

**LWOWSKO-RZESZOWSKIE
ZESZYTY NAUKOWE**

**ЛЬВІВСЬКО-РЯШІВСЬКІ
НАУКОВІ ЗОШИТИ**

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НАУКОВІ ЗОШИТИ**

4

Eros w moralności i kulturze
Sacrum i profanum w kulturze

redakcja naukowa
**GRZEGORZ GRZYBEK, TARAS DUBROVNYI,
BERNADETA BOTWINA**



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Wprowadzenie: Eros w moralności i kulturze.

Etyka seksualna a estetyka

Oddany do Państwa rąk kolejny numer „Lwowsko-Rzeszowskich Zeszytów Naukowych” potwierdza ciągłość współpracy między dwoma znaczącymi ośrodkami naukowymi Polski i Ukrainy.

Pierwsza część: *Eros w moralności i kulturze. Etyka seksualna a estetyka* (*Eros in morality and culture. Sexual ethics versus esthetics*) jest wynikiem realizacji wspólnego projektu pod wskazanym powyżej tytułem, w którym brał udział także Wydział Filozoficzny Uniwersytetu Preszowskiego.

Celem projektu było ukazanie etycznego i estetycznego wymiaru zachowań erotycznych w kontekście kształtowania etosu życiowego osoby. Interdyscyplinarne dociekania naukowe ukierunkowała teza, że erotyczny wymiar ludzkiej aktywności jest ważnym aspektem życia jednostki i jednocześnie podlega normowaniu społecznemu, a ponadto wiąże się z kulturowym i estetycznym wyrażaniem pragnień seksualnych.

Normowanie społeczne ma różne konteksty: kulturowy, religijny, ekonomiczny, a nawet polityczny, nie może jednak ingerować w prawa wolnościowe jednostki w wymiarze etycznym i estetycznym. Aby osoba potrafiła w tym zakresie osiągnąć odpowiednią integrację, musi wypracować własne standardy etyczne dotyczące seksualności, które będą stanowiły trwałe element jej etosu życiowego, wyrażanego także w normach estetycznych.

Szczegółowe dociekania Autorów tomu dotyczyły wielu kwestii składających się na ten wymiar ludzkiej egzystencji. Vasil Gluchman w rozważaniach historycznych zwrócił uwagę na etykę i moralność małżeńską oraz rodzinną dawnych Słowian. W artykule podkreślił kulturowe i religijne uwarunkowania kształtującej się w tym zakresie moralności. Grzegorz Grzybek oraz Radosław Malikowski podjęli problem opozycji między sztuką kochania a moralnością seksualną. Podstawą rozważań były poglądy studentek Uniwersytetu Rzeszowskiego wyrażające obraz idealny, nie zawsze zgodny z etosem życiowym kobiet. Na podstawie badań wskazano na konieczność budowania własnych standardów etycznych dotyczących seksualności, które mogą być oparte na „estetyce seksualności”. Na inny aspekt relacji kobiet i mężczyzn wskazała Mira Malczyńska-Biały. Analizowała ona prawny wymiar zmiany partnera, małżonka, co ujęła w lapidarnej formie jako

zamianę „towaru” o cechach niezgodnych z umową na lepszy model. Tatiana Maciejewska próbowała ująć zagadnienie męskiej cielesności i seksualności w zmieniających się kanonach estetyki społecznej. Anna Steliga, rozwijając refleksję o estetyce ciała, podkreśliła wartość cielesnego doświadczenia we współczesnych sztukach wizualnych. Inne zagadnienie było przedmiotem badań Marii Łukaszek, która analizowała postawy więźniów wobec seksualnej normy partnerskiej. Maria Pleśkaczyńska zajęła się problemem miłości i przebaczenia. Jest to trudna kwestia w kontekście małżeństwa czy związku partnerskiego.

Podjęte rozważania oczywiście nie wyczerpują możliwych odniesień wynikających z postawionej na wstępie tezy. Obrazują jednak różnorodność podejścia i wielość sposobów rozwiązywania dostrzeganych we wskazanych uwarunkowaniach problemów.

Grzegorz Grzybek

Introduction: Eros in morality and culture. Sexual ethics versus aesthetics

Another publication of "Lwowsko-Rzeszowskie Zeszyty Naukowe" has been issued for you, ladies and gentlemen. It confirms the continuity of cooperation between two research centres.

The first part: *Eros in morality and culture. Sexual ethics versus aesthetics* constitutes extending cooperation by Preszowski University, Philological Department. It results from the project entitled as above.

The aim of the taken project has been to show ethical and esthetical dimension of erotic actions in the context of forming personal life ethos. The basic thesis of interdisciplinary scientific inquiries has been adopted: erotic dimension of human activities has an important aspect of an individual's life, at the same time it is subject to social standardization. What is more, it is connected with cultural and aesthetic expression of sexual desires. Social standardization has got different contexts: cultural, religious, economic and even political. However social standardizing cannot interfere in freedom rights of an individual in ethical and aesthetic dimensions. In order for an individual to get a proper integration he or she has to develop their own ethical standards, which concern sexuality and are aimed at constituting an element of their life ethos that also is expressed in aesthetic norms.

Detailed investigation has been connected with particular issues. Vasil Gluchman in historical analysis has paid attention to ethics as well as marriage and family morality of the old Slavs. The article explicitly underlines cultural and religious conditionings of being formed morality in those times. Grzegorz Grzybek and Radosław Malikowski have taken an issue indicating opposition between the art of love and sexual morality. The views of female students at University in Rzeszow have constituted the bases of this discussion. In their views one can notice a perfect picture, not necessarily being in conformity with life ethos of women. Basing on the research it has been pointed that it is necessary to build one's own ethical standards, which concern sexuality and can be based on "sexual aesthetics". Mira Malczynska-Biały has pointed another aspect of mutual relationships. She has analysed the legal dimension of changing a partner or a spouse and she has captured it in a succinct title: Better model exchange that is "a product" not

compatible with a contract. Tatiana Maciejewska has tried to analyse a problem: male corporeality and sexuality in changing social aesthetics. Anna Steliga has also shown aesthetics of a body, emphasizing value of physical experience in contemporary visual art. Another issue has been the subject of Maria Łukaszek's research, who has analysed attitude of prisoners towards sexual norms in a relationship. Maria Pleskaczynska has analysed the problem of love and forgiveness. It is a difficult issue in the context of a marriage or a relationship. The mentioned above analysis does not exhaust a topic and all possible references that result from the presented thesis. However they illustrate diverse approaches and ways of solving problems.

Grzegorz Grzybek

**Eros w moralności i kulturze.
Etyka seksualna a estetyka**

Vasil Gluchman

Prešovská univerzita, Filozofická fakulta, Prešov

Etika a morálka manželstva a rodiny starých Slovanov

Byzantský cisár Lev VI. Múdry, ktorý bol žiakom patriarchu Fotia, vo svojom diele *Stručné podanie vojnovnej taktiky* prezentoval zaujímavé opisy Slovanov, ich zvykov, i morálky, preto sú veľmi cenným dobovým dokumentom viažucim sa k starým Slovanom. V diele sa uvádza, že slovanské kmene sa zhodovali v spôsobe života a mravoch, boli slobodné a odmietali otroctvo či poddanstvo, a to zvlášť pokiaľ žili vo svojej starej vlasti za Dunajom. Po príchode na nové územie sa museli podrobiť poddanstvu, ale boli ochotní poslúchať len vlastných vládcov. Oceňoval ich udatnosť, ako znášali útrapy, chlad, mráz, nedostatok odevov i potravy. Východorímsky cisár Basileos ich však presvedčil, aby sa vzdali starých mravov, pokrstil ich a oslobodil ich spod nadvlády kmeňových vládcov (Lev VI. Moudrý 1969: 360). „...jejich ženy zachovávaly nanejvyš vytrvale manželskou vernosť, takže mnohé z nich pokládajú smrť svých mužů za svou vlastní a volí sebevraždu, ježto nejsou s to snášet vdovský život“ (Lev VI. Moudrý 1969: 362). Dochádza tu k určitému protirečeniu, pretože v mnohých prípadoch sa poukazuje na promiskuitný život spôsob života starých Slovanov, a to nielen v prípade mládeže, ale aj dospelých mužov a žien, zatiaľ čo v tomto prípade spis oceňuje práve manželskú vernosť žien, ktoré páchajú po smrti manžela samovraždu. Ťažko sa jednoznačne k tomu vyjadriť, do akej miery to môže byť záležitosť morálky alebo ide i mimomorálne dôvody, ktoré mohli viesť k takému počínaniu. Treba si tiež uvedomiť, že uvedené vyjadrenia sa viac týkajú južných Slovanov, teda predovšetkým Bulharov a Srbov, ktorí boli viac v dosahu Byzantskej ríše a s ktorými Byzancia prichádzala viac do kontaktu a vo vzťahu ku ktorým mala aj priame politické, mocenské, ideologické, kultúrne i náboženské záujmy. V menšej miere sa to dotýkalo asi Moravanov a Čechov, ktorí boli predsa geograficky vzdialenejší a teda aj menej zaujímaví pre Byzanciu.

Na druhej strane arabský cestovateľ Ibráhím ibn Ja'kúb al-Isrá'ilí at-Tartúší, ktorý pochádzal z Tortosy v moslimskom Španielsku a bol židovského pôvodu, v 10. storočí navštívil Nemecko a krajiny západných Slovanov v strednej Európe, na základe čoho po návrate do Španielska spísal svoje po-

znatky. V protiklade k spisu byzantského cisára opisuje promiskuitu slovan-skej mládeže. Vraj ak mladá žena vstúpi do manželstva ako panna, jej muž povie, že „kdyby v tobě bylo něco dobrého, byl by jistě po tobě zatoužil nějaký muž a jistě by sis byla vybrala někoho, kdo by vzal tvé panenství. A potom ji pošle pryč a zbaví se jí“ (Ibráhím ibn Ja'kúb 1969: 418). V tomto kontexte autor uvádza, že ak sa panna zamiluje do nejakého muža, ide k nemu a ukojí svoju túžbu. Avšak na druhej strane zároveň konštatuje, že ženy po vstupe do manželstva sa nedopúšťajú cudzoložstva (Ibráhím ibn Ja'kúb 1969: 418). Považujem tieto vyjadrenia za veľmi podstatné pre charakteristiku morálky starých Slovanov a zvlášť pokiaľ ide o západných Slovanov žijúcich v strednej Európe. Význam a hodnota týchto vyjadrení spočíva okrem iného aj v tom, že sú oveľa autentickejšie než to bolo v prípade konštatovaní v diele Leva VI. Múdrehu, ktorý prevzal svoje poznatky zo starších spisov. Neznamená to, že Ibrahím ibn Ja'kúb al-Isrá'ilí at-Tartúší nevyhnutne musel sám všetko vidieť a zažiť, ale predsa to možno považovať za autentickejšie, pretože je to opis, ktorý je výsledkom jeho bezprostrednej skúsenosti, prípadne sprostredkovaných, ale aktuálnych informácií pochádzajúcich z daného prostredia. Ak zosumarizujem informácie o sexuálnej morálke starých Slovanov, možno na jednej strane konštatovať, že v prípade mládeže bola veľmi voľná, dokonca sa považoval predmanželský sex mladých žien za znak ich „atraktívnosti“ alebo dokonca mravnosti, pretože je to potvrdenie nielen jej fyzických, ale aj duševných, prípadne aj mravných kvalít, teda dobrého, pre ktoré bola mladá žena žiaduca a prečo ju nejaký muž zbavil jej panenstva. Predmanželský sex je teda komunitou priam vyžadovaný na potvrdenie zrelosti, ale aj akceptácie mladých žien v komunite, ako predpoklad ich vstupu do manželstva a založenia rodiny. Na druhej strane vstupom do manželstva sa vyžaduje od žien ich cudnosť, teda dodržiavanie manželskej vernosti. Po smrti manžela sa výrazným spôsobom mení postavenie ženy v komunite, čo často vedie k tomu, že páchajú samovraždy. S najväčšou pravdepodobnosťou dôvodom pre samovraždy mohli byť mimomorálne príčiny, marginalizácia alebo ostrakizácia týchto žien, čo by mohlo znamenať, že postavenie dospelaj ženy u starých Slovanov sa viazalo predovšetkým na jej manželstvo a zmenou jej statusu stratila aj pôvodné postavenie, čo mohlo byť pre ne veľmi frustrujúce a viedlo ich k rozhodnutiu radšej skončiť so životom než žiť v nedôstojnom postavení na okraji komunity. Pokiaľ však ide o sexuálnu morálku mužov, z dobových dokumentov možno vyčítať, že buď súdobí autori sa jej nevenovali (v prípade Leva VI. Múdrehu či Ibrahíma ibn Ja'kúb al-Isrá'ilí at-Tartúší) alebo poukazovali na to, že muži boli tými, ktorí mohli byť objektmi sexuálnych túžob zo strany mladých žien, ktoré potrebovali získať spoločenský status a akceptáciu v komunite, preto hľadali vhodných mužov jednak na uspokojenie svojej

sexuálnej túžby, ale aj zvýšenie svojej hodnoty a statusu v komunite vrátane naplnenia požiadavky pre akceptáciu v manželstve. Na druhej strane muži boli tí, ktorí neboli pri napĺňaní svojich sexuálnych túžob limitovaní manželstvom a požiadavkou vernosti. Príkladov nájdeme viac ako dosť, a to aj v dobových dokumentoch, kde napríklad Metod vo svojej kázni vyčítal moravskému veľmožovi, že si zobral druhú ženu a vyhнал prvú, rovnako aj pápež Ján VIII. žiadal knieža Kocela, aby zabezpečil nápravu u tých, ktorí si zobrali druhú manželku, ale nájdeme takéto vyjadrenia pápeža Jána VIII. aj v liste an-konskému biskupovi Pavlovi. Dominantná úloha mužov v dobovej sexuálnej morálke sa teda neviazala iba na Slovanov, ale viac-menej podobné správanie mužov nachádzame aj u Nemcov vrátane únosov žien, ktoré riešili potom až na celorišských snemoch a vyhlasovali tresty v neprítomnosti pre tých šľachticov, ktorí sa previnili (Gluchman 2016: 13–35).

Ak akceptujeme názor Francine Cardmanovej, že z hľadiska skúmania ranokresťanskej etiky je etikou všetko, čo sa nejakým spôsobom zaoberalo tým, čo robili ľudia danej doby (Cardman 2008: 936), potom vzniká otázka či možno za kresťanskú etiku na Veľkej Morave považovať aj všetky najvýznamnejšie spisy danej doby, zvlášť sa to týka *Ustanovení svätých otcov*, *Súdneho zákona pre svetských ľudí* (*Zakon sudnyj ljudem*), *Nomokánonu* a *Napomenu-tia vladárom*. Uvedené spisy v najvýraznejšej miere sa zaoberajú správaním a konaním ľudí žijúcich na Veľkej Morave. V danom kontexte však aj ďalšie spisy, ako sú *Život Konštantína* a *Život Metoda* majú svoj význam a možno o nich tiež uvažovať ako o etických spisoch, pretože v určitej miere reflektujú správanie a konanie Moravanov.

V prípade *Ustanovení svätých otcov* ide o starosloviensky preklad pôvodného latinského penitenciálu, teda zborníka predpisov k pokániu za rozličné druhy hriechov. Tieto predpisy vo franskej oblasti a pravdepodobne aj na Veľkej Morave platili už pred príchodom byzantskej misie Konštantína a Metoda. Autor prekladu je neznámy a domnienky o Gorazdovi ako prekladateľovi a Klimentovi ako editorovi sa doteraz podľa historikov nepotvrdili. Nenašiel sa latinský originál, z ktorého vznikol tento preklad, ale je dosť veká podobnosť s Merserburským penitenciálom. Starosloviensky preklad je iba výberom pôvodných latinských predpisov.

Z hriechov a trestov uvedených v *Ustanovení svätých otcov* vidno, že súdobá veľkomoravská spoločnosť, resp. cirkevné authority považovali v kontexte doby, správania a konania ľudí žijúcich na Veľkej Morave za najdôležitejšie upraviť podľa všetkého najčastejšie sa vyskytujúce druhy nemorálnych konaní, ku ktorým možno teda zaradiť ohrozenie života (vraždy, potrat), majetkové delikty (krádeže), sexuálne delikty (smilstvo, cudzoložstvo, zoolíbia), rodinné delikty (opustenie ženy, resp. rozvod) a cirkevné delikty, resp.

priestupky (viažuce sa k náboženským obradom). Z prehľadu ukladaných trestov možno urobiť záver, že za najhorší hriech sa považovala zoofília ženatého duchovného, pretože za to hrozil až trest 15 ročného pokánia, potom to boli hriechy, za ktoré sa ukladal trest 10 ročného pokánia, ako to bolo v prípade zoofílie neženatého kňaza, úmyselnej vraždy, sodomie, cudzoložstva biskupa, kňazovo opustenie vlastnej ženy a spolužitie s inou ženou, úmyselný potrat ako dôsledok cudzoložstva. 7 ročné tresty sa ukladali za smilstvo kňaza, krivú prisahu, otravu jedom, podpaľačstvo a krádež kostolných vecí a 5 ročné tresty pokánia boli za neúmyselnú vraždu, krádež dobytku a iných cenných vecí, cudzoložstvo laikov a za uctievanie diabla. Menšie, napríklad 3 ročné tresty pokánia nasledovali za drobnú krádež, cudzoložstvo kňaza, za vraždu dieťaťa matkou, za zvedenie cudzej ženy, za potrat, za smilstvo s vdovou alebo pannou, za kňazovu poľovačku.

Predpisy majú celkom 51 častí a týkajú sa úmyselnej vraždy zabitím alebo otravou, vraždy dieťaťa, ďalej ide o telesné poškodzovanie odrezaním niektorej časti vlastného tela, fyzické napadnutie a ublíženie na zdraví, tiež sa to týka sodomie, zoofílie a smilstva kňaza, mnícha alebo biskupa. Rovnako ide o fyzické násilie zo strany kňaza, mnícha alebo biskupa, poľovačku kňaza alebo mnícha, ďalej ide o krivú prisahu, krádež, vrátane krádeže kostolných vecí, okradnutie mníšky, podpaľačstvo. Týka sa to aj opustenia ženy a cudzoložstva, smilstva sám so sebou, prípadne s vdovou, pannou alebo otrokyňou, pomyslenia na hriech s cudzou ženou alebo akékoľvek smilstvo, ale aj úmyselný potrat, obžerstvo, opilstvo. Rovnako za hriech sa považovalo aj chodenie po kolede, ako to robili pohania a hnev na svojho brata, jeho preklínanie, jedenie mäsa z uhynutého zvieraťa. Súčasťou sú aj hriechy viažuce sa k ochrane hostie pred myšami, kvapnutie z kalicha pri prijímaní, spánok v chráme, uctievanie diabla (Ustanovení 1971: 138–146).

Na druhej strane podľa zostavovateľov zborníka historických prameňov *Magnae Moraviae Súdny zákon pre svetských ľudí (Zakon sudnyj ljudem)* je najstaršou slovanskou právnou pamiatkou. Vo svojej podstate ide iba o preklad gréckeho originálu *Eklogy*, známeho zákonníka cisárov Leva III. a Konštantína V. Uvedený zákonník podľa zostavovateľov bol asi vydaný v roku 726 a obsahoval predovšetkým trestné predpisy. Zostavovatelia upozorňujú na viaceré odchýlky slovanského prekladu od gréckeho originálu, čo podľa nich znamená, že *Súdny zákon pre svetských ľudí* odráža odlišné pomery než v akých vznikla *Ekloga*. *Súdny zákon pre svetských ľudí* je však nesystematickou a neúplnou príručkou (Soudní zákoník 1971: 147).

Súdny zákon pre svetských ľudí sa venuje boju pohanstvu (1 článok), ďalej veľkú pozornosť venuje sexuálnej morálke a biologickému i duchovnému manželstvu a príbuzenstvu (celkom 11 článkov). Z prvých 13 článkov *Súdne-*

ho zákona pre svetských ľudí sa desať venuje práve otázkam sexuálnej etiky a morálky, okrem toho ešte aj záverečný článok 30a sa venuje možnostiam rozvodu manželstva. Ďalšie články sa venujú napríklad fungovaniu súdneho systému v krajine (7 článkov), vojnovej morálke (4 články), majetkovým záležitosťami, ako je napríklad podpaľačstvo (2 články), krádež (6 článkov), únos a predaj slobodného človeka do otroctva (1 článok). Z uvedeného prehľadu vidno, aký dôraz sa kládol na jednotlivé témy, ktoré určite vyjadrovali reálne potreby fungovania veľkomoravskej spoločnosti. Ako sa ukazuje, za najväčšie problémy Veľkej Moravy a jej obyvateľov považovali sexuálnu morálku a potrebu ochrany manželstva, čo bol asi celkovo vážny problém doby, a to nielen na Veľkej Morave, ako o tom svedčia dobové analýzy aj v súvislosti s informáciami o sporoch, ktoré sa riešili vo východofranskej ríši, ale určite aj v Bulharsku, na čo reagovali aj odporúčania pápeža Mikuláša I. Bulharom (Mikuláš 1971: 38–136). Ďalším vážnym problémom doby boli krádeže, teda morálka v súvislosti s ochranou majetku. Mimoriadnu pozornosť *Súdny zákon pre svetských ľudí* venuje aj fungovaniu súdneho systému v krajine, aby sa centralizoval výkon súdnej moci, aby sa eliminovalo svojvoľné vykonávanie spravodlivosti, ale nastavili aj pravidlá vyšetrovania a dokazovania viny, resp. nevinu. V neposlednom rade išlo aj o stanovenie určitých pravidiel pre správanie a konanie vojakov. Z toho, že sa iba 4 články venujú otázkam vojnovej morálky možno konštatovať, že nedá sa súhlasiť s názorom Jána Šafina, že *Súdny zákon pre svetských ľudí* bol určený vojakom (Šafin 2014). Podľa mňa ide o všeobecný zákonník, ktorého cieľom bolo formulovať prvotnú podobu právnych noriem nadväzujúcich na normy kresťanskej etiky a morálky vrátane položenia základov súdneho systému v krajine. Bol významným prínosom pre posilňovanie a rozvoj veľkomoravskej štátnosti vrátane dobovej zákonitosti a rovnako mal ambíciu prispieť aj k upevneniu kresťanstva vrátane noriem kresťanskej etiky a morálky vo veľkomoravskej spoločnosti.

Z celkového počtu 30 článkov sa veľa z nich venuje práve sexuálnej etike, morálke a manželskému právu. V prvom rade je to odraz vnímania sexuálnej morálky a manželstva v duchu kresťanského učenia a posilňuje ich miesto a význam v živote veľkomoravskej spoločnosti formulovaním jej noriem a rovnako aj stanovením trestov pokánia. *Súdny zákon pre svetských ľudí* kombinuje v sebe kanonické právo a civilný zákon, pretože jednak vychádza z Eklogy, teda svetského zákona, ktorý bol svojho času prijatý v Byzantskej ríši (Kišš 2015: 118), ale na druhej strane dopĺňa jednotlivé normy a tresty aj o cirkevné tresty. V *Súdnom zákone pre svetských ľudí* je zahrnutý viac-menej aj *Nomokánon*, teda cirkevné predpisy, na základe ktorých kňazi mali určovať tresty pre hriešnikov. Zaujímavé pritom je to, že na rozdiel od značnej diferencovanosti trestov obsiahnutých v *Nomokánone*, *Súdny zákon pre svetských ľudí* udeľuje za všetky

priestupky alebo hriechy týkajúce sa sexuálnej morálky rovnaký 7 ročný trest pokánia. *Súdny zákon pre svetských ľudí* je v úvode na rozdiel od *Eklogy* doplnený o tri state týkajúce sa zákazu pohanských obetí, pričom Konštantínovi mohol pri jeho príprave pomôcť skúsený právnik, akým bol Metod, ktorý ako moravský biskup zaviedol tento zákonník do praxe a zahrnul ho aj do *Nomokánonu* ako jeho civilnú zložku (Soudní zákonník 1971: 176).

Prvá časť článkov *Nomokánonu* je skôr iba registrom, v ktorom sa robí prehľad titulov, ktoré sú súčasťou *Nomokánonu* a týka sa v niektorých častiach kňazov a biskupov, ktorým sa zakazuje vykonávať verejné funkcie, požíčiarvať peniaze na úrok, stať sa rukojemníkmi ako aj vojakmi. Ďalej sa zakazuje biskupom, aby hriešnikov bili, unáhle exkomunikovali a spor s cirkevnými predstaviteľmi treba riešiť s ich nadriadenými. Na druhej strane cirkevným predstaviteľom sa ukladá zákaz prijímať do cirkvi alebo zboru ľudí, ktorí boli vyobcovaní inde a týka sa to aj klerikov (Nomokánon 1971: 250–252). Rovnako sa ukladá kňazom zákaz žiť so ženou bez riadneho sobáša, vyhnáť zákonitú manželku pod zámienkou zbožnosti, ísť na svadbu tým, ktorí sa ženia druhýkrát, do manželstva môže kňaz vystúpiť iba pred vysviackou. Ďalší zákaz sa týkal hanenia riadneho manželstva alebo jedenia mäsa a zakazovalo sa kňazom (ale aj biskupom a laikom) hrať kocky, chodiť do krčiem, zúčastňovať sa pitiek a hostín (Nomokánon 1971: 254–255). Všetkým sa zakazovalo kúpať sa so ženami. Druhá časť článkov alebo titulov konkretizuje ustanovenia cirkevného a civilného zákona v rámci *Nomokánonu*.

