pomeranian speciality – it was produced by a Mennonite family from Nowy Dwór Gdański. The manufacture was founded in 1776 by Peter Stobbe. It remained in the hands of the family until 1945 (Gedanopedia). The name of the vodka comes from an Old Prussian word meaning ‘blue juniper berries’ (Szymański 2016). There were different grades of Machandel: table, jubilee and the most exquisite, known as the oldest vintage (Górski 2019).

Machandel was so popular in Gdańsk that by 1897 it was called *das Danziger Nationalgetränk*, or Gdańsk National Drink (Szymański 2016). Apparently, when asked why they drink Machandel, the city residents replied: in winter to warm up, in summer to quench their thirst, and in the meantime – because they are Gdanskers (Górski 2019).

Various drinking ceremonies are inextricably linked to Machandel. The most famous ways are the Żuławy and Gdańsk methods.

In Żuławy, half a litre of juniper vodka was poured into a large tankard and mixed with sugar. Then all the revelers drank from the tankard in turn, and the person who took the penultimate sip ordered the next round.

[The presenter shows pictures of Gustav Nord demonstrating how to drink liquor. The material can be downloaded using the QR code below:

<http://www.aefl.de/orlld/AK-Tiegenhof/tiegenhof3/tiegenhof.3.htm.>]



To drink Machandel the Gdańsk way you need a glass, a smoked plum with a stone and a toothpick. First pour the vodka into the glass, then with your left hand, impale the plum on a toothpick and insert it into the glass. Then you have to pull the toothpick out of the glass with your left hand and put the plum in your mouth. Bite the fruit, separating the pulp from the stone, which in turn should be placed under the right cheek. And here comes the moment when one can finally have a drink. However, one must remember to raise the glass with right hand. After drinking Machandel, you have to swallow the flesh of the plum and spit out the stone, usually into a glass. Finally, break the toothpick and place it in the glass. This was to commemorate the broken masts of ships and sailors who did not return home safely. Whoever did not keep the order was ordering the next round of vodka. Apparently, it was quite common for Gdańsk *bówkas* (roughnecks) to inform passers-by of the last rule only after they had consumed the drink, using them as a free source of alcohol (Szymański 2016).

The Gdańsk ritual of drinking Machandel has been immortalised many times in various forms, but the best known are the photographs of the actor Gustav Nord dressed as a Gdańsk *bówka*, i.e., the pictures you have just seen. The same way of drinking is displayed by the characters in a certain 1939 movie.

[The presenter displays the video suggested below:

<https://www.youtube.com/watch?v=bf7WIKmYCss.>]



Machandel is also mentioned by the famous Nobel Prize winner Günter Grass in *The Tin Drum*.

## 10. Fontanna Neptuna – a legend associated with the origin of Goldwasser (Długi Targ)

Perhaps the most famous symbol of Gdańsk is the Neptune foun-

tain, with which the legend of Goldwasser's creation is linked. There are many versions of the story but in each version the sea god Neptune gets angry with the rich citizens of Gdańsk for throwing gold ducats into his fountain. However, he inflicts an unexpected punishment on them: with his trident he smashes the coins into gold particles and makes the water from the fountain extremely palatable and, in addition, highly alcoholic. In one of the most popular versions of the legend the townspeople try to seize as much liquor as possible. The young Mennonite Ambrosius Vermöllen is the only one who does not get greedy, and he is the only one who finds a wonderful drink instead of water in the barrels at his home the next day. He quickly gets to work and creates a recipe for golden water. The recipe has remained strictly secret but enthusiasts of the beverage are still engaged today in recreating it as faithfully as possible, and several versions of the results of their work can be purchased today in Gdańsk shops (*Legenda o powstaniu Goldwassera*).

**11. Kościół Mariacki – searching for the grave of Mennonite Ambrosius Vermöllen** (ul. Podkramarska 5)

We are in St. Mary's Church. I encourage you to explore it thoroughly on your own. Today we will only have a brief visit. How does this beautiful church connect with the theme of Pomeranian delicacies? Well, actually, beneath the floor, there are tombs of various important figures, and among them lies the tomb of the creator of Goldwasser: Ambrosius Vermöllen/Vermeulen. Today no one knows where the tomb numbered 93 that belonged to the famous Mennonite family is (Januszajtis 2010), but who knows, maybe one of you will be able to find it?

[Participants should have at least 10 minutes to try to find Vermöllen's grave.]

**12. Ulica Piwna – the beer heart of Gdańsk**

This is Piwna Street, formerly known as Jopengasse. Gdańsk was famous for its beer before the war but we will talk about it in more detail later.

In the past, the most popular drink from and in Gdańsk was beer. From the Middle Ages onwards it was served not only at family celebrations or guild meetings, but was also the main drink at work, drunk by patients in Gdańsk hospitals, as well as residents of shelters and prisons. In the 14th and 15th centuries, the Teutonic Knights,

who had their castle in Gdańsk, also bought it, preferring the taste of the drink from outside the walls to that of beer produced in the castle. From the end of the 15th century, by the order of the authorities, only beer from Gdańsk breweries could have been served in the city inns. Gdańsk beer gained such a good reputation that from the 16th century onwards it was exported for the next three hundred years to Poland and Western Europe, including England (Gedanopedia).

What did the much celebrated Gdańsk beer taste like? The answer varies depending on the type in question, what you will be able to see for yourselves at the end of our walk.

### 13. Dom Uphagena – how the wealthy lived (ul. Długa 12)

We are in the Uphagen House, which is the only 18th-century bourgeois house in Poland and one of the few in Europe that is open to visitors. So, what could have been served on these beautiful plates, besides the meat and fish dishes we have already talked about? Maybe some dishes with vegetables? Although, for a long time, vegetables were hardly ever eaten in Gdańsk – with the diet, as mentioned earlier, being largely based on meat and bread. This has changed in later times, as evidenced by Marie Rosnack's cookbook in which recipes include cauliflower in cream sauce with crayfish, stuffed celery, spinach with eggs, green cabbage with chestnuts, asparagus in sauce, fresh morels with crayfish, cucumber salad, a head of lettuce with oil and vinegar or cooked and pickled green peas.

In Gdańsk, soups were also featured in the menu of bourgeoisie. In Marie Rosnack's book, the chapter on soups presents 29 recipes, some of which are sweet. Among the savoury soups you will find recipes for: green herb soup, crayfish soup, green pea soup, veal soup, lentil soup and clear broth with pasta or parmesan cheese.

*Brown clotted broth*, the so-called broth for the journey, or *Tafelbouillon* or homemade broth cubes are also interesting.

### 14. Momber Café (ul. Słodowników 4)

Some authors, such as Januszajtis (Rosnack 2007: 11), report that in medieval Gdańsk people drank water and kvass, and of alcoholic beverages: beer and, in the case of the richer burghers, also mead. A few centuries later, the selection of beverages in Gdańsk was much greater. Some sources confirm the fondness of former Gdanskers for coffee and tea, which has been imported from France, the Netherlands and Germany since 17th century (Lewandowski 2015: 73). From at least the 18th century, chocolate

was also drunk in Gdańsk. However, it was less popular than coffee but was considered much more luxurious (Kucharska, Fiszer 2022: 248). It was probably coffee and chocolate that was enjoyed in the most famous café in Gdańsk in the 18th century, called, after its founder, the Momber Café, which was located here. It had a reputation of one of the best, if not the best café in Europe. At least one verse work has been written in its honor, i.e. ‘Poetischer Abriß des Weltberühmten Momerschen COFFÉE-Hauses in Dantzig entworffen von Solando’ (‘Poetic outline of the world-famous Momber café in Gdańsk sketched by Solando’). The author described the wonderful atmosphere and design elements of the café, such as the two spreading linden trees in front of the entrance, the clock with a flute-bell-string chime and mechanically moved figures, the marble fireplace and the tiled cooker. The garden at the back of the café was said to be particularly delightful, with its many paths, pavilions, fountains in the form of a swan and Cupid on a peacock, and even an orangery with tropical plants and an aviary with exotic birds (Gedanopedia).

By the 19th century, however, chocolate must have been quite a popular drink, as a recipe for hot drinking chocolate can be found in Marie Rosnack’s *Gdańsk Cookbook*. In addition, in the supplement to the book called ‘Food and Drinks for the Sick and Convalescents’, Rosnack provides, among other things, recipes for: malt drink, bread water, apple water, lemon water, cherry drink, milk with yolks, cereal coffee, rice water, deer antler water (!), raspberry juice, barley or oat infusion, sweet and sour whey, and almond milk. Although some of the recipes recommend adding wine, what makes them low-alcohol drinks rather than non-alcoholic drinks.

Gdańsk also loved sweets. The chapter of Marie Rosnack’s book containing the highest number of recipes is the one dedicated to cakes and pastries, covering 54 recipes. Among them, one can find recipes for: alternative babka, sponge cake, cherry cake, Saxon cake, almond cookies, cookies called ‘Portuguese’, royal cookies, butter pretzels, doughnuts, sugar pretzels with almonds and lemon cake.

It should be mentioned that sweet treats were not contained to this particular chapter, as one will also find them in the chapters on soups (e.g. marshmallow soup, chocolate soup with milk, chocolate milk soup, almond milk, wine cold soup with rice) and preserves (e.g., apricots in sugar, marinated unripe walnuts) or

dishes for the sick (sponge cake soup). In addition, they are covered in the chapter on Lenten dishes and puddings (e.g. Viennese omelette, hot legumine with sweet almond biscuits, pancakes stuffed with sweet macaroons), as well as in the chapter ‘On jellies, cold desserts, milk and almond cream blanc-manger’, where two recipes are devoted to sweet jellies (gooseberry and apple), five to ice creams (hazelnut, pineapple, vanilla, maraschino, chocolate), four to sorbets (orange, vanilla syrup, fresh cherries and lemon), eight to various creams, and eleven to sweet compotes. Melon compote is also among them, again confirming the popularity of all imported delicacies among Gdańsk residents.

### 15. Grand Armory (Pol. **Wielka Zbrojownia**): Zeughaus-Automat restaurant (Targ Węglowy 6)

We are in front of the Great Armory building, in the ground floor of which the restaurant called ‘Zeughaus-Automat’ GmbH was opened in 1919. It was a thoroughly modern place, as it was filled with vending machines selling ready-made meals, which included all sorts of drinks, ice cream and cakes. One of the specialties served was probably also a roll layered with herring, gherkin and onion, popular at that time, the so-called Fischbrötchen.

[Photos of the restaurant interior can be found at:

[https://fotopolska.eu/Gdansk/WszystkieZdjecia/u106337,Ulica\\_Tkacka,48,48.html?f=734988-foto.](https://fotopolska.eu/Gdansk/WszystkieZdjecia/u106337,Ulica_Tkacka,48,48.html?f=734988-foto.)]



### 16. Korzenna Street

We are currently on Korzenna Street, which can be translated as Spice Street. The Gdanskers used a great deal of spices, what was also common in Old Polish cuisine. This was also linked to the belief in their medicinal properties.

In the 18th century, the pineapples became fashionable also in Gdańsk. The first Gdańsk growers of these fruits are even known by name – they were the naturalist Jacob Theodor Klein and the botanist Johann Philipp Breynne. The fruit was extremely expensive in the early days, and although by the second half of the 19th century, when Marie Rosnack published her book, it had become somewhat cheaper, the pineapple ice cream from one of the recipes must still have made quite an impression on the guests (Kucharska, Fiszer 2022: 197).

Instead of today’s gelatine, powdered deer horn and sturgeon bladder were used (Kucharska, Fiszer 2022: 15). These exotic ingre-

dients were also said to have a healing effect – in Rosnack’s book, in the chapter on ‘Food and Drink for the Sick and Convalescents’ we can find recipes for deer horn jelly and deer horn jelly with wine.

**17. Gdańsk – Map of the Northern Sky according to Johannes Hevelius and Johannes Hevelius Monument (ul. Bednarska 2)**

Since we will be discussing Gdańsk’s beers, it is also worth mentioning the city’s most famous brewer – astronomer Jan Hevelius. He is regarded as the most eminent astronomer born on the territory of present-day Poland after Nicolaus Copernicus. The Havelke family began producing beer as early as the second half of the 16th century. In 1636, the future astronomer joined the brewers’ guild and enjoyed considerable brewing success as the owner of two prosperous breweries located on *Pfefferstadt* (today Korzenna street) and the aforementioned *Jopengasse*, today Piwna street (Gach 2007: 27).

**18. Browar PG4 – a brewery where the history can be tasted**

The most famous beer was certainly the jopejskie or *Jopenbier*. It was very different from what we call beer today. It was brewed from barley, and because of the double addition of malt extract, it was stronger, thicker and more nutritious. There were times when some of its varieties were so thick that they reached the consistency of syrup. Manufactured since at least 1449, at first it was valued for its medicinal properties (Nowakowski 2022: 157), over time it gained the name of the king of beers (Gedanopedia). However, the noble character of the jopejskie beer was also reflected in its price, making it a commodity available only to wealthy burghers and nobility. *Jopenbier* was also recommended to be added to inferior beers to improve their flavour (Gach 2007: 24). Interestingly, it is not known how the beer got its name – perhaps from the scoop used to pour hot water over the malt. What is certain, however, is that today’s Piwna Street (lit. Beer Street), which was home to many brewers making *Jopenbier*, was called *Jopengasse*, or *Jopejska Street*, from the mid-15th century until 1945, i.e., for about five hundred years (Gedanopedia).

Apparently the Gdańsk beer, although judging by the description it was specifically *Jopenbier*, was subjected to strict quality control: the brewers, in order to test the beverage, first poured a little on a bench, then, dressed in leather trousers, sat down on it and then stood up all at the same time. If the bench rose with them – the beer passed inspection (Gedanopedia).



