

SUMMARY, No. 4 (91), 2010

ARCHE 2010, #4 is titled "Belarusians in Warsaw". It is focused on Belarusian-Polish historical dialogue as well as Belarusian cultural presence in the Polish capital.

The issue is edited by the professor of Belarusian studies of Warsaw university **Mikołaj Chaŭstovič**. In his foreword 'Belarusian Warsaw' he explains the reasons why the issue appears.

The issue opens with a couple of essays which highlight unprecedented air disaster near Smolensk on April, 10. Most prominent representatives of Polish political stage were killed in the incident. Philosopher **Piotra Rudkoŭski** wrote the article 'Katyn Apocalypse', broadcaster **Hanna Haračka** tells 'The Tragedy of Poland', journalist **Andrzej Poczobut** talks about 'The Smolensk Tragedy and Another Belarus.'

The issue contains the first translation into Belarusian of a brilliant non-fiction by **Agata Tuszyńska** 'The Russians in Warsaw'. She masterfully discloses the Russian colonial policies towards Poles between 1795 and 1915, including aggressive Russification efforts which proved in vain.

Born in Warsaw in 1957, Tuszyńska graduated from the State Theatre School in Warsaw. She is a historian of literature and the theatre, poet, and reporter who has won the Polish PEN Club Ksawery Pruszyński Prize. Tuszyńska is a versatile writer. She has published several collections of poetry. She also written literary biographies of the modernist Warsaw actress Maria Wisnowska and of Isaac Bashevis Singer (Landscapes of Memory). She also edited the memoirs of one of the most interesting figures in Poland between the wars, Irena Krzywicka, who was a writer, journalist, and companion of the satirist Tadeusz Boy-Zelenski (Confessions of a Scandalous Woman). Tuszyńska edited the memoirs of the eminent professor of medicine Hilary Koprowski, who spent his adult life in the USA (To Win Each Day). Agata Tuszyńska can boast of success in every field where she has tried her hand. Her books have been promoted by such Polish cultural figures as Wiktor Woroszyński, Father Jan Twardowski, and Ryszard Kapuscinski. They have evoked the interest of readers for years. Two issues deserve special mention. One is the way that Tuszyńska combines scholarship with popular appeal. On the basis of well-founded facts, she develops fictions, suppositions, and situations that may not necessarily be true but are always plausible. The second is her tasteful, scrupulously detailed narrative language. She carefully deploys each metaphor, the length of phrases, the suspension of the narrative voice.

Essayist **Edwin Bendyk** in his 'Death of Homo Economicus' depicts main relevant social and economic problems of the Polish society.

Researcher **Katarzyna Bartnowska** in her 'Polish Belarus' analyses scrupulously Belarusian books, translated in Poland. The authoress tries to realize why Belarusian books don't interest Polish readership.

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Katarzyna Drozd in her ‘Sun City’ reviews Artur Klinau’s novel ‘Minsk. The Sun City of Dreams.’

Krzysztof Kleszcz criticizes a book of Polish children’s lyrics, translated in Belarusian under the title ‘Каляровая карова’ by **Inesa Kurjan**.

The issue presents a re-print of a first Belarusian ABC book ‘Elementarz dla dobrych dzieciok katolikou,’ which was published in Warsaw in 1862. Over the years it served for education purposes in the Belarusian lands.

Historian of Polish literature **Mikałaj Chmialnicki** in his ‘Warsaw Single Man. The Life and Literature Creation of Adam Pług’ follows the life and literary paths of the Polish-Belarusian writer Adam Pług at the background of the Polish-Belarusian contacts in XIX century’.

Historian **Mirosław Jankowiak** in his ‘Professor Yefim Karskiy — rector of Imperial University of Warsaw’ shows another identity of the notable linguist, ethnographer and paleographer, founder of the Belarusian linguistics. At the same time Yefim Karskiy was a loyal Russifier, who supported the prohibition of Polish language in secondary schools at the Polish lands incorporated by Imperial Russia.

Scholar **Helena Głogowska** in her ‘Kaziuk Surviła Adventures’ discovers unknown publications of a famous Belarusian playwright Francišak Alachnovič, which were published in Polish periodicals during the period of Second Polish Republic.

Philologist **Radosław Kaleta** in his ‘Difficult Matters of Polish Language: Mistakes of the Belarusians Who Learn the Polish Language’ summarizes his experience as a teacher of Polish. His recommendations are useful for these Belarusians who want to speak Polish rightly.

Professor **Alaksandar Barščeŭski** in his ‘Customs Linked to the Birth and Baptism’ offers a chapter of his study on spiritual culture of Podlasze/Padlašša region.

Poet **Valeryja Kustava** in her ‘Don’t Worry, Mummy, I Go to Warsaw’ reports her impressions from private meetings and literature events in Warsaw.