Okrem otázok týkajúcich sa cirkevnej disciplíny, *Nomokánon* sa venoval aj iným morálnym otázkam. Napríklad v XXXII. titule sa venovala pozornosť žene, ktorá by si obliekla mužské šaty, za čo má byť prekliata a rovnaký trest sa stanovil ľuďom, ktorí v mene askézy sa nevenovali svojim deťom, neživili a nevedli ich k zbožnosti. Rovnaký trest sa vzťahuje aj na detí, ktoré pod zámienkou zbožnosti opustia svojich rodičov a viac sa venujú zbožnosti, pričom neprejavujú rodičom dostatok úcty. Žena si nesmie beztrestne ostrihať vlasy v mene askézy, za čo má byť prekliata. Podobne aj žena, ktorá opustí svojho muža má byť podrobená cirkevnému trestu, avšak treba vyšetriť dôvody, prečo ho opustila a trest sa vzťahuje na prípady bezdôvodného opustenia muža. V takom prípade mužovi má byť odpustené a môže sa zúčastňovať cirkevného spoločenstva (Nomokánon 1971: 311–312). XXXIII. titul stanovuje trest prekliatia za navádzanie cudzieho otroka k neposlušnosti voči pánovi a útek od pána, namiesto toho, aby ho viedol k poslušnosti a úctivej službe. Veľká pozornosť sa venuje v XXXIV. titule pannám, ktoré sa zaslúbili Bohu, že budú žiť v čistote a pritom podľahli telesným rozkošiam a vzdali sa svojich sľubov. Ustanovuje sa za potrebné preskúmať či to bolo uskutočnené dobrovoľne, v dostatočnom veku a pri dostatočnom „rozume“. Vdovstvo je menšie než pa-

nenstvo, preto aj hriech vdovy je menší než podobný skutok panny, ak vdova zavrhla vernosť Kristovi, pričom panna je dokonca Kristovou nevestou. V takom prípade vdovu treba odsúdiť ako nerestnú otrokyňu a pannu ako cudzoložnicu. Cudzoložníkom je aj ten, kto žije s pannou (Nomokánon 1971: 317–319). V ďalšej časti sa pozornosť venuje kacírom (XXXVII. titul), ktorým sa nedovoľuje vstupovať do chrámu, pokiaľ sa aj naďalej držia herézy a kresťan nemá nasledovať kacírov, hoci by to boli biskupi, pretože všetci majú byť prekliatí. Klerikom sa zakazuje vstup do synagógy i pohanského obetiska, za čo im hrozí trest exkomunikácie. Rovnako nesmú biskupi alebo kňazi pod hrozbou trestu prijať krst z rúk kacírov, za čom im treba odobrať funkciu (Nomokánon 1971: 327). XXXIX. titul sa tvrdo stavia k veštcom a mágii, za čo im treba stanoviť tresty ako vrahom. XL. titul sa venuje vrahom, ktorí sa dopustili úmyselnej vraždy a stanovuje sa im trest pokánia a 20 rokov zákaz prijímania, z toho 4 roky má stať vonku a je povinný plakať, potom môže byť vnútri chrámu a počúvať, po čase musí vychádzať von, ďalej pokračuje trest v podobe prítomnosti vnútri chrámu, ale bez prijímania a až po uplynutí celého trestu môže byť účastný sviatosti (Nomokánon 1971: 333–335). Ďalej sa tieto tresty vzťahujú aj na klerikov, ktorí v hádke niekoho udrú a ten zomrie, za čo majú byť zbavení svojej funkcie. Klerikom sa nesmie stať ten, kto sa sám vykastroval, pretože je svojim vrahom a nepriateľom božieho stvorenia, laik má byť za to vyobcovaný na 3 roky, pretože rovnako aj on je sám sebe vrahom. Uvedený titul sa zaoberá aj ženou, ktorá porodila na ceste a patrične sa nepostarala o novorodenca, pretože chcela zatajiť svoj hriech, preto sa má posudzovať ako vrahyňa. Avšak ak sa nemohla dostatočne postarať o dieťa kvôli neprístupnému miestu a nedostatku patričných vecí, tak jej to má byť odpustené. V minulosti boli smilniace ženy, ktoré zabili všetko, čo sa im narodilo alebo sa pokúšali robiť potraty, odsúdené na doživotné vylúčenie, ale teraz sa im zmenil trest na 10 rokov pokánia podľa stanovených stupňov (Nomokánon 1971: 336–337).

Možno teda konštatovať, že *Nomokánon* je najkompletnejším právnym a morálnym zákonníkom obdobia Veľkej Moravy, pretože v 45 tituloch obsahuje zhrnutie najpodstatnejších morálnych problémov svojej doby, s formulovaním kresťanských etických noriem platných pre základné oblasti ľudskej činnosti pre obyvateľov Veľkej Moravy. *Nomokánon* spolu so *Súdnym zákonom pre svetských ľudí*, *Ustanoveniami svätých otcov* a *Napomenutím vládarom* vytvorili základy kresťanskej etiky a morálky na Veľkej Morave, čo možno považovať za skutočne jeden z veľmi významných výsledkov byzantskej misie Konštantína a Metoda na Veľkej Morave, ktorý doteraz sa nikde vôbec nespomenul. V súvislosti s ich pôsobením medzi Moravanmi sa zdôrazňuje jednak kultúrny, ale aj náboženský dosah na život obyvateľov Veľkej Moravy,

dalej sa spomína ich úloha pri vzniku jazyka, literatúry, ich prekladateľské dielo atď., ale nikto doteraz nevenoval pozornosť tomu, že spomenutými prekladmi originálnych diel z gréčtiny do staroslovienčiny formulovali základy kresťanskej etiky a morálky Veľkej Moravy, keďže ustanovovali normy správania a konania kresťanov počínajúc laikmi, cez klerikov, kňazov až po biskupov, ale dotýkali sa aj vrchnosti. Ako konštatoval aj Michael T.G. Humphreys *Ekloga* tvorená cisármi Levom III. a Konštantínom V. nebola iba právnym dokumentom, teda zákonníkom, ale jej autori mali oveľa vyššiu ambíciu, teda usilovali sa o morálnu reformu Byzantskej ríše a aj právo v prvom rade malo vyjadrovať snahu o morálnu reformu, resp. kultiváciu jej obyvateľov (Humphreys 2015: 94–105). Prejavovalo sa to okrem iného aj v určitej humanizácii trestov v porovnaní s predchádzajúcimi trestnými zákonníkmi, hoci na prvý pohľad to pre súčasníka tak nevyzerá, keď sa ukladajú tresty odrezania nosa alebo odťatia rúk, ale v minulosti za tieto činy bol trest smrti. Uvedenú tendenciu cítiť aj v *Súdnom zákone pre svetských ľudí*, *Ustanoveniach svätých otcov* alebo *Nomokánone*, teda trest má vychovávať hriešnika, priviesť ho na správnu cestu kresťanskej morálky a kresťanského učenia.

Možno teda tvrdiť, že etiku na Veľkej Morave tvoria 4 hlavné etické spisy a 2 menej dôležité spisy, v ktorých sa problematika správania a konania ľudí veľkomoravskej spoločnosti rieši okrajovo, keďže zvlášť v prípade Života Konštantína išlo o opisy životných osudov Konštantína, jeho štúdium a pôsobenie v Konštantinopole, posolstvá k Chazárom, Arabom, neskôr diskusie s trojjazyčníkmi, krátke pôsobenie v Ríme a podobne. Problematike života na Veľkej Morave sa Život Konštantína príliš nevenuje. Trochu viac nájdeme k tejto téme v Živote Metoda, ale ani tento spis sa primárne nezaobera spôsobom života ľudí na Veľkej Morave, ale podobne ako Život Konštantína, je primárne zameraný na Metodovu činnosť, zvlášť po Konštantínovej smrti. Oba tieto spisy, teda Život Konštantína i Život Metoda sú hagiografickými spismi, čo poznačilo aj ich obsah, ale predsa ich možno zaradiť k etickým spisom tvoriacim počiatky etiky, resp. kresťanskej etiky na Veľkej Morave.

Nepriamo možno teda Konštantína a Metoda považovať aj za prvých etikov v našej oblasti počas existencie Veľkej Moravy a ich pôsobenia na jej území. Pravdou je to, že nevytvorili žiadny etický systém, nenapísali žiadne filozofické ani etické dielo, hoci Konštantína nazývali Filozofom. O ich diela v oblasti etiky a morálky môžeme nanajvýš uvažovať v rovine etických a morálnych názorov Konštantína a Metoda, pretože výberom diel na preklad, ich prekladom, ale aj doplnením (ako v prípade *Súdného zákona pre svetských ľudí*) či vyjadrením obsiahnutým v *Napomenutí vladárom* vytvorili prvú podobu kresťanského etického, resp. morálneho kódexu na Veľkej Morave, ktorý bol založený na pôvodných dielach svätých Otcov, ale aj byzantskej filozo-

ficko-etickéj a právnej tradícii, ktorá primárne zodpovedala potrebám doby a jej obyvateľov. Vytvorili skutočne významný prínos pre rozvoj kresťanskej etiky a morálky v danej oblasti, čo malo svoje pokračovanie v diele ich žiakov po vyhnaní z Veľkej Moravy na území Bulharska a najmä v neskoršom období na území Kyjevskej Rusi, kde ich filozofické, etické a právnické dielo sa pretavilo do podoby ruských stredovekých zákonníkov, ako boli *Kormčaja kniga* alebo *Ruská pravda*, prípadne ďalšie, ktoré určovali charakter zákonov a práva v Rusku až do 16. storočia (Tichomirov 1961: 26). V tom spočíva obrovská zásluha a význam diela Konštantína a Metoda aj pre oblasť filozofie, etiky a práva.

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Etika a morálka manželstva a rodiny starých Slovanov

Abstrakt

Autor v príspevku prezentuje jednak opisy morálky starých Slovanov z pera byzantského cisára Leva VI. Múdrego a arabského cestovateľa Ibráhíma ibn Ja'kúba al-Isrā'īlī at-Tartúšhīho. Najväčšiu pozornosť však venuje historickým dokumentom z obdobia Veľkej Moravy, teda druhej polovice 9. storočia, ktoré najviac vypovedajú o tom, ktoré problémy fungovania rodiny a manželstva boli v centre pozornosti dobovej kresťanskej etiky. V tejto súvislosti skúma Ustanovenia svätých otcov, Súdny zákon pre svetských ľudí (*Zakon sudnyj ljudem*), *Nomokánon* a *Napomenutie vladárom*. Považuje ich za prvú podobu kresťanského etického, resp. morálneho kódexu na Veľkej Morave.

Kľúčové slová: etika, morálka, Veľká Morava, kresťanstvo

Ethics and morality of marriage and family of old Slavs

Abstract

The author presents morality of the old Slavs described by the Byzantine emperor Leo VI the Wise and Arab traveler *Ibrāhīm ibn Ya'qūb al-Isrā'īlī at-Ṭurtūshī's*. However, the greatest

attention is paid to the historical documents from the period of Great Moravia of the second half of the 9th century, which most of all tell us about the problems of family and marriage that have been at the center of contemporary Christian ethics. In this regard, he examines *The Rules of the Holy Fathers* [*Ustanovenia svätých otcov*], *Judicial Law for Laymen* [*Súdny zákon pre svetských ľudí*], *Nomocanon* [*Nomokánon*], and *Adhortation to Rulers* [*Napomenutie vladárom*]. He considers them to be the first form of Christian ethical or moral code in Great Moravia.

Key words: ethics, morality, Great Moravia, Christianity

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Between the ability to love someone and sexual morality. Ideas of female students versus life ethos of a female

The following article consists of three parts: the first part constitutes the analysis of research about the ideas of pedagogy female students, the second one concerns other views of female belief about sexuality, the last part is about the dilemma of ability to love and sexual morality.

1. Sexual views of pedagogy female students

Research procedure

The research of sexual awareness is only one of many modules that are realised in the whole project, entitled: "Eros in morality and culture – sexual ethics versus aesthetics".

The following research is an attempt to visualise sexual awareness of University in Rzeszow (pedagogy faculty). The aim of this research is to answer the following questions:

1. What are students' opinions about sexuality?
2. What (factors) do the opinions depend on?
3. What role in marriage priorities does the sexuality play?

In the best (simplest) way the awareness undergoes empirical research in attitudes perspective, because an attitude has three basic elements of consciousness: knowledge, evaluation and emotional valuation as well as behavioural component, which means being ready to act and pure actions themselves (that is three attitude components).

In analysis of consciousness phenomenon (not only sexual) taking into consideration demographic, social and cultural aspects such as: gender, age, place of living, attitude towards religion is very important. What is analysed here are the interdependencies taking place among the variable dependencies; in other words these are attitudes and their components as well as social and demographic features, which in below research, are perceived as: independent variables.

Statistic tests have been applied in data analysis. This research has rather a concerned quantity. However, in this quantity analysis the presentation of variable sets as well as the correlation between variables have been applied.

The choice of collective was done in aspect-aim method. The sample was divided into two aspects according to years of studies. The first one is students of first and second year of a-three-year full-time studies and the other group consists of students of the first and second year of post gradual studies. The aim of such grouping was to compare opinions of younger and older students – a year of studies is actually the age of respondents.

In research procedure it was that a questionnaire survey would be the most accurate and topic matching examining method, because by using this kind of method attitudes undergo empirical examination in the simplest way. The survey questionnaire, at the beginning less formalised (categorised), has been tested in pilot study. Pilot research together with a questionnaire contain much more open questions. It shows that it has been difficult to receive answers for these questions. For that reason, a questionnaire has been made in a way that most questions have no longer been open whilst some others have been changed. Research sample (statistic mistake range 6%) has reached 216 people.

The questions concerning sexuality or sexual life can be troublesome because of several reasons. They can hurt some people's feelings, sometimes they are perceived as questions which are too intimate, and that is why answers may not be fully true. In order to minimise lack of answers or dishonest answers, most of the questions have been changed into not open ones, and the research has been done by recitation questionnaire method (Młodziej o życiu seksualnym 1999: 2).

The research was done in January 2017, preceded by pilot research. Despite making more questionnaires, some of them have been disqualified as being illegible, not precise or not relevant context. That is why 216 questionnaires have been qualified to be analysed.

Characteristics of examined group (community)

In the community, being researched only female participants have been there (it has been done on purpose). However, what should be emphasised is that pedagogical faculty at UR (University of Rzeszow) students are mostly female. Concerning gender at the whole University of Rzeszow there are mostly women (more than a half are female students). It results from almost complete feminisation of such faculties as: physiotherapy, health care (nurses) or previously mentioned pedagogy.

Students of the first and second year (BA degree undergraduates) have constituted almost forty percent of the researched group. Postgraduate

students (MA degree undergraduates) have constituted a bit over sixty percent.

Concerning the age the examined group has not been very different, because the age of students has mostly been parallel with the year of studies. That is why two age ranges, useful for analysis, have been introduced. These are: nineteen to twenty-two years old (younger students) and twenty-three to twenty-six years old (older students).

Table 1. Residence

Residence	Frequency	Percentage
over 50 thousand citizens	41	19%
up to 50 thousand citizens	55	25,5%
Village	119	55%
no data	1	0,5%
Together	215	100%

Source: personal research

The residents of a village constitute over half of the people being questioned. Forty-five percent of the people being examined live in towns whilst hardly one-fifth of the researched have been living in cities or bigger towns (fifty-thousand residents). Among respondents dominate people living in Podkarpackie district. A great percentage of students from the countryside results from a low level of urbanisation. Podkarpackie district is one of poorly urbanised districts in Poland. There are hardly 40,5% of population, where the average for Poland equals 61% (http://www.pl.all.biz/regions/?fuseaction_oda.showSection3trgn_id=93tsc_id=8).

Another important aspect of examining sexuality is the attitude towards faith, religious practices, because (it results from the current research) they are factors that strongly influence the sexual sphere. People declaring themselves as believers, who regularly attend the church masses are drawn by norms and regulations preached by the church scholars and at the same time they are more conservative (Młodzież o życiu seksualnym 1999: 4).

The attitude towards faith of the respondents is as follows. The greatest percent of the examined students declare themselves as people who believe in God (almost 80%) and as people who are great believers (15%) – altogether 95%! Among students who describe themselves sceptical towards faith and non-believers are not people from villages. It is probably connected with mentality of village lifestyle, that is bigger social control and deeper religious traditions in these communities (Młodzież o życiu seksualnym 1999: 4).

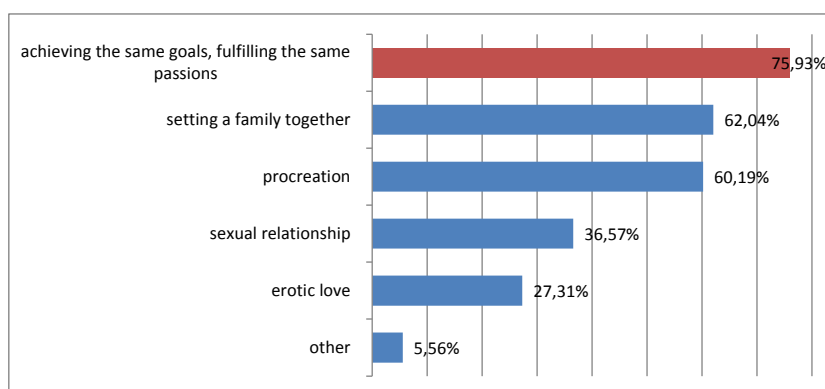
Table 2. Attitude towards faith

Attitude towards faith	Frequency	Percent
deep believers	33	15,3%
Believers	172	79,6%
Skeptical	9	4,2%
non-believers	1	0,5%
no data	1	0,5%
Altogether	216	100,0%

Source: personal research

Results of the research

One of the questions concerned priorities in a marriage. "According to you the aim of a marriage is targeted by...?" Three from six answers should have been marked.

**Chart 1. The aim of a marriage**

Resources: own research

Students prioritised "achieving the same goals and fulfilling the same passions" (little over three quarters) as well as "setting a family together." "Procreation" was ticked as a priority little less often and "erotic love" was chosen the least often. Therefore, according to students the sexual sphere is not the most important in a married life. In case of "a sexual relationship" the age of respondents is a diversifying element because it is a little more important for younger students. It is probably connected with less experience in relationships (category other: a bond, a support, devotion, "going to heaven").

Over two-thirds of respondents gave a positive answer, and the answer "rather yes" was given by almost one quarter of students. This research is little

different from one with participants from all over Poland. In the other research to this question (paraphrased a little) one quarter of Poles gave a negative answer.

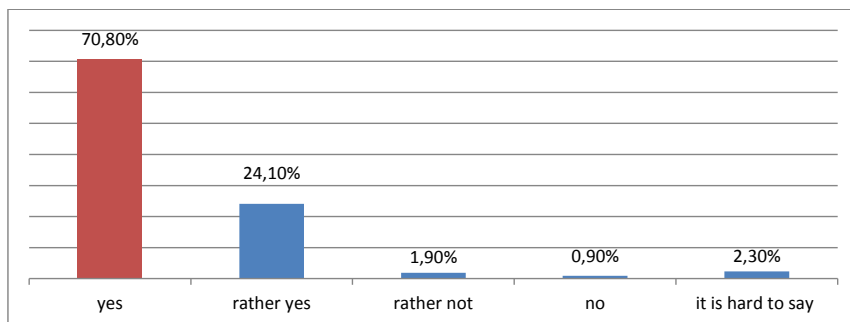


Chart 2. Love to one partner one's whole life

Resources: own research

Similarly to a previous question the age of respondents is a diversifying element. Younger students little more often claim that love to one partner through their whole life is possible whilst older students do not always think in this way (MA degree students). One can interpret it in the same way as before that experience in relationships has an impact on students' opinions concerning male-female relations.

Another question was following: **Is love the condition of a successful sexual life?** The answers were structured in this way:

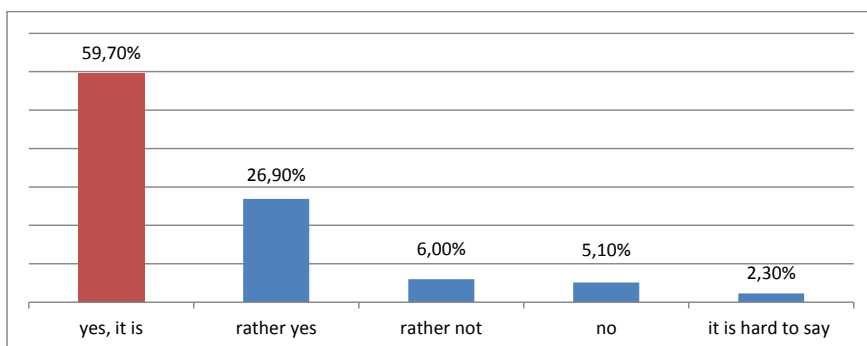


Chart 3. Love as the condition of a successful sexual life

Resources: own research

One can give here another example of research done by Zbigniew Izdebski, where majority of young respondents have claimed that love is the

essential condition of erotic life (77% of women and 64% of men, Izdebski 2012: 771–772).

Considering above question the place of living and the age of respondents constitute the differentiating element because older students and those who come from the village areas have declared more often that love is the condition of successful sexual life.

How important is sexual satisfaction in a relationship (a marriage) and how it influences its quality, it is the content of another question.

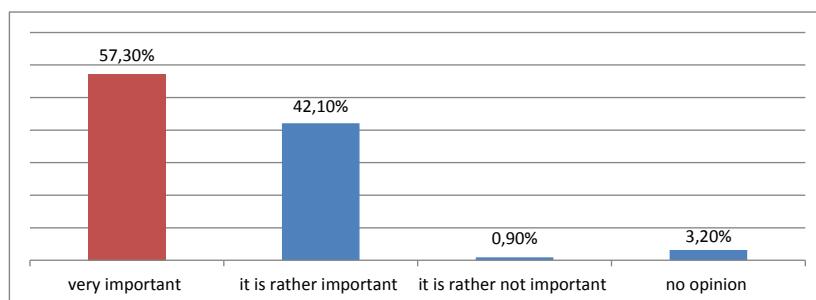


Chart 4. How important is sexual satisfaction in a relationship (a marriage) and how it influences its quality

Resources: own research

95% of the surveyed people shared their opinion that the sexual satisfaction in a relationship is very important (over 50%) or it is rather important. No statistically essential dependence between this variable and independent variables were found.

Is it acceptable for you to have sexual contact with other partners, being in a stable relationship (a marriage) was another question

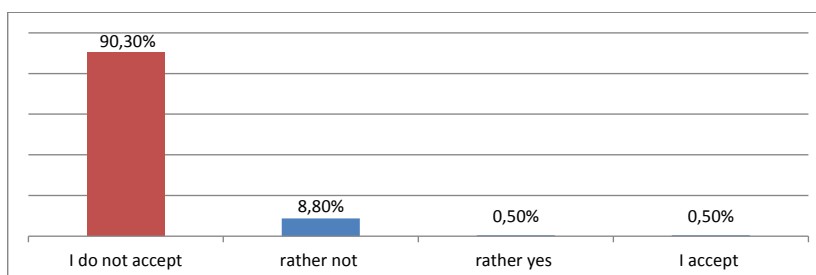


Chart 5. Acceptance of sexual contacts with other partners, being in a stable relationship (a marriage)

Resources: own research

Great majority of respondents does not accept the possibility of having sexual contacts with other partners whilst being in a stable relationship. Among students whose answer were “rather not” dominate town citizens. Sexual contacts with other partners whilst being in a stable relationship were more often accepted by non believers or people who are rather sceptical about religion.

Is foreplay essential to gain sexual satisfaction according to you?

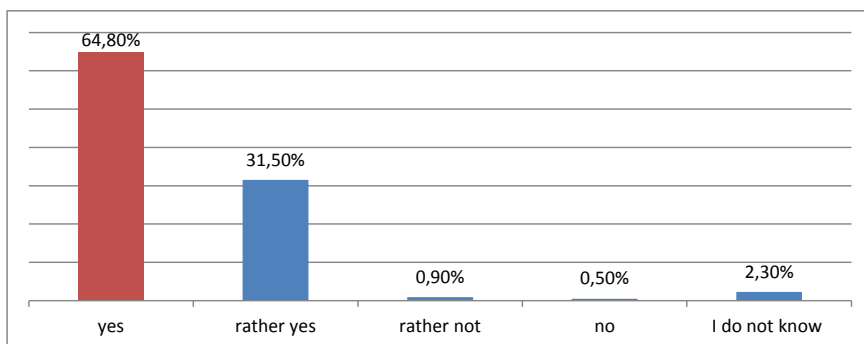


Chart 6. The role of foreplay in order to gain sexual satisfaction

Resources: own research

According to almost 2/3 of respondents foreplay is **essential** in order to gain sexual satisfaction, **rather essential** for 1/3 of the surveyed students. Therefore little over 95% of respondents claim that foreplay is important to get satisfaction. There is a statistically essential dependence between this variable and the attitude to religious faith and belief (the level of statistical significance 0,002). Then for people who are “sceptical to religion” and “non-believers” foreplay is more essential to gain sexual satisfaction than it is for people who are “deep believers” and “believers.”

To summarise one should emphasise that the presented results of a research are based only on opinions and students’ declarations. Because of that they might not show the real preferences concerning the above mentioned sphere (Młodzież o życiu seksualnym 1999: 10).

Certainly there exist other links between variable research, what can be confirmed, using different types of statistical and correlational analysis, however the gathered data is going to be used for further analysis.

2. Woman versus sex

The analysed female students' views are divergent with other analysis, of quoted sexual female desires. It might be the question of age and experience or simply it is the manner in which the questions are asked.

In an article of a weekly newspaper entitled: *Matka Polka chce seksu* a different view of a Polish female sexuality has been presented. What can draw one's attention is the fact that the average age of respondents, whose views were analysed in the article, is much higher than the age of the surveyed female students. What is more, the place of residence also may play important role in here (a town or a village) and the region (Podkarpackie). Nevertheless, in the analysed article, Polish women say that they are dreaming about sex, which in everyday reality they do not get. The sexual dreams are about not common men (they are: a cowboy, black man, a strong and uncontrollable man or a priest) and places where they want to have sex (Pałac Kultury in Warsaw, National Opera House, Sukiennice in Cracow, Adam Mickiewicz monument in Cracow, etc.). The longevity of a sexual intercourse constitutes another problem; it is too short to get a sexual satisfaction. It is worth mentioning that women do not talk with their partners about potential sex with another man because it may lead to a divorce. It seems that majority of problems could be solved if a man listened to his female partner (Turlej 2017: 8–13; sexual fantasies may give more information than the estimation of e.g. frequency of sexual thoughts of a person – Bancroft 2011: 233–234). In the research done over the sexual sphere by Zbigniew Izdebski, majority (about 60%), no matter what gender they represent has given positive feedback (Izdebski 2012: 230). Considering the frequency of reaching an orgasm only 35 women have stated that they can always or almost always reach an orgasm. Reaching an orgasm is not split into age categories, what has been emphasised is that fact that female respondents have been between 18–49 years old. The knowledge about extramarital relationships becomes an important factor here. The statement to be open for such relationships readiness was confirmed by 25% of male and 15% of female respondents. However the attitude to belief and religious faith had a great influence on the opinion poll about extramarital relationships; the non-believers have been more open for infidelity (Izdebski 2012: 239–240, 248–251). It seems that less frequent marital infidelity of women derives from cultural domain, not gender preferences. Greater possible sex satisfaction derived from deeper and bigger experience may suggest that contacts with other partners should be a domain of women, especially when men are not able to follow desires of opposite gender. According to Helen Fisher prehistoric women, keeping their extramarital relationships in secret were able to gather more materi-

alistic things, life insurance and also better gens (Fisher 2017: 96–99). What is worth mentioning is an interesting generalisation by the writer mentioned above: “For millions of years infidelity had been beneficial for both genders; although a wife who jumps into bed with a lover when her stable partner is away on a business trip does not think about her genetic future, whilst what an unfaithful partner or husband wants the least is to make his female colleague with whom he flirts during Christmas party at work pregnant, thousands of years of slipping through to other’s bedroom – as well as genetic profits that have been the results of these petty sins – have resulted in the present (up till now) in the whole world human inclination to infidelity” (Fisher 2017: 96–99).