In addition to Jopenbier, considered to be the noblest sort of beer, other types of this drink were also produced in Gdańsk. The most popular was the so-called table beer – *Tafelbier* – a dark beer of medium quality, which also enjoyed wide recognition and was an export commodity. Another type was the ship's beer (*Schiffsbier*), the most popular with sailors, and was also the strongest of the beers produced in Gdańsk. Thin beer (*Krolling*), a beer drunk by the poor, was also popular because of its method of production and thus more affordable price. Even cheaper, which of course involved a drop in quality, was the beer known as 'penny beer' (*Groschenbier*). Some sources also mention Danzigerbier, or simply 'Gdańsk beer', *betterbier/bitterbier* – a bitter or spicy beer, and *mumme*, about which, apart from the name, nothing is known today (Lewandowski 2015: 73).

[The story about beer can also be presented at point 12 of the walking route, i.e., Piwna Street.]

# III. On film and history



# Film reality and teaching culture

## **LOSt in Gdańsk! Summer School**

Teaching of culture is an integral part of the teaching of Polish as a foreign language at all levels, a catalogue of sociolinguistic, sociocultural and realist issues has been described in detail in the curricula (Janowska, Lipińska, Rabiej, Seretny, Turek 2016). Sociolinguistic and sociocultural competences include establishing and maintaining contact and social rituals. The contents concerning Polish reality concern Polish geography, everyday life of Poles, study and work, leisure activities and elements of knowledge about Poland and Polish culture. Elements of knowledge about Poland include basic knowledge of history, knowledge of famous Poles and their works or achievements. Among the teaching techniques proposed are presentations prepared by the teacher or made by the students themselves.

The LOSt in Gdańsk! Summer School project was attended by first- and second-year Polish Studies students from Tokyo University of Foreign Studies. The programme of activities offered as part of the summer school was designed to complement the cultural content of the course at the university in Tokyo. Not all students spoke Polish well enough for the classes to be conducted in that language, so it was decided to organise the entire course in English<sup>8</sup>. This method of language teaching is pointed out by the linguist and didactician Przemysław E. Gębał:

<sup>8</sup> The Polish language appeared in classes at the initiative of the students. There was no requirement to use this language, but any attempt by summer school participants to speak Polish was accepted and supported by the instructors.

Derived from the factual approach, additional classes devoted to selected cultural issues, offered in the case of rare languages usually in English, are still being implemented at Polish universities. They are primarily addressed to those taking up the study of our language, constituting an important supplement to the course offer with cultural and realist content, the transmission of which is not possible in Polish (Gębal 2010: 101).

The factual approach used during the film classes with the participants of the LOSt in Gdańsk! Summer School was to enable students to acquire basic knowledge of, for example, history, geography, politics, art – the knowledge that is relevant when dealing with the target culture. A film screening was organised, preceded by an introduction prepared by the lecturer.<sup>9</sup>

The use of film in the teaching of culture is not a new idea. This solution has already gained supporters. Przemysław E. Gębal cites the opinion of Mirosław Jelonkiewicz, who described the model of a cultural studies programme, which included a series of lectures and films showing a picture of contemporary Poland, as an excellent promotion of Polish culture and an important motivation for students to start learning Polish (Gębal 2010: 100). Didacticians also stress the appropriateness of using multimedia, including audiovisual media, in teaching practices due to the audiovisual nature of contemporary culture (Kajak 2020: 44). However, in view of the everyday habits of the young generation accustomed to a variety of modes of social communication and the possibilities offered by the technology available today, one may risk stating that film appears as a medium even somewhat archaic.

As the activities of the summer school programme took place in Gdańsk and were largely concerned with the history, tradition and art associated with the city, one of the screenings was of the film *Wałęsa. Człowiek z nadziei* (*Wałęsa. Man of Hope*) from 2013, directed by Andrzej Wajda. The film was used to introduce facts related to the events at the Gdańsk Shipyard in 1980, the birth of Solidarity movement, and the fate of Lech Wałęsa. It was also important to outline the circumstances in which the film was made, its assessment by audiences and critics, and to present a contemporary assessment of the actions of the leader of the June strike, while avoiding expressing an unequivocal judgement. Striving for a fair presentation of the issue in question required outlining the wider social and political context.

The Gdańsk shipyard is not just a symbol of historic events for the people of Gdańsk. It is still a living part of the city's fabric. This is due, among other things, to the European Solidarity Centre, an important place on the cultural map of Gdańsk which not only serves to commemorate

<sup>9</sup> The content of the speech accompanying the presentation is included at the end of the chapter. The presentation in Microsoft PowerPoint format can be accessed by scanning the QR code.

the events of the last decades of the twentieth century in Pomerania, but is also a venue for debates on current and important issues raised in social discourse. The shipyard is also gaining a new face thanks to young people. Pubs, concert halls and art galleries are springing up in the former factory halls and yards – today it is a space that is a meeting and entertainment venue. The shipyard bustles with life in the evenings. Both of these aspects related to the present-day character of this historic place were presented during the introduction to the film.

Andrzej Wajda's feature film was also treated as a pretext for presenting information on Polish cinematography. The oeuvre of the author of the presented film was discussed, especially in the context of the director's entire oeuvre; well-known and award-winning Polish films and filmmakers associated with the Polish film industry were cited.

Students participating in the LOST in Gdańsk! Summer School were in a very advantageous situation, as they had the opportunity to be in direct contact with the target culture. They were staying in Gdańsk, so they learned about the Pomeranian and Kashubian region in a different way than through texts, films, photos and images alone. Right after the screening of Wajda's film, the course participants went to the Gdańsk Shipyard. They had the opportunity to visit the OHS hall, stand by Gate No. 2, see the Monument to Fallen Shipyard Workers – they got to know all the places they already knew from the cinema screen.

The walk around the shipyard took place with a guide from the Institute of Urban Culture. Female employees of this institution are the authors of the *Metropolitanka* project, which aims to record and popularise the memory of the fate of the Gdańsk Shipyard described from a historical perspective. In the common narrative about the Gdańsk shipyard and the 1980 strike, men play the main role – women are almost absent. The authors of the *Metropolitanka* project explain:

By recounting the everyday lives of female workers and engineers, nurses and ladies employed in administration, we fill this gap. We present the toil of the constructors, cleaners and doctors, show their efforts for better employment conditions. [...] Shipyard workers also participated in civically and politically significant events. We tell the story of the participants of the strike in August 1980 – those known and those anonymous (Instytut Kultury Miejskiej, n.d.).

Treating Andrzej Wajda's film *Wałęsa. Man of Hope* as a starting point for a discussion of related issues, a broad spectrum of topics related to art, history, politics and the contemporary image of Gdańsk has been outlined. This chapter of the book is a continuation of the reflections undertaken. They mainly concern film as a tool used in teaching culture.

Particular attention was paid to documentary and historical films and the possibility of treating them as a source of knowledge about past events. Doubts accompanying such a perception are presented. Opinions of historians, didacticians and film scholars were quoted. Questions are posed which are not always easy to answer unequivocally.

## Film in education

The fact that film can be used effectively as a tool in the educational process was already argued by early cinema theorists. Bolesław Matuszewski, a pioneer of cinematic thought and court photographer to Tsar Nicholas II, wrote in 1898 in his text *Living photography what it is, what it should be*, that film could serve not only entertainment, but also a much more important purpose as a means of education, while in 1908, Prague University professor Vaclav Tille was interested in popular science film and the ways it could influence society (Helman 2010: 11–13).

It was recognised relatively quickly that film reflects reality – and does so in a variety of ways. The first convergence comes from the way information is communicated and received. In film, it is similar to that of our everyday lives: we receive messages and information through sound and image. Because of this, film scholar Maryla Hopfinger describes film as a colloquial experience: „Film technique for the first time brought together the two basic dimensions of our colloquial experience: visual and auditory. It taught sensitivity to the whole range of pictorial and auditory representations. It accustomed us to the meaningful proximity of visual and auditory signs” (Hopfinger 1997: 11–12).

In language education, visual means occupy a prime position<sup>10</sup>, notes linguist and didacticist Ewa Lipińska, who, however, postulates that care should be taken to enable students to receive content multichannel, multisensory, ensuring easier perception and more effective learning by activating the right hemisphere (Lipińska 2016: 147). Lipińska cites Janusz Arabski’s position, who notes that „in general didactics it is quite common to recommend polysensory or sensory perception as opposed to monosensory (single-sensory). An object is remembered better when it is perceived multisensorially, when it is seen, touched and smelled simultaneously” (Arabski 1996: 108–109).

Film in its most common form is a tool that provides multisensory perception of content – through the senses of sight and hearing. Understanding the meaning of characters’ statements is facilitated by situational context, scene dynamics, characters’ facial expressions and gestures, intonation. This way of communicating a message can significantly contribute to a higher level of cognition and interpretation.

<sup>10</sup>For this reason, film as the universal language of mankind is also discussed by theoreticians who perceive in this medium a return to the primitive, pictorial basis of communication, comparing film to hieroglyphs or the ideographic Chinese language. See K. Minkner, A. Drosik, S. Baraniewicz-Kotasińska, G. Haber, B. Maziarz, *Introduction to Global Studies. An academic handbook*, Toruń 2019, p. 346.

The convergence between film and the real world also relates to another aspect of the form of transmission and reception of content – in both cases we are dealing with a veristic, realistic attitude, the film, as it were, reports events “as in real life” (Przylipiak 2016: 46). The competence of the viewer is therefore high and without additional specialised knowledge, using only the skills that result from his or her everyday life experience, he or she is able to read the stories shown on screen, which, according to film expert Mirosław Przylipiak, “constitute the most common way of ordering experience, of giving order and meaning to reality” (Przylipiak 2016: 58).

The use of film in the educational process can therefore be seen as a form of recreating, in the space of the classroom or the students’ home, conditions that are most similar to those they actually experience every day. What is valuable is that these conditions are a universal experience, independent of the country or environment in which the students grew up. Working with film also does not necessarily require students to acquire additional skills, no introduction, no familiarisation with methods of reading film as a cultural text.

Universality is a characteristics attributed to film for other reasons as well. Film is a medium suitable for a heterogeneous group of audiences, differing from each other due to their origin or position in society. Film can be considered the first truly egalitarian medium, because it: „shattered both class divisions, because films were seen in the same place by people from different social groups, and cross-culturally, because from the very beginning the same films could be seen in different countries around the world” (Minkner, Drosik, Baraniewicz-Kotasińska, Haber, Maziarz 2019: 345).

Diverse audiences, both within the cinema hall and more widely – the world audience – is a collective whose members seem to change in the twilight of the cinema hall. The differences that divide them become blurred, while the desires and emotions they all share become clearer. Audiences watch “the same film because it satisfies their homogenised needs”, making the viewers themselves “even more homogenised in their dreams, reactions, way of life” (Przylipiak 2016: 42).

Groups of students consisting of foreigners arriving in a country and learning its culture and language are often diverse in terms of nationality. Multiculturalism in teams of foreign language learners is a common phenomenon. This is not only true for teacher-student differences, but also for the often heterogeneous group of students made up of people from different cultural backgrounds. Educator Katarzyna Zalas



draws attention to the difficulties that can arise in such heterogeneous groups: „Belonging to different cultures presupposes the existence of “divisive forces”, but these should not have a destructive effect on the pursuit of mutual recognition, the formation of an identity which, as a result of the presence of differences, makes it possible to create a community with the Other” (Zalas 2021: 9).

The students may also differ in terms of age, experience, education, which influence their perception of reality and how they function in the world. In this conglomeration of differences, film becomes a common experience, a unifying experience that may evoke different emotions, but allows them to experience them together.

The emotions that accompany the audience are an important element of the film screening. The reception of a film, as film scholar Jacek Ostaszewski puts it, is not merely a sequence of conscious and rational cognitive processes (Ostaszewski 2010: 322–323). I think we could fearlessly risk the thesis that we do not go to the cinema primarily to learn something, gain information or acquire skills, but our main motivation is the desire to surrender to the story and experience a few moments of tension, fear, emotion or love. „By activating the viewer’s imagination, the film narrative triggers his or her interest in the characters on three levels (recognition, empathy, attitudes), which together constitute the structure of sympathy, identified not so much with identification with the protagonist, but with participation, assimilation, emotional involvement” (Ostaszewski 2010: 322–323).

This simple mechanism has accompanied cinema audiences since the birth of cinema in the Paris Grand Café in December 1895, when the cinematic image, a train pulling into the station at La Ciotat, first captured the emotions of the spectators gathered in front of the screen.

Engaging the audience’s emotions when used in classes with students can translate into their motivation. Marzena Żylińska, who specialises in methodology and neuropsychology, explains that it is emotions that make it easier for the learner to remember information in the process of learning a foreign language: “Anything that has an emotional tinge is more important to the brain than that which is neutral, bland. Anything that is meaningful to me, personally, I also remember more easily”. Learning is more effective “if we have texts where something happens, where there are flesh-and-blood people who have problems we can identify with, where I can have an opinion” (Macmillan Polska, 2021).

The appeal of cinematic storytelling stems from the fact that filmmakers provide a ‘text’ close to the viewer, as they reproduce on screen

aspects of social realities that are familiar to viewers in real life. It is easier for us to identify and become emotionally involved with something that concerns us. In his considerations, film scholar Witold Jakubowski expands the range of experiences of a film viewer to include another, deeper one, consisting in finding a relationship between the film world and the viewer's own experiences, in 'inscribing' oneself in the world of the viewers as consumers of culture. For films are not only descriptions of reality, statements about reality, Jakubowski argues, but also allow viewers "to confront their own experiences with the situations presented in film stories" (Jakubowski 2019: 105). Film therefore provokes a narrative mediated cognition of stories about oneself. It can become a reference point on the journey towards defining one's own identity.

