

Abstracts

The articles in this book are dedicated to revival of myths in world literature in the XX and XXI centuries. The authors tried to answer the following questions : why the writers of the time reached out to myths, in what way do the myths function in their literary work, and what is left behind traditional myths after they have been re-interpreted.

Gabriel Borowski, *Jason's Samba. Reconfigurations of classical mythology in contemporary Brazilian theatre*

This article aims to discuss the persistency of Greek myth's heuristic potential in Brazilian linguistic and cultural reality, which does not have a direct, genetic relationship with the heritage of European Antiquity. By analysing various forms in which mythical structures are present in selected dramatic texts by Nelson Rodrigues, Vinicius de Moraes, but especially Chico Buarque and Paulo Pontes, the author proposes a functional classification of myth as an archetype, aesthetic pattern and instrument of social criticism.

Ewa Brzeska, *Love stronger than Death? Orpheus and Eurydice in French Literature of the XX century*

In the XX century the myth of Orpheus has already become modified: the death gives the opportunity to get closer to metaphysics and allows to escape from the unhappiness of life, the spouses experience severe crisis, do not cherish their love and do not know how to forgive each other. The music (art) divides people and sometimes is even completely unnecessary – it appears as a burden. French contemporary literature seems to lack even a belief in a second chance. The Eurydice, who managed to leave Hell, returns there again. Love does not become stronger through the trials, it rather appears weaker than death.

Maciej Falski, *Yugoslav Arcadia of everyday life in chosen literary texts from Croatia and Bosnia*

After the fall of Yugoslavia, former socialist federation has often been represented as an idyllic society of people who lived together without any conflict.

Literary texts analyzed in the paper show narrative strategies which can create the effect of idyllic memory. When creating such an image of Yugoslavia, the authors avoid any discussion about politics or public sphere. It seems that the Arcadian myth is being actualized at the level of every day culture, but this proceeding can be seen as a dangerous alteration of the past.

Marzena Karwowska, *Literary palingenesis of myth in Tadeusz Miciński's Bazylissa Teofanu*

In this article drama of Tadeusz Miciński entitled: *Bazylissa Teofanu* (1909) have been taken under mythocritical interpretation and methodologically refer to anthropological theory proposed in Gilbert Durand literary studies. The following aspects were discussed: artistic palingenesis of archaic myths and mythemes, mythical *bricolage* and literary actualisation of ritual scenario.

Marcin Klik, *Contemporary Meetings with Sphinx. Oedipus myth in literary works of André Gide, Jean Cocteau and Alain Robbe-Grillet*

The article is dedicated to three French versions of Oedipus myth created by André Gide, Jean Cocteau and Alain Robbe-Grillet. The author analyzes different strategies of a dialogue with tradition applied by the writers: transvalorization of a literary myth, surrealist myth interpretation which reveals longing for *sacrum*, as well as deconstruction of a myth plot.

Elżbieta Kunicka, *Updating of the Myth of Pigmalion in Jacinto Grau's El Señor de Pigmalion*

The article examines the piece of Jacinto Grau *El Señor de Pigmalion* what is a complete exponent within the modern avant-garde experimentation with the modern theatre figure which presented the ambiguous nature of man and puppet combined. The recreation of the myth of Pygmalion by Grau is done by two main issues – the act of creation and the relationship between the creator and the material.

Dorota Nowak-Baranowska, *Brave new cosmogonies*

The present study exposes the mythological structures and their functioning in the science-fiction popular literature from the half of the 20th century, particularly in two famous, American novels: *The Clockwork Orange* (1962) of Anthony Burgess and *Player Piano* (1952) of Kurt Vonnegut. In both texts the scheme of founding myth is broken and dispersed following the concept of *bricolage*, term by Lévi-Strauss. Thus the traditional, mythical structure change its configuration.

Paweł Piszczatowski, *The Cartography of Utopia. Biblical Exodus and the Myth of the Argonauts in Paul Celan's poem Und mit dem Buch aus Tarussa*

The essay is an attempt to read Celan's poem through the prism of the Exodus-story, which is fundamental to Jewish identity, and the Greek myth of the

Argonauts. In this reading the text appears as a poetic map, representing a cartographic record of the search for a lugal space of a poetic utopia, a non-place of memory, which Celan described in *The Meridian*, his fundamental text on the post-Shoah poetology.

Piotr Sadkowski, *The Odysseus Myth in The French Migrant Literature at the turn of the 21st Century*

The aim of this paper is to analyse the metamorphoses of the myth of Odysseus in contemporary francophone literature. The study focuses on *odysseian narratives*. The term refers to literary works in which the theme of a journey to a given space (homeland / a mythic land of ancestors / territory perceived as a substitute of homeland) intertwines with the *return* of the protagonist to *himself/herself* through the effort of telling his / her own story, as is the case with Odysseus – the prototype of a migrant protagonist – who by means of an auto-narrative rebuilds his identity dispersed as a result of exile.

Sylvia Izabela Schab, *Society to Be Revised. Reinterpretations of Norse Mythology in Contemporary Danish Literature*

The article deals with the question of how mythology is incorporated into the modern literary texts – both in terms of being an element of text structure and a significant part of cultural patterns as well as a source of *topoi* and symbols. The text examples discussed in the article are a paraphrase of the Norse mythology written by Villy Sørensen (Ragnarok. En gudfortælling [The Downfall of the Gods]; 1982) and a novel by Janne Teller (Odins ø [Odin's Island]; 1999).

Marzena Sokółowska-Paryż, *Undoing myth: a postmodernist reassessment of classical mythology in Peter Reading's poetry*

The aim of this paper is an analysis of the British poet Peter Reading's post-modernist re-readings of classical mythology in *Last Poems* as a commentary on the contemporary condition of mankind. The elegiac character of this allegedly "last" collection of poems, evoked through the adaptations of the Anglo-Saxon epic *Beowulf*, revolves round the propensity of *homo sapiens* towards violence and thus ultimately towards self-annihilation.

Marta Wimmer, *Mitological aspects in Barbara Frischmuth's Demeter trilogy*

The article is an attempt to trace the ways of literary communing with the myth in the *Demeter* trilogy of the Austrian writer, orientalist and certified interpreter – Barbara Frischmuth. The autonomous novels (*Herrin der Tiere*, *Über die Verhältnisse* and *Einander Kind*) are held together by the variations on the myth of Demeter: The relationship between Demeter and Poseidon according to the myth of renewal, the abduction of Persephone and the Eleusinian mysteries.

Justyna Zych, *Ariadne and anti-Theseus in the deformed myth – in Michel Butor’s L’Emploi du temps*

Justyna Zych analyzes a very complex case of the literary reformulation of the myth of Theseus and Ariadne in Michel Butor’s novel entitled *L’Emploi du temps* (*Passing time*). Its storyline seems to be the contemporary variation on the plot well known from the mythology. Nevertheless the novel replicates the mythological scenario only ostensibly but in fact it deforms it. Butor creates characters very similar to the archaic originals, but he makes them act in a different way than the one presented in the mythological plot. This deformation is apparent especially in case of the main character, a modern incarnation of Theseus, degraded by Butor who presents him as a weak and bumbling anti-hero.