The research of Zbigniew Izdebski and historical indications to infidelity determinants stand in contradiction to views of reviewed female students. It seems that the emerging from the female students’ views picture is too flawless and perfect.

This subject is presented in a very interesting way by Miroslav Plzák: “the majority of society refuses then to accept the view that only sporadically a person is aroused erotically through one’s whole life by one sexual partner. Acknowledging this sad fact would lead to breaking the model of a monogamic marriage if the morality glorifying virtues were not there. Majority of people admit that a woman’s duty, to a much greater extent, is to guard the virtue than to develop one’s sexual-erotic techniques. The contradiction of a moral principle and a sexual drive inclination is privileged by a moral principle. Otherwise it could cause the reevaluation of a current marriage and family assumptions” (Plzák 1973: 21–22). It can be said that hypocrisy and double moral standards allow to keep monogamy, despite doubts concerning its permanence. However the author recommends to enrich the sexual techniques, applying them does not guarantee the permanence of a relationship, but it ensures bigger mutual satisfaction (Plzák 1973: 22–23). It seems that religions play here a very important role, especially in what one can call fear management and making one feel guilty of committing a sin (OSHO 2016: 172–173; Ranke-Heinemann 2015: 15–26; Endsjø 2011: 12–23). Above introductions about sexuality subject and the preferred views, in its cultural differentiation that derives from gender should allow for a certain reflection on art of making love in sexual morality context accepted in socialisation process.

3. Love-making versus sexual morality

The ancient love-making did not derive its moral dimensions from prohibitions and conforming to all religious rules, but from the ability to controlling and managing oneself, putting borders, being in possession of

oneself, even if it was used to gain more joy and bliss. This kind of ethics was more directed towards a man, in this model a woman was more passive". The borderline between a male man and effeminate man neither corresponds with the present heterosexuality and homosexuality nor it reduces itself to the opposition between passive and active homosexuality. It points attitude difference towards pleasure and traditional signs of effeminacy – being lazy, hopeless, resignation from too violent sport competitions, fondness of perfumes and jewellery, being delicate (*malakia*) – who would be stigmatised is not a person, called in XIX century 'a pervert', but somebody who is driven by one's own pleasures – who falls prey to desires of their own or another person. When Diogenes could see a boy, who was too well-groomed he became angry, claimed that this effeminate appearance could reveal fondness towards both female and other male. According to Greeks the negative ethics 'par excellence' is made neither fondness towards both genders nor to the same sex, but passivity towards pleasure and bliss" (Foucault 1995: 143–171). In the quoted extract the conviction of cultural character concerning ancient times that effeminacy is passive has been accepted. If a woman is what she gives in to, a man is to what extent he accepts the challenge in dimension of one's creation. Sexuality constitutes one of the elements of such creation.

The management of sexuality is a very important element, mentioned by Michel Foucault. His vision of sexuality means supervising the system of references between genders. This management of sexuality together with prohibitions and orders has a strongly moral context (what should be emphasised is the fact that it is based on social morality pressure): "The management of sexuality of a relationship is spread round the system of rules specifying what is allowed, prohibited, accepted and what is illegal; the management of sexuality works according to variables, polymorphic and economic government techniques. The management of a relationship has among others its main aims, such as: the reproduction of a reference game and maintaining the law, which rules the people. The management of sexuality causes constant spreading of the areas and forms of control and supervision. For the former periodic cycle bond between partners is important; for the latter – the body sensations, the quality of bliss, character of impression, even the most delicate and almost unnoticeable. Finally, if the management of a relationship is clearly articulated in economics, because of its role which it plays in wealth management and circulation inasmuch the management of sexuality is connected with economics through the system of numerous and subtle relays, among which one's body still plays the essential role – producing and consuming body. To cut a long story short maintaining

homeostasis of social organ becomes the elementary function of relationship management; therefore one can see its relation with law, and the pressure to reproduce" (Foucault 1995: 95–96). It might be what the feministic movements rightly demonstrate against, being controlled in the sphere of reproduction, accepting the passive role of women, what they do not decide about but it is society and pressure morality take decision instead of women.

The role of "Different" has been appointed socially and sexually. Although being "Different" in a sexual management does not negate the key role, still the other is characterised by the one who is the first, which means by a man (De Beauvoir 2014: 19–35).

Passivity, or how Simone de Beauvoir states it, inactivity is in a sexual intercourse the female domain. A woman can be the participant even if she is not keen on it and her arousal is not essential to inseminate her. According to a female her eroticism is much more complicated and it is appointed by opposite organs: clitoris and vagina. Orgasm by the clit, similarly as it is among men is described as a kind of relaxation, which can be gained almost mechanically. A vagina becomes the erotic centre, mostly because of male intervention. Historical "socialisation" of a woman – a girl was done by losing her virginity once she got married. Not seldom it was perceived by her as a rape done any a man (De Beauvoir 2014: 424–426). Michalina Wiśłocka analysed this aspect very well, pointing the female right to experience their sexuality (Wiśłocka 2016: 225–245).

Anxiety connected with female sexuality and "according to" social pressure morality in African cultures – excessive opportunities-has resulted in female circumcision (cutting out one's clitoris). Muslim societies protect themselves from being seduced by females by making women cover their bodies and faces (Fisher 2017: 99).

The ancient conceptualisation of sexuality can be specified as art of love-making. In Christianity, once spiritual authority started getting bigger sexuality was joined to desire control practice and controlling it by the technique of confession (Foucault 1995: 143–171).

The task of this stage of reflection is to show the ethical dimension of "pleasure benefit". For this purpose the theory of development ethics is going to be used (Grzybek 2010). What should be also emphasised is the enlightenment in cultural dimension of the women rights to experience the sexual satisfaction (Turlej 2017: 8–13).

The dilemma, which women have, does not concur male. The opposition between being sexy and modest, so called "slag" and "prude" is stereotypical towards women (Armstrong, Wood Rudolph 2016: 121–138). Maybe also the discrepancy of declarations of female students of pedagogical department

differs from the research based on e-mails, sent to a specialist (Turlej 2017: 8–13).

In a traditional textbook concerning relationships between women and men in a sexual sphere one has mentioned that: “Good sex is the most certain way to arise male feelings and helps him to experience love and also to give love to his female partner. Good sex ‘makes female heart tender’, helps her to relax and accept male support in other relationship spheres. This ‘softening’ of feelings of a woman is very convenient for a man. This agreement however constitutes basic elements of maintaining passion in sexual relationship” (Gray 1995: 9).

From the ethical point of view on sexuality, one should take into consideration developmental aspects, not moral censorship, because this censorship has a sustainable character. Therefore it seems that the above mentioned theory of development ethics is going to be very helpful here, because its elementary referral is based on a normative dimension of “a human development; the basic assumptions of this development are the thesis of a man moral existence and ethical personality” (Grzybek 2010: 12).

That is why these two basic thesis should be mentioned here. “A man as a moral entity equals with a natural ability to make decisions in moral categories, based on one’s judgments and opinions of a society, in which they live. The basic elements of this ability are comprehension and freedom of a human being. The ability to comprehend and freedom denotes the human aspect of one’s life” (Grzybek 2010: 12). It can said that moral judgment of one’s choices is a natural element of human actions. It does not explain yet the attempt to outwork one’s ethical standards. In this case the thesis that emphasises the developmental character of human actions becomes essential here. The ethical personality means “a state of development of cognitive and volitional ability of a human being, which allows in a permanent way to strive to one’s moral perfection” (Grzybek 2007: 30). What does clarification of one’s life ethos mean?

“Life ethos can be understood as patterns of actions and evaluation, it is a particular way of being, which morality and ethics have an influence on” (Grzybek 2014: 72), whereby it constitutes “not so much the area of human freedom, contrary to ‘pressure morality’ but it is a challenge today for everybody (moral subjects) who is aware of that to be able to aim at ethical personality, that is to a model of existence targeted on existence” (Grzybek 2014: 84).

Morality is something outer in opposition to a human, he or she accepts it in the socialisation process. However one’s life ethos, ethical standards he or she has to outwork. It cannot be done by anybody else, because it

constitutes one's possession, which specifies and clarifies their own moral subject. Morality in the form of a pressure puts constraint on a person to behave in a certain way, ethics, as a study about life may and should provide a person with tools to oppose the form of moral pressure and to outwork skills of life abilities, so that one's life had elements to permanent and justified satisfaction (Grzybek 2010: 115–122; Grzybek 2014: 71–84; Gadacz 2013: 7–30).

In this particular context one should emphasise the ethical dimension of sexual life. The knowledge about the oppressive scope of social morality in sex sphere has to be confronted with the ability to aim at one's happiness, which can be understood as "organising one's desires, relationships with other people and surroundings in order to enjoy in a possibly untroubled way getting to know and recognising the surrounding world, as well as enjoying contacts with other people and achieving one's objectives" (Grzybek 2010: 44).

In a reflection over a marriage in the range of development ethics a conclusion has been made: "It seems that if a marriage: as a mutual relationship of two people, a man and a woman (biological aspect), which aims at breaking the feeling of loneliness and the radical difference between genders (psychological and biological aspect), giving it a sexual character – is supposed to have aspects of happiness, therefore sexual relationship should have a character of sexual satisfaction. This satisfaction can and should be widely understood, it should encompass personality and physical aspects as well as it should accept the differentiation in time. However the assumption that sex is completely subordinated to other targets can become a threat towards marriage permanence as well as experiencing of happiness. It seems that both connection of sex with love and sexual activity, which provides happiness constitute an important element of fulfillment that allows a greater permanence of a marriage" (Grzybek 2014: 104).

Requiring an appropriate and satisfying sexual relationship in a marriage, which possesses both sexual-desire and love-erotic aspect, should be considered as an important aspect of female life ethos, who is married.

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**Between the ability to love someone and sexual morality.
Ideas of female students versus life ethos of a female**

Abstract

Presented in the first part of this dissertation moral views in sexual sphere of the female students can be interpreted as a result of morality act in pressurising form. Shown in the second part sexual desire of women provide a certain discord between social morality and experiencing fulfillment in a sexual sphere. The task of a woman and a man through their lives is to outwork this kind of sexual life model which could allow to avoid discomfort resulting from the pressure of social morality; on the other hand is to create such a model of life ethos that con-

siders pleasure and a possibility to permanently develop one's morality, based on progressing one's cognitive and volition skills. To gain this own life ethos integrated with sexual sphere seems to be necessary.

Key words: love-making, sexual morality, life ethos of a female

Między sztuką kochania a moralnością seksualną. Poglądy studentek a etos życiowy kobiet

Abstrakt

Przedstawione w pierwszej części poglądy moralne w sferze seksualnej studentek można odebrać jako wynik działania moralności w formie nacisku. Przytoczone w drugim punkcie pragnienia seksualne kobiet przedstawiają pewien rozdźwięk między moralnością społeczną a doświadczeniem spełnienia w sferze seksualnej. Zadaniem całożyciowym kobiety i mężczyzny jest wypracowanie takiego modelu życia seksualnego, który pozwoli na uniknięcie dyskomfortu wynikającego z nacisku moralności społecznej, z drugiej zaś – stworzenie takiego modelu etosu życiowego, który uwzględni zadowolenie i możliwość trwałego rozwoju moralnego opartego na doskonaleniu zdolności poznawczych i wolitywnych. W tym celu nieodzowne wydaje się zintegrowanie sfery seksualnej z własnym etosem życiowym.

Słowa kluczowe: sztuka kochania, moralność seksualna, etos życiowy kobiet

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Trade-in for a better model: “goods” not in accordance to the contractual agreement

Introduction

Contemporary society is a consumer society. The modern population values consumption, understood as the purchase of goods for pleasure, over any other principles, morals, social norms and common interests.

The origin of the consumer society dates back to the XVIII century, the time when it started to form amongst those countries where consumption played a vital role in comparison to other social sectors. Examples of such countries were Great Britain, France, the Netherlands, parts of Germany and Italy. Moreover, some traces of consumer society may be observed within the area of the British colonies and North America (Stearns 2001: 15). The culture of consumption was formed on the foundations of the Industrial Revolution, at a time when goods which were not necessary to satisfy the basic needs of the populace (often of a decorative character) entered the market (Wątroba 2006: 129–130; por. Galbraith 1973: 77–84).

In the developing countries, the idea of consumption started to influence various areas of life, including the private one: marriage, family, relationships, interests or free time. Tangible goods became indicators of the social status of individual people within society and started to have impact on their private success (Byłok 2013: 9).

The main concept of this paper is to compare the phenomenon of the permeation of the rules of the commodities market, especially the process of acquisition and disposal of new products, into the sphere of human relations. The research tool will be an analogy between the handling of disappointment by people in stable relationships and consumers who are dissatisfied or bored with a particular product. A common factor will be the process of disposal of goods/objects which constitute the source of disappointment, no matter if they are consumer goods or partners in private relationships. The starting point for this research is the thesis of Zbigniew Bauman, who describes a consumer society as one that erodes stability, he identifies “old” with

“old-fashioned” and claims such a product is no longer of use and dumped (Bauman 2009: 27).

Consumerism vs. human relations

Consumerism as a social and economic order and ideology that is based on excessive consumption and encourages the acquisition of goods and services in ever-increasing amounts, was connected with the formation of the consumer society. The idea of consumption from Lat. *Consumptio* was a synonym for consuming, and usage, it meant “the use of material things to satisfy the real human needs, which means to contribute to or to create conditions for harmonious human development” (Majka 1980: 228). Consumerism also refers to the smoothness of the process of disposal of the old-fashioned products and their replacement with modern and more fashionable alternatives.

Over the centuries, consumerism has changed its original, pejorative meaning from “to destroy”, “to use up”, “to waste”, “exhaust”, into the synonym of “living life” (Gabriel, Lang 1995: 7).

The main idea of consumerism is to satisfy the needs and ensure the development of an individual. However, it was not the main sense of the concept. Consumerism permeated areas of human relations, its purpose was to satisfy human needs, it was a means communication with the others, it indicated a place in the social hierarchy, means of comparison to the other people and eventually through categorising, people identified themselves and their surroundings. Psychological aspects of consumerism like calming down and ensuring security, were influencing the lives of individuals (Lewicka-Strzałecka 2002: 165).

The application of consumption trends within the area of private life led to relationships being categorised as whimsical. This implies that partnerships are perceived as an agreement for the easy disposal of a product because it is no longer a source of satisfaction, or may be replaced with a newer model, thus making the partners mere objects of consumption. A partnership adjusts to the rules applicable when shopping, and does not require anything other than basic skills from the consumer. Similarly to the consumer product, a relationship ought to serve consumerism and general usage. Hence, when the product/relationship does not work properly, or lacks attractiveness it should be discarded. A product/relationship may be exchanged for a better model, even when there is no guarantee or refund provided. Consumers get rid of good cars and computers as soon as a better model enters the market.

Relationships are not considered to be an exception to that situation (Bauman 2003: 27). The identification of consumerism with relationships is often expressed in mass culture, especially in the contemporary musical lyrics. In Spring 2002, the Polish pop singer Katarzyna Klich, released a song "Better model" that became a huge hit. She compared a partner in a relationship to an object that is broken or out of use, and should be replaced with a better model. The reason for replacement would be the lack of guarantee or the expiry of the best-before date, as nobody wants to keep scrap at home.

"Goods" nonconforming with the contract

In this part of the paper, during the course of the comparison between the nonconformity of the product traded in the market and the "goods" as the subject in relationships (spouse), the most attention is paid to the analysis of the objective, formal and legal grounds of the Polish law (Table 1). In the light of the formal and legal analysis of purchasing of the goods, it is necessary to point to the fact that it is a formal act which is therefore a form of civil-law contract. Another legal act being similar to the form of a contract is the act of marriage as a legal form of relationship between a man and a woman. A contract defines the rules of acting between the parties in the relationship. The acts of purchase and disposal of goods, marriage and divorce are regulated by legal acts in form of a law and are specified in the Polish legislation (Law of 25 February 1964. Family and Guardianship Code..., Law of 23 April 1964 Civil Code..., Law of 30 May 2014 Law of Consumer Rights...).

In the process of analysis of the importance of consumer agreements and marriage agreements based on the number of parties, it was established that there are some similarities. In the case of consumer agreements there are at least two parties (seller-consumer). According to Polish Law, the act of marriage is between two people (man and woman) at the moment the two parties take a certain oath. Moreover, there is some analogy between the way of getting married and the concluding of a consumer agreement. The legal basis for both agreements is the declaration of intent. Consequently, the result of both legal agreements is a confirmation in the form of an invoice in case of consumer agreement, and the marriage contract in the act of getting married. In both cases, the parties have certain responsibilities with respect to each other. In the light of a consumer agreement, the seller is responsible for issuing the goods, providing appropriate documentation and giving valuable explanations concerning the products. The consumer is obliged to pay for the purchase and to be cautious when making a deal. Husband and

wife are committed to live together, help each other, be faithful and act in the best interests of the family they formed.

At this stage of analysis it is vital to ask a question: what would happen, if the terms of agreement are not reached, when the product is not in conformity with the contract?

The good is not in conformity with the contract when the sold product is physically or legally defective. Physical defect can be observed in case of the absence of the qualities typical for the particular product, or when it lacks the qualities ensured by the seller, which results in purchasing a fake product. Ultimately, the purpose of the product is different from that described by the seller and stated in the agreement. Lastly, there is a reference to issuing a complete product. In any of the above-mentioned situations, the consumer has the right to make a complaint to the seller. The consumer may claim for repair of the fault, decrease the price, exchange the product, withdraw from the agreement with a mutual refund of benefits.

The case of marriage is significantly different. It is possible to dissolve marriage by obtaining a divorce in the case where the spouses stop cohabiting or declare separation, however all the “costs” are shared by the two parties of the marriage. Moreover, there is no formal body to which the spouses can make a complaint, nor there is a period of guarantee. It is legally possible to dissolve a marriage and get a divorce, and in some cases there is an obligation to pay alimony which is a legal requirement on a person to provide financial support to their spouse as a compensation for a relationship “not in conformity with a contract”.

Table 1. Similarities and differences among legal acts concerning consumer agreements and marriage contracts in accordance with Polish law

	Consumer agreement	Marriage contract
Legal basis	<ul style="list-style-type: none"> • Civil law contract • Verbal or written agreement • Legal acts 	<ul style="list-style-type: none"> • Legal act • A relationship similar to the category of contracts
Parties in agreement	<ul style="list-style-type: none"> • Minimum two <ul style="list-style-type: none"> ➤ Seller ➤ consumer 	<ul style="list-style-type: none"> • two <ul style="list-style-type: none"> ➤ woman ➤ man
The way of making agreement	<ul style="list-style-type: none"> • Declaration of intent (verbal or written) • Traditional (simultaneous presence of the both parties at the same company building) • Outside the company building • At a distance 	<ul style="list-style-type: none"> • The parties present would simultaneously make a declaration of marriage

Evidence/ confirmation	<ul style="list-style-type: none"> • receipt • invoice 	<ul style="list-style-type: none"> • marriage certificate
The responsibilities of the parties	<ul style="list-style-type: none"> • Seller <ul style="list-style-type: none"> ➢ Issue the product ➢ Issue necessary documents ➢ Provide information • Consumer <ul style="list-style-type: none"> ➢ Payment ➢ Precautions 	<ul style="list-style-type: none"> • Spouses are responsible for: <ul style="list-style-type: none"> ➢ Marital relations ➢ Mutual help and loyalty ➢ Acting for their family well-being
Complaint	<p>Physical defects warranty, responsibility of the seller for the "goods" not in conformity with the contract:</p> <ul style="list-style-type: none"> ➢ The product lacks the necessary qualities provided by the agreement, compatible with the intended use ➢ The product lacks the qualities guaranteed by the seller ➢ The product is not compatible with the intended use you informed the seller about ahead of concluding an agreement, unless the seller raised an objection against such a usage ➢ The product was incomplete 	<p>Termination of marriage:</p> <ul style="list-style-type: none"> • Divorce: <ul style="list-style-type: none"> ➢ in case where the spouses stop cohabiting, each party may declare their willingness for a legal divorce • Separation: <ul style="list-style-type: none"> ➢ A spouse in separation may not enter another marriage ➢ If required by the principle of equity, the spouses in separation shall help each other
The warranty period for defective product	<ul style="list-style-type: none"> • Two years from the issue date, the complaint has to be made no later than a year from the time the default was observed 	<ul style="list-style-type: none"> • None
Demand	<ul style="list-style-type: none"> • Repair the fault (remove the fault) • Decrease the price • Exchange into a new product • Withdrawal with the mutual refund of benefits • Withdrawal is not possible in case of irrelevant/minor fault 	<ul style="list-style-type: none"> • Maintenance obligation • The responsibility to provide the spouse with livelihood

Source: Law of 30 May 2014 on Consumer Rights, Law of 25 February 1964, Family and Guardianship Code, Law of 23 April 1964 Civil Code.

Conclusions

In the course of analysis of the phenomenon of the permeation of the rules of commodity market into the sphere of human relationships, especially the smoothness of purchase and disposal of products comparable to the process of exchange of the partners, it is vital to highlight certain conclusions.

Firstly, the phenomena of consumption is much observed at the time of the development of consumer society. The possession of certain goods influences the attractiveness of the potential life partner and categorises him/her within a certain social group. For example: "jeep owners", "sportsmen", "motorbike owners", "perfect girls", "perfect housewives" (Quinteros 2014: 265).

Secondly, people who enter the marriage are not necessarily aware of the essence and importance of such a relationship. The act of marriage is often compared to a consumer agreement characterised by the easiness and smoothness of concluding the agreement and the eventual satisfaction of consuming.

Moreover, apart from the fact that, formally, there are some similarities observed between the consumer agreement and the act of marriage, the psychological and economic bases are much different. We purchase a product for individual satisfaction and we may easily exchange it for a better model. Hence, "hedonic marriage", so the one being a source of a short-term satisfaction would not make any deeper sense (Merrill 2010: 235). Principally, marriage is intended to be a long-term relationship. It requires investments, sacrifice, and rational mind and consequently, the satisfaction is not solely material. The idea of "a better model" may be a controversial issue in the course of discussion. In the case of a consumer product, "better" may indicate newer, more fashionable, technically developed and visually more attractive. In the case of a lifetime partner, "better" in the long term perspective may turn out to be debatable.

To summarise, it may be established that in the case of consumer products an exchange to a better model when the good is not in conformity with the contract, seems to be a standard for a free-market economy. Hence, potential advantages of such an exchange are not so obvious. Despite the financial obligations and costs of maintenance it may prove that the "new model" is in fact much worse than the previous one. Consequently, it is vital to focus on the solutions for marriage issues instead of replacing the partners (William 2006: 16). The point of the discussion is that the idea of a new relationship should be similar to that of a new company. "If you went bankrupt at the first time, would you try it again?" (Kelley, Burg 2006: 11).

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Trade-in for a better model: “goods” not in accordance to the contractual agreement

Abstract

The paper is based on the analysis of the subject literature and the selected acts of Polish law. The purpose of the paper is to discuss the phenomena of the permeation of the rules of commodity market, especially the smoothness of goods purchase and disposal into the sphere of human relations.

In the first part of the article, it was established that there is some analogy between the way disappointment is handled by the people in stable relationships and dissatisfied consumers. In the subsequent part, certain consumer trends were observed within the area of private life. Partners in relationships are compared to consumer products which can be easily disposed of when they no longer meet the expectations of the consumer and do not provide further satisfaction. The next step was to compare the issue of nonconformity of the product with the contract to the parties in marriage.

The final part is a conclusion, and is a discussion on the phenomena of the ease of disposal or purchase of new products, and the issue of exchange of the long-term partners (spouses) for other ones.

Key words: Consumer society, goods, marriage, relationship

Zamiana na lepszy model, czyli „towar” niezgodny z umową

Abstrakt

Artykuł oparty na analizie literatury przedmiotu oraz wybranych aktów prawa polskiego ma na celu przedstawienie zjawiska przejmowania zasad rynku towarowego, a w szczególności łatwości zbywania i nabywania coraz to nowych produktów, do obszaru więzi międzyludzkich.

W pierwszej części artykułu określano, iż istnieje analogia w sposobie radzenia sobie z rozczarowaniem osób będących w stałych związkach oraz konsumentów niezadowolonych lub znudzonych użytkowaniem danego produktu. W kolejnej części wskazano na wykorzystanie trendów konsumpcyjnych w sferze życia prywatnego. Zgoda na odrzucenie i zastąpienie przedmiotu konsumpcji, który nie przynosi już pełnej satysfakcji, rozciąga się na związki partnerskie, w których partnerzy obsadzani są w rolach przedmiotów konsumpcji. Następnie dokonano porównania istoty niezgodności z umową towaru będącego przedmiotem obrotu rynkowego z „towarem” jako podmiotem związku małżeńskiego. Ostatnia część artykułu pełni rolę konkluzji, zawiera rozważania na temat zjawiska łatwości zbywania i nabywania coraz to nowych produktów oraz zjawiska „wymiany” stałych partnerów (współmałżonków) na innych.

Słowa kluczowe: społeczeństwo konsumentów, dobra, małżeństwo, związek

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Corporality – Aesthetics – Sexuality. Sexuality of Men Exercising at the Gym

Introduction

Sexuality is one of the strongest driving mechanisms in human life (Izdebski 1992). Human sexual life is influenced by genetic endowment, neurohormonal system, sexual centres, neurotransmitters, as well as the type and arrangement of sexual receptors. This biological foundation is complemented by psychological and environmental factors, coupled with socio-cultural entanglement. The main components of interpersonal interactions are body, image and sexual behaviours. The aim of this paper is to present opinions on sexual activity and approach to sexuality of men who overtly focus on their body and image. These narrations were recorded during a study on perception and creation of male identity among men working out at the gym.