The cinema hall becomes a meeting place – of stories, personalities, cultures. This is aptly put by film scholar Maryla Hopfinger, who writes about films that in a special way

can and do become [...] sources of our knowledge and self-knowledge. They are capable of revealing [...] the otherness of strangers and, at the same time, the identity of our own; the otherness and diversity of cultures or subcultures of other societies and the face of our own, familiar culture; the more or less exotic features of strangers and the characteristic features of our own. At the same time, both types of image can be obvious or surprising, close or distant, one's own although other's, and foreign although one's own (Hopfinger 2005: 246).

To what extent can film become a source of knowledge about other communities? Can it be treated as a tool in the process of teaching culture? Is it a credible tool or do we need to be vigilant in our concern for the accuracy of the information provided?

Film began to be perceived as a reliable source of fact-based knowledge about the world in its early years. Only three years after the first public screening, in 1989, Bogusław Matuszewski wrote: "The cinematograph does not, perhaps, show history in its full form, but what it does show is unquestionable and constitutes the absolute truth" (Matuszewski 1995: 57). Matuszewski's enthusiasm and his unwavering belief in the reliability of the cinematic image was based on the technical possibilities (and lack thereof) that nineteenth-century filmmakers had:

With ordinary photography, retouching is acceptable and can lead to distortion. But try retouching identically every figure on a thousand or a thousand and two hundred almost microscopic frames.... It is safe to say that a living photograph possesses the qualities of authenticity, accuracy and precision only appropriate to it (Matuszewski 1995: 57).

Today, in the age of *deepfake* technology, such great confidence in the veracity of a film image is impossible. The answer to the question of whether film can be seen as a historical source must therefore be sought elsewhere.

## Documentary

In considering the extent to which film can be ascribed the function of objectively describing reality, it seems right to draw attention to documentary film. It is this film genre that seems to fulfil the function of describing reality most fully and accurately, presenting the world around us ‘as it is’. Sociologist Ewelina Wejbert-Wąsiewicz sees among the images belonging to this category films that are “probes”, films that even bear the hallmarks of “sociological observation” (Wejbert-Wasiewicz 2018: 157). Film theorist Bill Nichols, on the other hand, places the documentary film in the same category as the “sober discourses of human culture”, which include science, politics, economics and, importantly for us, education. At the same time, the American film scholar draws attention to the qualities of documentary film that entitle this approach, namely its direct, immediate and transparent relationship to reality (Nichols 2004: 54).

It has to be admitted that a documentary film approached in this way would be difficult not to consider as an efficient and reliable didactic tool. If we want to use film in the educational process to teach culture in a factual approach, we could consider documentary film, as presenting a real image of a given country, as a reliable source of knowledge about sociological, political, economic or historical issues related to a particular community (Gębal 2006: 207–213).

The audience’s expectation that a documentary film fulfils such requirements is not entirely unreasonable, and can be traced back to the tacit agreement between filmmakers, reviewers and audiences on which the formal determinants of film genres are based. Audiences feel entitled to read a documentary film as an image faithful to reality because it is them, not the film industry, who sanction and verify genres (Altman 2012: 53–59). American film scholar Rick Altman cites an anecdote by Leo Braudy describing the process of genre formation: “Genre films ask the audience the question: *Do you still want to believe it?* You can speak of popularity when the audience answers: *Yes*” (Braudy 1977, as cited in Altman 2012: 57). But what if, as a result of changes within the genre, the audience of a documentary film is not confident that it can answer such a question in the affirmative?

The problem lies largely in the fact that the documentary film does not at all ascribe to itself the status of a celluloid (or digital) copy of the real world, an objective reflection of reality. According to the definition of documentary film attributed to John Grierson, considered the founder of the genre, it constitutes: “a creative treatment of actuality” (Rotha 1952, as cited in Przylipiak 2004: 18). The first definition of documentary film, which was formulated by the World Union Documentary organisation at the World Congress of Documentarians in 1948, reads: „Documentary film should be understood as any method of recording on film various aspects of reality interpreted either as actually filmed or as its reliable and justifiable reconstruction” (Hendrykowski 1994: 62).

The phrases appearing in the definitions: “creative treatment”, “any method of recording” and “justifiable reconstruction” may provoke a slight note of unease. Do they mean that any image-making technique is acceptable in documentary filmmaking? What and by whom is the reconstruction of events to be justified – and what defines the boundaries of credibility, beyond which a film should be considered a non-objective vision of reality?

As film expert Mirosław Przylipiak argues, if we accept that documentary film is an art, a field of expression, viewing it in terms of objectivity loses its validity (Przylipiak 2004: 53). In his book on documentary film, *Poetics of Documentary Cinema*, Przylipiak formulates his own definition of the genre – an extensive one, intended to be its most precise and complete presentation. The first part of the proposed definition emphasises those features of documentary film that can be considered to underline its relationship with reality and its striving for objectivity:

A documentary film is such an autonomous audiovisual message, existing as a separate entity, which presents a fragment of the complete world, in which the nominal meanings are identical to the source meanings, [...] where the indexical fidelity of the reproduction of time and space within the shot is preserved. In which the filmmakers do not interfere with the reality in front of the camera [...] (Przylipiak 2004: 49–50).

In the remainder of the definition, almost as much space is devoted to describing the methods of interference by filmmakers in the image of the reality they record, with attention to the forms, reasons and significance of these interventions for the structure of the film.

Let us recall: film, including documentary film, is an art, a field of expression, and the manifestations of the filmmaker’s interference in the image of reality can be found not only in the way the issue or

problem constituting the subject of the film is presented (adoption of a point of view, selection of characters, selection of material), but also in the way the film language is used, influencing the viewer's emotions (type of shot, camera movements, editing, pace, character of music).

Krzysztof Kieślowski's 1977 documentary *Z punktu widzenia nocnego portiera* (*From a Night Porter's Point of View*) may be considered a film illustrating the significance of the first of the above-mentioned procedures. The way the title character is presented, the selection of scenes featuring him and the statements heard from outside the frame allow us to believe that, contrary to the title, the film director's point of view is imposed on us. Some of the scenes were provoked by Kieślowski himself (Iluzjon n.d.). Almost every subsequent scene intensifies the feeling of dislike for the main character, at the same time we acquire the conviction that the author is not trying to defend or explain him in any way. The subjective portrayal of reality in a documentary film can effectively prevent the viewer from making their own assessment of what they see on screen.

On the other hand, when watching the 1960 film *Muzykanci* (*Musicians*) by Kazimierz Karabasz, one of the masters of the 'Polish School of Documentary', it is difficult to rid oneself of the impression that we are dealing with a work whose aesthetics has a strong influence on the reception of the presented events. Already the opening shots of the film, which use a close-up on a factory whistle or a bird's-eye perspective from which we observe the square in front of the building, inform the viewer that reality has been subjected to the director's original vision. The calm camera movement used in the orchestra's rehearsal scene and the contrasting fast editing are used to heighten the emotions evoked by the music performed by the title artists. Film language is neither neutral nor transparent in this picture. It is a tool used to give reality the expressive power intended by the filmmaker and to evoke the expected feelings in the viewer.

The visual aspect of a documentary film can have the effect of making the reality presented in it appear to viewers in a very different way than they would expect based on their experience as cinema-goers. One of the clearest examples of this is the animated documentary. Although this type of film is nothing new<sup>11</sup>, it still seems to diverge radically from what the viewer is used to – the use of drawing, a technique generally considered alien to documentary, could be considered a breach of genre convention. After all, the real world is not a drawing created by an animator.

<sup>11</sup> Winsor McCay's 1918 picture *The Sinking of the Lusitania*, which depicted the sinking of a British transatlantic liner torpedoed by a German warship on 7 May 1915, is considered the first animated documentary film.

The cinema theoretician Marek Hendrykowski warns against a radical association of animation with fictitiousness and fabrication, seeing in the marriage of drawing and documentary film not a threat but an opportunity for the genre – because documentary cinema uses the new convention for its own purposes, the fantasy of drawn representations is “harnessed to the service of animated documentary”, so that through animation “more can be expressed” (Hendrykowski 2012: 167–183).

Jonas Poher Rasmussen’s 2011 documentary film *Flee* features an animated figure of the main character Amin, telling the story of his escape from Afghanistan to Europe, and his difficulties in accepting his sexual identity. For the man whose story is told in the film (Amin is not his real name), it was important to remain anonymous. Had it not been for animation, the picture would not have been made (Michalen 2022). Anca Damian, in her 2011 documentary *Crulic-The Path to Beyond*, also used animation to ‘express more’: the main character in the story died in 2008 as a result of a hunger strike he was conducting to protest against his unjust arrest. His silhouette was evoked in the film, a character whose voice was lent by an actor. “Situations and events never filmed can, after all, be drawn”, Hendrykowski argues (2012: 167–183).

A documentary film can derive its “originality from the imagination of the author, who creates his own vision of the subject matter before our eyes, without the aid of a phonophotographic reproduction” (Hendrykowski 2012: 167–183). One may wonder whether the makers of animated documentaries, by making drawing their structural element, do not interfere too much with reality. Is it possible to set limits to the filmmaker’s imagination, beyond which the film ceases to be a documentary? Won’t changing aesthetic conventions, the availability of new technical solutions or, finally, the expectations of an increasingly experienced and demanding audience, contribute to such significant changes within the formal determinants that it loses its genre character? John Grierson observes: ‘Certainly the nature of the documentary film shifts with the times, and the old estimates, even the old theories, have to be seen anew’ (Rotha 1952: 15). At the same time, Paul Roth, as early as in 1935, highlighted in his opinion the most essential characteristics of documentary film, which prove its appeal and timelessness:

Documentary [...] must meet the acid criticism of time. Its aim is no Saturday night hit or miss. Its message is for a community. Its purpose is not only to persuade and interest imaginations today but several years hence. [...] If its aim were simply to describe for historical value, accuracy would be its main endeavour. But it [a documentary film – M.P.] asks creation in dramatic form to bring alive the modern world (Rotha 1952: 26).

## Literary reportage

Can doubts about the ‘credibility’ of the materials presented, about the scale of the discrepancy between the objective image of reality and the subjective vision of the creator, arise not only among viewers of documentary films, but also among readers of literary texts? Looking for an analogy between cinematography and literature, we could consider literary reportage as the equivalent of documentary film.

Hanna Krall, the writer considered a master of reportage, emphasises the subservient role of the author of this genre to the events and experiences of the protagonist: „The stories I describe have been carefully woven by someone. I try to track them down. I am not creating them, but discovering them. I am a protagonist and I try to be a grateful, eager listener. I feel that something is entrusted to me” (Antczak 2007: 139).

When asked whether she imposed a speaking style on the interviewee while working with Mark Edelman on the book *Zdażyć przed Panem Bogiem (To Outwit God)*, the writer replied: “I didn’t do anything, I just listened carefully. A reporter’s job is to hear” (Antczak 2007: 90). The importance of facts is strongly emphasised by Krall: “I’m as addicted to facts as I am to neska with milk for breakfast. If I don’t know something, I can’t go on writing” (Antczak 2007: 48). Such an attitude may be explained by her awareness of how the texts she creates are received by her readers and what responsibility she, as an author, therefore has. The writer says of her work: “[...] it IS THE TRUTH! And this is important not only for me. For the reader as well. There is an unwritten contract between me and the reader: I write about true things, he believes me” (Antczak 2007: 49). We can assume that a similar unwritten contract may connect the documentary filmmaker and the viewer: I show reality, I show the truth, I show things as they are – and you believe me that this is what I do.

Elsewhere, Hanna Krall explains what the ‘loneliness of the reporter’ is all about:

First we have to make a choice of subject. Then we have to single-handedly understand and evaluate our protagonists, because, in essence, we are always evaluating them [...] without having any research tools, apart from intuition. Then alone we have to decide on the choice of form. Then alone to write. Then alone to suffer the consequences (Antczak 2007: 37).

The above words refer to the writer’s workshop in the context of the feeling of seclusion accompanying the author, however, Krall also makes us aware on how many levels the writer leaves their mark on

the created image of events, at how many stages of text production he influences the final shape of what will be presented to the viewer as objective and reflecting the real character of the presented story. The reporter speaks of decisions made at an early stage of work on the text, concerning the choice of the subject, as well as decisions relating to giving it an appropriate form, but what may attract the most attention is the information about the assessment of the protagonist made by the author – an assessment made on the basis of hunches and conjecture, rather than independent observation or specialist knowledge.

The emotional approach and personal attitude of the writer to the protagonists of the story that is the subject of the reportage can have a significant impact on its final shape and meaning. Hanna Krall is not only aware of this, but even believes that such an indirect personification of the author is necessary to produce a substantial text:

Reportage is usually about the outside world, isn't it? But sometimes a reporter manages to let that world pass through himself. Well, you may not do that when you are writing about issues and not about people. Then externality is enough. But when you want your reportage to be something important, you have to let it pass through you like a tunnel. There is no other way, there is no diversions around this tunnel. And I think that what determines whether a reportage is to become something important is this: how much you add yourself to someone else's external world (Antczak 2007: 50–51).

So can the author tell the world other than through themselves? Can he or she isolate his or her own emotions from the fictional fabric of a documentary film or literary reportage? Should this be done at all? Is the picture of the world presented in the film or text credible? If a documentary film gives us knowledge about the world – what kind of knowledge is it: about reality itself, or about the author's way of seeing it?

### **Everything is an adaptation (?)**

The above considerations allow the thesis that film is to a large extent an interpretation, an adaptation. This term is usually used to refer to films created most often on the basis of literary works, but it also seems to apply to the creation of a film image of reality. This is confirmed by the words of literary scholar Witold Bobiński: “film, after all, adapts, i.e. adapts to its needs, not only literary works, but the whole message of cultural tradition, including its contemporary and popular face” (Bobiński 2004, as cited in Jelonkiewicz 2008: 181).



