

SUMMARY OF ARTICLES

Zbigniew Raszewski, INTRODUCTION TO THE THEORY OF JOKE

The term "kawał" (joke) is not semantically related to the terms "witticism", "anecdote" being more like the German "Witz". It is in this country a sort of story, based on a fictional event, spread almost exclusively by word of mouth, and it appeared in the Polish language relatively late, the early dictionaries do not define it in this meaning. And though it does have literary connotations, despite its great popularity it has not been given a proper study yet. In recent years they have been cropping up extensively, especially in Slav countries which the author explains by the great significance of social conversations in these countries. They are and have been usually local (produced mainly in Warsaw), but some of them "imported" as well (mainly from the East, e.g. the jokes of Radio Erivan). By their very nature they are anonymous, although many of them have been attributed, quite rightly, to people of the literary circles. They quickly cease being topical, though they also tend to adapt themselves to new circumstances. In general terms they may be divided into the entertainment and engaged (political) ones. The latter were a sort of polemics at the time when "all the newspapers were unanimous". The text was written in 1966 but then it was not designed for publication.

Aleksander Jackowski, THE FOLK-LORE OF CONTESTATION

The author points to some of folk-lore's very significant features. These are: functionalism, universality, anonymity, direct delivery from memory, conscious cultivation of its own identity. One of the essential characteristics of the contestation folk-lore (the political one) is its being in opposition. The author stresses the fact that the ludistic behaviour-political jokes made fun of and depreciated the enemy, occupant, persecutor - helped in a way to endure the hard times. The article contains also a considerable amount of material, including political jokes published in the Russian "Literaturnaja Gazeta", as well as items dating from the past years.

Waldemar Łysiak, THE POLITICAL FOLK-LORE

"The political folk-lore" is just the folkloristic area which is most sensitive to political, economic and social events. It is created by those of them which are in the popular feeling extraordinary, unusual. These may be alarming events which at the same time arouse some hope in society and therefore attract attention. Along with the texts of folk origin there are also those written by particular authors. By becoming folklorized, that is losing their authorship and becoming society's ownership, they are well-known in all social classes. And yet they do retain, because of their political content, the necessity of anonymity due to their political content, the necessity of anonymity due to their conspiratorial existence.

The Polish folk-lore after 1944 has been referring to almost everything that has been going on in Polish society in its historical development. It has never been officially studied or published. This particular text, while only touching upon this phenomenon, is one of the few attempts to study it in the Polish science.

Ákos Engelmayer, "WE DEMAND DISTORTIONS WITHOUT SOCIALISM!" HISTORY OF THE ORANGE ALTERNATIVE, i.e. ON THE SOCIALIST SURREALISM

The alternative movement was initiated by a series of happenings held in Wrocław and called "The Orange Alternative". The founder of the movement was Waldemar Frydrych, "Major". The actions organized by him in the city's central places, referred to the paradoxes of our present-day reality. They often made use of the wooden statue language which they transformed or placed in a new context achieving thereby a paradoxically new situation and did it not so much through the negation of the old situation as

through showing its absurdity or surreality. Thus the happening manifestations while being peaceful and, in respect of the propaganda slogans, often neutral or even in favour of the government (the previous one of course), were at the same time significant political events. They became a ludistic, specifically Polish type of reaction to the regime reality. The movement spread over many towns throughout Poland.

Piotr Kowalski, SCRIBO ET DECORO ERGO SUM. SOME REMARKS ON THE MEANING OF THE TOWN GRAFFITI

The fresh walls in a housing-estate, covered with graffiti, gave the author the idea to study these drawings and writings. He assumes the anthropological point of view and tries to discover their function. The main one, in his opinion, is to make the world familiar, a safe place to exist in. By making it familiar they also attempt to make it less forbidding. Such a forbidding place may be both a forest and a new housing-estate with its official inscriptions, orders and announcements. Thus the space covered by graffiti assumes a sense, becomes an anthropocosmos. There is a value attached to them. So for instance the obscene inscriptions by saying *amore profano* may signify the defence (tabu) of the *amore sacro*. And always they are a confirmation of one's own existence, hence it may be said that they are not anonymous after all, since what stands behind them is always: I, we in opposition to - them.

Wojciech Miszczuk, "WE'RE SORRY FOR BEING SORRY"

A report on the alternative movement in Cracow on April the 3rd 1989.

Jacek Ołędzki, CONSOLATION

The article is on a specific creation which came into being in the last years in Poland (under the martial law first of all). Walls came to be covered with all sorts of slogans and emblems of "Solidarity", always hastily covered with paint. And just this kind of daubing called "the Polish graffiti", is the object of the author's study. It is done in a number of ways: the graffiti are frequently not covered with a one-colour rectangle patch but transformed by particular ludistic additions. The author seeks an affinity of this kind of painting to the custom of painting window-frames and producing human-like figures, the so called "kracoki", in the houses of marriageable maids. The geographical disposition of these paintings in Warsaw and their seasonal appearance, they too, in the author's opinion, indicate their plebeian origin.

Krzysztof Sabak, "THE SOFS ARE YOURS, THE WALLS OURS"

The author deals with a new phenomenon which since the mid-eighties can be seen on Warsaw's walls. These are spray-made daubs. Those youngsters who make them (of the 15-18 years of age) may be divided mainly into two groups: those connected with the ecological movement and the skate-boardists. The drawings are mostly copies from foreign magazines (USA), youth unofficial journals ("fantazinas") and are occasionally an original product of their authors.

Czesław Robotycki, THE ART A VISTA. THE STRIKE FOLK-LORE (1982)

The article is an attempt at an ethnological analysis of the strike as a specific artistic-cultural phenomenon. The material on which the analysis is based has been provided by the Gdańsk Shipyard in 1980. By ethnology the authors mean a science concerned with the processes taking place within a culture, a science "prowling in the borderlands of other sciences". The title "The Art a Vista" suggests the spontaneity of the artistic creation which accompanied the strike and was a reaction to the official culture,

a creation that was folklorized and kept in a carnival spirit. The protests were marked by three main motives: the national-patriotic, church-religious and the folk one. This art manifested itself in graffiti, graphic arts, political poems (including paraphrases of the romantic poetry, analysed by M. Janion), ballads and cabaret songs.

Jerzy Szczepkowski, INITIATION IN THE ARMY AND IN JAIL

The author uses in his interpretation the theory of customs by A. van Gennep developed subsequently by L. Stomms. As regards

the army servicemen he distinguishes three levels at which the initiation is taking place. At the social level the whole service in the army is treated as an initiation. In the army itself the initiation is related to two spheres, the official and unofficial structure of the service.

In prisons there are two types of initiation: the first concerns all the inmates, the second has to do with the initiation into a superior group of those who call themselves "men" (an analogy with primitive communities in which the tribe's name means also "people", "men"); they are separated from the rest of the inmates and form a hierarchical group governed by its own ethics.