In postmodern, rapidly-developing, western societies, the image of masculinity and femininity is being redefined. There is an emerging need to consciously develop one's sexuality. The new masculinity models, which coexist with the traditional ones, may evoke fear and cause problems. Sometimes, they may even result in attempts to underline some features traditionally assigned to masculinity. In the case of the study participants, emphasising their muscular body allows them to self-define. In the sexual sphere, they are placed in the context of heteromatrix: a heteronormative mixture of sex and gender with sexuality, where gender is determined by sex and its performative definition (Butler 2006: 34). According to Judith Butler (Butler 2006: 64), male normative identity consists in such components as: the male body (biological sex), identification with the male sex (gender) and heterosexuality (sexual desire for female body). Gender stereotypes present in the social life become a scenario which men and women have to follow. If one plays one's role "properly" and develops one's normative sexual identity, one is guaranteed social acceptance. Any attempts to change the scenario

may result in a threat of social exclusion. The aim of the socialisation process is for an individual to identify him or herself with the male/female image functioning in the culture.

Research process and implementation

Qualitative strategy was used in the research, in particular a case study, which allowed the researcher to describe an individual entangled in the cultural context. The method enabled open and direct relation between the researcher and the participants. Twelve men aged 21 to 57, who regularly work out at the gym, took part in the study. The researcher was present in the studied context (i.e. the gym), which allowed her to understand the opinions and characteristic behaviours of the social actors who she observed and whose motivations she wanted to learn (Flyvbjerg 2005: 41). Elements of narration that appear in their statements allowed the researcher to gain contextual knowledge.

Defining masculinity

When designing the study, the researcher concentrated on the bodily aspect of masculinity. She referred to Robert Connell's concept of masculinity (Connell 1995: 54) where masculinity is understood as a gender model is a set of practices initiated by the body, oriented towards the body and referring to the body. Body as an object of socio-cultural practices becomes a participant of those processes. Connell (Connell 1995: 86) distinguishes elements of gender regime: relations connected to authority, production, emotional structures and symbolisation. He is a supporter of understanding masculinity as a gender project which is an answer to the existence of numerous masculinity models. It is assumed that, as Pierre Bourdieu stated (Bourdieu, Wacquant 2001: 52), gender construction mechanism is based on a proper arrangement of body in the system of social practices and incorporation of authority relations. Bourdieu (Bourdieu, Wacquant 2001: 34) claims that cultural distinctions are decisive in the process of choosing the shape of one's body. In order to stand out, one needs to use his or her body in a certain way and create a certain body image, which means choosing a given body type and a given type of its representations. Being in the world means being in a body. The process of differentiating oneself from the others takes place at the level of perception and hierarchization of meanings connected to the body. Fundamental dispositions enforce social adjustment of body, which is being

constantly reproduced. Thus, body becomes a showpiece: an expression of one's position in the social and sexual order. Sexual body is also a social and political body, whereas masculinity is a dynamic concept.

Individual identity depends on one's own understanding of who one is, where one is going and on the ability to maintain a given narration. Gender defined as a social category becomes information, which in turn creates a foundation for opinions. The way masculinity is defined by the participants and their feeling of being a man have been specified on the basis of the gender concept (as a defined pattern, a cognitive structure created with individual sense of cohesion of experiences in mind) (Mandal 2004: 204). Perceiving gender as a social construct, a characteristic feature of a situation that is generated through social interactions, has served as a tool for the analysis of participant narrations where they perceive themselves as men, fathers or aging people, and the analysis of their relationships. According to John Banncroft (Banncroft 2011: 32), sexual identity development consists in two components: the internal sexual identity and the awareness of masculinity/femininity expressed by typical behaviours. As his research demonstrates, how those men perceive masculinity is determined by its definition of functioning in the society. The conventional patterns are reproduced when the sexual identity fits the one functioning in the society. Emilia Paprzycka (Paprzycka 2008: 157) underlines the importance of cultural definitions of masculinity/femininity (defined by social norms and customs) in perceiving and developing one's own "self". Sexual stereotypes and gender are cognitive patterns. They serve as a foundation for an individual to create his or her own image of the reality. The participants emphasise stereotypically masculine characteristics, by which they seem to confirm Bourdieu's (Bourdieu 2004: 67) statement that although masculinity in the theatre of a *gendered society* may be staged, it is not a fictional category or an identity one can choose. This may stem from the fact that (in accordance with the theory of social learning) men remember behaviours demonstrated by other, important men and are motivated to mirror those behaviours and reproduce them (Bandura 2007: 18). The participants seem to mirror the traditional masculinity patterns. Their feeling of male identity influences their general identity. This may be a reflection of Eugenia Mandal's (Mandal 2004: 204) thesis on sexual identity as an identity subsystem. Taking care of body is an element that belongs to the new masculinity paradigm. Openness to corporeality may result from redefining masculinity in the society. Psychologically, masculinity is similarly defined by all the participants. Differences can be observed when defining masculinity from the physical point of view. Participants do not only pay attention to the body built, but also to physical fitness.

Example narrations of the participants concerning the definition of masculinity in terms of psychology:

"This masculinity is a difficult issue. You have to be a bit of a son of a bitch, decisive, seemingly fearsome and unpleasant. You should be like this even more towards women than men. You should not be complacent. You should be nice, but not too much. Rather rough. When I see those cute men, I feel sick. A man has to at least pretend to be, you know, rough. He shouldn't drool each time he sees a nice chick, because it's pathetic. He can think about her, that she's cool, but he shouldn't be chasing her like dog. He should be classy" (Bartek).

The speaker very firmly expresses his view on masculinity. The second part of the statement can be a sign of his belief that only men who behave like this can be perceived as real men. When the speaker suggests pretending to have some features that one does not possess, and which are important for him, he confirms Erving Goffman's (Goffman 1981: 23) thesis that all people are better or worse actors. Such an approach to masculinity can reflect the motivational function described by Albert Bandura (Bandura 2007: 23). Predicting the potential future benefits of one's behaviours can be a source of motivation. Mariusz's narration demonstrates a new approach to male physicality:

"Masculinity is definitely, but not primarily, about looks. A man should be fit, but not totally jacked, he should have a sex appeal, which is a notion that is difficult to use when talking about men, but something like that, his behaviour, witty conversation, the whole aura around him, also professional success".

The speaker uses the phrase "sex appeal", which is customarily used when describing women. This may confirm the theory that the approach to masculinity is changing. A tendency to emphasise one's sexuality can be a symptom of an attempt to adjust to the modern trend enforced by large fashion brands. Openness to demonstrating features, which used to be assigned to the opposite sex, can result from advertising campaigns encouraging men to use the goods aimed at this group. According to the participant, a man can also become more attractive owing to his professional success. This opinion proves that there exists a strong need for independence, which can be guaranteed only by financial independence. Bartek draws our attention to constantly developing the image of himself:

"A guy has to pay attention to his image. He should be good-looking, but not too much and he should give his body a chance, and also wear something decent. Grooming standards should be followed. If good looks or bodily proportions have not been given to you by fate or genes, you won't achieve anything and won't do anything about it even if you bent over backward. But it's always worth a try."

The narration of the participant can indicate that he is obsessive about looks and grooming. This may be the outcome of giving into the media dictatorship. The participant also mentions genetic injustice. He thinks that people who are granted perfect proportions will always be more attractive. This opinion can suggest that the participant refers to the canons of beauty and seems to make attempts to live up to them. He also draws our attention to the hierarchy at the gym:

“It’s obvious that when you’re new at the gym, you need to pay the piper, and when you’re an old stager, you’re easy and people respect you.”

The participant is aware of the passing time and he tries to adjust his training to the abilities of his body. His ability to correct the trainings and the need to have a proper image can be connected with his job:

“If I was sitting there, fat and ugly, everybody at the gym would take me for an idiot, not an instructor. This job requires professionalism.”

In his statement, he draws our attention to the need for the body image and profession to be coherent. This approach agrees with a part of a definition of image and the methods of making an image real. PR coaches stress the significance of conscious autocreation. Later, the participant refers to the relation between image and profession:

“In the past, I used to be a bodyguard at parties, people were scared of me even by only looking at me. I was young and stupid. I stirred up trouble, because I felt I had power over everybody, so in the end I got arrested. Old times, but it’s not worth showing off like this.”

The previous, powerful image of the participant was one of the main requirements of his job at the time. His statement may suggest that there is a relationship between his muscular body and aggressive behaviours. The feeling of physical domination over others may lead to its abuse. He sees those past behaviours as something that could be excused with his young age. However, as Marcin notices, the image of a bruiser-criminal is rooted in the social consciousness. He underlines that the approach to muscular body is changing:

“In the past, when the police stopped a car and there was this jacked guy behind the wheel, he was not fined. They started a conversation who works out where, in which club. Being a heavy lifter was something. Later it changed. A bald no neck in a tracksuit, became a synonym of degeneration, aggression and crime. This is also what happened in gyms. If you were going there and you knew the people, you were untouchable, just like me. I was a VIP at every party. Nobody dared to approach me, because they knew I was a friend of those guys. Now it’s different. It’s trendy to go to a good club. You don’t even have to work out much, but you have to have a membership card,

especially the VIP card, to Hilton or something like this. It's trendy! It's trendy to be fit, work out, spend your free time like this."

Later the speaker reveals attempts to cover his insecurities with muscles:

"I always wanted to be as buffed as possible. I'm not a tall dark-haired guy, so I thought that chicks would be attracted to muscles. But it didn't work. Now chicks look at the guy's social status. They've become terrible gold-diggers."

One can draw conclusions from this opinion that one of the main reasons why the speaker started working on his body was his sexual drive. His motivation was to seduce women and he seems disappointed with the lack of expected outcomes. From Mariusz's narration, it can be concluded that he is interested in making an impression in certain situations:

"When the beach season starts, I change the workout routine to look good at the beach. I also change my diet. I want to be fat-free. I like being jacked. It's nice to see that guys lose their self-confidence when I appear."

The speaker connects having muscles with self-confidence. They become his armour protecting him from being ridiculed. They give an impression of having advantage over other, fatty man. The narration implies a year-round fight for a perfect beach body. Such a behaviour may be an attempt to hide the speaker's insecurities. He seems to be dissatisfied with his out-of-the-beach looks. All his activities are directed at planning the workout and diet in such a way as to take off his clothes on the beach without any reservations when the summertime comes. According to Katharine Phillips (Phillips 2000: 129) total long-term subordination of one's life to an activity aimed at improving one's looks may be a symptom of psychological disorders, e.g. bigorexia. Most of our participants admit that they were insecure in their childhood and teenage years. Many still are.

Iwona Chmura-Rutkowska and Joanna Ostrouch (Chmura-Rutkowska, Ostrouch 2007: 21) find the changing approach to men and their social role difficult. According to them, men are not able to adjust to the ongoing social changes, where their well-founded position is being undermined. This changing approach to masculinity results in the concept being defined vaguely by men themselves. The norms used to be unchangeable, but today they are becoming multi-faceted. Masculinity/femininity is perceived and evaluated on the basis of social norms of behaviours concerning the given gender. The narrations suggest that body has become an important aspect of the contemporary masculinity. According to H. Plessner (Plessner 1988: 106), human beings experience their bodies from the inside and at the same time can look at them from the outside. The author proves that there is a constant battle in us between our pursuit of order and struggle for change. This thesis is borne out by researchers who define masculinity as a notion consisting of two domains. On the one hand,

they emphasise stereotypical character traits: traditional deeply-rooted roles that a “real man” should play in the society. According to the theory of social learning, during the socialisation process, boys learn how to fulfil the male roles from observing people nearest to them and from the media (through remembering, mimicking and copying) (Bandura 2007: 38). On the other hand, participants also find it crucial for a man to be well-groomed and sporty, which proves that they copy the new patterns. This way of defining masculinity may be a consequence of two paradigms: the traditional and the new one. Participant opinions indicate they constantly learn and attempt to adjust to the current and changing trends. Learning through observation enables them to get to know numerous behaviour patterns in a short period of time. Many behaviours can be evoked in the process of modelling (by observing a model). An important point in the theory of social learning is self-regulation, developed as a result of external factors. The participants self-regulate in order to achieve their ideal form of masculinity. They declare their preoccupation with developing the desired male traits and with their physicality. Self-regulation is maintained if their behaviour yields the desired effects. Internal calculation imposes the necessity to copy in the future the behaviour patterns which produce positive results (Bandura 2007: 43).

Table 1. Defining masculinity

Defining masculinity in terms of psychology	Defining masculinity in terms of physiology
<ul style="list-style-type: none"> – strong character – protectiveness – inspiring respect – reliability – responsibility – harshness in relations with women – entrepreneurship – being classy – courage – modesty – self-confidence – domination – valour – discipline – automotivation – ambition – propriety – determination – elegance – psychological strength 	<ul style="list-style-type: none"> – athletic built – no fat tissue – fitness – well-groomed look – “good” built – shapely figure – muscular and nicely built body – ability to defend oneself – attractiveness – agility and fitness – image impressive for others

Source: own studies

A contemporary young man pursues the image of masculinity promoted in the media, which is supposed to guarantee success, both in his sexual life and generally in his everyday life. A man is subjected to an image regime while his body is a blackboard where certain cultural content and meanings can be written down. Image manipulation and feeding uncertainty is recognised as a part of an invisible feminisation process, which is the source of masculinity crisis. Benjamin Ludy, Roy Hopkins and Jack Nation define sexual stereotypes as sexual scenarios that should be followed by both men and women, who play their roles in accordance with generally accepted behaviour patterns (Benjamin, Hopkins, Nation 1987: 515).

Sexual activity of men working out at gyms and definition of masculinity

Sexual behaviours are one of the main components of interpersonal relations (Benjamin, Hopkins, Nation 1987: 515). According to Canas (Encyclopaedia of Health. Man 2007: 20), the male state of mind and sexual attitudes change in different phases of life. Child sexuality appears even before a baby is born through the parents, who have certain ideas and expectations concerning the child's gender. However, a small baby is not aware of its gender. Thus, some authors describe it as a male/female, neither manly nor womanly. A. Długolecka (Długolecka, Lew-Starowicz 2006: 33–51), following Freud, distinguishes three phases of psychosexual development in the first seven years of life: oral, anal and phallic, in the next seven years: latency and homophile phase and then in the adolescence period: genital phase. Zbigniew Izdebski (Izdebski 1992: 23) defines adolescence as the breakthrough period of a young person's life. The organism undergoes changes, new feelings are awoken, erotic desires appear, which Canas (Encyclopaedia of Health. Man 2007: 21) sees as a source of anxiety. Irena Obuchowska (Obuchowska 2001: 188) distinguishes three different approaches of young people to sex: hedonistic, vulgar and consciously restrained. She defines adulthood as the period between the age of 20 and 40. This is the time when a man initiates his active sexual life. According to Obuchowska, the fact that men experience impersonal unsatisfactory sexual encounters may stem from unrealistic stereotypes shown in the media. When men are 40 or older, their sexual potential begins to drop due to a gradual decrease in the amount of testosterone. This is the beginning of late adulthood, which may result in the midlife crisis. Andropause, otherwise known as male menopause, appears around the age of 50. Zbigniew Lew-Starowicz (Lew-Starowicz 2000: 37)

defines it as a transitional and pathological state consisting in early hormonal changes and a drop in the level of androgens. This is when erection problems appear. A man experiences the feeling of irreversibly passing youth, which he tries to make up for in numerous ways. Changes in the organism are different in the case of different individuals. K. Purvis (Purvis 1994: 31–65) sees the reason for male menopause in “masculinity potion” running out. A man who enters this stage of his life may look for a much younger partner, want to start a new family, try to preserve the young look and fitness that he used to have (through cosmetic surgeries, working out, running, swimming, playing tennis etc.), buy a sports car. Another form of coping with the crisis may be focusing on his emotional and spiritual life, fighting his weaknesses and inhibitions (e.g. by doing extreme sports). This is the time of gradual and slow menopause/andropause. This process affects both male and female sexual life, but does not equal a loss in sexual skills.

Bernie Zilbergeld (Zilbergeld 1999: 15–17) draws attention to some stereotypes concerning male sex rooted in human brains. According to Zilbergeld, knowledge on sex is derived from books and other formal channels. Sexual education consisting in listening to jokes, older friends and watching films (Zilbergeld 1999: 20) accompanies a human being from birth till death. Zilbergeld shows stereotypes related to male sexuality:

- he does not need feelings or communication,
- he is always ready for and interested in sex,
- he is a macho during sex,
- he uses sex to prove he is a man,
- sex is concentrated on his hard penis and the way he will use it,
- good sex is spontaneous and wordless.

Social voyeurism¹ has become one of the consequences of sexual escalation in human life. Sexual message exists in the culture and a man with a high sexual potency is seen by most cultures as an ideal. Purvis (Purvis 1994: 19) writes about the transformation that men have undergone from people who freely manifested their “primitive, rampant sexuality to people who submit to a diplomatic etiquette present in the modern societies.”

Participants’ narrations

The men were not eager to talk about their sexuality. In narrations of two participants, there appeared a problem with accepting their own bodies:

¹ Voyeurism encompasses any interest in sexual activities without taking active part in those activities. It includes watching, reading about, listening to sex.

"I would feel better in bed if I were better built" (Bartek).

"One somehow lacks self-confidence, but when I look good, I feel less self-conscious, more relaxed. If not, I start thinking about my love handles" (Mariusz).

These opinions can indicate that the men have a distorted image of their own body. Consequently, they may avoid sexual contact because they fear embarrassment. Thinking about their bodily imperfections hinders them from focusing on the sexual act. According to Z. Izdebski (Izdebski, Ostrowska 2003: 43) approval of one's own body plays a major role in male sexual life. In this case, lack of such approval may lead to avoiding sexual intercourse. Krzysztof's statement shows that the participants have varied approaches to their own body in bedroom. However, it transpires that the penis size changes the approach to one's own sexuality:

"Muscular body counts to nothing in sexual life, whether you have a fat belly or not, it's the same, maybe except for the fact that I feel more attractive and I hope my wife also sees me so, that I'm attractive to her. Before, I felt less attractive in contacts with my wife. I'm still not satisfied with my body, but I *am* with my penis. I'm always eager for sex and I can have it unless I drink alcohol."

The speaker's body is not important for him. He is satisfied with his penis, which gives him self-confidence. He thinks that an intercourse can be deemed good if a woman has an orgasm. He seems to assess his sexual performance on the basis of the other person's satisfaction:

"If my partner doesn't have an orgasm and I don't see that she's totally on fire, it doesn't make any sense for me. When I satisfy her, I feel this is it."

Sebastian also mentions his penis.

"The fate would be kinder to me if I had a bigger penis. Every guy has a problem with that. I don't complain, but to be honest, if I found out that there was an exercise that could enlarge it, I would definitely be doing it. This stems from the way penises are shown, for example, in porn movies. It makes men insecure. They go to a doctor and try to do something about it. A woman is always ready, a man is stimulated by his psyche. A complete idiot, who doesn't care about anything, because he isn't aware that he should have something, should do something about it. His penis will always go hard and he doesn't have a problem with that. Others are affected by stress. You're with a beautiful woman, want to show off and then it can happen to you. If it happens and the woman doesn't react in a good way, a problem appears. One guy will cope with it and the other will be traumatised for the rest of his life. In the past, we didn't have problems with that, but now people talk about it a lot. Masculinity is defined by sexual performance, in commercials

etc. Potency pills are advertised. The more people talk about it, the more men start noticing this problem.”

The participant draws our attention to the importance of psyche in the male sexual act. He notices the stereotypical image of male sexuality created by the media and its negative influence on male functioning in this area. At the same time, he mentions the stereotypical role of women, who as he claims, are “always ready.” The speaker underlines the importance of emotions among men, at the same time assuming that female sexuality does not depend on emotions. This statement suggests that he places female sexuality in the group of behaviours that are an obligation, serve procreation and are not connected to libido.

Marcin talks about psychological and physical problems with sexuality among his friends who take steroids:

“It doesn’t get stiff after steroids. Some guys have a problem with that. If their chick laughs at them, the situation can lead to secondary impotence. They can masturbate, but when they’re with a woman, they’re stressed because they want it so much they can’t do it. Let’s not fool ourselves, after you take testosterone, the penis is so big that you can plough a field, and then comes depression and it becomes so small as a carrot.”

The speaker admits that his friends have problems, but doesn’t admit he has one. He draws our attention to the influence of steroids on sexual life. From Mariusz’s narration, we can see that sexual life is often neglected due to house chores and work:

“My sexual life is ok, but I do complain about its poor frequency. I think it’s a result of the pace of life. This makes me tired.”

Mateusz, the youngest participant, also talks about his sexual condition:

“I’m young and always potent. I don’t have any problems with that, like a real guy.”

His statement confirms the influence of traditional image of male sexuality. He connects sexual performance with masculinity. The oldest participants, Janek and Borys, confirm that aging negatively affects sexual activity and performance. Janek notices falling sexual condition of men:

“Unfortunately, male sexual performance decreases with age, which isn’t nice and affects a man’s mood. Many men start going crazy because of that, they wear inappropriate clothes, chase young girls thinking that this will bring them back their youth.”

He negates the effectiveness of coming back to youth by being with a young partner. Borys also points out that sexual performance worsens with age:

“I used to have more energy, but now I also don’t complain.”

There were also some less personal opinions. Dominik says:

“Proper movement... relaxes.”

He avoids talking about his sexual life by depersonalising his statements, which may indicate that he is afraid of criticism and ridiculousness. It is important for him to build his image as a sexually potent man. Aleksander thinks that:

“Sex is a part of life.”

Similarly to Dominik, he uses a neutral statement and slogans. Filip and Karol discuss their sexual lives in short. The former says:

“I can’t complain.”

The latter says:

“It’s OK.”

Results

The type of sexual behaviours is influenced by the environment. No narration concerning the definition of masculinity mentions sexuality. This may be a result of fear and lack of openness to this subject. The participants were not eager to talk about their sexual lives. They used the third person narration, talked about their friends and problems faced by other men. They wanted to keep their own problems in bed to themselves. We can suspect that the researcher’s sex could be a major factor here. For many participants, masculinity means self-confidence and domination. Such an opinion hinders them from revealing their problems. Many participants opine that “talking about your sexual life shows you have no dignity.” The reason for this may be the fact that they feel uncomfortable talking about this subject. However, all participants agree that sexuality is one of the main masculinity traits. Sexual roles that we choose to play are connected to the patterns of behaviour attributed to men and women (Benjamin L. T., Hopkins J.R., *Nation* 1987: 515). Reluctance to talk about sexual problems and restraint in revealing one’s sexual adventures are culturally typical for masculinity. According to J. Banncroft (Banncroft 2011: 19), sexual behaviours are influenced by social mechanisms taking the form of customs, attitudes, rules and legislation. Sexuality is a multidimensional construct. Pornographic magazines and films impose high demands on male sexual prowess. Reviving female sexual awareness and women demanding their right to orgasms are stimulating for men, on the one hand, and make men fear that they will not live up to female expectations, on the other hand. Magazines such as *HNM*, *Playboy* etc. keep showing an image of a real man who is constantly ready for sex.

Men want to impress women with their sexual prowess, which is not always consistent with the image promoted by the media. All participants agree that sexuality is a significant aspect having influence on whether one feels manly or not. They find a man who is not potent less manly. They talk about disruptions in perceiving their own body affecting men's sexual lives and about the importance of satisfaction with their penises. Another reappearing issue is the problem of psychological and physical sexual performance, which can deteriorate. The worsening condition is connected with taking steroids and aging. This confirms Canas's (*Encyclopaedia of Health*. Man 2007: 20) theory on changing sexual self-sense in different phases of life. According to the participants, today's sexual sphere has been stifled by house chores and professional obligations, which have a negative influence on the functioning and duration of male-female relationships. Tomasz Leszniewski (Leszniewski 2001: 54) analyses different reactions to the present socio-cultural problems by making an analogy to Kundera's description of reasons for starting intimate relations. He presents two categories of men searching for experiences with numerous partners: lyrical, who look for a perfect woman and epic, who want to meet a never-ending variety of partners. The former ones look for themselves in a woman, but they find disappointment. The latter ones do not look for an ideal, so nothing can disappoint them. Andreas Schneider (Schneider 2007: 48) writes about polysexuality, which equals diversity in sexual experiences and needs. He claims that people have to compromise in their sexual relations because there is a divergence between the sexual life they would like to lead and the one they actually lead. Female sexual liberation has greatly influenced the situation of men. It inspired a new outlook on sexual life, which has caused women to have new needs. They started demanding a passionate and potent lover, and orgasm. Sex has ceased to be a marital obligation and has become a pleasure. Bonnie Maslin (Maslin 1995: 39) opines that women's treatment of men as if they were sexual objects is advantageous for both sexes. It allows them to fully enjoy sex, but at the same time convinces men that they are object of sex only until they are 25. In the past, men had "no age". Only women faced the risk of being rejected due to their age. Perry Garfinkel (Garfinkel, Winston 1999: 49) touches upon the issue of how sex is presented by the media. He accuses movie creators of always showing sex as extraordinary, crazy and engaged in almost everywhere. He writes about a lie that disturbs sexual self-esteem of men. Men used to hunt and fight their way through the jungle. They did not talk much, they acted. Today's men are tough and sensitive, they watch Oprah Winfrey and advertise various products in glossy magazines (Chichesler, Robinson 2001: 67). Geoff Dench (Dion, Berscheid, Walster 1972: 107)

claims that men constantly fear that they will be women's playtoys (Mike Tyson's perspective). Thus, they make an impression of being indecisive and taciturn. They repress their feelings in order not to get manipulated. The author emphasises that a strong feeling can be a wakeup call for a man to take control over a woman. He enumerates Greek myths about demigods defending themselves against the female charm², reminds us about the fall of men as a result of giving oneself to desire, as described in the Book of Genesis, and he also mentions the belief in female Gothic vampire sucking vital energy from men. The author of this story compares the contemporary models and actresses to the said vampire (Dion, Berscheid, Walster 1972: 107) undermines the Freudian thought about women being passive, both sexually and socially. Emotional and sexual process, sexual functions, feelings and behaviours are conditioned by biophysical, psychological and sociocultural factors (Depko 2008: 15–17). According to Maria Szyszkowska (Szyszkowska 2008: 13), everybody has the right to fulfil their desires in the erotic and sexual sphere except for the situations when they treat the other person instrumentally. She differentiates the right to sexual and to emotional freedom, which might sometimes contradict rationality.