As viewers, we are used to the fact that film adaptations of literary works may differ from their originals. If we are familiar with the literary work that is the starting point of the adaptation, we can see the changes introduced to its plot or meaning, we can notice the scale of the film-makers' interference. However, it is probably more difficult to accept such interventions in relation to a documentary film.

An adaptation of a novel or short story is often an example of 'creative betrayal'. This term was popularised by Alicja Helman, who added that each adaptation is a different work from the original. By not being faithful, we get a new work whose value is not dependent on the level of similarity to the original text. An adaptation is an autonomous work and should be seen as such (Helman 1998: 18). Non-conformity with the original is not necessarily its fault.

On the other hand, the benefit of the changes made in the adaptation process is that the resulting film can be seen as a sign of the changes taking place in the world. It becomes an image of contemporary film society – its values, fears, desires. Helman writes: „An adaptation is a testimony to the reading of a specific collective in a specific place and time. Film adaptations can be considered in sociological-historical research as testimony of the reception of literature” (Helman 1998: 12–13).

Cultural texts, irrespective of their form, bring together and reflect social moods, thus providing a glimpse into how reality is perceived in a given society, at a given time. Variations in this are particularly evident when the same issues are taken up anew in artistic expressions.

When we watch contemporary film adaptations of works belonging to the canon of Polish literature – and often to the canon of school reading – we can notice examples of how contemporary discourses and social transformations are reflected in them. A look at Polish film productions that are adaptations of the same literary work, *W pustyni i w puszczy* (*In Desert and Wilderness*) and *Kamienie na szaniec* (*Stones for the Rampart*)<sup>12</sup>, whose dates of production are several decades apart, can provide interesting information on the changes in the understanding of masculinity and femininity that have taken place in Polish society over the last half-century.

Adapting not only the literary, but also the social and moral content of culture, which constitutes historical identity, to the expectations of a contemporary audience and the current public mood, is a procedure that not only shapes the future, but also dangerously alters the image of the cultural realities of past times.

<sup>12</sup>We are talking about two adaptations of H. Sienkiewicz's *In Desert and Wilderness*: the 1973 film by W. Ślesicki from 1973 and the film by G. Hood's 2001 film (both under the same title) and two adaptations of A. Kamiński's *Kamienie na szaniec*: the 1977 film *Akcja pod Arsenalem* by J. Łomnicki and the 2014 film *Kamienie na szaniec* by R. Gliński. For more on these adaptations, see: M. Pruszek, *Old heroes in the new reality. Masculinity and femininity in contemporary film adaptations of classics of children's and young people's literature*, 'Czy/tam/czy/tu. Children's literature and its contexts' 2017, no. 1, pp. 78–105.

## Historical film

Historical events are also adapted – as happens in historical film. The *Encyclopaedia of Cinema* defines historical film – in Piotr Litka’s words – as “one of the oldest film genres, usually referring to specific events and historical figures” (Litka 2012: 415). Even this succinct definition makes it possible to see how unspecific the relationship between historical film and historical events is. The mere “reference” (not reconstruction, objective presentation) to facts, which occurs “usually” (and therefore not always), allows one to think that the author of a historical film has a great deal of freedom in interpreting the past and showing it on screen, and thus on the way it is understood by the audience. The words of Ryszard Nowak, according to whom historical film is the most powerful tool for shaping historical awareness – even if it is superficial and sometimes even untrue (Nowak 1989, as cited in Pająk 2016: 193) – are therefore not surprising.

Perhaps it was an awareness of the importance of the power of historical filmmaking to influence that aroused in some of its audiences an objection to the filmmakers’ loose approach to historical facts. In 1935, University of Chicago historian Louis Gottschalk wrote to the authorities of the Metro-Goldwyn-Meyer film company, declaring:

If the art of film is to draw its subjects so generously from history, it owes it to its audience, as well as to its own higher ideals, to achieve the highest fidelity to fact. No picture of a historical nature should be shown to the public until a respected historian has had the opportunity to see it and critically evaluate it (Novick 1998, as cited in Rosenstone 2001: 50).

Today, it is difficult to judge Gottschalk’s proposal as naïve, although understood in the context of the historian’s concern for a reliable and credible account of the past. At this point, we could pose a different question, taking us back somewhat in our consideration of the reliability of accounts of the past to another level of deliberation – does academic historiography itself describe the world as it is? According to historian Piotr Witek, describing history is itself very much a process of creating a certain narrative in a subjective way:

For all intents and purposes, the role of the historian who writes about the Middle Ages in the present day [...] is characterised by contemporary elements, contemporary language, contemporary understandings of temporality, of space, of human relations, of ideas about these people. [...] We are imputing what we contemporary know and experience into the past, there is no escape from it. In this sense, these are fictional elements [...]. The process of writing history itself [...] is a process of fictionalisation, that is, in a sense, fictionalisation.

That is, it is the historian [...] who describes a character from a certain point of view [...]. We cannot say that [historiography – M.P.] shows the world of the past on a scale of 1:1. If this is the case, then we can put forward the thesis that historiography is largely fictionalised (UMCS/ Instytut Historii TV 2019).

Such a thesis may invalidate from the outset any discussion on the ways and possibilities of telling the past – or more broadly: reality – in an objective manner, free of interpretation and authorial distortion, because it allows all historical accounts to be defined as to some extent (what extent?) marked by untruth, subjectivity. Making historical films would only represent another level of distancing from the actual picture of past events.

Historical fictional films do not merely play the role of a reconstruction of reality (here: the past), they do not act as a representation of facts. They do not ascribe to themselves the function of a source of knowledge about historical events, but remain the director's own vision of them, regardless of what has shaped it – the filmmaker's worldview issues: political convictions, social and moral issues, or issues concerning film language: the formal determinants of film genre, the aesthetics of the image. A historical film does not so much convey knowledge about historical events as it shapes the viewer's idea of past events.

Andrzej Wajda, creator of the film *Wałęsa. Man of Hope*<sup>13</sup> from 2013 as well as other films that are presentations of historical events - among others *Kanał (Canal)*, *Danton*, *Człowiek z marmuru (Man of Marble)* – said of historical film: “There are no historical films at all [...] It doesn't matter that the actors play in togas, for example – every film is contemporary, because the audience reads the problem of the film always as a problem of today” (Lubelski 1992: 21). The historical film as a tool to make a statement about the present – or perceived or used as such – is a well-known phenomenon. Perhaps the most famous example of a similar marriage of Polish cinema and politics was the anti-German propaganda that accompanied the 1960 film *Krzyżacy (The Teutonic Knights)*, directed by Aleksander Ford, which „officially, it was a film made for the 550th anniversary of the Battle of Grunwald, but the actual reason for its production was the growing conflict between Poland – or rather the Warsaw Pact – and the German Federal Republic” (Skrzypczak 2019: 39).

What role did Wajda envisage for his film about the co-founder of Solidarity? With his film *Wałęsa. Man of Hope* the director wanted to manifest his position on something? What is Wajda's attitude towards the heroes of his film story – and to what extent does it matter in the context of the work's message?

<sup>13</sup> Andrzej Wajda's film *Wałęsa. Man of Hope* should be classified as a biographical film – which is one type of historical film. See: P. Witek, *Historical film as a 'genre of two kinds'. Some methodological remarks on the (in)usefulness of genealogical theory in reflection on historical film*, *Annales Universitatis Mariae Curie-Skłodowska. Sectio F, Historia* 2011, vol. 66, z. 2, p. 105.

Andrzej Wajda does not consider himself a historian: “I am [...] not a historian; nor even someone who could consider himself an author of so-called historical films” (Wajda 1991, as cited in Witek 2016: 27). This suggests that historical facts are, for him, a starting point for a fictional story that is not an audiovisual historical account. When asked why he made a film about Wałęsa, Wajda responds in one of his interviews, quoting his protagonist: “I don’t want to, but I have to” (Wprost 2012). On the occasion of a special screening of the film for journalists, the director, in a speech preceding the screening, uttered words that could be seen as an explanation of what the imperative he mentioned consisted of. According to Sebastian Łupak, one of the journalists, Wajda made no secret of the fact that “he owed a debt of gratitude to Solidarity and its leader. And that he made a film about a hero of our times”. The director also confessed: “If someone, after my film, changes his mind about Walesa, sees someone more in him, then my task is fulfilled” (Łupak 2013).

Wajda’s compulsion may therefore have stemmed from a sense of having to support the hero of the 1980 strike in the face of the accusations made against him. The film *Wałęsa. Man of Hope* can be perceived as an effort to affirm history – to present and perpetuate such an interpretation of the past that corresponds to the dominant and widespread image of the past world, modelled by official studies (Witek 2016: 24). Therefore, Wajda tries to ignore some of the accusations leveled against Wałęsa, while responding to others by standing up for him – e.g. by explaining the possibility of signing a document attesting to the declaration of cooperation with the SB by the unaware Wałęsa with his concern for the safety of his wife and newly born child.

Andrzej Wajda’s premise was met with criticism from journalists and publicists from different sides of the political scene. Jacek Szczerba called the film prepared for the needs of foreign or school children “a smooth version of his hero’s biography” (Szczerba 2013), while Sławomir Genckiewicz described it as a “losing vision” sponsored by Donald Tusk’s government which will serve to “weld Wałęsa to a false biography” (DedekerLodzki 2013). According to Krzysztof Kłopotowski, a film about the Solidarity hero is “a propaganda intervention by Andrzej Wajda in defense of the legend of Lech Wałęsa, because this myth is the basis of the founding myth of the Third Republic in the current political system” (PolskieRadio.pl 2013).

Wajda uses images and situations related to the events of the Gdańsk shipyard, which have gone down in the collective consciousness of Poles – and probably not only Poles. Thus, on the screen we see

the moment when the August Agreements were signed with a large pen bearing the image of the Pope, we see Wałęsa sleeping on Styrofoam during the strike, we see Wałęsa jumping over the wall on the day the strike began in order to get into the shipyard. However, some viewers may ask: how do these images relate to the account of a witness to these events, Anna Walentynowicz?

Solidarity activist, strike participant and shipyard worker Anna Walentynowicz, in her book *Cień przyszłości* (*Shadow of the Future*) written in 2005 with Anna Baszanowska, confesses that there was no Styrofoam or jumping over the fence: an inflatable mattress and two blankets were prepared for the strike leader every day, while Wałęsa got into the shipyard using the entrance to the construction department so that the workers would not realise that Wałęsa had nothing to do with the outbreak of the strike. Walentynowicz confesses: “Anyway, Wałęsa himself came up with the version about jumping over the fence much later. At first it was supposed to be a hole in the fence. [...] But Styrofoam and the fence have already slipped into history” (Walentynowicz, Baszanowska 2009: 98–99).

If Anna Walentynowicz’s declarations are considered to represent the truth about the events of 1980, it would not be the first time that a falsified version of historical events has entered the public consciousness and remained there for a long time. Why is this happening? Film historian Rafał Marszałek notes: „Caesar did not settle anything over the Rubicon, and Napoleon suffered his historic defeat earlier than at Waterloo” (Marszałek 1984: 17). Today, however, both concepts function in the popular consciousness, they function in language. They have acquired a symbolic meaning, transformed into a myth – a timeless structure. The shipyard wall has become a similar myth. Even if no one jumped over it on 14 August 1980, it was in the consciousness of an entire generation – and became a symbol of determination and courage. Captured over the decades, also in Wałęsa’s speech to the US Congress in November 1989 (Respublica n.d.), this (historical? non-existent?) event was visualised in Wajda’s film. The jump over the fence happened. The cinema fulfilled its role as a carrier of myths.



## Solidarity on a silver screen

Text of the presentation to *Walesa. Man of Hope* dir. by Andrzej Wajda (2013)

1. Gdańsk is a city that is more than a thousand years old and has a rich history. It was here, in the Tricity, that important events took place not only in the history of Poland, but also of the world, such as the outbreak of World War II – some of the first shots were fired at Westerplatte. Today, we will be talking about a film about contemporary, post-war Polish history – the strikes in the shipyard and the creation of Solidarity.
2. The film we will watch today is *Wałęsa. Man of Hope* (*Wałęsa. Człowiek z nadziei*) from 2013, directed by Andrzej Wajda. The script for the film was written by Janusz Głowacki, a well-known Polish playwright. The leading roles are played by popular Polish actors. Lech Wałęsa is played by Robert Więckiewicz, Lech Wałęsa's wife Danuta is played by Agnieszka Grochowska. We will say a little more about these artists in a moment.
3. The film *Wałęsa. Man of Hope* is considered the third part of Andrzej Wajda's trilogy, which consists of the films: *Man of Marble* (*Człowiek z marmuru*) from 1976 and *Man of Iron* (*Człowiek z żelaza*) from 1981. The two earlier films show the oppressive communist system already from the 1950s until the moment of the breakthrough, Solidarity and the strike at the Gdańsk shipyard. In the third film, the director takes us back to 1980, but we also have the opportunity to see how the struggle to change the political system in Poland continued.
4. The director of the film is Andrzej Wajda. Wajda, who died in 2016, is one of the most well-known and acclaimed Polish directors in the film world. He was a co-founder of the Polish film school, a trend in Polish cinematography in the late 1950s and early 1960s. Very often his films dealt with Polish history, especially from the period of World War II: *Generation* (*Pokolenie*), *Canal* (*Kanał*). He is also the author of adaptations of literary works important in Polish culture: *The Wedding* (*Wesele*), *Pan Tadeusz*. Andrzej Wajda and his films have won awards at the world's most important festivals. Four of Wajda's films were nominated for an Oscar in the best foreign language film category.
5. *The Promised Land* (*Ziemia obiecana*) (1975) – an adaptation of the novel by Władysław Reymont, who won the Nobel Prize for literature in 1924. This story of three young friends, a Pole, a German and a Jew, who set up a factory together, is a dramatic tale of the brutal mechanisms of capitalism at the end of the 19th century.
6. *The Young Ladies of Wilko* (*Panny z Wilka*) (1979) – an adaptation of a short story by the well-known Polish writer Jarosław Iwaszkiewicz. The protagonist Wiktor returns after 15 years to the village of

Wilko, where he had a close relationship with four girls, his sisters 15 years ago. The film is an oneiric story about the passing of time and the transience of life.

