

Summary

Tomasz Pułka's poetic language. Echoes and interceptions in the dictions of generational peers

The aim of this dissertation is to comprehensively read and indicate the distinctive features of Tomasz Pułka's poetic language. The basic assumption is the observation that this work opens a new stage of the collision of poetic material with semiotic and philosophical theories which marked the horizon of critical and theoretical literary disputes at the turn of the milling, but lost their relevance for the author's generation. Due to the environmental mythologization associated with Pułka's premature tragic death, it is crucial to balance between biographical reading and tracking these poems in search of traces of idiomatic poetics that would open a new chapter in Polish poetry.

In the first chapter I analyzed the current state of research on this poetry and discussed the most important phrases in the reception of the author's subsequent books. To the categories, figures and suggestions for reading thus selected I add methods that may prove helpful in further interpretation.

The second chapter focuses on forming a constellation of traditions that inspired Pułka or contributed to his confrontation with anachronistic approaches to poetic material and the instance of the poem.

In the third chapter I try to trace the self-referential hints that Pułka conceals in the bands of his distorted poetic speech, when from the noise of the message emerges a clear frequency of aphorisms that form the reading guide for this work. This part of the dissertation brings suggestions for confronting the poet's methods of dealing with his own subjectivity, external instability, code insufficiency and subsequent optics of the philosophy of language.

The fourth chapter is devoted to forms and figures, which most often appear in the evolutionary poetic models that Pułka announces, as well as to how the formatting of individual figures depends on the objects that the subject encounters in the textual space.

The longest, last chapter of the dissertation shows what influence on peers and younger authors are exerted today by the gestures with which Pułka pushed the boundaries of experiments with the grammar of the Polish language, the narcotic expansion of the subject's consciousness and cyberpoetics.

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