Traditional models of sexual roles

According to L. Brannon (Brannon 2002: 215), the notion "role" has been borrowed by sociologists from theatre terminology. It is derived from a French word meaning a paper scroll with the text that actors declaim during a play. As Brannon puts it, the male and female roles consist in nothing else but playing the roles assigned by the society. D. Pankowska (Pankowska 2005: 57) supports this theory by describing the sexual role as social, historically perpetuated and transferred from generation to generation. The social position of men and women has not changed for centuries. The social system of sexual roles permeates the whole human life and differentiates socio-cultural positions of men and women. Pankowska distinguishes three ways of stereotyping in the socio-cultural approach to sexual roles:

- assigning certain activities to people depending on their gender,
- attributing some character traits to people because of their gender,
- assigning them a given value depending on their gender.

Similarly, M. P. E. Seligman (Seligman 2003: 45), treats a sexual role as a public representation of sexual identity. Men and women are attributed with strictly defined behaviours. A man is the breadwinner. He is brave,

² Adonis's fight with desire for Aphrodite, Samson's submission To Delilah.

harsh, sometimes aggressive. He always thinks about “one thing” and has no deeper emotions. Such a stereotype has been present in society for centuries. It is deeply rooted in both male and female minds and regulates the roles that men and women are assigned with. The process of changes and disproving stereotypes has been in progress since the 1950s, but the revolution has still not taken place in people’s minds. According to Deaux Kay and Kite Mary (Deaux, Kite 2002: 73), getting rid of stereotypes is not easy, creating and using them requires classifying, which is in turn, indispensable to cope with the complexity of human existence. The first theoreticians opined that stereotypes and prejudices were crucial for integrating personality and strengthening identity. Susane E. Cross and Hazel Rose Markus (Cross, Hanzel Rose 2002: 66) provide the example of a “cognitive miser” (described by Taylor), who needs to simplify the information that reaches him and use categories and stereotypes in his relations with others, because his cognitive abilities are limited. There are situations where general stereotypes are not sufficient. This is when the subtypes concerning men and women are created. Deaux and Kite (Deaux, Kite 2002: 74) enumerate four male subtypes: businessman, sportsman, physical worker, macho. L. Brannon (Brannon 2002: 215) writes about the 19th-century masculinity model: uncouth, active, independent, strong. The important aspect has always been not to be a woman, but be the man behind the wheel, solid as a rock, real man. Julia Berryman (Berryman 2005: 73) claims that behaviour patterns are very varied. They consist of socio-cultural convictions about which behaviour is appropriate for a given sex, and which is not. She writes about notions referring to men and women. The male characteristics are ambition, hardness and domination, whereas female characteristics are gentleness, empathy and taking care of others. Societies have nurtured those stereotypes, even though they are often unfair and harmful for both sexes (Witkins 1997). Claire, Renzetti and Curran (Renzetti, Curran 2005: 8) describe gender stereotypes as simplified descriptions of a masculine man and a feminine woman. Men are expected to wear trousers, be ambitious and reliable while women should wear female clothes, be honest and take care of the good atmosphere. The authors mention an unhealthy rejection of female traits in men and male traits in women, institutionalised patterns of demonstrating masculinity and femininity as a foundation of the social system of sex and gender. In 1974, Sandra Bem (After: Brannon 2002: 233) introduced the notion androgyny for people who possess both male and female traits. Here it is worth mentioning sexual identity and the process of identifying with one’s sex or failure to identify with it. Sexual identity refers to the psychological image of oneself and evaluation of one’s femininity and masculinity in terms of social norms connected to one’s sex.

Conclusion

Male sexuality defined through the perspective of the contemporary definitions of masculinity is becoming a sphere of life that evokes numerous fears. Most of the participants analysed their sexuality in the context of their bodies. Zygmunt Bauman (Bauman 2006: 130) claims that the fears that haunt "bodily entities absorbed with the thought of achieving the perfect physical fitness and increasingly more difficult to define health should evoke in others caution and moderation, but they do exactly the opposite". They create a desire for action. Bauman compares a body to a besieged fortress, which does not require asceticism, but consumption of everything that is healthy and fit. The participants have become hostages of consumer culture, which promotes a given type of beauty. Beauty has seized to be a biological trait and is now something that can be modified by, e.g. surgical treatment, cosmetic corrections, taking steroids etc. Bourdieu claims that cultural distinctions are decisive in the process of choosing a certain body image. In order to stand out, one needs to behave in a certain way and create a certain image of oneself, choose a given body type and its representations. The process of differentiating oneself from the others takes place on the level of perception, organisation and hierarchization of meanings connected to body.

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Cieleśność – estetyka – seksualność. Męskość w zmieniającej się rzeczywistości społecznej

Abstrakt

Celem artykułu jest prezentacja fragmentu badań dotyczących seksualności mężczyzn ćwiczących w siłowniach. Badania prowadzone były metodą jakościową. Metoda studium przypadku umożliwiła otwartą relację między badaczem a badanym. Pozwoliło to uzyskać wiedzę kontekstową, dotyczącą między innymi seksualności, definiowania męskości, kreowania własnego wizerunku, funkcjonowania w przestrzeni społecznej. Umieszczenie badacza w badanym kontekście ułatwia mu zrozumienie poglądów i zachowań charakterystycznych dla społecznych aktorów, którym się przygląda i których motywów pragnie rozpoznać (Flyvb-

jerg 2005: 41). Elementy narracji pojawiające się w badaniu potwierdzały, że na seksualność człowieka ma wpływ nie tylko uwarunkowanie biologiczne, ale i uwikłanie społeczno-kulturowe.

Słowa kluczowe: seksualność, męskość, siłownia

Key words: sexuality, masculinity, gym

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The body “dressed” in art. The value of physical experience in contemporary visual arts

Introduction

Body is an unconventional means of expression. The appearance reflects human nature, their personality, lifestyle, culture. It shows off a part of their soul, and the identity is being transferred from the inside to the outside (Melosik 1996). Human body lets one connect and interact with the world, affect it, build relationships. The body constitutes the tool to human action. It also has its ethic value. Its morals focus mostly on nudity of the human body. Initially it was a domain of biological sciences. Subsequently it started to be seen as a moldable object affecting mortal culture, leading the artists to become passionate about it. They have been inspired by it since the very first ages, using it in their sculptures, paintings or photographs. Nowadays nudity enters in more and more aspects of modern culture. The following article presents creation of artists who made the body the main tool for their work and contains analysis of the statements of students from the Faculty of Art of University of Rzeszow on the topic included in title of the article.

Human body has always fascinated and always will fascinate artists. The evidence of that may be the division by Kenneth Clark (1998) – into nudity and act. The binary way of thinking, which is characteristic for western Europe, helped the author to complete form-matter and culture-nature with act-nudity. According to him act is an artificial, processed body, “dressed” in art. However “to be naked (bare)” means “just to be stripped of clothes”. K. Clark (1998: 9) writing about “bare body” noticed that “This word establishes some sort of embarrassment, that every single one of us experiences in similar situation”. Looking from the perspective of the beginning of the 21st century, one can simply say that in any other field of visual arts there have not been such radical changes like in the way of presenting the body. Usually the artist’s own body has constituted their material. It is the body itself that is the discovery of past decades, making female artists the biggest contributors. They have deconstructed and demythologized existing culture. The issue of

carnality in modern culture is wide and difficult to exhaust. That is why I narrowed it down focusing on carnality in chosen examples of the most interesting trends of prior years, eg. in critical art.

Main discourses

Fascination with the body is a salient characteristic of the contemporary art (Lach 2010: 79). In the art world, nudity has become mandatory, whilst it is politically correct to show nudity in a literal, pushy and pathological way (Lach 2010: 91). The viewer often does not comprehend the message behind the works of modern artists who utilize nudity. For the purposes of this article I have categorized the way of presenting the body into eight separate fields. The fields chosen for this study were given following names: imperfect body, old body, gender?, body for consumption (also spiritual), mother's body, male body, body of the Others, and body as a desired object. I will briefly discuss artistic activities from every category below.

I. Imperfect body

Izabela Moczarna-Pasiek, „Fotografie z wrocławskiego kalendarza Amazonek” (Wrocław's calendar containing pictures of women who have their breasts amputated because of cancer) (2007)

The calendar consists of 14 sepia photographs, in a traditional nude photograph style. The women are presented from the waist up, and they are nude. They pose and “act” by revealing/concealing and they refer to the ambivalence of completeness and incompleteness. In a few cases, a lack of the breast is being “compensated” by attributes accompanying them, such as flowers, which are widely associated with femininity and beauty, or peppers which symbolize health and freshness, and also tulle which stands for gentleness. The protests against making these photographs public stemmed from the cultural image of femininity. Women who have undergone mastectomy seem to be “faulty”, because “a woman's body is entangled in the perpetual criticism and labelling” (Nead 1998: 137). A mutilated body and the scar that has left “brings attention to something that had been there before the scar came to be” (Kowalczyk, Zierkiewicz, www.obieg.pl/artmix). The scar left after the amputated body part evokes hostility and fear. It reminds of the battle fought against one's own body.

II. Old body

Joanna Bylicka, „Baletnice” (“Ballerinas”) (2002)

“Ballerinas” is a set of 9 large-format oil paintings. The way the women are portrayed is surprising in its directness and contrasts. The elderly women

“whose skin is frail and silhouettes are disfigured; they are wearing ballerinas’ costumes. Tulle, bows, grey hair and wrinkles – a mix of attributes of youth and old age which causes dissonance. It makes you laugh and feel disgusted at the same time” (wik.com.pl/sztuka_foto/leksykon). Mass culture has eradicated the senility, and J. Bylicka shows it extremely directly. Old age does not have any limitations here. The models are smiling, they are happy about their lives. They do not conform to being labelled, or become a symbol of the passing time. “Their serenity does not allow the viewer to focus on the physicality of aging, it rather brings their attention to the individual stories of each of the women and the peculiar beauty which stems from experience” (artbiznes.pl).

III. Gender?

Alicja Żebrowska, „Onone. Świat Po Świecie” (“Onone. The World After the World”) (1998)

The author is on a quest to find a new dimension of human identity. She creates beings who may seem genderless but in fact they blend femininity and masculinity. They are new species, new creatures, new dimension – a visionary project for the future, self-sufficient and narcissistic creatures with both vagina and long penis. They symbolize perfection, self-sustainability, wealth and eternity, the hybrid of multiple genders.

In her work, A. Żebrowska shows persons with nipples in exaggerated size, snake-like genitalia and computer generated facial features. The unrealistic image is topped with aluminum foil covering most of the skin. The author presents an androgynous figure in the modern culture setting, where the culture “has replaced dual fullness and androgyny with the transvestite theatre and transsexual tragedy” (csw.art.pl).

Katarzyna Kozyra, „Łaźnia męska” (“Men’s Bathhouse”) (1999)

K. Kozyra had to pose as a man (fake facial hair, silicone penis) to be able to get inside the men’s bathhouse in Budapest. Once inside, she was filmed by hidden cameras. By transforming her body, the artist relates to the issue of gender transgression. She does not become a man, but neither she stops being a woman. Other issues raised in her work relate to showing a “different” male body, one that has no place in the visual public realm (lack of physical fitness, visible folds of fat), and also a woman entering a male-only world, transgressing the gender boundary.

IV. Body for consumption (also spiritual)

Joanna Rajkowska, „Satysfakcja gwarantowana” (“Satisfaction guaranteed”) (2000)

The project consisting of displaying a body on a shop shelf, which was an ironic idea of immersing oneself into society and selling oneself just the

way any other goods are sold in the modern consumption-oriented society (Gorczyca, www.rajkowska.co.pl). The author does not offer substitute, she directly sells herself. Her body is served as a cold drink, a soap, vaseline or perfume. One can buy and consume the body for 19,99 PLN. The artist has created her products in accordance with the rules of the retail market. Items have a logo and trade names (e.g. the cold drink named KOK creates erotic arousal, and ORGAZM affects the central nervous system), they also have design packaging and are accompanied by an advertising leaflet. On the packaging the author has placed her family photographs and pictures of her body. "To complete the products' narrative there is a description of their properties and possible side effects" (Szabłowski, rajkowska.com.pl). The work is provocative, it is a game where the "system" of consumption steers the human, disciplines them and limits the freedom. The body has become the icon of consumptionism.

Grzegorz Kłaman, „Emblematy” (“Emblems”) (1993)

It is an installation with real human remains. The work “looks minimalistic from the outside: it is a steel quadrangle with a rectangular entry. Inside, opposite the entry there is a swastika shaped box containing preserved liver. To the left you see a cross shaped box containing preserved brain” (Kowalczyk 2002: 253). An actual body, transferred from a scientific-medical world into the area of art has been a powerful medium. Real human's meat displayed in character of an artistic message, prompts to reflect and contemplate. Izabela Kowalczyk (2002: 270) thinks that “they can be compared to relics stripped of their sacral function”.

V. Mother's body

Monika Zielińska (Mamzeta), „Jak dorosnę będę dziewicą” (“When I grow up I will be a virgin”) (2003)

It is a photograph placed on a lit coffer shaped like the St. Anthony's cross and it refers to the iconography of the crucified Christ. A young woman in advanced pregnancy is only wearing a loincloth and there is a flower crown on her head. The way she holds her hands may mean either a gesture of martyrdom or joy and blessing. The work is full of contradictions: instead of pain her face bears a smile, and instead of the crown of thorns there is a crown of daisies. A woman cursed after the original sin is impure when she becomes a mother, she loses her innocence. In the phallogentric culture virginity was expected of a woman as it was the ideal state. The cross introduces sacrifice into the work. The work relates to the problem of double cultural standards – on the one hand, they are traditional and catholic, and on the other hand, what takes over is the western standards based on consumption and technology.

VI. Male body

Tom of Finland (actual name: Touko Laaksonen) „Kake” (“Kake”) (1970s)

One of the most recognizable and characteristic of T. Finland’s creations is Kake – a muscular and cheerful young man who is eager to have an erotic adventure. The author uses a line/stroke which, completed by the light and shade effect, gives the illusion of three dimensional view. That, in turn, allows to show off prominent muscles or genitalia. Finland’s creations are not real life characters, but they all rather resemble one another and their faces only slightly differ – they all blend into this “super-male” persona. The artist portrays men in a way that’s expected to cause arousal in a homosexual viewer.

VII. Bodies of Others

Jake & Dinos Chapman „Zygotic Acceleration” (“Zygotic Acceleration”) (1995)

A life-size project depicts seemingly realistic characters which are made of glass fiber and resin. Though, those are hermaphrodites with a whole set of genetic anomalies and so they have ridiculous amounts of arms, heads, legs and torsos with anuses, vulvae and erected penises replacing noses, mouths and ears. Paradoxically, the ubiquitous sexual organs make these childlike figures incapable of reproduction. The obscene, promiscuous and full of irony creatures are a product of inner transgressions (Riemschneider, Grosenick 2001: 28).

VIII. Body as desired object

Terry Richardson „Tom Ford for men” (“Tom Ford for men”) (2007)

The photographs were taken by T. Richardson who’s well known for his controversial style of working. The campaign involves pornographic posters. On two of the posters the focal point is a bottle of perfume which was placed between the model’s legs and covers her crotch area, whilst on the third poster the bottle of perfume is between the model’s breasts. Apart from the seductive pose, revealing the readiness for an erotic rendez-vous, the sexual element of each photograph is also in the form of provocative, red fingernails. One of the photographs also shows seductively half-open, red, swollen and glossy lips. The campaign has had an immediate, negative response from the public. It has been criticized not only for the sexist depiction but also for objectifying a woman (fotodelirium.pl).

A survey on the role of physicality in visual arts was conducted among the senior students of the Visual Arts and Graphics at the Faculty of Art of the University of Rzeszow. The survey was conducted in May 2014 during the classes in “Methods of popularizing the visual arts” and “Modern critique in art”. Sixty-nine students took part. Gender did not determine the results dramatically and thus it was not considered in the further analysis. The role of the surveyed was to judge whether the use of body was justified in the artistic projects mentioned above. Their “yes” answer meant that they did accept and allow such an

approach to the body in the art works. After careful analysis, it can be stated that there is no predominant opinion; some of the following works received only a strong positive reaction, and some received only a strong negative reaction: "Onone", "Kake", "Zygotic Acceleration" and "Tom Ford for men". The most divided opinion regarded "Men's Bathhouse" and "Satisfaction guaranteed". In the former work, 53,6% answered "yes" but a whopping 46,4% answered "no", while in the latter, 52,2% said "no" and 47,8% said "yes".

Analysing the results of the survey, it can be noted that most of the respondents accept the works of artists depicting imperfect bodies as well as aging bodies.

The work by I. Moczarna-Pasiek has had the highest approval rate from all respondents. Almost 90% were of a very positive opinion about such depiction of the body in the art. Below, a few comments from the surveyed, made to justify their views:

Student: "In the media, women are portrayed as ideal. They have to be beautiful and flawless. Women with cancer have to hide because they are scared, they are ashamed of their bodies".

Student: "Art should present such topics. Looking at them, and being with them in a sense, will allow us to sympathize and admire these people".

Student: "I think these depictions are powerful and emotional, revealing that the subjective beauty can also be seen in imperfection. What is non esthetical, finds harmony in the composition of the work. It helps to accept otherness and overthrow a certain taboo. It shows what people usually try to hide, but presented in a proper way is an elevation to the rank of a work of art".

There were also comments like this one:

Student: "The dominating projects nowadays are only meant to portray the alleged problems of humanity. I think it has nothing to do with art".

The aging bodies were mostly commented in a positive way. "Ballerinas" had over 80% positive reactions, in spite of the fact that the truth about the aging body was not easy to accept for some. Why? On the one hand, the viewers are widely presented with the view of ideal bodies in the media, but on the other hand, there is this old, worn out human matter shown by the artists. Here are some of the comments:

Student: "My first model for a nude act was an elderly woman. My initial reaction was a shock about her not being ashamed of her body at that age, which was followed by my admiration to her every little imperfection. I think the project conveys and also breaks our stereotypes".

Student: "It is a proof that an elderly, mature woman can also be sexy".

Student: "A wonderful depiction of how one accepts their own body".

Student: "Back in the day painters had shown mature women to account for the passing of time and losing their natural attributes – it should still be so today!".

Student: "People are finding the passing of time hard to accept. Everyone wants to be here for a long time. Human body, which is our "wrapping", is a reminder of the inevitable. The project shows 'young spirit in an old body'".

Student: "It is a marvelous way to show women's rebellion against how superficially they are perceived. People of a certain age are discriminated, as they are no longer capable of procreation. Whereas a human is not just a body which undergoes deterioration over time, it is also a spirit".

Student: "Depiction of the aging process, kept in the veil of silence for ages. Old age is just as beautiful as the youth. Fitness, gentleness and usefulness are not only the features of the youth".

The issues of gender and sexual identity of the modern human have proven to be the most controversial. The work with the biggest number of negative feedback was "Onone. The World After the World" – a massive 85,5% respondents of the survey said „no". This is how they defended their opinion:

Student: "Pornography and perversion in art, kills the art".

Student: "No, it is definitely not interesting, it is repulsive and disgusting. Although I am a tolerant person, I am sure I don't want to look at this thing. I don't even want to know what the model is holding between her legs, it looks like an intestine. To me this is not the art, just like the happenings".

Student: "Controversial and worthless. This kind of work opposes the art as a beauty, a workshop and a talent. The world is full of disgusting and outrageous pornography and there is no need to introduce it into the art world too".

Student: "Not everyone is comfortable in their own skin. In the past, there was no way to alter your identity, your life. Today it's the new era. Personally I do not mind it, although I think there should be a line of good taste that should not be crossed".

"Men's Bathhouse", widely discussed during history of art and theory of art classes, has divided the opinions of the surveyed into almost two equal halves. Here are some of the comments made on the work:

Student: "Good idea if one wants to understand guys, I'd do it myself".

Student: "I think there should be two genders, as it always have been, and instead a blend of genders is promoted, one that will never be in place at birth".

Student: "I cannot understand what the author had in mind creating her 'work'. It does not appeal to me!".

Modern artists often incorporate the same mechanisms which apply in the mass culture, and they treat their own bodies as products. J. Rajkowska has done it because of the frustration about not being able to successfully operate in the job market and her eccentric art not bringing financial success. She does not want to condemn the marketing and advertising mechanisms. She incorporates them in order to achieve financial gain (Lach 2010: 84–85). Is this how her work was understood? Here are a few statements:

Student: "I often have this impression that certain 'artists' are bored and they come up with stupid stuff and then get praised for their wonderful 'work'. For me, the 'work' is clueless and the idea is silly. Is she propagating cannibalism?"

Student: "A well done project which reveals an all-encompassing consumption and selling everything, including the body. In a world where we aim to satisfy our desires, we treat a human as an object, taking only what we need. And then later, once we've received and used what we wanted, we crush them like it's an empty can, and reach for the next one".

Student: "Body as a product for consumption, ready for instant use which the label on the can suggests. Intriguing".

According to T. Lach (2010), "Emblems" raises a question whether the preserved liver and brain lent by the Medical Academy are just "meat" or are they still a human? Is there a soul in the matter? These are the topics we try to avoid in today's world. We keep on trying to get rid of corpses from the culture, yet they are still coming back. The bodies at the morgue are treated as an organ bank. The artist's claim is that there is always a certain amount of energy left in the body. One cannot simply detach body from soul. Students' opinions on that varied significantly:

Student: "To me it resembles concentration camps and experiments on people".

Student: "Europe has turned upside down and it's deteriorating, because old values were thrown out. And the result is the brain in the 'cross'..."

Student: "Klaman has elevated the importance of the body to a relic. He wanted to accentuate the role of the body comparing it to sanctity. The spiritual will be empty without the carnal though and it cannot be forgotten. We are from blood and bone and this is sacred to us".

Theme of the breastfeeding mother has been used as an expression of beauty, the category of art praised for the ages. In the last century breastfeeding lost its position in visual arts. Theme of pregnancy is the other case. Artistic processing of pregnancy in Poland is aimed to create a dialogue with Catholic tradition and resulting from it, thought schemes. Biblical myth of immaculate conception results in robbing pregnant woman of her sexuality. Idealization and disembodiment are not the only ways to present pregnant women. Focus on carnality and physiology has biblical roots, the punishment imposed on Eve – „You will give birth in pain". Technical and medical development has made great contribution to reinterpretation of pregnancy, as carnal experience. Pregnant woman had to find her place in consumptive culture – yet she is the target (Adamczewska 2010). What is the opinion of the surveyed people?

Student: "Jesus had to be crucified, and woman had to become a mother."

Student: "The way of showing people with faith is in my opinion inadequate, but it has its own message".

Student: „Comparing maternity to the suffering of Jesus, is in my opinion adequate. Maternity is often belittled and shown as a duty. Pregnant women face great difficulties and sometimes even suffering. It is problem worth visualizing".

Student: "Showing the parent role of women in sustaining humanity by vocation submitted in genes".

Today two dogmas of masculinity are competing: traditional, and the new one. Krzysztof Arcimowicz (2003) thinks that in Poland, traditional model is still dominating and polish cultural and social reality after year 1989 underwent far-reaching masculinization. He also points out on things stereotypically connected with masculinity, such as: authority, strength and aggression. Although in art, what is more and more visible is that the sexual minorities demand their own discourse – great example of that are works of Tom of Finland. 64% of respondents did not agree with the picture of man shown by the artist in his artworks. Here are some comments on this topic:

Student: "Artwork shows male attributes such as power and authority. It can be interpreted in many different ways".

Student: "His craftsmanship and technique is impressive, but the rest – not really..."

Student: "I will not share my opinion on this topic, as I am not familiar much with homosexuality, and this art is dedicated to gays and they ought to understand it. I am heterosexual man and I do not understand it..."

Student: "Artworks are humorous, exaggerated and kept in wonderful climate. I like this way of drawing – magical and unbridled".

Modern man wants to create a new vision of humanity, which assumes rejecting everything unnecessary, all the weaknesses and imperfections of human kind. Vision of posthuman creature, which cannot be referred as "he", "she" nor "it" – it is the 4th form which requires different grammar. This perspective seems real, when the fate of the unit is put into the hands of technology. But, what can one man do to another? Will the word "humanity" exist when there will be no "humans"? Presented artistic action of Chapman brothers did not go down well – 72% of replies negated such ways of showing. Statements "defending" the art work are as follows:

Student: "Body and its deformations is a very inspiring topic. Grotesque introduced and maintained in a good taste".

Student: "The art work is sympathetic, grotesque. I like it. People which do not identify with any gender have mixed body parts in inadequate places".

Billboards on the street shows naked bodies fulfilled with erotic allusions. In magazines, ubiquitous sexual creations are on a daily basis. Artists

enter the world of advertisements and while serving them they make works with purpose of selling the product. More than 60% of respondents do not show approval for such overusing of a human body. On the other side, others see big potential in proposed artistic idea:

Student: "No for treating body as a sexual subject".

Student: "No, it is a pity, that there is a trend for common showing of nudity in order to gain attention of people to products. It is preying on people's stupidity, people which stare and click on those photos with pleasure".

Student: "Regarding usage of body in advertisements of products, I think that it is a good idea if someone wants to reach a lot of people".

Conclusion

In contemporary art nowadays the most common action is "getting naked". We need to get undressed, show ourselves in extraordinary situations – the ones that camera is not able to capture, show those who are not to be shown – old, ill, disabled or even take body to pieces and show what's inside.

This easy effect of getting naked has revealed the rigor that governs the modern realm of corporeality. The modern art by getting naked tried to save the body, wrest it from the machinery of consumerism. Jolanta Brach-Czaina (2000: 3) says: "In our culture the body is under many restrictions. It can't be diverse, it has to be normalized." This way culture is telling us that our body is our enemy. "The body is treated like it is just an insensitive outer surface. A sculpture. A cover. A balloon. A plastic form. [...] Artists focused on a worn out body started showing importance and the value of bodily experience" (Brach-Czaina 2000: 3). According to Amelia Jones (1998: 9–11) the art of the body explodes conventional interpretations in the history of art and criticism of this aspect of humanity. By showing bodies that have been excluded by modernistic structures of appearance, non-standard bodies, she points to different forms of subjectivity, defined by race, gender, sexual orientation etc. By that she reveals a hidden logic of exclusion that has been in traditional history of art for ages. "The art, in which artists show their own bodies with individual features and desires, breaks the traditional relationship between the viewer and the art object, the artist and his work" (Kowalczyk 2002: 19–20).