7. *Man of Iron (Człowiek z żelaza)* (1981) – the film was made almost at the same time as the events it tells about. The sequel to *Man of Marble* focuses on the presentation of the strike at the Gdańsk shipyard, the creation of Solidarity and the signing of the agreement with the communist government.
8. *Katyn (Katyń)* (2007) – in the spring of 1940, the Russians murdered, among others in Katyń, Miednoye, Kharkov, more than 21,000 Polish military personnel (mainly officers), scientists and intellectuals. The film tells the story of how long the post-war Poland lied about the perpetrators of the crime (until 1990). Andrzej Wajda's father was also killed in Kharkov.
9. Although Wajda never received an Oscar for either film or directing, he did receive an honorary Oscar for lifetime achievement in film-making in 2000. However, there are Polish filmmakers who have received an Oscar.
10. One of them is director Pawel Pawlikowski, who won an Oscar in the Best Foreign Language Film category in 2014. This film is *Ida*, a black and white poetic film. Just after the Second World War, a young girl, Ida, prepares to become a nun. After meeting a previously unknown aunt, she learns that she is Jewish and that her family was murdered by Poles during the war. The film sparked a heated discussion in Poland about the image of Poles during World War II.
11. Another artist is Roman Polański, who won an Oscar for the best director in 2003. The film for which he won an Oscar is *The Pianist*. The film tells the true story of the eminent Polish pianist Władysław Szpilman, a Jew who went into hiding in Warsaw during World War II. Adrien Brody received an Oscar for his performance as Szpilman.
12. It is worth mentioning that other Polish artists have also received an Oscar:
  - In 1954 Bronislaw Kaper for his music for the musical *Lili*,
  - in 1983 Zbigniew Rybczyński for his animated short film *Tango*,
  - in 1994, Ewa Braun and Allan Starski for the set design for the film *Schindler's List*, and Janusz Kamiński for the cinematography for this film,
  - in 2005, Jan A. P. Kaczmarek for the music to the film *Finding Neverland*.
13. Let us return to Wajda's film. The screenplay for *Wałęsa. Man of Hope* was written by Janusz Głowacki, an important author in the theatrical world not only in Poland. He emigrated to America in 1981. His work

- has been translated into many languages. Głowacki's best-known play is *Antigone in New York* (1992). He died in 2017.
14. The character of Lech Wałęsa is played by Robert Więckiewicz. The actor enjoys great popularity – which he has won mainly in the comedy repertoire, but he is also an acclaimed dramatic actor.
  15. Agnieszka Grochowska plays Danuta Wałęsa. She is a well-known and acclaimed actress, mainly dramatic. She also plays in foreign productions.
  16. However, the main character is Lech Wałęsa himself. In the film, we meet him when he is a worker at the Lenin Gdańsk Shipyard. He worked as an electrician. He becomes involved in opposition activities and leads the strike. Wałęsa soon begins to play a key role in negotiations with the government during the strike, becoming a co-founder of Solidarity and later its chairman.
  17. The Independent Self-Governing Trade Union “Solidarność” was founded in 1980 to defend workers’ rights. Until 1989 it was also one of the main centres of opposition against the communist government. After 1989, internal divisions resulted in splits and the eventual disintegration of Solidarity as a national social movement.
  18. Importantly, on 4 June 1989, partially free parliamentary elections were held under agreements between the communist authorities and part of the opposition. Solidarity’s victory opened a new era in Poland’s recent history and influenced the process of the collapse of communism in Central Europe. Tadeusz Mazowiecki became Prime Minister in the newly formed government, which introduced political and economic changes.
  19. Lech Wałęsa was awarded the Nobel Peace Prize for his work. The aspiration to solve problems without the use of violence was recognised. Wałęsa did not receive the Prize in person. He feared that the communist authorities might prevent him from returning to his country. His wife and son received the award in Stockholm on behalf of Wałęsa.
  20. Lech Wałęsa also held the most important position in Poland. He was the country’s president from 1990 to 1995. He was the first democratically elected president after the Second World War.
  21. Today, the figure of Lech Wałęsa is not unambiguous. His merits in the fight against the communist system are indisputable, but voices criticising Wałęsa are present in the public debate. The accusations against Wałęsa concern various issues and come from different sides – also from his closest collaborators from the Solidarity era. The most significant allegation is that Wałęsa was accused of being a secret collaborator of the Security Services in the 1970s (his alias



was supposedly Bolek). Wałęsa was supposed to provide information to SB agents for money. Lech Wałęsa did not admit to committing the alleged act. Some people believe that Andrzej Wajda's film glorifies the main character. There may be some truth in this, as the director himself has clearly suggested that he made the film in defense of Lech Wałęsa.

22. Andrzej Wajda's film is not only a film about politics and systemic change, but also about Wałęsa's private life. Danuta Wałęsa, the wife of the protagonist, who had to face many adversities as the wife of an oppositionist, often interned, and as the mother of six young children, becomes an important character here. She is a woman who grew up in the countryside, worked as a florist in Gdańsk, who wanted to lead an ordinary life and was thrown into the middle of historical events.
23. The Gdańsk Shipyard itself, an important place on the map of the Tricity, is also an important character in the film. The characteristic cranes, visible from afar, have become a symbol of the city. Gate No. 2, through which one enters the Shipyard area, is also symbolic. It was in front of this gate that two shipyard workers were shot during the 1970 strike. This event is commemorated by the Monument to the Fallen Shipyard Workers, which stands on Solidar-ność Square.
24. During the 1980 strike, it was here, in front of Gate No. 2, that the crowd of Gdańsk residents and shipyard workers' families gathered. It was also here that Lech Wałęsa announced the signing of the agreement with the government and the end of the strike. At that time it was still the Lenin Shipyard in Gdańsk.
25. The Gdańsk shipyard has a rich history. The first shipyard in Gdańsk was established in the 1830s. As of 2019, Gdańsk Shipyard Ltd. does not currently carry out production activities itself. Another company (Baltic Operator) has been appointed for these functions.
26. A very important site at the shipyard is the European Solidarity Centre. This museum was established in 2007 to preserve in the memory of Poles and Europeans the experience of Solidarity as a peaceful European revolution.
27. The European Solidarity Centre is not only a museum, it is also a place for meetings, conferences and events that contribute to ensuring that the ideals of the Solidarity movement – democracy, an open and supportive society, a culture of dialogue – remain attractive and relevant. Today, it is possible to visit these important sites yourself. Guided walks are organised within the shipyard, which tell about the significance of the historical events, but also about the everyday life of the shipyard workers.

28. Importantly, also from the perspective of women, who remain the silent but extremely important heroines of the period when Poland was fighting to regain its independence. The walks in the footsteps of the female workers of the Shipyard are organised by the Institute of Urban Culture as part of the *Metropolitanka* project.
29. One of the heroines of the shipyard herstory is Anna Walentynowicz. She was fired and the shipyard workers demanded her reinstatement. Walentynowicz later took an active part in organising the strike. The Times weekly magazine named Anna Walentynowicz as one of the 100 women of the 20th century – as the woman of 1980. It called her “the mother of Polish independence”.
30. Today, the Shipyard area is gaining new life. Meeting places for young people are being created there – pubs, clubs, concerts are being organised, places with street food. Especially in the summer, this place is very popular with Gdańsk residents and tourists. This is a completely new page in the history of the Gdańsk Shipyard.
31. Sources
  - <https://encyklopedia.pwn.pl/haslo/solidarnosc;3977446.html>
  - <https://ipn.gov.pl/pl/dla-mediow/komunikaty/153389,Lech-Walesa-stawil-sie-do-prokuratury-w-sprawie-o-skladanie-falszywych-zeznan.html>
  - <https://gdanskshipyard.pl/>
  - <https://www.gdansk.pl/wiadomosci/Stocznia-Gdanska-re-mont-historycznego-napisu,a,246015>
  - <https://zabytek.pl/pl/obiekty/gdansk-stocznia-gdanska-miejsce-narozdin-solidarnosci>
  - <https://ecs.gda.pl/ecs/misja/>
  - <https://time.com/5793658/anna-walentynowicz-100-women-of-the-year/>
  - <https://dzieje.pl/aktualnosci/czesciowo-wolne-wybory-parlamentarne-zakonczone-zwyciestwem>

## Bios



### **Prof. Sylwia Mrozowska, Ph.D. of the University of Gdańsk**

Professor at the University of Gdańsk, political scientist, Vice-Rector for Cooperation and Development, editor-in-chief of the European Policy Research Association Publishing House, member of the Scientific Council of the Institute for Socio-economic Research; manager, coordinator and executor of scientific projects and development works, including MNiSW, NCBiR, H2020, Interreg South Baltic, Jean Monnet Programme, EFS POKL, Europe for Citizens, Youth in Action, Development of Polish Universities, Scholarship and Training Fund, Visegrad Grants; expert evaluating projects in the programs: Horizon 2020, NAWA, Scientific Fund of Serbia, ROP; reviewer in several scientific journals; expert of the Polish Ecological Club; member of Team Europe Poland, scholarship holder of the Konrad Adenauer Foundation, NAWA; member of the PLATENSO research network; academic tutor; member of working groups: social education, development of staff and education system in the Ministry of Climate and Environment.

#### **Research interests:**

social and political conditions for energy technology development, development strategy, lobbying, civic participation



### **Prof. Ewa Czaplewska, Ph.D. of the University of Gdańsk**

An associate professor at the Institute of Speech Therapy at the University of Gdańsk; psychologist, speech therapist, psycholinguist, specialist in supporting the development of bilingual people and those raised in multilingual environments. Author of numerous publications in the field of interculturality, pragmatics, as well as intercultural speech therapy; also a co-editor of the series of speech therapy textbooks “Speech therapy of the 21st century” (PL- Logopedia XXI wieku). Scientific editor of “Intercultural Speech Therapy” (PL- Logopediamiędzykulturowa). Representative of Poland, member of the Management Committee in an international project – Cost Action IS1406 – enhancing children’s oral language skills across Europe and beyond: a collaboration focusing on interventions for children with difficulties learning their first language.



### **Dr Irena Chawrińska**

Doctor of Humanities in the field of literature, director of the Academic Centre of Polish Language and Culture at the University of Gdańsk, assistant professor at the Department of Applied Polish Studies at the Institute of Polish Philology, lecturer of Polish as a foreign language, teacher of the Polish language, philosophy and ethics, academic

tutor, editor, secretary and member of the editorial board of the “Language-School-Religion” magazine (2013–2018), examiner authorised to act as the commission chair during State certification examinations in Polish as a foreign language, member of the Schulz Studio at the University of Gdańsk, member of the Bristol Association of Polish and Foreign Teachers of Polish Culture and Polish as a Foreign Language, author of publications in the field of Polish-language glottodidactics, interdisciplinary comparative literature and aesthetics.

**Research interests:**

literature and art in teaching Polish as a foreign language, migration experience in the educational process, SDG literature and art, transmedia and intermedia aesthetics, the phenomenon of hybridity in culture, experimental literature, worldwide reception of Bruno Schulz’s work.



**Dr Michał Pruszek**

Doctor of humanities in the field of literary studies. Philologist, film connoisseur, didactician. Author of publications in the field of children’s film and literature and intersemiotic translations of cultural texts (literature-theatre-film). Teacher of Polish as a foreign language. Examiner during certification examinations in Polish as a foreign language (with qualifications to act as commission chair). Employee of the Academic Centre of Polish Language and Culture at the University of Gdańsk. He has been in continuous cooperation with the New Horizons of Film Education Foundation (PL – Fundacja Nowe Horyzonty Edukacji Filmowej) and the Gdańsk Shakespeare Theatre.



**Dr Martyna Wielewska-Baka**

Philologist, didactic enthusiast, academic tutor, Gdańsk native and now resident of Gdynia. She introduces Polish and Erasmus students to Polish literature and culture in the Cultural Communication major. Author of a monograph devoted to the relationship between humanities and the sciences. Her academic interests also revolve around the social, political and cultural aspects of the Israeli-Palestinian conflict.



**Sonia Czaplewska, MA**

Gdańsk resident for generations, enthusiast of everything culinary. By education, a philologist, Japanologist, teacher of Polish as a foreign language and dietitian. She is a Japanese government scholarship holder, who teaches at the Jagiellonian University and cooperates with the University of Gdańsk and Tokyo University of Foreign Studies. As part of her postgraduate course in Food Studies, she devoted one of her diploma theses to the culinary culture of Gdańsk, developing a culinary and historical mini-guide.

**Prof. Koji Morita**

Japanese linguist, Polish language and Slavic studies expert, associate professor in the field of Polish language and culture at the Tokyo University of Foreign Studies (TUFS), where he has been the head of Polish studies for over 10 years, since 2013. For more information visit: [www.tufs.ac.jp/research/researcher/people/morita\\_koji.html](http://www.tufs.ac.jp/research/researcher/people/morita_koji.html)

**Dr Yuliia Vaseiko**

Associate Professor at the Department of Polish Studies and Translation (earlier Department of Slavic Philology. Department of Polish Language) at Lesya Ukrainka Volyn National University. A member of the Volyn Regional Branch of the G. Zapolska Union of Teachers of Polish Language. Author of more than 80 scientific publications on text Linguistics, Sociolinguistics, Ethnolinguistics, Cognitive Linguistics, Stylistics, Methods of Teaching Polish as a foreign language, Translation Theory and Literary Translation from Polish to Ukrainian. Honored with a medal of the Ministry of National Education of Poland – “Medal of the National Education Commission for Special Merits in Education and Upbringing”.