Above-mentioned **Radosław Kaleta** in his ‘Belarus in Warsaw’ informs on Belarusian centers and institutions which function in the city. **Alaksandar Barščeŭski** in an interview with **Hanna Haračka** tells on the development of the Belarusian studies in the city after WWII. Establishment of the department of Belarusian philology at Warsaw University contributed significantly to this.

The issue ends with Belarusian translations of a poetry by **Tadeusz Dąbrowski** and fragments of **Bolesław Prus** novel ‘The Doll’ (Lalka).

The Doll (Polish title: Lalka) is the second of four major novels by the Polish writer Bolesław Prus. It was composed for periodical serialization in 1887—1889 and appeared in book form in 1890.

The Doll has been regarded by some, including Nobel laureate **Czesław Miłosz**, as the greatest Polish novel. According to Prus biographer Zygmunt

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Szweykowski, it may be unique in 19th-century world literature as a comprehensive, compelling picture of an entire society.

While *The Doll* takes its fortuitous title from a minor episode involving a stolen toy, readers commonly assume that it refers to the principal female character, the young aristocrat Izabela Łęcka. Prus had originally intended to name the book *Three Generations*.

The Doll has been translated into sixteen languages, and has been produced in several film versions and as a television miniseries. ARCHE is presented the translation in seventeenth, Belarusian language.

The Doll, covering one and a half years of present time, comprises two parallel narratives. One opens with events of 1878 and recounts the career of the protagonist, Stanisław Wokulski, a man in early middle age. The other narrative, in the guise of a diary kept by Wokulski's older friend Ignacy Rzecki, takes the reader back to the 1848-49 «Spring of Nations.»

Bolesław Prus wrote *The Doll* with such close attention to the physical detail of Warsaw that it was possible, in the Interbellum, to precisely locate the very buildings where, fictively, Wokulski had lived and his store had been located on Krakowskie Przedmieście. Prus thus did for Warsaw in *The Doll* in 1889 what James Joyce was famously to do for his own capital city, Dublin, in the novel *Ulysses* a third of a century later, in 1922.

Wokulski begins his career as a waiter at Hopfer's, a Warsaw restaurant. The scion of an impoverished Polish noble family dreams of a life in science. After taking part in the failed 1863 Uprising against Tsarist Russia, he is sentenced to exile in Siberia. On eventual return to Warsaw, he becomes a salesman at Mincel's haberdashery. Marrying the late owner's widow (who eventually dies), he comes into money and uses it to set up a partnership with a Russian merchant he had met while in exile. The two merchants go to Bulgaria during the Russo-Turkish War of 1877—1878, and Wokulski makes a fortune supplying the Russian Army.

The enterprising Wokulski now proves a romantic at heart, falling in love with Izabela, daughter of the vacuous, bankrupt aristocrat, Tomasz Łęcki.

The manager of Wokulski's Warsaw store, Ignacy Rzecki, is a man of an earlier generation, a modest bachelor who lives on memories of his youth, which was a heroic chapter in his own life and that of Europe. Through his diary the reader learns about some of Wokulski's adventures, seen through the eyes of an admirer. Rzecki and his friend Katz had gone to Hungary in 1848 to enlist in the revolutionary army. For Rzecki, the cause of freedom in Europe is connected with the name of Napoleon Bonaparte, and the Hungarian revolution had sparked new hopes of abolishing the reactionary system that had triumphed at Napoleon's fall. Later he had reposed his hopes in Napoleon III. Now, as he writes, he places them in Bonaparte's scion, Napoleon III's son, Prince Loulou. At novel's end, when Rzecki hears that Loulou has perished in Africa, fighting



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in British ranks against rebel tribesmen, he will be overcome by the despondence of old For now, Rzecki lives in constant excitement, preoccupied by politics, which he refers to in his diary by the code-letter «P.» Everywhere in the press he finds indications that a long-awaited «it» is beginning.

In addition to the two generations represented by Rzecki and Wokulski, the novel provides glimpses of a third, younger one, exemplified in the scientist Julian Ochocki (modeled on Prus' friend, Julian Ochorowicz), some students, and young salesmen at Wokulski's store. The half-starving students inhabit the garret of an apartment house and are in constant conflict with the landlord over their arrears of rent; they are rebels, are inclined to macabre pranks, and are probably socialists. Also of socialist persuasion is a young salesman, whereas some of the latter's colleagues believe first and last in personal gain.

The Doll, rich in characters and observations from everyday Warsaw life, in Czesław Miłosz's opinion embodies 19th-century realistic prose at its best. It brings its protagonist to a full awareness of the chasm that stretches between his dreams and the social reality that surrounds him.