A mosaic image of art has one outstanding feature – bringing up a variety of topics, the art almost always concerns real issues. This art does not close, neither isolate, focusing on formal considerations, it gets involved in many daily aspects. Contemporary art shows us what we are not willing to see, makes us sensitive to things that are usually kept hidden.

Some of the students wrote under the questionnaire their own thoughts about presented works of art. Below I want to cite selected fragments of their statements:

Student: "I'm tolerant. I think that this kind of usage of body (with the consent of the owner) is acceptable, unless there is some trashy shocking".

Student: "I don't accept the sort of art, in which the body is being used for commercial purposes. That makes people disrespect themselves – their and other people's bodies."

Student: "Showing body has always been a part of art (e.g. sculptures of Venus). Nowadays this act is often associated with pornography and kitsch. However, there are happen original and valuable works".

Student: "In my opinion, the art should delight, not disgust".

At the end of this article's considerations I'll quote two extreme statements to show how controversial and arguable carnality in art can be.

Student: "Human's body is in most cases not that perfect how it is presented in the media. Maybe it is time to finally tell the truth? That there are also people in this world who are disabled, different, not quite ideal and fully dexterous?"

Student: "In my view, the art should have boundaries. First of all, the boundary ought to be a revulsion. If there really was a free market, consumer would be able to decide what to watch. Popularization of deviation (of all kind), posture of hurt or disabled people always – more or less-leaves an imprint. Also, normal people don't share their imperfections".

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Ciało ubrane w sztukę. Wartość cielesnego doświadczenia we współczesnych sztukach wizualnych

Abstrakt

Ciało to niekonwencjonalny środek wypowiedzi. Posiada też etyczną wartość. Etyka dotyczy nagości ciała ludzkiego. Początkowo ciało było domeną nauk biologicznych. Następnie zaczęto postrzegać je jako przedmiot formowalny, wpływający na kulturę człowieka, dlatego stało się pasją artystów, którzy od wczesnych wieków wykorzystywali je w swoich rzeźbach, obrazach czy fotografiach. Obecnie obnażone ciała wkraczają coraz mocniej w najdalsze miejsca współczesnej kultury. Artykuł prezentuje twórczość artystów, którzy ciało uczynili głównym narzędziem swej działalności, oraz zawiera analizę wypowiedzi studentów Wydziału Sztuki Uniwersytetu Rzeszowskiego na temat zawarty w tytule artykułu.

Słowa kluczowe: ciało, współczesne sztuki wizualne

The body "dressed" in art. The value of physical experience in contemporary visual arts

Abstract

Body is an unconventional means of expression. The body has also its ethic value. Its morals focus mostly on nudity of the human body. Initially it was a domain of biological sciences. Subsequently it started to be seen as a moldable object affecting mortal culture, leading the artists to become passionate about it. They have been inspired by it since the very first ages, using it in their sculptures, paintings or photographs. Nowadays nudity enters in more and more aspects of modern culture. The following article presents creation of artists who made the body the main tool for their work and contains analysis of the statements of students from the Faculty of Art of University of Rzeszow on the topic included in title of the article.

Key words: body, contemporary visual art

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Prisoners vis-à-vis partnership sexual norm

Introduction

According to the concept of H. Gies which was later modified by K. Imieliński, the basis of each sexual relation is respecting the partnership sexual norm by both partners. The norm and its indicators perfectly correspond with human sexual rights and particularly with the right to sexual freedom, equality, sexual body security and sexual pleasure, which constitute basic inalienable rights of every human being.

As Z. Izdebski claims, 'our decisions on sexual choices and behaviours are based on values we believe in' (Izdebski 2006: 3). Taking into account that prisoners are usually antisocial and that they often deny socially accepted norms, exploit others, are in favour of hedonistic values, it may be assumed that they will not be willing to conform to the partnership sexual norm.

Indicators of partnership sexual norm

The reference point in the partnership sexual norm is a couple of sex partners. Gapik underlines that the norm focuses mainly on the hedonistic and relation-forming aspect of human sexuality (Gapik 2006). According to K. Imieliński, 'the norm embraces all forms of sexual activity, sexual behaviours and practices between mature males and females, which are accepted by them and aim at experiencing pleasure, do not harm the health and do other people' (Imieliński 1986: 136). The author believes that there are six indicators of the partnership sexual norm. They are the following:

1. difference of gender,
2. maturity,
3. mutual acceptance,
4. desire for satisfaction of both partners,
5. condition of not harming the health,
6. condition of not harming others (Imieliński 1986: 136).

Nowadays, the first of the abovementioned conditions, namely the difference of gender, does not have to be met in order to consider a particular behaviour compliant with the partnership sexual norm. It results from the definition provided by WHO. The maturity condition is based the assumption that human relationships are formed on the basis of partnership and not dependent norms. Adult partners are able to avoid undesired consequences of having sex, but it is evident that they should be biologically mature to do so. The maturity means the development of sexual needs and being aware of the essence of sexual contacts. According to the Polish law, persons under the age of 15 sexual are treated in sexual relations as minor and unmaturing. Such an attitude towards the matter raises a lot of doubts with regard to unmaturing partners who are of similar age (Filar 2004). Hence, as M. Baisert underlines, it seems reasonable to analyse the maturity norm in the context of development norms (Beisert 2008).

The objective of the condition of mutual acceptance is to prevent violent sexual activities. As a result, it is closely related to the norm of not harming others, which also concerns legal norms and their infringement (crimes against freedom and sexual mores).

The desire or attempts to gain satisfaction by both partners result from the essence of sexual act. Its desired effect is to fulfil the sexual need. Relations in which the sexual act fulfils mainly non-sexual needs, such as e.g. self-esteem reinforcement, stress or fear reduction or getting money for pleasure given to a partner, raise a lot of questions.

The condition of not harming the health ought to be analysed through the lens of mutual acceptance. It happens that by mutual consent, partners perform sexual activities which conducted particularly long and intensively may be harmful to the health.

The most controversial condition, especially nowadays, seems to be the one of not harming other people. Contrary to the common belief, these are not legal norms but the moral ones that differ depending on a society or even on a local community. As a consequence, it is extremely hard to state what a norm is. Imieliński reasonably believes that maturity, mutual acceptance, desire for satisfaction of both partners and not harming the health aim at relieving the sexual tension, whereas, a broadly understood sexual norm encompasses also creating and fulfilling the intimate bond with a partner. According to the researcher, 'a sexual relation is the more normal, the more the bond between the partners, which results from the relation, is developed' (Imieliński 1986: 145).

Research scope and sample

The present article shows the results of the research conducted by the author in the years 2013–2014. The research objective was to examine prisoners' attitudes towards sexual life, life partners, but also their determinants. The study was done in seven prison facilities of the Regional Prison Service Inspectorate in Rzeszów (Jasło, Łupków, Moszczaniec, Dębica, Sanok, Przemyśl and Rzeszów). The analyses were based on the data gathered from 485 surveys. The sample was chosen at random; however, persons who did not give their consent to the research and the ones whose intellectual level did not allow to understand the survey questions were excluded from the sampling.

The average age of the prisoners who participated in the research was 36. They had been serving prison sentences in the correctional facilities for 6 years on average. Additionally, 37% of them were punished with educational measures before they turned 18 and 10% stayed in isolation institutions (which meant educational and corrective measures). The average sexual initiation age of the research participants was 16.5. Since that time, they had had over 15 sex partners on average. For comparison, as Izdebski's research reveals, the average number of sex partners of men in Poland is 5 per whole life (Izdebski 2012: 236).

85% of all the research participants declared being married or in a stable partner relationship with a woman. Over 45% of the convicted had been in such relationships many times. However, it should be underlined that, in the majority of cases, prisoners' relationships with women broke up. When the research was done, only 49% had a wife or a female partner.

In the presented material, the author is trying to answer the question if prisoners respect the partnership sexual norm in their relationships.

Results of the author's research

466 of the interviewed prisoners declared having had sexual experience with women (96%). The author focused on Imieliński's model and the following conditions were analysed: maturity, mutual acceptance, desire for satisfaction of both partners, not harming the health and other people (Imieliński 1986: 136).

The maturity determinant in the partnership sexual norm suggests biological maturity, but it mainly relates to the traits and competences which characterise a mature person. According to Lew-Starowicz (2004: 156), psychosexual maturity does not only mean to be aware of one's own sexuality

and knowing differences between males and females. It is also crucial to be able to create a partner relationship and not to treat a partner subjectively. In this context, antisocial persons, who are characterised by polymorphous sexuality (Pastwa-Wojciechowska 2013: 192–199) (e.g. exploratory attitude towards sex partners and sexual behaviour), do not fulfil the maturity norm. Moreover, Lew-Starowicz underlines that maturity means being responsible for the decisions taken and taking care of the needs and security of own's own and of a partner. The researcher claims that the need for love, forming a bond and making each other happy are at the first place in the hierarchy of sexual needs of a mature person. When it comes to the attitudes towards sex, the rule of equality, dignity and respect, accepting oneself as a woman/man and sex as a value are the most dominant. The sexual behaviours of a mature person are subject to their value system (Lew-Starowicz 2004).

On the basis of the research it was stated (Łukaszek 2015: 319–332) that almost 52% of the respondents have undertaken sexual contacts with underage girls, whereas 30% of the interviewed prisoners declared having had such contacts regularly. In addition, 21% of the research participants admitted having had sexual contacts with girls under the age of 15 (the legal age to have sex in Poland). It should be underlined that almost 11% of all men stated that their partners only sometimes were under 15, whereas 2% of the prisoners have never or almost never had a sexual intercourse with a girl above the age of 15.

The aim of the research was to analyse if convicts respect the norm of mutual acceptance of sexual behaviours in their relations with women. It seems to be obvious that before undertaking a sexual activity, partners should decide upon and accept some rules. The answers of the prisoners reveal that 23% of them have never or almost never asked their partner about behaviours she did not accept. Almost 12% of the persons asked have never asked a woman if she felt like having sex. Almost 40% of the convicted men have never or almost never talked to a partner about contraception although, for the majority of the men, their sex partner was usually an unknown person or a person whom they did not know very well. It means that their serological status was also unknown.

The analysis of the mutual acceptance of sexual behaviours showed that 32% of the men, at least once, had had sex with a woman who was forced to it by violence, threat or under false pretences. Over a half of the answers referred to repeating situations. It was stated that the convicts usually had not forced their partners to have sex by, nomen omen, force, but by brawling, blackmailing or insulting (25%). Moreover, 13% of the respondents declared having convinced an ill woman to have sex. Not only was she unwilling to

have sex, but it could have also resulted in negative health consequences, such as e.g. miscarriage in case of women at high-risk pregnancies. 3% of the men who had had heterosexual contacts admitted that they had forced a woman to have sex by being aggressive towards her and 3.7% had raped a woman.

The research showed that the convicts had violated the mutual acceptance norm of sexual behaviours by taking advantage of a partner who was under the influence of psychoactive drugs. One fifth of the interviewees admitted that they had committed such an act against a woman at least once in their life. Nevertheless, it should be emphasised that 13.8% of the research participants declared that they had been committing such acts repeatedly.

On the basis of the gathered material, the author stated that the prisoners had not only abused women in the sexual sphere, but in order to have sex with them they had also taken advantage of their dependence or a very difficult life situation (the lack of resources to live, a flat, a job or hopelessness due to other reasons) – 5.4%. 63% of the convicts said that they had done it many times.

According to the study, not only have the prisoners had sex with under-age women, have not ask a woman for a permission to have sex with her, forced her to sex under false pretences, but they have also made their sex partners to practice sexual acts which were unacceptable to her. In total, 36% of the respondents stated that they had committed such acts and 70% admitted that they had done it repeatedly. A detailed analysis showed that the prisoners the most often forced their partners to have sex without a condom (25%). Unacceptable sexual contacts (oral, anal and sadomasochistic ones) were indicated more seldom (only by 7%), taking photo or making videos of sexual acts or of a partner in erotic positions against her will was mentioned by 6% of the research participants, forcing women to use sex toys was indicated by 5% and forcing to paedophilia or zoophilia by 1.2%.

A very important determinant of the partnership sexual norm is the desire for satisfaction of both partners. Its most basic condition seems to be mutual physical attractiveness. However, the study showed that only 43% of the prisoners claimed that they liked the partners they had sex with. 23% of the convicts found their female sex partner attractive. As a result, it may be assumed that the prisoners undertook sexual activities when they were intoxicated or under the influence of alcohol or, due to a high sexual tension, they had sex with a person who was at a particular moment available.

Deriving pleasure from sex by both partners is usually conditioned by the adoration process. The research showed that only 56% of the men had always or almost always adored their partners. 12% of the prisoners admitted that they had never admired their partners. 32% of the convicts declared that they

had sometimes asked their partners what sexual acts she liked and 17% said that had never or hardly ever done it. According to the prisoners' responses, it may be stated that the highest percentage (88%) of the convicts had taken care of their body hygiene as it was supposed to give their partners satisfaction.

A very important condition of the partnership sexual norm is not harming the health. As the study showed, a considerable part of the respondents had undertaken activities which could have been harmful to health. Only 75% of the men said that they had never refused using a condom when their partner insisted to do so. The fact is particularly significant in the context of the statistical data gathered by the Prison Service in the years 2008–2012. The data reveal that the ratio of newly detected HIV infections among prisoners was 29 times higher than in the all Poland population. The ratio of newly detected affections with sexually transmitted diseases was on average 60 per 100 thousand and the total number of the affections detected so far – 127.2 per 100 thousand (Łukaszek 2014: 157–174). In Poland, the incidence ratio of syphilis among men was 3.58 and the one of gonorrhea 1.4. (Czarkowski, Rosińska, Sadkowska-Todys 2012: 217). The study showed also that 86% of the prisoners had never forced an ill partner to sex.

The analysis of the determinants of the partnership sexual norm complicates when it comes to the compliance of sexual behaviour with social norms. Disapproving some sexual behaviours in the context of morality, mores or even the law does not yet mean that they should be treated as contradictory to social norms.

During the research, the author assumed Imieliński's definition stating that 'a sexual relation is the more normal, the more the bond between the partners, which results from the relation, is developed' (Imieliński 1986: 145). Hence, the author also tried to assess the bond between the prisoners and their sex partners. The data showed that only 29% of the respondents had always or almost always had sex with their wives or regular partners. It means that apart from sex, they were connected also by other common matters. 24% of the interviewed convicts admitted that their sexual needs had never or almost never been fulfilled with the women with whom they were in a relationship. Only 30% of the prisoners stated that they had always or almost always experienced together with their partners love, the feeling of being liked, an emotional relation, the sense of closeness, the sense of attachment. Over 32% of the convicts stated that they had never or hardly ever planned future with their sex partners so, from the very beginning, they totally excluded forming a relationship.

As the abovementioned definition states, the objective of sexual contacts which would be compliant with social norms is not only the fulfillment of sex-

ual needs but also the creation of a bond with a partner. The sense of community, relationship and closeness with a partner is built mainly by experiencing sincerity, exclusiveness and faithfulness. As the study reveals, 62% of the prisoners undertook in the past sexual contacts with other persons despite the fact that they knew that their regular partners would probably not like it and they would feel hurt. A half of the research participants have been in an intimate relation with third persons and it was more than once. According to all Poland research, the percentage of men cheating on their wives/life partners is three times lower (Izdebski 2012: 248–251).

Discussion

The base of a strong relationship that satisfies both partners is respecting by them partnership sexual norms. On the basis of the analyses, it was stated that a significant part of the prisoners (almost 80%) admit having violated partnership sexual norms many times. The most often breached sexual norms concerned maturity, emotional bond between partners and liberty regarding sexual contacts. The present research results suggest that in intimate contacts with women prisoners aim at relieving the sexual tension and gaining pleasure. A great number of convicts need women only to fulfil their own needs. Many prisoners have experienced risky sexual behaviours which constitute their particular sexual script. The model is characterised by the lack of responsibility and care about the consequences of a sexual activity in the psychological and physical sphere of both partners.

It may be assumed that the situation results not from the partnership sexual norm but mainly from opinions on the appropriate treatment of women and intimate relations, which got distorted in the process of their formation. It ought to be remembered that the research participants were subject mainly to subculture socialisation both in the family and deviant peer groups, both when they were free and in prison isolation. Their beliefs deviate (ever more than the opinions of people outside the group) from traditional behaviour patterns based on religious norms, depersonalisation of a sex partner, liberalisation and weakening of social control, changes in norms relating to the formation of partnerships, their functioning and ending (Wąż 2011: 142).

When trying to find the answer why partnership norms are so commonly violated by prisoners, one should remember about convicts' antisocial traits. The fact that prisoners do not respect the norms should be analysed in the context of diagnostics criteria (ICD-10) of this kind of personality disorders. An antisocial personality is characterised by not caring about other people's

feelings, high and persisting irresponsibility and negligence of social norms, not feeling guilty and not knowing how to take advantage of one's own experience (Radochoński 2000: 31).

It is not astonishing that prisoners so often violate partnership sexual norms taking into account their destructive socialisation experience and disordered personality. On the other hand, the knowledge should be used to take remedies when the prisoners are still in prison. The resocialisation process means preparing convicts to fulfil their social roles according to valid norms and being a husband or a life partner is one of the most basic roles.

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Prisoners vis-à-vis partnership sexual norm

Abstract

The article describes the results of the research entitled 'Men serving prison sentences with regard to sex life and sex female partners'. The random sample included 485 prisoners from seven correctional facilities of the Regional Prison Service Inspectorate in Rzeszów.

The thesis of the presented material was based on the partnership sexual norm conceived by Imieliński. It was stated that 80% of the participants declared having violated the norm many times. It concerned in particular the breach of the condition of maturity, emotional bond between partners and liberty of sexual contacts. The research revealed that 21% of the interviewees had had sex with women under the age of 15. 32% had forced a woman to sex by violence, threat or under false pretenses (3.7% had raped a woman), 20% had abused a partner when she was intoxicated with psychoactive drugs, 32% had forced a woman to unacceptable by her sexual activities. 24% of the man had satisfied their sexual needs with women with whom they were not in a relationship. Only 30% of the convicts said that in their relations with sex partners, they had always or almost always felt a bond, love and closeness. Over 62% of the men have undertaken sexual activities with women who were not their partners.

Key words: partnership sexual norm, prisoners' sexual experience

Więźniowie wobec seksualnej normy partnerskiej

Abstrakt

W materiale zawarto wyniki uzyskane w czasie realizacji projektu badawczego autorki „Mężczyźni odbywający karę pozbawienia wolności wobec życia seksualnego i partnerek seksualnych”. Losową próbę stanowiło 485 więźniów z siedmiu zakładów karnych, podlegających Okręgowemu Inspektoratowi Służby Więziennej w Rzeszowie.

Koncepcja przedstawionego materiału została oparta o model seksualnej normy partnerskiej K. Imielińskiego. Stwierdzono, że 80% badanych deklaruje wielokrotne doświadczenia łamania seksualnej normy partnerskiej. W szczególności lekceważono kwestie dojrzałości, więzi emocjonalnej między partnerami oraz dobrowolności kontaktów seksualnych. Wykazano, między innymi, że 21% badanych współżyło z kobietami poniżej 15 roku życia, 32% doprowadziło kobietę do współżycia seksualnego przemocą, groźbą lub podstępem (3,7% zgwałciło kobietę), 20% wykorzystało odurzenie środkami psychoaktywnymi partnerki, 32% zmusiło kobietę do podjęcia nieakceptowanych przez nią form aktywności seksualnej. Aż 24% mężczyzn swe potrzeby seksualne zawsze lub niemal zawsze zaspokajało z kobietami, z którymi nie tworzyli związku. Jedynie 30% osadzonych stwierdziło, iż zawsze lub prawie zawsze z partnerkami łączyły ich: miłość, więź, bliskość. Ponad 62% mężczyzn, będąc w stałym związku, wchodziło w relację intymną z osobami trzecimi.

Słowa kluczowe: seksualna norma partnerska, doświadczenia seksualne więźniów

Maria Pleskaczyńska

PWSZ w Oświęcimiu

Eros and Forgiveness. The Issue of Forgiveness in Relationship and Marriage

Forgiveness is a phenomenon well-known from moral experience and personal life and also as a category talked over in the contemporary philosophical discussion. Ethical reflection on forgiveness and the unforgivable has a very clear historical background; it was commenced by an authentic moral experience, which was an encounter with the evil of the twentieth century history. It was very emotional and theoretically engaged. Referring to it with a great distance Clive Staples Lewis writes that to learn how to forgive, it is better to start with "something easier than the Gestapo", e.g. forgiving a wife or a husband "something that they did or said last week" (Lewis 2002: 58). This quote may be the first, very weak (and also quizzical) argument for the possibility of ethical reflection on the problem of forgiveness in a long-term relationship or marriage. Such reflection seems to be very needed but theoretical, as philosophical analyses of forgiveness quite rarely refer to the practical issue of relationship.

Marriage is commonly understood as a social unit, legitimized and sanctioned by the society, fixed by cultural patterns, social norms and rules but also as a special relationship between a woman and a man, supposed to break the feeling of loneliness and (in assumptions) based on love. However, in the context of the crisis of love, it may become the area of submerging in loneliness (Grzybek 2014: 145). A long-term relationship based on thick relations and strong positive feelings is the area of personal fulfillment, mutual help and care but it may be also connected with mutual harms and cause pain. Closeness, reliance and trust entail exposure to wounds, the familiarity with another person may result in touching a sore spot. Partnership and love is obviously connected with mutual support in difficult moments, albeit partners may also, even involuntary, react to stress and problems by hurting the other party. In the situation of crisis, when previous strategies of mutual communication and solving problems are no longer actual, partners have to either work out new strategies and possibly, forgive harms or end the relationship. Perceiving many difficulties in the lives of couples (such as personal crises, financial and economic, social or spiritual problems)

and many situations requiring forgiveness, Pope Francis writes about the experience of forgiving and feeling forgiven as about a basic experience in the family life (*Amoris Laetitia*: 236).

Marriage or generally a long-term relationship between a woman and a man may be certainly the area of forgiveness; therefore the category of forgiveness should be analyzed in the context of the erotic dimension of human activity. The objective of this paper is to consider the ethical problem of forgiveness in terms of relationship between a woman and a man, especially the Roman-catholic sacramental marriage and to analyze the possibility of joining the contemporary understanding of forgiveness as a psychological process and the indissolubility of marriage. To achieve this aim necessary may be not only the ethical analysis of forgiveness but also some legal and legal-canonical concepts and regulations, and also official documents of the Catholic Church presenting the doctrinal approach to marriage.

Forgiveness is featured as an ethical response to injury and the injurer (Griswold 2005: 39; Bash 2007: 1; idem 2012: 26). It is always provoked by wrongdoing, purposeful and conscious action, which is the material for it. It is necessarily bilateral; as faith and love, forgiveness has to be directed to someone; it could not exist without the other party (Jankélévitch 2005: 128–136). Extended in time, the process of forgiveness has two actors: the victim/forgiver and the wrongdoer/injurer/offender, whereas its end-state i.e. the act of forgiveness is the personal act of the forgiver. Forgiveness is made between mature, mentally competent moral agents (Hughes 1993: 332). Stronger than justice, forgiveness may be unconditional not “because”, rather “even though” (Jankélévitch 2005: 130). It is usually understood as giving up some negative feelings associated with injury. It brings about good psychological and social effects. Forgiveness has both a psychical (emotional) and decision making dimension. The person-to-person forgiveness entails “a change of the heart” and lets the victim see the offender in a new light, not only as a wrongdoer – a “moral monster” but more widely, as a person who is a moral agent and a member of a moral community (Bash 2007: 73–74). In the ethical discussion, forgiveness is sometimes presented as a virtue or an unconditional gift; presenting it as a moral duty is rather rare. The authors pay attention to the psychological process and the necessity of emotional readiness to forgive, rather than its obligatory character.

For the ethical debate about forgiveness Joseph Butler was the crucial and classical author. Almost three centuries after the publication of his *Sermons*, bishop J. Butler still has a strong influence for the philosophical analysis of forgiveness and resentment. He fixed forgiveness with the emotional overcoming of some natural negative feelings and a desire for

revenge (Butler 2005: *Sermon VIII*). In this context, very interesting is the review of resentment presented by Karen Horney. The author writes about resentment appearing in a close (thick) relation and notes that dependency present in such relationship may be a nutrient medium for resentment. In close relations, resentment seems to be quite complicated; it is accompanied by a number of emotions, which are often ambivalent. In such cases a strong negative feeling may be associated with emotional dependence, the fear of abandonment, love and the desire of unconditional love (Horney 1994: 121).

Anthony Bash argues that forswearing resentment and revenge is the minimum definition of forgiveness, based on J. Butler's work. A. Bash resigns from giving his own definition, because in his opinion this phenomenon is too complex and too exclusive to be accurately defined (Bash 2012: 30). Jeffrie Murphy adopts bishop Butler's frame, according to which forgiveness is the forswearing of resentment and overcoming of natural anger and hatred directed towards the wrongdoer and notes, that forgiveness is connected mostly with emotions directed to another person, not the way of treating him or her (Murphy, Hampton 1988: 21). Similarly, Jeffrey M. Blustein describes forgiveness as the process that involves emotional responses to the wrongdoer that expresses or communicates condemnation or censure that fits his offence (not necessarily typical retributive emotions) (Blustein 2014: 21). Charles L. Griswold defines forgiveness as "a phenomenon, namely that of letting go of resentment for moral reasons, as well as revenge, without forgetting the wrong that was done, and even in some cases (re)accepting the offender as a friend" (Griswold 2005: 40). Paul M. Hughes seems to be more categorical than Ch. L. Griswold: deeply personal and assuming the activity of the moral agent (or even two agents – forgiving the victim and the former wrongdoer) forgiveness is something more than only overcoming the resentment. To forgive is "to struggle to overcome the anger born of having been wrongfully harmed" and "to engage in an internal drama". Eventually, forgiveness is "mending of the moral fences between two persons and is the re-acceptance of another" (Hughes 1993: 332–333). However, general re-acceptance does not have to be identified with returning to a relationship, it may be closer to tolerance. Re-acceptance as a member of the moral community is not the same as re-acceptance as a partner, beloved or spouse.