## References

### Introduction

1. Irigaray, L., *Marine Lover of Friedrich Nietzsche*, trans G.C. Gill, Columbia University Press, New York 1991.
2. Neimanis, A., *Bodies of Water. Posthuman Feminist Phenomenology*, Bloomsbury Academic, London-New York-Dublin 2017.
3. Dolphijn R., *The Philosophy of Matter. A meditation*, Bloomsbury Academic, London-New York-Dublin 2021.

### Polishness in a multilingual global village.

1. Czaplewska, E., *Rozumienie pragmatycznych aspektów wypowiedzi dzieci ze specyficznym zaburzeniem językowym (SLI)*, Harmonia -Universlairs, Gdańsk 2012.

### In the age of Anthropocene with more-than-humans

1. Deleuze, G., Guattari, F., What Is Philosophy? [edition unavailable]. Columbia University Press, New York 1994, Available at: <https://www.perlego.com/book/775932/what-is-philosophy-pdf> (accessed: 30 September 2023).
2. Dolphijn R., Why are we against protectingNature?, <https://www.youtube.com/watch?v=9bMFZFf8i9s>, (accessed:15.08.2023).
3. Ghosh A., *The Great Derangement*, The University of Chicago Press, Chicago 2016, (accessed:15.08.2023).
4. Guattari F., *Three Ecologies*, The Athalone Press, London 2000.
5. Haraway D., *When species meet*, University of Minnesota Press, Minneapolis 2008.
6. Jurszo R., Naukowcy: podnosi się poziom Bałtyku i zagraża miastom na wybrzeżu, <https://oko.press/podnosi-sie-poziom-baltyku-i-zagraza-miastom-na-wybrzezu>, (accessed:15.08.2023).
7. Levchuk P., Trójjęzyczność ukraińsko-rosyjsko-polska w Ukrainców niepolskiego pochodzenia, Księgarnia Akdemicka, Kraków 2021.
8. Próchniak W., Klucz do wierszy. Poezja w nauczaniu języka polskiego jako obcego, Wydawnictwo KUL, Lublin 2012.
9. Water Cities Rotterdam [exhibition], <https://nieuweinstituut.nl/projects/waterstad-rotterdam> (accessed:15.08.2023).

### Deep-dive into resilience. On relations with more-than-humans

1. Andersen G., *Climate Fiction and Cultural Analysis. A New Perspective on Life in The Anthro pocene* Routledge, London 2019.
2. Ars electronica, <https://ars.electronica.art/newdigitaldeal/en/hybrid-art/>, (accessed: May 10, 2023).
3. Bakke M., *Bio-transfigurations. The art and aesthetics of posthumanism*, Poznań 2015.
4. Braidotti R., *Posthuman, Polity*, Cambridge-Oxford 2013.
5. Damhof L., *Futures Literacy: shaping your present by reimagining futures*, TEDx talks <https://www.youtube.com/watch?app=desktop&v=IGvFS6nAMMI> (accessed: May 10, 2023).
6. European Commission, Directorate-General for Education, Youth, Sport and Culture, *Stormy times – Nature and humans – Cultural courage for change – 11 messages for action for and from Europe – Executive summary*, Publications Office of the European Union, 2022, <https://data.europa.eu/doi/10.2766/424>
7. Geertz C., *Blurred Genres: The Refiguration of Social Thought. Postmodernism. Anthology of translations*, ed. R. Nycz. Krakow 1997.
8. Higgins D., *Horizons. Modernism Since Postmodernism other essays*, ed. P. Rypson. Gdańsk 2000.
9. Hopfinger M., *Audiovisual experiences. On media in contemporary culture*, Warsaw 2003.

10. Jenkins H., *Confronting the Challenges of Participatory Culture: Media Education of the 21st Century*, Cambridge 2009.
11. Jenkins H., *Culture of Convergence. The clash of old and new media*, translated by: M. Bernatowicz, M. Filiciak, Warsaw 2007.
12. Keen A., *The Cult of the Amateur: How Today's Internet Is Killing Our Culture*, Crown Business, Toronto 2007.
13. Kluszczyński R., Foreword. (Non)existent boundaries, ed. K. Kuropatwa, D. Rode, Kraków 2003.
14. Kluszczyński R.W., *Interactive Art. From artwork-instrument to interactive performance*, Warsaw 2010.
15. Łotman J., *O semiosfere, „Trudy po znakovym sistemam XVII”*, 1984.
16. Montfort N., *Programming for Fun, Together*, w: *Remediating the Social*, ed. S. Biggs, Bergen 2012.
17. Myśleć głębiej 2022, <https://www.youtube.com/watch?v=kCBk8Fes5c>, (accessed: May 10, 2023).
18. Solarpunk: filozofia, estetyka, aktywizm. Pół-odpowiedź dla @MistyPop,
19. Tokarczuk O., *Wizyta[w:] tejże, Opowiadania bizarne*, Kraków 2019.
20. Welsch W., *Aesthetics beyond aesthetics. For a new form of aesthetics*, translated by: K. Guzalska, ed. K. Wilkoszewska, Krakow 2006.
21. Wilkoszewska K., *Prefixes in the role of determinants of contemporaneity. Intermediality in late 20th century culture*, ed. A. Gwóźdź, S. Krzemień-Ojak, Białystok 1998.
22. Zawojski P., *Introduction*, in *Classical art of new media*, ed. P. Zawojski, Katowice 2015.
23. Zeidler-Janiszewska A., “Culture”, “cultures”, „transculturalism”. Some remarks on concepts and not only, in: *From Logic to Aesthetics*, ed. R. Kubicki, P. Zeidler, Poznań 1997.

#### **Against hustle culture. Together with Szymborska and Miłosz for the well-being**

1. Antoszevska-Tuora M., *Some people like Szymborska: a little guide to her works*, Warsaw 1996.
2. Balbus S., *The world from all sides of the world: about Wisława Szymborska*. Kraków 1996.
3. Bauman Z., *Praca. Konsumpcjonizm i nowi ubodzy*, trans. S. Obirek, Kraków 2006.
4. Bauman Z., *Szanse etyki w zglobalizowanym świecie*, Kraków 2007.
5. Bernaki M., *The hermeneutics of the phenomenon of existence: studies on Polish contemporary literature (Vincenz, Miłosz, Wojtyła, Herbert, Szymborska)*, Bielsko-Biała 2010.
6. Brenskott K., *Wokół dualizmu: dialog gnostycyzmu, kabały i buddyzmu zen w dziele Czesława Miłosza*, Kraków 2020.
7. Buddha's biography, <https://www.youtube.com/watch?v=tilBs32zN7I> (accessed: 23.04.2023).
8. Cambridge Dictionary, <https://dictionary.cambridge.org/dictionary/english/wor-kaholic> (accessed: 11.08.2023).
9. Chawwiriska I., M., Sawicka J., *Polish for Sustainability? Kultura polska a wyzwania globalne*, Gdańsk 2022.
10. Examples of haiku in English, <https://www.masterpiece-of-japanese-culture.com/literatures-and-poems/famous-haiku-poems-matsuo-basho> (accessed: 23.04.2023).
11. Graeber D., *Praca bez sensu*, trans. Mikołaj Denderski, Warszawa 2019.
12. Gromek Ilg J., *Szymborska: special features: internal biography*, Kraków 2020.

13. Hustle Culture - The Ugly Truth, <https://www.youtube.com/watch?v=2Cwll0oTKYE>, (access.d: 04.2023).
14. Kaczmarek-Kurczak P., *Praca jak narkotyk*, „Polityka” 25.02.2020, <https://www.polityka.pl/jamyoni/1943138,1,praca-jak-narkotyk.read> (access.d: 20.05.2023).
15. Kania I., *Czesław Miłosz a buddyzm*, „Dekada Literacka” 2011, no. 1-2.
16. *Karōshi i karōjisatsu – pracoholizm po japońsku*, 10.06.2018, <https://www.uzaleznieniabehawioralne.pl/pracoholizm/karoshi-i-karojisatsu-pracoholizm-po-japonsku/> (access.d: 23.04.2023).
17. Kołakowska A., *Rok Miłosza w czasopismach literackich*, „Czytanie Literatury: łódzkie studia literaturoznawcze” 2012, no. 1, p. 144-149.
18. *Kultura (dla) zrównoważonego rozwoju? Rozmowa z Sylwią Mrozowską (Uniwersytet Gdański)* [in:] Chawrińska I., Pruszek M., Sawicka J., *Polish for Sustainability? Kultura polska a wyzwania globalne*, Gdańsk 2022.
19. *Linear Time vs. Cyclical Time (Western Philosophy vs. Eastern Philosophy)*: <https://www.youtube.com/watch?v=RS6wHAEVdHE> (access.d: 23.04.2023).
20. Lisete S. Mónico L.S., Margaça C., *The Workaholism Phenomenon in Portugal: Dimensions and Relations with Workplace Spirituality*, „Religions” 2021, 12, 852. <https://doi.org/10.3390/rel12100852>.
21. Magritte's painting "The False Mirror": [https://uploads8.wikiart.org/images/rene-magritte/the-false-mirror-1928\(i\).jpg](https://uploads8.wikiart.org/images/rene-magritte/the-false-mirror-1928(i).jpg), (access.d.: 15.04.2023).
22. Malewski M., *O korporatyzacji uniwersytetów* [in:] „Pedagogika Szkoły Wyższej”, Szczecin 2014/2.
23. Miles M., *The problems with hustle culture — and how it's tied to mental health*, BetterUp 07.11.2022, <https://www.betterup.com/blog/hustle=-culture#:~:text=by%20hustle%20culture.,What%20is%20hustle%20culture%3F,can%20achieve%20anything%20and%20everything> (access.d: 10.04.2023).
24. Miłosz Cz., *Haiku*, Kraków 1992.
25. Miłosz Cz., *Wiersze wszystkie*, Kraków 2018.
26. Miłosz, Cz., *New and Collected Poems 1931-2001*. London 2001.
27. *Miłosz Gdańsk i okolice. Relacje, dokumenty, głosy*, ed. K. Chwin i S. Chwin, Gdańsk: 2012.
28. *Philosophy - Epistemology: The Problem of Skepticism*, <https://www.youtube.com/watch?v=PqjdRAERWlc> (access.d.: 15.04.2023).
29. *On René Magritte*: <https://www.youtube.com/watch?v=DRlpD-iEnMQ> (access.d.: 15.04.2023).
30. Rozentals A., *The Hustle Culture Has No Future—Enter The Break Culture*, „Forbes” 29.04.2022, <https://www.forbes.com/sites/forbesbusinesscouncil/2022/04/29/the-hustle-culture-has-no-future-enter-the-break-culture/?sh=3b8ec90d18ca> (access.d: 10.04.2023).
31. Stabro S., „U kresu drogi” – *Czesław Miłosz „Wiersze ostatnie”*, „Ruch Literacki” 2012. no. 4-5, [https://journals.pan.pl/Content/32894/PDF/09\\_paper2012nr4-5.pdf](https://journals.pan.pl/Content/32894/PDF/09_paper2012nr4-5.pdf), (access.d: 23.04.2023).
32. Szymborska W., *Wiersze wybrane*, Kraków 2006.
33. Szymborska, W., *Poems New and Collected 1957-1997*, trans. S. Barańczak and C. Cavanagh. London 1998.
34. Śniecikowska B., *Poezja uważności — Czesław Miłosz i haiku*, „Zagadnienia Rodzajów Literackich” 2014, LVII no. 1 <file:///C:/Users/User/Downloads/Beata%20%20niecikowska.pdf> (access.d: 23.04.2023).
35. *The art of asking the right questions*, <https://www.youtube.com/watch?v=tYn-GiWlwcj4> (access.d: 15.04.2023).



36. The moodboard technique, <https://kreatywnapedagogika.wordpress.com/2017/06/01/technika-moodboard-w-edukacji/> (access.d: 23.04.2023).
37. The School of Life, "The Importance of Staring Out of the Window", 2016, <https://www.youtube.com/watch?v=8Lz-qrVUecE> (access.d: 20.04.2023).
38. Tomaszewska-Lipiec B., *Pracoholizm i niewolnictwo jako formy zniewolenia przez pracę* [in:] *W świecie nauki, pracy i edukacji. 90-lecie urodzin Zygmunta Wiatrowskiego*, ed. F. Szlosek and R. Gerlach, Warszawa 2018.
39. Zarebianka Z., *Inspiracje duchowością Dalekiego Wschodu w dziele poetyckim Czesława Miłosza, „Przegląd Powszechny”* 2011. No 5, p. 112–119. [https://repozytorium.uwb.edu.pl/jspui/bitstream/11320/8490/1/Z\\_Zarebianka\\_Inspiracje\\_duchowoscia\\_Dalekiego\\_Wschodu.pdf](https://repozytorium.uwb.edu.pl/jspui/bitstream/11320/8490/1/Z_Zarebianka_Inspiracje_duchowoscia_Dalekiego_Wschodu.pdf) (access.d: 23.04.2023).
40. Zen Buddhism's Secret Tool, [https://www.youtube.com/watch?v=3H9tp\\_XR0j8](https://www.youtube.com/watch?v=3H9tp_XR0j8), (access.d: 23.04.2023).

#### Around Otherness. Cultural and literary walks in Gdańsk and Gdynia

1. An introduction to the discipline of anthropology, <https://www.youtube.com/watch?v=J5aglbqTEig> (access.d: 10.04.2023).
2. Domosławski A., *Kapuściński: non-fiction*, Warszawa 2010.
3. Eliade M., *Sacrum - mit - historia*, trans. A. Tatarkiewicz. Warszawa 1993.
4. *Emigration Museum in Gdynia. Catalogue, permanent exhibition*, Muzeum Emigracji w Gdyni, Gdynia 2016.
5. Fall of communism in Poland "Solidarity and the Fall of Communism in Poland", <https://www.youtube.com/watch?v=WFKwyu4AZK4> (access.d: 10.04.2023).
6. Fragment of the movie "A Poet on the Frontline. The Reportage of Ryszard Kapuściński" directed by Gabrielle Preiffer, <https://www.youtube.com/watch?v=aHPq5p5oy94&t=382s> (access.d: 10.04.2023).
7. Gajewski K., „Weiser Dawidek” jako opis doświadczenia religijnego, „Teksty Drugie” 2004, no. 2, s. 291–305.
8. Grave of Horst Meller, <https://historia.trojmiasto.pl/Odtworzono-nagrobek-pierwowzoru-Weisera-Dawidka-n102816.html> (access.d: 10.04.2023).
9. Horodecka M., *Pośrednicy. Współczesny reportaż literacki wobec Innego*, Kraków 2020.
10. Huelle P., *Weiser Dawidek*, Gdańsk 2000.
11. Huelle P., *Who Was David Wesier?*, trans. Michael Kandel, 1992.
12. *Ilu uchodźców z Ukrainy jest w Polsce*, 11.08.2023, <https://30ogospodarka.pl/news/uchodzczy-z-ukrainy-w-polsce-liczba> (access.d: 13.08.2023).
13. Information and photos about the strikes of August 1980, <https://www.gdansk.pl/wiadomosci/Rocznica-Sierpnia-80-Strajk-ktory-dal-poczatek-wielkim-przemianom,a,225591>, <https://zpe.gov.pl/szukaj?query=strajki+sierpniowe> (access.d: 10.04.2023).
14. Kapuściński R., *Notatki z Wybrzeża.*, „Kultura” 1980, 14 września. Or: Kapuściński R., *Lapidaria*, Warszawa 2007, pp. 29–33.
15. Kapuściński R., *Ten Inny*, Kraków 2007.
16. Kapuściński R., *The Other*, London-New York 2018.
17. Korczyńska-Partyka D., *Powieść jako medium pamięci zbiorowej.* „Śpiewaj ogrody” Pawła Huelle” [in:] Korczyńska-Partyka D., *Narracje miejsce w literaturze polskiej po 1989 roku. Pamięć, przestrzeń, dyskurs*, Gdańsk 2018.
18. Libera A., 60 dni Weisera. <http://antoni-libera.pl/node/70> (access.d: 10.04.2023).
19. Matuszczyk K., *Koniec pracy... ale nie dla migrantów? Rozważania na temat zapotrzebowania na pracowników cudzoziemskich w obliczu gospodarki 4.0 / The End of Work... But not for Migrants? On the Demand for Foreign Workers in Economy 4.0.* [in:] "The Polish Migration Review" / "Polski Przegląd Migracyjny" 2019, no 5, s. 16–29.

20. *Migranci, migracje. O czym warto wiedzieć, by wyrobić sobie własne zdanie*, ed. H. Thiollet, trans. M. Szczurek, Kraków 2017.
21. *Pismo Święte Starego i Nowego Testamentu*, Poznań 1990.
22. „Polski Przegląd Migracyjny” („Polish Migration Review”): <https://polska1.pl/en/knowledge/polish-migration-review/> (access.d: 13.08.2023).
23. *Ryszard Kapuściński: portret dziennikarza i myśliciela*, ed. K. Wolny-Zmorzyński and others, Opole 2008.
24. “Weiser’s Viaduct”, <https://gdansk.naszemiasto.pl/most-weisera-w-gdansk-27-kwietnia-symboliczne-pozegnanie/ar/c4-1820659> (access.d: 10.04.2023).
25. *The book cover of “The Other” (English edition)*,
26. <https://toronto.overdrive.com/media/3787978> (access.d: 10.04.2023).
27. Traces of locations, <https://ksiazkinadroge.pl/2019/12/15/gdansk-wrzeszcz-w-weiserze-dawidku/> (access.d: 10.04.2023).
28. Trapp A., *Współcześni nomadzi / Contemporary Nomads* [in]: “The Polish Migration Review”/”Polski Przegląd Migracyjny” 2019, no 5, pp. 30–37.

### Culinary walk as a first step towards getting to know another culture

1. Aldenhuisen C. E., *Food for Thought: Emergence of Food-Based Historical Museum Walking Tours. A thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts*, University of Washington 2016.
2. ARC Rynek i Opinia, Citybell Consulting, *Apetyt na region. Ogólnopolskie badania opinii publicznej*, Województwo Podkarpackie 2013.
3. Babicz-Zielińska E., Zabrocki R., *Polskie kuchnie regionalne ze szczególnym uwzględnieniem kuchni kaszubskiej*, „Żywność” 2003, vol. 3(36) supl, pp. 33–40.
4. Bogucka M., *Życie codzienne w Gdańsku w XVI i XVII wieku*, PIW, Warszawa 1967, cyt. za: Lewandowski H., *Tradycje jądania na ziemiach pomorskich*, „Zeszyty Naukowe. Turystyka i Rekreacja” 2015, vol. 1(15), pp. 65–91.
5. Chmielewska A., *Propagandowe znaczenie barszczu*, „Stan Rzeczy” 2021, vol. 2 (21), pp. 243–272.
6. Charzynski P., Gonia A., Podgorski Z., Kruger A., *Determinants of culinary tourism development in Pomeranian Voivodeship*, “Journal of Education, Health and Sport.” 2017, vol. 7, no. 4, pp. 665–681.
7. Czapiewska G., *Dziedzictwo kulinarne elementem promocji turystycznej oraz czynnikiem rozwoju lokalnego i regionalnego*, [in:] *Turystyka wiejska i dziedzictwo wsi w kontekście pandemii SARS-CoV-2*, E. Kmita-Dziasek, M. Szandula (eds.), Kraków 2021, pp. 63–76.
8. Czarniecka-Skubina E., *Turystyka kulinarna jako forma turystyki kulturowej*, [in:] *Kultura i turystyka – wokół wspólnego stołu*, Regionalna Organizacja Turystyczna Województwa Łódzkiego, Łódź 2015, pp. 25–41.
9. Dietler, M., *Culinary Encounters: Food, Identity, and Colonialism*, [in:] *The Archaeology of Food Identity, Politics, and Ideology in the Prehistoric and Historic Pas*, K. C. Twiss (eds.), State University of New York, 2007, pp. 218–242.
10. Duda-Seifert M., Drozdowska M., *Kulinarne produkty turystyczne Polski – analiza przestrzenna i ocena dynamiki rozwoju*, [in:] *Kultura i turystyka – wokół wspólnego stołu*, Regionalna Organizacja Turystyczna Województwa Łódzkiego, Łódź 2015, pp. 25–41.
11. Fleming A., *W kuchni i przy stole. Kociewskie zupy*, „Kociewski magazyn regionalny” vol. 18, 1997, pp. 38–39.
12. Falk J. H., Dierking L. D., *The Museum Experience*, Whalesback Books, Washington D.C., 1992.
13. Farina F., *Japan’s gastrodiploacy as soft power: global washoku and national food security*, “Journal of Contemporary Eastern Asia” 2018, Vol. 17, No. 1, pp. 131–146.

14. Gach Z., *Z piwem przez wieki*, "30 Dni" 2007, vol. 4, pp. 22–30.
15. Gdańska Wytwórnia Historycznych Smaków (GWHS), <https://www.gwhs.pl/> (accessed: 15.04.2023).
16. Gedanopedia – Encyklopedia Gdańska, <https://gedanopedia.pl/> (accessed: 20.04.2023).
17. Gębal P. E., *Realioznawstwo w nauczaniu języka niemieckiego*, [in:] *Kultura w nauczaniu języka polskiego jako obcego*, W. T. Miodunka (eds.), Kraków 2009, pp. 69–94.
18. Górna Z., *Smaki Kaszub*, Gdańsk 2020.
19. Górski M., *Machandel 00*, 2019, <https://www.gdansk.pl/historia-gdanska/historie-gdanskie/machandel-00,a,149445> (accessed: 22.04.2023).
20. Januszajtis A., *Tego na pewno nie wiecie. Ambroży Vermöllen i złoty trunek*, "Gazeta Wyborcza. Tygodnik Trójmiasto." 2010, vol. 128, pp. 13.
21. Januszajtis A., *Z dziejów gdańskiej nauki i techniki*, Gdańsk 2015.
22. Jelonkiewicz M., *Wiedza o Polsce jako element nauczania cudzoziemców języka polskiego. Przegląd wybranych materiałów dydaktycznych i pomocniczych*. [in:] *Kultura w nauczaniu języka polskiego jako obcego*, W. T. Miodunka (eds.), Kraków 2009, pp. 37–52.
23. Johann M., *The image of Poland as a tourist destination*, "European Journal of Tourism, Hospitality and Recreation" 2014, Special Issue, pp. 143–161.
24. Jusslin S., Korpinen K., Lilja N., Martin R., Lehtinen-Schnabel J., Anttila E., *Embodied learning and teaching approaches in language education: A mixed studies review*, "Educational Research Review" 2022, vol. 37, <https://doi.org/10.1016/j.edurev.2022.100480> (accessed: 5.08.2023).
25. Klos Sokol L., *Shortcuts to Poland*, Warszawa 2010.
26. Kolb D., *Experiential Learning: Experience as the Source of Learning and Development*, New Jersey 2014.
27. Kowalczyk A., *Culinary Tourism from a Geographical Perspective*, "Turystyka i Turystyka" 2005, vol. 15(1–2), pp. 163–186.
28. Kowalczyk A., *Turystyka kulinarna – podejście 'geograficzne' i 'niegeograficzne'*, „Turystyka kulturowa” 2016, vol. 5, pp. 29–59.
29. Kowalkowska Ż., *Słownik kociewskiej kuchni*, „Kociewski magazyn regionalny” 2019, vol. 107, pp. 44–47. Krakowiak B., Stasiak A., *Kultura i turystyka wokół wspólnego stołu*, Regionalna Organizacja Turystyczna Województwa Łódzkiego, Łódź 2015.
30. Kucharska A., Fiszer K., *Smaki Gdańska*, Pelplin 2022.
31. Kwaśniewska A., *O specyfice pożywienia rybaków kaszubskich*, [in:] *Jem jô rëbòk...: rybolówstwo na Kaszubach – tradycja i współczesność*, A. Kwaśniewska (eds.), Wieżyca 2014, pp. 343–392.
32. Kwiatkowski M., Bazuń D. (eds.) *TEACHING ON THE MOVE. Social Education Toolkit for Teachers*, Oficyna naukowa, Warszawa 2023.
33. Lamek K., *O drobiu prawie wszystko*, „Kociewski magazyn regionalny” 1989, vol. 6, pp. 84–85.
34. Lamek K., *Prawie wszystko o kuchach*, „Kociewski magazyn regionalny” 1988, vol. 5, pp. 71–72.
35. Landowski R., *Gawędy chlebowe*, [in:] *W kuchni i przy stole. Książka o jeściu na Kociewiu*, R. Landowski (eds.) Kociewski Kantor Edytorski, Tczew – Starogard Gdański, 2002, pp. 35–39.
36. *Legenda o powstaniu Goldwassera*, <https://infogdansk.pl/legenda-o-powstaniu-goldwassera/> (accessed: 21.04.2023).
37. Lemanowicz M., *An Evaluation of The Image of Poland as a National Brand Perceived by Young Foreigners*, "Review of Innovation and Competitiveness" 2017, vol. 3, pp. 57–70.