Forgiveness cannot undo or reverse real consequences (also the moral ones) of a wrongful act. Even if forgiveness is a chance of restoring a damaged relation, it entails only such possibility, not a guarantee. Even if the victim abandons resentment, moral anger and desire of revenge, she still may feel some negative emotions connected with her injury, may be disappointed, sad, depressed or rancorous (Hughes: 332). Seeing the offender in a new light is

not the same thing as going back to the love-relationship; a new light is not identical with the old one. The mending of damaged in anger “moral fences” does not necessarily assume building a house together. Interesting is the view of Pope Francis, for whom forgiveness is not just abandoning the resentment but it is also the opposite of it (*Amoris Laetitia*: 105).

A special, very serious problem in the relation between a woman and a man is betrayal, often considered to be unforgivable. George Fletcher joins betrayal with the category of loyalty. It is a characteristically human act – “one of the basic sins of our civilization”, connected with breaching an obligation of loyalty, the violation of the duties of loyalty. In the area of long-term relationship, betrayal is often regarded as something irremediable and inexcusable. In such betrayals, violated is the thick, emotionally saturated relation and the deepest trust disappointed. In the case of an irremediable, unforgettable and unforgivable sin, join to the earlier shape of the relation is obviously impossible (Fletcher 1993: 10; 41). Obviously, the issue of betrayal in a relationship should not be simplified; it is often preceded by mistakes and neglects of both parties, which are not always a typical victim and injurer.

The ethical understanding of forgiveness (especially Ch.L. Griswold’s definition) clearly shows a paradox of forgiveness in the area of a long-term relationship. The lack of necessity of going back to the earlier shape of the relation seems contradictory to the natural expectation of the durability of a long-time relationship and the indissolubility of a sacramental marriage. Therefore, it should be considered whether there is an additional implicit presupposition of the phenomenon of marriage forgiveness, either requiring to return to mutual contact and love-relationship, or (in the case of an extremely serious guilt), restricting the constancy and indissolubility of marriage.

In the family law in the case of a serious conflict and crisis there are such solutions as separation (sanctioned by a court order living apart despite the remaining legally married) and divorce (final declaration ending a valid marriage; divorce has a binding nature and it is the final solution of a conflict; in the Polish law the requirement which must be met to file for a divorce is a complete and permanent breakdown in the coincidentally economic, emotional and psychical aspects of marriage), which both are compatible with Ch. L. Griswold’s forgiveness, without the necessity of re-accepting the offender as a friend/spouse/beloved (The Family and Guardianship Code: Art. 56–61). Separation (sometimes described as a divorce *a mensa et thoro* – *from bed and board*, literally *from table and bed*) may lead to divorce or to reconciliation; therefore it is consistent with the emphasis on psychological dimension and the emotional process of forgiveness. Separation is possible also in canon law and the Church regulations. The possibility of separation

itself could be treated as a sought presupposition, in some extremely serious and difficult cases of conflict restricting the indissolubility of marriage.

Christian approach to forgiveness assumes the element of grace present in experiencing the process of forgiveness. This grace works inside the human psychic; it helps natural efforts and allows ripe to forgiveness and (maybe) a new beginning or coming back to an earlier relation (Mc Manus, Thornton 2009: 99; *Amoris Laetitia*: 236). An additional problem connected with the Christian perspective of forgiveness is the Greatest Commandment and religious duty of love expressed in the biblical “hate the sin, love the sinner”. Also forgiveness may be understood as a Christian duty; Jesus’ injunction to forgive “seventy seven times” is an obligation to forgive as many times as someone does evil. However, it should be remembered that the Christian duty of love is the duty of no-hatred, no of erotic or spousal love; as well as the duty to love one’s enemy is not a particular feeling, rather the avoidance of revenging and harming. Ipso facto, the duty of forgiveness may be understood as the duty of letting go of resentment and revenge, without necessary returning to the earlier shape of a relation – in the case of the sacramental marriage, *communio personarum*, “being one body” (John Paul II: 35–37; 119–130). While forgiveness does not require re-accepting the offender as a partner, reconciliation does, going one step further.

In the context of a paradox of forgiveness in an indissoluble marriage, the marriage vows should be examined. The Polish version of Roman Catholic vows includes three parts, namely: love, fidelity and marital honesty, while the English one: faithfulness, love and honor. For the Italian and French versions crucial is the vow to remain faithful all the days of one’s life. A woman and a man celebrate the sacrament of marriage themselves; the content of the vows is its constitutive sign. The fulfillment of marriage goes further than sing; it refers to reality. The words containing the oath are accompanied with a moral agency of fiancés and their intentionality and awareness (the bodily and sexual one, understanding of the roles of a wife or a husband). The sacramental dimension of marriage requires intentionality of consciousness and will, heart and conscience (John Paul II 2008: 315–316). All of the vows seems to be promises of not fulfilling unforgivable acts and also (adding to them a promise of not parting from a spouse until death) promises of the above-standard willingness to forgive or even a willingness to forgive more – with re-accepting the over party as a partner and spouse. Those promises (implicit presuppositions) additionally bear a promise of staying together “in sickness and in health, in good times and in bad, until death do us part” will not come into effect if vows are invalid, in the case of constraint or the lack of sincerity, good intention or consciousness of one or the other party.

Interesting is an issue of nullity, a declaration that a valid marriage never existed. Its main causes are mental incapacity, ignorance, an error concerning the person (factual erroneous evaluation of the partner's identity, personal situation, intention or motives) or the marriage institution (the lack of minimum knowledge about Catholic marriage), fraud, the knowledge or opinion of nullity (conscious entering marriage with a knowledge or belief about its invalidity), simulation, conditioned consent (insincerity of promise, breaking some additional promise, which was an important condition of this specific marriage), force or grave fear (The Code of Canon Law, Can. 1095–1102). Also exclusion of one of the essential conjugal qualities (unity, indissolubility, accepting and bringing up children) may be the reason of marriage annulment; nowadays also immaturity and conflict are treated as important obstacles to the validity of marriage (Tischner 2010: 186). Insincerity, immaturity and permanent conflict between spouses endure the vows to some extent. Referring to the order of forgiveness, if such a thing has happened, then even if there was an additional implicit promise of forgiveness of all guilt or forgiveness with return to the earlier shape of relationship, it did not come into effect.

In *Love and Responsibility* Karol Wojtyła notes that in some cases (especially in the case of betrayal) sharing a life by spouses is no longer possible from important reasons; in such cases separation is the only possible solution which does not violate the essence of marriage (Wojtyła 2001: 190–192). In *Familiaris Consortio* separation is presented as “a last resort, after all reasonable attempts at reconciliation have proved vain”. The situation of a separated spouse is connected with the experience of loneliness; the ecclesial community has to help such people, showing them respect, solidarity and understanding and even offering practical help. According to *Familiaris Consortio*, the community support may be important and helpful in experiencing fidelity and also cultivating the need to forgive and love. In the exhortation there is a clear indication to admit to Eucharistic Communion for persons who have remarried and thus violated the indissolubility of marriage. A little passage about “a duty to live in complete continence [...] abstinence from the acts proper to married couples” in the face of “inability to satisfy the obligation to end the relationship” shows the radical character of this document (*Familiaris Consortio*: 83–84). Exhortation *Amoris Laetitia* of 2016 presents subtle changes of the position of the Church. Separation (which still is understood as the last resort) is called inevitable and morally necessary in some cases. It is needed to protect one's own dignity, the welfare of children, making possible preventing a grave injustice, violence, chronic ill-treatment. In this light, separation (with or without the completed process of forgiveness) may be the best solution in the

situation of a permanent conflict and crisis; maybe the only solution protecting both spouses against mutual wounding and destruction. In *Amoris Laetitia* Pope Francis accents that the divorced in new relationships are still part of the Church; as such, they are not excommunicated and cannot feel discriminated in any way. Caring for them is not the weakening of Christian community faith in the indissolubility of marriage, but “a particular expression of its charity”. The Pope also postulates to make the procedure in cases of nullity more accessible and quicker (*Amoris Laetitia*: 241–244).

It should be noted that even the conservative position expressed in *Familiaris Consortio* is not contradictory to the ethical definitions of forgiveness. Marriage does not necessarily require forgiveness with a re-accepting person as a partner, and with returning to the earlier shape of the relation. Separation understood as the last resort allows to remain consistent with the teaching of the Church, even when forgiveness with returning to love-relation and re-accepting partner is psychologically impossible; the Christian duty of forgiveness is not necessarily connected with return to the former relation. Even the indissolubility of marriage does not require returning to the condition before the incident of wrongdoing; after the act of forgiveness the wronged party may not be psychically able to share his or her life with the offender.

The idea of separation itself and also the possibility of nullity, seems to be compatible with the contemporary ethical understanding of forgiveness. Returning to the earlier love-relationship is obviously possible and also desirable. Forgiveness, the basic experience in a family life, still has a great healing power. The process of forgiving is a dramatic and difficult experience (Pope Francis calls it *arduous art*), but the experience of forgiveness is also the longed-for one. A Christian perspective on forgiveness introduces elements of grace and prayer (individual and community), which help to forgive; forgiveness such as mercy is understood as a fruit of mature love (*Amoris Laetitia*: 27, 88). However, some extremely dramatic cases, when forgiveness is not psychologically possible, cannot be treated as cases of sin and the lack of love. The nature of a long-term relationship and marriage (including sacramental marriage) does not necessarily require the obligatory restoration of mutual contact and love. While the contents of marriage vows implicit presuppositions proclaiming readiness of spouses to always forgive each other and to forgive with returning to love-relationship, the possibility of separation and nullity may be understood as implicit presuppositions permitting the lack of such returning or inability to forgive. Psychological impossibility to forgive (even in the cases of the most serious guilt such as betrayal) may withdraw; the impossibility of forgiveness and “the end-of-the-day judgement” may change in the light of the next day (Griswold 2005: 94).

The language of Church documents manifests subtle changes; their content is also less radical now. *Amoris Laetitia* exhortation gives a “new light”, shows the problems of conflicted and divorced spouses in another perspective. Alfred Wierzbicki (quot. Pastwa 2017) notices that the exhortation, focused on “a personal drama”, not “cold morality” shows that “the Church is not a customs office”. This document presents a deepened vision of morality, focusing on fragility, tenderness and mercy (not only on virtues). Profound reflection on problems of the divorced, separated and abandoned, the postulate to make the procedure of nullity more accessible and opened to full participation of divorced in the sacramental life of the Church is the answer to the relevant social, cultural and mental changes in the vision of love, long-term relationship and marriage, which are expected to give partners passion and tenderness, deep emotional bonds (a thick relation) and the sense of security (more emotional than economic) (Prusak 2008). The changes in the view of love, relationship and marriage, the better understanding of human psychological structure and the experience of conflict (both internal and interpersonal) and an identity crisis, the force to understand forgiveness as a process with a psychological dimension, which “in some cases may lead to (re)accepting the offender as a friend/loved/partner/spouse”. In such light, the problem of forgiving a wife or a husband “something that they did or said last week” can be understood in an appropriate profound way.

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Eros i przebaczenie. Problematyka przebaczenia w związku i małżeństwie

Abstrakt

Przebaczenie jest fenomenem znanym ludziom z doświadczenia moralnego, ale też przedmiotem teoretycznej dyskusji etycznej. Pytanie o przebaczenie warto postawić także w kontekście erotycznych działań człowieka i ich etycznego wymiaru. Niewątpliwie trwały związek i małżeństwo stanowią mogą przestrzeń krzywd, zranień i wybaczenia; papież Franciszek stwierdza, że przebaczenie jest podstawowym doświadczeniem życia rodzinnego. Interesujące wydaje się napięcie zachodzące pomiędzy współczesnym rozumieniem przebaczenia, uwzględniającym jego wymiar psychologiczny i emocjonalny oraz niezakładającym w sposób konieczny przywrócenia relacji sprzed wyrządzenia krzywdy, a koncepcją trwałego związku między kobietą a mężczyzną, w sposób szczególny zaś – rzymskokatolickiego małżeństwa sakramentalnego, którego cechą jest nierozzerwalność. W odpowiedzi na to napięcie („paradoks przebaczenia”) należy zastanowić się, czy – zwłaszcza w odniesieniu do małżeństwa – istnieje jakaś dodatkowa, obecna *implicite* przesłanka dotycząca fenomenu wybaczenia, bądź to – w wypadku poważnych win – ograniczająca stałość i nierozzerwalność. Pomocne w osiągnięciu tego celu okazują się nie tylko etyczne analizy, ale także akty prawne i prawno-kanoniczne oraz dokumenty Kościoła; do interesujących wniosków prowadzi zwłaszcza analiza treści adhortacji *Amoris Laetitia*.

Słowa kluczowe: przebaczenie, małżeństwo, (stały) związek, krzywda, ponowna akceptacja

Eros and Forgiveness. The Issue of Forgiveness in Relationship and Marriage

Abstract

Forgiveness is a phenomenon well-known from moral experience and personal life and also as a subject of the contemporary ethical discussion. The question of forgiveness should be considered in reference to human erotic actions with moral dimension. A long-term relationship and marriage may be undoubtedly the area of mutual harms, wounds and forgiveness; Pope Francis calls forgiveness a basic experience in the family life. The tension between contemporary understanding of forgiveness, including its psychological and emotional dimensions, not requiring necessity of return to the condition before the wrongdoing (mutual love) and the idea of Roman Catholic indissoluble marriage. To give answer to this tension – “the paradox of forgiveness”, the possibility of existence of an implicit presupposition of the phenomenon of marriage forgiveness should be considered; this presupposition might either require to return to mutual contact and love-relationship, or restrict the constancy and indissolubility of marriage. To achieve this aim necessary may be not only the ethical analysis of forgiveness but also some legal and legal-canonical concepts and regulations, and also official documents of the Catholic Church; in this context especially interesting is the apostolic exhortation *Amoris Laetitia*.

Key words: forgiveness, marriage, (long-term) relationship, injury, re-acceptance

Sacrum i profanum w kulturze
Sacrum e profanum в культурі

Вступне слово

Черговий номер „Львівсько-ряшівських наукових зошитів” присвячений двом надзвичайно цікавим та актуальним темам. У Першій частині номеру представлені праці науковців, які взяли участь в трьохсторонньому проекті поміж факультетом культури і мистецтв Львівського університету, педагогічним факультетом Жешівського університету, філософським факультетом та Інститутом Етики та Біоетики Пряшівського університету під назвою *Eros w moralności i kulturze. Etyka seksualna a estetyka* (*Eros in morality and culture. Sexual ethics versus esthetics*). В Другій частині Зошитів представлена остання, завершальна частина наукових статей присвячених масштабній темі *Sacrum et profanum* в культурі. (Перші дві частини наукових праць були опубліковані у Третньому томі Львівсько-ряшівських наукових зошитів (2016) та в колективній монографії з однойменною назвою (2017). Автори статей, як і в попередніх виданнях, піднімають цікаві, актуальні й маловідомі факти з історії нашої культури, мистецтва, релігії та побуту. Так, Емілія Бернадська-Гловала розглядає особливості індивідуальної реалізації релігійних мотивів та натяків у світській камерній та вокальній творчості львівських польських композиторів XIX – початку XX століть: Кароля Ліпинського (*Сонет*), Яна Галла (*Зима*) та Мечислава Солтиса (*О мій ангел*). Автором було визначено регіональні соціокультурні передумови, що призвели до особливої ролі релігійної тематики у світській творчості композиторів, пов'язаних з галицьким регіоном, незалежно від їх національної та конфесійної приналежності, зокрема, згадані романтичні параметри переосмислення священних символів та образів у романах названих композиторів. Олесь Білас розглядає взаємодію категорій „сакрального-фольклорного” в сучасному українському театрі на прикладі однієї із знакових постановок Львівського національного академічного українського драматичного театру ім. Марії Заньковецької – *Марусі Чурай* за романом Ліни Костенко з музикою Віктора Камінського. На прикладі цієї вистави автором було показано, як взаємодіють у створенні цілісного художнього образу три основні пласти: міфологічний, літературний та музичний, що не лише чутливо втілило основні сценічні перипетії, але й розкрило ряд прихованих смислових підтекстів літературного першоджерела. Анна Швець запропонувала застосувати антропологічний підхід до аналізу сучасного музичного напрямку *Sacra Nova*, яка по-

лягає на пошуку когнітивних структур для знаходження ключа доступу до даної культури (за методологією К. Гірца). Дослідниця намагається знайти такі структури в постмодерністичній філософії, посиляючись на праці постмодерністичних філософів і мислителів, таких як М. Фуко, Ж. Бодріяр та З. Бауман. Запропоновані когнітивні структури перекладаються у площину музичної композиції і підтверджуються поглибленим музикознавчим аналізом напрямку *Sacra Nova*, із застосуванням аналізу форми, гармонії і тонального розвитку творів Д. Тавенера, А. Пярта та Г. Гурецького. Володимир Пасічник розглядає аматорські та професійні підходи записування, публікування та дослідження основних напрямів музичного фольклору Лемківщини. Ізольда Топп присвятила своє наукове дослідження змінам, яким піддався релігійний символ, поширюючись та функціонуючи поза своїм звиклим культурним контекстом. На прикладі культурних мандрівок Трьох мавп з Нікко, автор зауважує, що пов'язана з цим процесом десакралізація символу призвела до перетворення його в знак або емблему. Цей процес вказує на роль, яку відіграє релігія в сучасній культурі.

Збірка адресована фахівцям в галузі музичного мистецтва та культурології, а також широкому колу дослідників, які цікавляться питаннями української та європейської Культури.

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Między *sacrum* a *profanum*. O kulturowych wędrówkach *Trzech małąp* z Nikko

Czym jest *sacrum* we współczesnej kulturze? Odpowiedź na to pytanie wymaga nie tylko określenia miejsca religii w dzisiejszym świecie, ale także zwrócenia uwagi na sztukę czy formy kultury popularnej, które w znacznej mierze przejęły jej funkcję. Wywodzące się z fenomenologii religii (por. Otto 1968; van der Leeuw 1978; Eliade 1966) pojmowanie *sacrum* w kategoriach uniwersalnej struktury, która przejawia się w partykularnych historycznie formach – co umożliwiało stosowanie kategorii *sacrum* zarówno do opisu i porównywania religii historycznych czy tradycyjnych, jak też zjawisk parareligijnych – poddawane jest dziś wielostronnej krytyce. Z jednej strony traktowane jest jako zbyt rozległe, stało się „workiem, do którego wrzuca się różne treści” (Kłoczowski 1991: 5; por. Hervieu-Léger 1999: 72, 73). Z drugiej *sacrum*, dziedzicząc przynależność do spolaryzowanego obrazu świata, odrzucane jest dziś jako narzędzie symbolicznej przemocy i rezultat uprzedmiotawiającego urządzania się w świecie – jak bowiem dowodził François-André Isambert, wyraża się w nim „logika samej nowoczesności” (por. Hervieu-Léger 1999: 81). *Sacrum* wydaje się zatem kategorią nieadekwatną do opisu charakterystycznej dla ponowoczesnego świata płynności, wzajemnego przenikania tego, co religijne, i tego, co świeckie. Bez wątpienia trudność ta istnieje, tyle że nie rodzi jej ponowoczesność, która radykalizując zakwestionowanie pozytywistycznego modelu poznania, musi zawierzyć naoczności. Wielopostaciowość i zmienność przynależy bowiem do rzeczywistości, a ta nigdy nie dzieliła się na *sacrum* i *profanum*, rozumiane jako odrębnie istniejące jej obszary.

W każdym razie uznanie rozdzielenia kategorii analitycznych za podział samej rzeczywistości z pewnością nie może znaleźć uzasadnienia w samej fenomenologii religii. Podkreślano w niej bowiem strukturalny charakter opozycji *sacrum* – *profanum*, związany z waloryzacją świata opartą na tych kategoriach. Przejawianie się *sacrum* w rzeczywistości traktowano natomiast jako historyczną postać religijnego doświadczenia. Cechuje się ono ambiwalencją, wewnętrznym napięciem, wynikającym z aksjotycznej opozycji między *sacrum* i *profanum*, które określa także dynamikę religijnych fenomenów. To właśnie sprawia, że kategorie te stanowią nadal w moim przekonaniu adekwatne narzędzia opisu religii (Topp 2014), w tym także religijnego doświadczenia i re-

ligii w procesie ich transformacji. Ich zalety przeważają bowiem nad wadami, zaś szczególnie bliskie i użyteczne mogą być one dla tych, którzy pojmują kulturę jako sferę uobecniania bądź jako sposób życia według wartości (jak czyni to Pietraszko 2012). Współczesne odrzucenie takiego ujęcia religii i jej specyfiki motywuje się przede wszystkim niechęcią do apriorycznych przesądzeń, zawsze podejrzewanych o normatywizm, i z obawą przed skłonnością do narzucenia struktury temu, co jest jej pozbawione, płynne i migotliwe. W tym kontekście warto spojrzeć na dzisiejszą skłonność do utożsamiania religii z kulturą, do zacierania granic między nimi, opisywane jako „folkloryzacja” religii, czyli przekształcenie religii historycznych w „kulturowe dziedzictwo otaczane wciąż ze względu na znaczenie historyczne i funkcję emblematyczną, ale nieznacznie zaangażowane w obecne tworzenie zbiorowych znaczeń” (Hervieu-Léger 1999: 129).

Pytaniu o miejsce *sacrum* we współczesnym świecie towarzyszy zatem poszukiwanie źródeł sensu. Czy i w jakim stopniu religia je nadal ustanawia, co może ją w tej funkcji zastępować, wreszcie – jakim przekształceniom podlegają religijne symbole, przenikając zróżnicowane konteksty kulturowe zglobalizowanego uniwersum? Procesy te wydają się sprzyjać desakralizacji i wędrówkom nie tyle symboli, co pojedynczych znaków i motywów, wiązać z fragmentaryzacją i dość swobodnym, a jednocześnie nietrwałym znakotwórstwem, charakterystycznym dla dzisiejszego mediatyzowanego świata. Warto jednak przypomnieć, że kwestie uniwersalizmu religijnego, żywotności i zaniku religii nie pojawiły się wczoraj, że towarzyszą refleksji o religii od samego jej początku. Przedmiotem zainteresowania wyznaczającym ramy niniejszego tekstu będą przede wszystkim relacje i interakcje między symbolem i obrazem, uobecnieniem wartości i wizualnością, traktowane jako źródło rozpoznawania relacji między *sacrum* i *profanum*. Punktem wyjścia analiz i interpretacji jest słynny relief z shintoistycznej świątyni w Nikko (Japonia), przedstawiający trzy małpy, z których jedna zakrywa sobie oczy, druga – uszy, a trzecia – usta. *Trzy małpy z Nikko* są obrazem-symbolem mądrego i spokojnego życia, wywodzącym się z tradycji buddyzmu mahajany. Przekształcenia tego obrazu-symbolu w talizman, pamiątkę z podróży, muzealny czy kolekcjonerski eksponat posłużą postawieniu pytań o aktualność Weberowskiej tezy o odczarowaniu świata.

1. Od słowa do piktogramu

Trzy małpy z Nikko uważa się za ilustrację japońskiego przysłowia. Wywodzi się ono z indyjskiej legendy, z opowieści inspirowanej buddyzmem, która przez Chiny przywędrowała do Japonii (w VIII wieku w okresie Yamato)

i wskazuje na ascetyczną drogę prowadzącą do mądrości, a zarazem sposób życia, który cechuje wewnętrzną harmonia. Osiągnąć ją można poprzez wycofanie zmysłów. Nie oznacza to braku postrzegania – „nie widzieć, nie słyszeć, nie mówić” wskazuje na rodzaj dystansu charakterystyczny dla praktykowania buddyjskiej logiki negatywnej, na odcięcie się od świata zewnętrznego, pozwalające unikać zła. Wizualizacja japońskiego przysłowia („kto nie widzi zła, nie słyszy zła, nie mówi o złu, tym samym się przed nim chroni”), która przybiera postać trzech małp: *Mizaru*, która przysłania sobie oczy, *Kikazaru*, zakrywającej uszy, oraz *Iwazaru*, przykrywającej dłonią pysk – najprawdopodobniej wzięła się z semiotycznego przypadku i językowej gry. W języku japońskim słowo *zaru*, które stanowi przeczenie czasownika, przypomina bowiem brzmieniowo słowo *saru*, oznaczające małpę. I to właśnie jako swoisty piktogram przeczenia „nie” małpa pojawia się na niewielkich rozmiarów reliefie z XVII wieku, umieszczonym nad wejściem do stajni świętych koni w Nikko. Dzieje się to w czasie, w którym rodziła ludowa religia Japonii – shinto – pozostaje w cieniu ekspansji buddyzmu mahajany. Wiesław Kotański, polski znawca tej problematyki, przekonywał, że w rezultacie zetknięcia się buddyzmu i shinto (w VIII w.) „w pierwszym rzędzie buddyzm się wulgaryzował i degenerował. Bogowie shinto wychodzili z tej konfrontacji nieledwie jak z ożywczej kąpieli, nieco pokrzepieni metafizyką soteriologiczną, podbudowani wzniosłymi mitami mahajany i wysublimowani uduchowioną filozofią absolutnej jedni istnienia” (Kotański 1974: 168). Nie zweryfikujemy jednak tej tezy, przyglądając się *Trzem małpom z Nikko*, symbolowi określanemu także jako *Kosin-sama* czy *Gwiazda Przewodnia*. Małpy nie są w nim bowiem shintoistycznymi bóstwami (niezależnie od roli, jaką odgrywają w tej religii), które mogłyby być wykorzystywane przez buddystów do rozpowszechniania idei mahajany. W *Kosin-sama* małpy są jedynie nośnikami znaczenia, obrazując/wyrażając „niedziałanie” (choć nie można wykluczyć, że poprzez wiązanie małpy i człowieka mogą zyskiwać dodatkowe konotacje w rozmaitych kulturowych kontekstach).