38. Levine L., Pizarro D., *Emotion and Memory Research: A Grumpy Overview*, "Social Cognition - SOC COGNITION" 2004, vol. 22, pp. 530–554.
39. Lewandowski H., *Tradycje jadań na ziemiach pomorskich*, „Zeszyty Naukowe. Turystyka i Rekreacja” 2015, vol. 1(15), pp. 65–91.
40. Lipscomb A., *Culinary Relations: Gastrodiplomacy in Thailand, South Korea, and Taiwan*, [in:] *The Yale Review of International Studies* 2019, Spring Issue, <http://yris.yira.org/essays/3080> (accessed: 14.08.2023).
41. Lokalna Grupa Działania (LGD) – Naszyjnik Północy et al., *Przeszłość dla przyszłości - wielokulturowość kuchni Pomorza. Receptury tradycyjnych i regionalnych potraw*, Bydgoszcz 2014.
42. Agnieszka Matusiak A., *Turystyka kulinarna*, [in:] *Współczesne formy turystyki kulturowej*, K. Buczkowska, A. M. von Rohrscheid (eds.), Poznań 2009, pp. 313–332.
43. Ministerstwo Rolnictwa i Rozwoju Wsi, *Lista produktów tradycyjnych*, <https://www.gov.pl/web/rolnictwo/woj-pomorskie> (accessed: 28.04.2023)
44. Miodunka W. T., *Kompetencja socjokulturowa w nauczaniu języka polskiego jako obcego. Zarys programu nauczania*; [in:] *Kultura w nauczaniu języka polskiego jako obcego*, W. T. Miodunka (eds.), Kraków 2009, pp. 97–117.
45. Möller S., *Polska da się lubić*, Poznań 2006.
46. Möller S., *Viva Polonia. Als deutscher Gasterbeiter in Polen*, München 2009.
47. Nowakowski R., *Leksykon kuchni kaszubskiej*, Pelplin 2022.
48. Pająkowska-Kensik M., *Jak to z brzadem było, czyli gawęda o jeściu u kociewskich Polusów*, [in:] *W kuchni i przy stole. Ksióżka o jeściu na Kociewiu*, R. Landowski (eds.), Tczew – Starograd Gdański 2002, pp. 15–18.
49. Peplińska K., *Życie płynące mlekiem*, „Kociewski magazyn regionalny” 1990, vol. 8, pp. 105–106.
50. Peplińska K., *Prawie wszystko o chlebie*, [in:] *W kuchni i przy stole. Ksióżka o jeściu na Kociewiu*, R. Landowski (eds.), Tczew – Starograd Gdański 2002, pp. 31–34.
51. Platta A., Żyngiel W., *Ocena znajomości regionalnej kuchni kociewskiej przez wybraną grupę kobiet*, „Handel Wewnętrzny” 2014, vol. 1(354), pp. 213–220.
52. Plichta P., Riabczuk Z., von Rohrscheidt A.M., *Pytanie 101: Jakie miejsce w turystyce kulturowej zajmują imigranci?*, „Turystyka Kulturowa” 2022, vol. 125 (4/22) grudzień, pp. 227–249.
53. Pobłocki H., *Kociewski śpis do jadła*, „Kociewski magazyn regionalny” 1997, vol. 3(18), p. 39.
54. Pullin P., *Small Talk, Rapport, and International Communicative Competence Lessons to Learn From BELF*, “Journal of Business Communication - J Bus Comm” 2010, vol 47, pp. 455–476.
55. Roland M., *Wigilijna wieczerza*, “Kociewski magazyn regionalny” 1991, vol. 9, pp. 95–96.
56. Rosnack M., *Gdańska książka kucharska: wskazanie jak gotować, piec i marynować na smaczny sposób zgodnie ze sprawdzonymi przepisami dzięki pięćdziesięcioletniemu doświadczeniu opracowała Marie Rosnack z suplementem zawierającym potrawy i napoje dla chorych i zdrowiejących*, A. Grzyb (eds.), Pelplin 2007.
57. Roy A., Gülhan S., Bazuń D., Kwiatkowski M. (eds.) *KNOWLEDGE ON THE MOVE. Studies on Mobile Social Education*, Warszawa 2023.
58. Sachatello-Sawyer B. et al., *Adult Museum Programs: Designing Meaningful Experiences*, AltaMira Press, Lanham 2002.
59. Smoleń-Wawrzusiszyn M., *Emblematy kultury polskiej z perspektywy cudzoziemców*, „Acta Universitatis Lodziensis. Kształcenie Polonistyczne Cudzoziemców” 2020, vol. 27, pp. 323–338.

60. Szymański J., *Gdańskie procenty*, 2016, <https://www.gdanskstrefa.com/gdanskie-procenty/> (accessed: 17.04.2023).  
Takaya K., *Organization of Topics in Intercultural and Intracultural Small Talk/*
61. ORGANISATION DES SUJETS DANS LA PETITE DISCUSSION *D'INTERCULTURELLE ET INTRACULTURELLE*, "Cross-Cultural Communication" 2011, vol. 7, No. 4, pp. 17–24.
62. Tyng C. M., Amin H. U., Saad M. N. M., Malik A. S., *The Influences of Emotion on Learning and Memory*, "Frontiers in Psychology" 2017, vol. 8, 2017, 1454.
63. Vaucher F., *Polskie pigułki/Polish pills/Pilules Polonaises*, Warszawa 2013.
64. Vignolles A., Pichon P.-E., *A taste of nostalgia: Links between nostalgia and food consumption*, "Qualitative Market Research: An International Journal" 2014, vol. 17. 10.1108/QMR-06-2012-0027.
65. Wera-Maltańska G., Piesik S., Michna A., Guz M., Kropidłowska T., *Tygiel smaków*, Chojnice, 2020.
66. World Food Travel Association, *What is food tourism?*, <http://www.world-food-travel.org/our-story/what-is-food-tourism> (accessed: 6.08.2023).
67. Zarzycka G., Jelonkiewicz M., *Indeks haseł do Małego leksykonu kultury polskiej dla cudzoziemców*, [in:] *Kultura w nauczaniu języka polskiego jako obcego*, W. T. Miodunka (eds.), Kraków 2009, pp. 161–171.
68. Żydek-Bednarczuk U., *Analiza rozmowy potocznej*, „Stylistyka” 2021, vol. 2, pp. 205–218.

#### Film reality and teaching culture

1. Altman R., *Gatunki filmowe*, trans. M. Zawadzka, PWN, Warszawa 2012.
2. Arabski J., *Przyswajanie języka obcego i pamięć werbalna*, Wydawnictwo Śląsk, Katowice 1996.
3. DedekerLodzki, *Dlaczego Wajda nakręcił kolejny fałszywy film?*, 17.10.2013, <https://www.youtube.com/watch?v=EBbB2-YAgNk> (accessed: 12.08.2023).
4. *Encyklopedia kina*, T. Lubelski (ed.), Biały Kruk, Kraków 2012.
5. Gębal P. E., *Dydaktyka kultury polskiej w kształceniu językowym cudzoziemców*, Universitas, Kraków 2010.
6. Gębal P. E., *Realia i kultura w nauczaniu języka polskiego jako obcego* [in:] *Z zagadnień dydaktyki języka polskiego jako obcego*, E. Lipińska, A. Seretny (eds.), Universitas, Kraków 2006, pp. 205–242.
7. Helman A., *Początki refleksji nad filmem* [in:] Helman, J. Ostaszewski, *Historia myśli filmowej*, Słowo/obraz terytoria, Gdańsk 2010, pp. 11–20.
8. Helman A., *Twórcza zdrada*, Ars Nova, Poznań 1998.
9. Hendrykowski M., *Animacja jako dokument. Dokument jako animacja Wokół poetyki i antropologii ruchomych obrazów*, „Kultura Współczesna: teoria, interpretacje, krytyka” 2012, no. 3, pp. 167–183.
10. Hendrykowski M., *Słownik terminów filmowych*, Ars Nova, Poznań 1994.
11. Hopfinger M., *Film i antropologia. Osiąganie dystansu wobec audiowizualności* [in:] *Nowe media w komunikacji społecznej w XX wieku. Antologia*, M. Hopfinger (ed.), Oficyna Naukowa, Warszawa 2005, pp. 245–256.
12. Hopfinger M., *Między reprodukcją a symulacją rzeczywistości. Problemy audiowizualności percepcji* [in:] *Od fotografii do rzeczywistości wirtualnej*, M. Hopfinger (ed.), Instytut Badań Literackich, Warszawa 1997, pp. 8–27.
13. Iluzjon, „*Z punktu widzenia nocnego portiera*”, n.d., <https://www.iluzjon.fn.org.pl/filmy/info/3130/z-punktu-widzenia-nocnego-portiera.html> (accessed: 12.08.2023).
14. Instytut Kultury Miejskiej, *Mapa „Stocznia Gdańska szlakami kobiet”*, n.d., <https://ikm.gda.pl/2019/08/23/mapa-stocznia-gdanska-szlakami-kobiet/> (accessed: 12.08.2023).

15. Jakubowski W., *Film jako medium edukacyjne* [*Film as an Educational Medium*], „Studia Edukacyjne” 2019, no. 47, pp. 95–113.
16. Jelonkiewicz M., *Film jako tekst kultury w komunikacji interkulturowej (wykorzystanie filmów w nauczaniu cudzoziemców wiedzy o Polsce i jej kulturze)*, „Postscriptum polonistyczne” 2008, no. 2 (2), pp. 177–185.
17. Kajak P., *Kultura popularna w nauczaniu polszczyzny jako języka obcego*, Wydawnictwo Uniwersytetu Warszawskiego, Warszawa 2020.
18. Lipińska E., *Przekład intersemiotyczny w glottodydaktyce polonistycznej* [in:] *Tłumaczenie dydaktyczne w nowoczesnym kształceniu językowym: monografia zbiorowa*, E. Lipińska, A. Seretny (eds.), Księgarnia Akademicka, Kraków 2016, pp. 141–163.
19. Lubelski T., *Popiół i diament*, „Kino” 1992, no. 9, pp. 20–23 & 44–46.
20. Łupak S., *Wałęsa. Bohater naszych czasów* [FILM WAJDY], 14.06.2013, <https://www.newsweek.pl/recenzja-filmu-walesa-newsweekpl/hqs4s87> (accessed: 12.08.2023 r.).
21. Macmillan Polska, Dr Marzena Żylińska: *Neurodydaktyka a klasowa praktyka na lekcji języka obcego*, 31.08.2021, <https://www.youtube.com/watch?v=aLPNp-2gEshA&t=54s> (accessed: 12.08.2023).
22. Marszałek R., *Filmowa pop-historia*, Wydawnictwo Literackie, Kraków 1984.
23. Matuszewski B., *Nowe źródło historii; Ożywiona fotografia: czym jest, czym być powinna*, FilMOTEKA Narodowa, Warszawa 1995.
24. Michalen J., *Oscar Contender ‘Flee’ Needed to Be Animated—Here’s Why*, 17.03.2022, <https://www.backstage.com/magazine/article/flee-movie-animation-director-interview-74880/> (accessed: 12.08.2023).
25. Minkner K., Drosik A., Baraniewicz-Kotasińska S., Haber G., Maziarz B., *Wprowadzenie do Global Studies. Podręcznik akademicki*, Wydawnictwo Adam Marszałek, Toruń 2019.
26. Ostaszewski J., *Kognitywna teoria filmu* [in:] A. Helman, J. Ostaszewski, *Historia myśli filmowej*, Słowo/obraz terytoria, Gdańsk 2010, pp. 311–328.
27. Pająk P., *Štúr na ekranie* [in:] *Powroty do źródeł*, J. Goszczyńska (ed.), Dom Wydawniczy Elipsa, Warszawa 2016, pp. 192–214.
28. PolskieRadio.pl, *Film w obronie mitu Wałęsy*, 8.10.2013, <https://www.polskie-radio.pl/8/3044/Artykul/950035.film-w-obronie-mitu-walesy> (accessed: 12.08.2023).
29. *Programy nauczania języka polskiego jako obcego. Poziomy A1 – C2*, I. Janowska, E. Lipińska, A. Rabiej, A. Seretny, P. Turek (eds.), Księgarnia Akademicka, Kraków 2016.
30. Przyłipiak M., *Kino stylu zerowego. Dwadzieścia lat później*, Gdańskie Wydawnictwo Psychologiczne, Sopot 2016.
31. Przyłipiak M., *Poetyka kina dokumentalnego*, Wydawnictwo Uniwersytetu Gdańskiego & Wydawnictwo Pomorskiej Akademii Pedagogicznej w Słupsku, Gdańsk-Słupsk 2004.
32. *Reportarka. Rozmowy z Hanną Krall*, J. Antczak (ed.), Wydawnictwo Znak, Warszawa 2007.
33. *Respublica, My, naród! Przemówienie przewodniczącego “Solidarności” przed Kongresem Stanów Zjednoczonych*, n.d., <https://publica.pl/teksty/my-narod-50745.html> (accessed: 12.08.2023).
34. Rosenstone R. A., *The Historical Film: Looking at the Past in a Postliterate Age* [in:] *The Historical Film: History and Memory in Media*, M. Landy (ed.), Rutgers University Press, New Brunswick – New Jersey 2001, pp. 50–66.
35. Rotha P., *Documentary Film*, Faber and Faber, London 1952.

36. Skrzypczak P., *Nowe źródło historii? Redefinicja gatunku filmu historycznego w dzisiejszym kinie polskim*, „Media – Kultura – Komunikacja Społeczna” 2019, no. 3 (13), pp. 29–51.
37. Szczerba J., *Wdzięk Lecha, ciężar założenia – recenzja „Wałęsy”*, 4.10.2013, <https://wyborcza.pl/7,75410,14711529,wdziek-lecha-ciezar-zalozenia-recenzja-walesy.html> (accessed: 12.08.2023).
38. UMCS/ Instytut Historii TV, *Login Nauka: dr hab. Piotr Witek o Andrzeju Wajdzie*, 26.11.2019, <https://www.youtube.com/watch?v=TA6UZ5pLUFQ> (accessed: 12.08.2023).
39. Walentynowicz A., Baszanowska A., *Cień przyszłości*, Wydawnictwo Arcana, Kraków 2009.
40. Wejbert-Wasiewicz E., *Socjologiczne widzenie filmu i kina. Artykulacje i praktyki w polu socjologii filmu i kina*, „Przegląd Socjologiczny” 2018, no 4 (67), pp. 143–169.
41. Witek P., *Andrzej Wajda jako historyk. Metodologiczne studium z historii wizualnej*, Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, Lublin 2016.
42. Witek P., *Film historyczny jako „gatunek dwojakiemu rodzaju”. Kilka uwag metodologicznych o „(nie)użyteczności” teorii genologicznej w refleksji o filmie historycznym*, „Annales Universitatis Mariae Curie-Skłodowska. Sectio F, Historia” 2011, vol. 66, pp. 87–113.
43. Wprost, *Wajda: dlaczego robię film o Wałęsie? Nie chcę, ale muszę*, 20.06.2012, <https://www.wprost.pl/331164/wajda-dlaczego-robie-film-o-walesie-nie-chce-ale-musze.html> (accessed: 12.08.2023).
44. Zalas K., *Od Redakcji: Podstawy Edukacji. Wielokulturowość. Międzykulturowość. Transkulturowość* [in:] *Podstawy Edukacji. Wielokulturowość. Międzykulturowość. Transkulturowość*, K. Zalas (ed.), Wydawnictwo Naukowe Uniwersytetu Humanistyczno-Przyrodniczego im. Jana Długosza w Częstochowie, Częstochowa 2021, pp. 9–10.