2. Od symbolu do emblematu

Potwierdzeniem tej tezy jest łatwość, z jaką w przedstawieniach *Kosin-sama* małpy są zastępowane przez inne figury czy postacie. Na karcie pocztowej wysłanej z Jokohamy w marcu 1904 roku do fotografii reliefu z Nikko doklejono trzy Japonki, które powtarzają znaczące gesty małp, zasłaniając sobie uszy, usta i oczy. Na zdecydowanie późniejszej, odnalezionej w zasobach internetowych pocztówce nie ma już małp, a jedynie trzy Japonki. We współczesnej ikonografii tego motywu bez trudu odnajdziemy także, przypominające o indyjskich korzeniach, postacie trzech buddów, z których każ-

dy jest wizualizacją wycofania jednego ze zmysłów: słuchu, mowy i wzroku (przykłady za: www.three-monkeys.info, www.kcn-net.org/koshin/sanen/html, www.onmarkproductions.com/html/monkkey-saru-koushin). Ten rodzaj wizualnej substytucji prowadzić może jednak do oderwania przedstawienia *Kosin-sama* od religijnego kontekstu. Zachowują go z pewnością *Trzy małpy z Nikko* znajdujące się na okładce polskiego wydania książki *Religia, literatura i komunizm. Dziennik emigranta* Mircei Eliadego. Zwłaszcza że to z niej pochodzi notatka z Matsushimy, w której słynny religioznawca pisze o ślepcie japońskich szamanów jako ich jasnowidzeniu:

„[...] podobnie jak obecnie, także i dawniej było znacznie więcej ślepców w północnych okęgach Japonii. Ponieważ do niczego nie mogli się nadać, gdy osiągnęli wiek pięciu czy dziesięciu lat, zbierano ich i zabijano. Ale zdarzyło się, że pewien dygnitarz wezwał do siebie pewną niewidomą, zaprowadził ją do ogrodu i poprosił, żeby opisała ten ogród. Niewidoma była starannie wykształcona, gdyż miała zostać szamanem itako. Opisała ogród i powiedziała między innymi, że jest w nim drzewo, a pod nim kamienna latarnia. Od tego czasu ludzie zaczęli doceniać jasnowidzenie ślepców, pytać ich o rady i już ich nie zabijano” (Eliade 1990: 184).

Jednak gdy miejsce trzech małp zajmuje postać prezydenta Waszyngtona, powtarzającego na trzech jednodolarowych banknotach gest zasłaniania uszu, oczu i ust, to dalecy jesteśmy od praktykowania buddyjskiej ascezy, a bliscy internetowej interpretacji *Kosin-sama*, radzącej, jak osiągnąć sukces finansowy („trzeba kierować się w transakcjach tylko swoimi analizami, opartymi na sprawdzonych informacjach i decyzjach, nie mówić innym za wiele o swoich poczynaniach i planach”, www.three-monkeys.info).

Jak już zaznaczyłam wyżej, symboliczność *Trzech małp z Nikko* buduje zakorzenienie w buddyzmie mahajany, które sprawia, że stanowią one uobecnienie życiowej mądrości. Symbol-obraz odróżniać jednak należy od wizualności, będącej medium symbolu. W sytuacji, gdy żywotność religijnego kontekstu w symbolu zanika, a zarazem usamodzielnia się jego wizualność, symbol wykazuje skłonność do przekształcania się w emblemat. Znaczenia nie tworzy wówczas odniesienie do wartości (gdy słyszenie, widzenie, wypowiedanie jest waloryzowane ze względu na swoje poznawcze możliwości i etyczne konsekwencje), a uwolniony od pierwotnego kontekstu niegdysiejszy symbol funkcjonuje jako retoryczna figura. Pełni funkcję znaku, a jego nośnikiem jest wizualna forma, podlegająca rozlicznym transformacjom i wieloraka, dostosowująca się do kodów i języków, w których zostaje użyta. Stąd wywodzi się zróżnicowanie postaci, które powtarzają znaczący gest zakrywania uszu, oczu i ust, a bywają nimi: zwierzęta (małpy, ale też żaby, koty, zające, żółwie czy misie); ludzie (Japonki, Egipcjanie, Turcy, Hindusi, prezydent Waszyngton, dzie-

ci), figury pośredników między niebem i ziemią (postacie buddów, aniołów, kościotrupy), figury popkultury (zabawki: Hello Kitty, Tygrysek, Kubuś Puchatek, Kłapouchy; Beatlesi). W miejsce hierofanicznego przedmiotu (jakim jest relief nad stajnią świętych koni w Nikko) pojawia się wówczas talizman (najczęściej zachowujący związek z *sacrum*, gdyż pełni on zwykle funkcję ochrony przed złem – świadczy o tym nadawana mu nazwa *No Evil*), ale także pamiątka z podróży, muzealny czy kolekcjonerski eksponat (o kulturalnym wymiarze kolekcjonowania por. Tańczuk 2011). Rozpowszechnienie motywu *Trzech małp z Nikko*, o czym świadczą rozliczne kolekcje i muzea, związane z nimi konferencje i internetowe blogi, zasługuje na odrębną analizę. Kolekcjonowanie *Trzech małp z Nikko* stymuluje rozliczne konkursy (np. „*Nikko* miesiąca”), a jak silny, kreujący i wyrażający tożsamość bywa związek kolekcjonera z jego kolekcją – pokazuje nagrobek kolekcjonera, na którym umieszczono motyw *Trzech małp z Nikko* (www.three-monkeys.info).

W tym miejscu odnotujmy tylko istotną przemianę, jaka równocześnie pojawia się w sferze znaczenia. Wraz z desakralizacją symbolu następuje bowiem przejście od uobecnienia mądrości do wizualizacji szczęścia – czego najwyraźniejszy przykład stanowią talizmany. Jako wizualna retoryczna figura *Trzy małpy z Nikko* pojawiają się równie często w roli emblematów, służących wyrażeniu stanowiska wobec kwestii społecznych bądź politycznych. Przykładem jest motyw zasłaniających uszy, oczy i usta małp wpisany w ikonizacyjne oznaczenie elektrowni atomowych jako wizualizacja sprzeciwu wobec ich budowy czy też zastosowany jako ilustracja wezwania „Nie głosuj na złe!” w kampanii prezydenckiej w USA. Motyw ten bywa cytowany *à rebours* jako znak wezwania do aktywności: przekreślone przedstawienie *Kosin-sama* jako znak zakazu, opatrzony komentarzem: „Jeśli widzisz lub słyszysz zaatakowanego kierowcę lub coś podejrzanego – pomóż! Wszczynaj alarm, zawiadom policję, bądź świadkiem!” (www.three-monkeys.info). W jakiej mierze sensualne doświadczenie wizualności dawnego symbolu umożliwia transformację przeszłych kontekstów w aktualne znaczenia – oto jedna z możliwych perspektyw pytania dziś o obraz i to, co go przekracza, do których prowadzi śledzenie kulturowych wędrówek *Trzech małp z Nikko*.

Przekształcenie symbolu w emblemat czy metaforę może służyć opisowi stanu współczesnej kultury. Warto przy tym pamiętać, że dynamiczny charakter symboli, który łączy się ze zmianą wartości, nie zawsze odzwierciedla sposób ich oznaczania czy wizualizacji. Niemniej jednak transformacje *Trzech małp z Nikko* wydają się dość wyraźnie wskazywać na desakralizację wywodzącego się z tradycji buddyjskiej symbolu – zwłaszcza że ascetyczna droga do mądrości prowadząca przez wycofanie zmysłów, której uobecnienie symbol ten stanowi, była i nadal pozostaje elitarnym wyborem sposobu życia.

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Między *sacrum* i *profanum*. O kulturowych wędrówkach *Trzech małp z Nikko*

Abstrakt

Tekst poświęcony jest przemianom, jakim podlega religijny symbol, gdy rozprzestrzenia się i funkcjonuje poza swoim źródłowym kontekstem kulturowym. Na przykładzie kulturowych wędrówek *Trzech małp z Nikko* autorka zauważa, że związana z tym procesem desakralizacja symbolu prowadzi do przekształcenia symbolu w znak bądź emblemat. Proces ten wskazuje na rolę, jaką odgrywa religia we współczesnej kulturze.

Słowa kluczowe: religia, kultura, *sacrum* – *profanum*, symbol, obraz, wizualność

Between *sacrum* and *profanum*. On cultural migrations of *Three monkeys from Nikko*

Abstract

Text is concerned on transformations of religious symbol during spreading and functioning beyond its original cultural context. The author follows the example on cultural migrations of *Three monkeys from Nikko* and claims that during the process of desacralization symbol is transformed into sign or emblem. This process indicates the role of religion in contemporary culture.

Key words: religion, culture, *sacrum* – *profanum*, symbol, image, visibility

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The Interaction of “Sacred and Folk” in the Music of Victor Kaminsky to the Play “Marusya Churai” Based on the Novel by Lina Kostenko

All types of art, including theatrical music, actively develop at the present time, with its intense rhythm, maximum informative concentration and dynamic progress. The emergence of numerous new technical possibilities of the sound illustration of the theatrical action caused radical changes in the sound series of the synthetic genre, which is the theatre. It inspired a fundamentally different type of interaction “visual – verbal – dynamic – intonational” in the formation of the artistic image of performances. At the same time, even the most radical changes of civilization cannot completely redefine the basis on which this tradition has increased. At the intersection of the “past – modern” appear quite interesting artistic discoveries that need its theoretical interpretation.

The purpose of the article caused the aforementioned arguments and an interest in modern Ukrainian music to the theatre. Thus, the author aims to trace the interaction of “sacral – folk” in modern Ukrainian theatre on the example of one of the iconic productions of the Mariya Zankovetska Lviv National Academic Ukrainian Drama Theatre “Marusya Churai” based on the novel by L. Kostenko with music by V. Kaminsky. V. Kaminsky is one of the well-known contemporary Lviv composers and he has been actively working in this area for a long time.

The abovementioned performance is very interesting because on its example can be traced an interaction of several layers in the modern theatrical artifact. The deepest is the image of the heroine Marusya Churai that inspired the appearance of novel in verses by L. Kostenko and the musical component of the play on this literary work. This historic figure, the legendary “Ukrainian Sappho”, has been often and variedly personified in the national artistic heritage. She continues to be of considerable interest to contemporary artists. That’s why the most important accents of the myth about her should be outlined.

“The myth of Marusya Churai – her creativity, personality, life story etc., is one of the most stable and most emblematic in Ukrainian culture. From the

XVIIth century and up to this time it has been reflecting the basic features of national mentality. The numerous literary and stage interpretations of the legend of Marusya Churai have been running through the artistic progress of Ukraine for at least two centuries. Each of these variations reflected a certain phase of national consciousness and scenic practice of the corresponding historical period" (Zahurska).

In addition to the "historical variations" on Marusay Churai's life-creativity, her mythologized figure and biography also cover the primary archetypes of the Ukrainian nation, which form the core of national mentality. "Returning to the connection of Marusya Churai's history with the national mythology, we note that here at least three fundamental national myths have been realized: 1. the myth of the Ukrainian village as implemented paradise, and about the Golden age of the Cossacks (the variation of the universal myth of the "Golden age"); 2. The myth of a woman as a Guardian – in this case, the guardian of the moral law, even by a crime (variation of the universal myth of Medea); 3. The myth of the song as an organizing spiritual core of the nation, hence about the artist and songwriter as a sacred, sacrificial, and inseparable person from the nation (the variation of the universal myth of Orpheus)" (Zahurska).

In this formulation draws attention the mediated manifestation of the unity of "sacred and folk". The attitude of Ukrainians to the cultivating labor from the history of their land was sacred, even saint. The Golden age of the Cossacks in art coincides with the domination of the Baroque era in all European countries. Besides creating a special democratic Ukrainian form of statehood as the Zaporozhian Sich, the highest achievements of sacred music, such as the spiritual concert, had also become famous. No wonder Borys Kudryk called the creativity of Maksym Berezovsky, Dmytro Bortnyansky and Artemy Vedel in this genre as the "«Golden age» of Ukrainian music" (Kudryk 1995: 128).

According to the researcher, "myth about the song" despite its indubitable affiliation with folk sources, also has a significant sacral component. Nevertheless Ukrainian song folklore contains hundreds and thousands of songs of religious content. Religious ceremonies not only resulted in the formation of numerous paraliturgical genres of folk-song heritage, which covers all major calendar holy holidays, but also fill the songs of the people of other genres and thematic groups: Cossack, lyrical, lullaby etc. So, the "myth of Marusya Churai" on various semantic levels contains the dialectical unity of ancient pre-Christian ideas and their reflection in songs, and the foundations of religious worldview.

The song and folklore tradition of Ukrainians dates back to the pre-Christian times. As the philosopher of the Ukrainian Diaspora Ivan Mirchuk noted,

"The oldest monuments are songs of religious character associated with important events in nature, such as the victory of light over darkness (the end of a calendar year), the coming of spring, a summer, Ivan Kupala's Night etc. The most important moments of human life, such as birth, death, wedding etc., also became the subjects of musical treatments... These old songs were sung in prehistoric times, and later, after the Christianization of our Motherland, they turned into the conscious of the people, changing its form" (Mirchuk 1994: 347–348).

So the song genre, both in its choral and solo vocal hypostasis, has the most ancient heredity as in folk as well as in church professional creativities. As Dmytro Chyzhevsky pointed out, sometimes these connections were present at the level of antinomy: "In our old literature there are many mentions of music and songs... More convincingly, that preacher sometimes mentioned music and songs, often warning Christians of secular singing ("devilish songs"), probably, due to the fact that these songs were associated with the pagan customs of old Ukrainians" (Petrov, Chyzhevsky, Hlobenko 1994: 44). In any case, their interaction can be traced in the very Christian rites, that followed the Ukrainians, and in their "pagan and archetypal" folklore. The formation on this basis of the original national artistic system is confirmed by the numerous examples in the professional art – both in literature and in music, in painting and in the theatre.

Thus, in the Ukrainian national worldview was formed a continuous unity of pre-Christian and Christian ethical concepts, ideas about the surrounding world, that were united in the songs. Accordingly, here can be traced the transformation of their rhythmical and intonational roots, especially associated with pagan rites, in the traditions of Church Christian singing. All of the key moments of earthly existence together with religious feelings are present in folk songs. The church singing sometimes becomes like lyrical, reflecting the personal dialogue of man with God.

In this context the image of Marusya Churai is not an exception, although other researchers hadn't marked this. In not so extremely popular songs "Oh, don't go, Hryts" or "Cossacks got up in the sun", and some other, sometimes is present the motive of God's will, the Lord's purpose. For example, in the song "Wagons Rolling down from the Mountain": *Do not rejoice, the enemies, do not rejoice at the fact that when will be the God's will, and then I will be him!* Or in the song "A dove is sitting on the birch" the seminal climax falls on the words: *I will ask God, that You will be happy, With me, or with another – Forever, my dear!*

This symbiosis of "nationally characteristic and sacred" has been transformed more or less noticeably in numerous literary and poetic versions of the myth of Marusya Churai over the last two hundred years. Very peculiar

and refined it was redefined in the famous verse novel by L. Kostenko, which is basis of the next line of analytical material of the article. The famous poetess has created her masterpiece with a premonition of the rather rapid end of a long period of stagnation. It was published in 1979 and was perceived by the Ukrainian intellectuals as a breath of fresh air in the gray Brezhnev era.

The book was sold out immediately, although Communist ideologues tried to marginalize the influence of view on the national history proclaimed in the "Marusya Churai". Despite the efforts of the authorities, the L. Kostenko's verse novel became the spokesman of those spiritual and intellectual expectations that Ukrainian artists hadn't finished in the Khrushchev Thaw in the 60's.

Following the national myth of Marusya Churai, L. Kostenko has accumulated several leading semantic lines specific to Ukrainian culture in the plot and in the system of expressive means. "Lina Kostenko takes from the history not past, but eternal. From here, in particular, is a high proportion of each word; the poetic language has been gradually concentrated in aphorisms – the merits of wisdom available to a few people, and not just the wit, achievable for every kind of lively mind... It (the language of the novel) is simple and elegant at the same time, rich and rigorous. But the main thing is the "cathedral": with the state tact, it combines the general literary normative basis and dialectal colours and new discoveries, takes and activates the forms of the old Ukrainian book and stationery (for the stylistic effects of festivities or irony). And generously she draws from the folk-colloquial imagery..." (Dzyuba 2006: 540–541).

Projecting the above idea of the researcher on the hypothesis of this article, we note that the folk and speaking figurativeness were clearly manifested in folk songs, and the "Old Ukrainian book language" was just the most characteristic of theological essays of Ukrainian thinkers Meletius Smotrytsky, Hypatius Pocij, Ivan Vyshensky and other. Even the very form of the poem's novel was chosen by poetess not accidentally, but as a kind of allusion to the literary traditions of the time, primarily to school drama.

As Lidiya Korniy pointed, "To the present date 58 Ukrainian school dramas have been published, which in the XVIIth – the first half of the XVIIIth century were in the repertoire of school theatres. Most of these dramas were written by teachers or pupils of the Kyiv-Mohyla Academy (Lawrence Horaka, Metrofan Dovhalevsky, Sylvester Lyaskoronsky, Mykhailo Kozachynsky, Varlaam Lashevsky, Ivan Nekrashevych, Theophan Prokopovych, Dmytro Tuptalo, known as Dmitri Rostovsky, George Shcherbatsky and other). The dramas were created mainly in the XVIIth – the first half of the XVIIIth century" (Korniy 2004: 448–449).

Of course, texts for school dramas were written in verse form. This "sign of the era" was refined and expediently reincarnated by a prominent contemporary poetess. "Lina Kostenko proved that the complicated and refined form of the poem is one of the constants of the Ukrainian artistic mentality, which tends to synthesize heterogeneous aesthetic forms, the unexpected combination and interweaving of genre modifications that appear on the solid ground of European traditions" (Sayenko 2003: 11).

The mentioned brightest minds and authors of the school dramas of the Marusya Churai's era can be regarded as prototypes of one of the characters of the novel – the wandering cantor. In his image, just like in the image of the main heroine, inextricably intertwined the features of the representative and spokesman of needs and the historical memory of its people (especially in characteristics of a tragic past, personified in the figures of torturers), and on the other hand, the minister of the Church, although of a lower rank. His interesting and sometimes quite "non-canonical" reflections on the Saints cause direct parallels with Taras Shevchenko's poetry and his assessment of biblical subjects.

It is worth to compare the irony and the representation of others in comparison with the canonical texts of moral criteria in T. Shevchenko's poetry ("The Caucasus"): "Our Holy Bible is read by the Holy Monk and he teaches that some King grazed pigs. And he took a friendly woman to himself, and killed the friend. Now he is in heaven. Here you can see that ours are sitting in the sky!" (Shevchenko). And now in L. Kostenko's: "If only words, but nonsense of the second-law. And what more strongly supports the stronghold – the prayer of St. Anthony or Nalyvaiko's martyrdom?" (Kostenko).

This novel has another very important feature – it is not a stylization of the past literary style, even a very skilful, but conscious and very accurate projection of history to the present. Here certain aphorisms and formulations capture the full of contradictions and uncertainties of the day "before dawn". The other researchers have paid attention to this also: "Lina Kostenko's texts impress the reader with the synthesis of intellectualism and emotionality. The vocabulary of the poetess is extremely diverse. Here the semantics and style loading of common and proper names give a characteristic time slice of the literary language" (Yermolenko 2000: 3–4).

The spiritual impulse of L. Kostenko's novel was so strong that it remained in the next decade. The process of gaining the Independence in the state was literally "accompanied" by the various theatrical productions of "Marusya Churai". The first stage version of the novel was by the Mariya Zankovetska Lviv Academic Drama Theatre (1989, director Fedir Stryhun, a costume designer Myron Kypriyan, composer V. Kaminsky), then by the Les Kurbas Lviv

Theater (1990, director Volodymyr Kuchynsky). These performances were realized by the directors before the collapse of the USSR, so this fact required from them some kind of courage. After the fateful 1991, the performance has spread to the East, to the Taras Shevchenko Kharkiv Theatre (mid-1990's, director Igor Borys, a costume designer Taras Medvid, actress Ljubov Stilyk (mono-play), the T. Shevchenko Dnipropetrovsk Theatre (1993, director Mykhajlo Voloshyn, a scenographer and a costume designer Volodymyr Mykolyuk, composer V. Kaminsky).

The role of plays of the Lviv Academic Drama Theatre named after M. Zankovetska in the process of spiritual revival without exaggeration was of the driving force. "The theater (Zankovetska) headed, if using the political terminology, the «national liberation movement» in the Ukrainian theatre. «The Haidamaky», «Shevchenko's Concert», «Vertep», «Marusya Churai» by Lina Kostenko – large, multi-figures, static, as a rule, saturated with singing, in a genre close to «literary editing», – have become a manifestation of well-defined political and aesthetic directions" (Lypkivska 1992: 2). Remarkably, that V. Kaminsky wrote music also for the play "Remember my brother" by T. Shevchenko (incorrectly defined in the cited article as "Shevchenko's concert"). The last, third artistic segment that is considered in connection with the mentioned problematic is the music of the famous Lviv composer for the play "Marusya Churai".

V. Kaminsky's musical and theatrical works, and specifically music to the emblematic performance of the Lviv theater, whose premiere took place in 1989, "on the threshold of Independence", as if anticipating the implementation of the greatest dream of Ukrainians, are interested in several reviews. First of all, because this composer in general in his creativity in various thematic planes, genres and forms organically transforms the national archetypes, as if corresponding both with the mythological basis of the biography of Marusya Churai, and with the L. Kostenko's stylistics.

His voluminous creativity, especially in vocal and choral genres, is characterized by a variety of figurative palette, by the appeal to classical Ukrainian poetry (T. Shevchenko, Ivan Franko), and to modern intellectual poetic attitude (Ihor Kalynets, Iryna Kalynets), and to religious didactic texts (texts of the sermons of Metropolitan Andrej Sheptytsky), and to the canonical Service of God. On the example of his work, in particular, on the opuses of a larger scale, it is possible to trace the development of various national traditions of the genre, which were formed at the most important stages of historical development in the individual expression of the modern artist.

At the same time, V. Kaminsky often, especially at the end of 80's and in the 90's of the twentieth century wrote musical accompaniment to the the-

atrical performances, and pop songs. Thus, he didn't limit his creativity on the circle, focussing on specific so-called "elite" genres, but wrote music of democratic direction intended for a wide audience.

It is worth mentioning the connection between pagan, heathen and Christian songs because this paradigm is reflected in the vocal and choral, as well as stage creations of Ukrainian composers, beginning from Lysenko. It occupied a special place in the works of the composers of the twentieth century. The calendar ritual (as it was noted above, it is rooted in the pre-Christian era) and the Christian Church traditions of singing have mixed in national culture and often made its specific distinctive features. Consequently, we can conclude that the central genre of Ukrainian culture is a song, epic, rite. The song as a generalized aesthetic category with its persistent metaphors, symbols, specific characters, and twists of plot has become an important element of professional artistic thinking in Ukrainian art.

We accentuate the folk and song principles and ritualism, because they had its specific system of musical expressiveness and were an integral basis of the worldview. In our opinion, they had a very significant influence on the musical and theatrical style of V. Kaminsky.

The composer's individual style was significantly influenced by the spiritual concert (also known as "choral concerto" or "church concerto") of the eighteenth century – the highest creation of the "Golden age" of the national musical culture, by analogy with the influence of school drama on the L. Kostenko's novel. In the themes of spiritual concerts is often felt the connection with the folk and song sources, although the folkloric basis in them seems to be in the background. In the chapter, concerning the spiritual concert, Mykola Borovyk pointed out that "the intonational system of the song-full, melancholy melody (dux) (of the famous concert «Do not turn me away during my old age» by M. Berezovsky – O.B.) is related with the musical folklore. In particular, its triad basis with an emphasis on the movement from the tonic to the third, and then to the fifth, with the subsequent down-going movement melodies is presented in many folk songs, and frequently at the beginning" (Borovyk 1987 in *The history of Ukrainian music*: 197). Next the researcher gave the intonational prototypes, very close to the theme of the spiritual concert – melodies of folk songs "Behind Our Suburb", "The Bush of Viburnum is thriving", "Oh in the Forest" and "Oh, behind of the Mountain the Smoke is coming".

The influence of the Ukrainian Baroque on the creativity of contemporary artists is quite significant, due to many historical and spiritual factors. It is also important in the national music of the last decades. In the choral works of Lesya Dychko (cantata "Red Viburnum"), Ivan Karabyts ("The Garden of Di-

vine Songs”), Oleksandr Kozarenko (oratorio “The Passion of Our Lord, Jesus Christ”) we notice the individual intention to reinterpret the signs of Baroque stylistics. Similarly, in the V. Kaminsky’s creativity is noticed the significant influence of the musical poetics of the “Golden age”: first of all, in his religious works, in the “Liturgy of the Eucharist”, partly in the Oratorio on the texts of A. Sheptytsky’s sermons.

Mykola Lysenko had a significant influence on the manner of writing of the contemporary Lviv composer, especially in the basics of re-intoning of Shevchenko’s poetry in choruses and in the cantata “Ivan Pidkova”, in the correlation between the vocal and choral and symphonic principles in the symphony-cantata “Ukraine. Cross Road” on the I. Kalynets’s words.

All of the abovementioned stylistic influences of various stages of the Ukrainian composer’s school, as well as the original interpretation of the song folklore, were individually reinterpreted by V. Kaminsky. They also caused the dramatic functions of music in the play “Marusya Churai” by L. Kostenko¹.

The composer consistently used the principle of theatricalization of the musical language, he re-intoned each poetic word, reading not only the content of the text, but also (that is possible only by music!) – subtexts and contexts, which poetess selectively has encoded in numerous semantic allusions. The play is so full of musical numbers that in the aspect of genre fully corresponds to the musical and drama classical theatre.

The stylized figures of kobzars play special role, they appear after each relatively complete scene, but with up-to-date guitars. Thus, they create an impression of integrity and a certain permeability of development. They also throw a bridge from the past to the present. As a result, here can be traced one of the above mentioned main principles of the Lina Kostenko’s poetic novel: historical events are very clearly projected into contemporary socio and political collisions, not only on “the late Brezhnev era”, but also at the violent events of the period of the Independence.

In the dramatic sense the musical numbers combine the tradition and innovation, they perform the function of “chorus as the commentator of events”, falling under the classification of images and characters of the theatre as action. Tradition here is primarily focused on the stylization of the epic and narrative manner necessary for the symbol of Kobza-playing.

The modern segment of musical stylistics of the play is generated by the “right of improvisatory”, which gives the composer a free ballad recitation, not limited by any classic canons of harmony, meter and texture. Therefore,

¹ It is known that Lina Kostenko was very picky about the staging of her favourite play “Marusya Churai”. She wanted to see the performance of Mariya Zankovetska’s theatre and was very satisfied with it, and especially positively appreciated music.

dissonant sequences, free-time capricious metro-rhythmic variability, the synthesis of cantilena and recitation in the kobzar's numbers are perceived quite naturally and inevitably.

In the parts of kobzars we can also notice the influence of sacred music. Here in a surprising way the basics of the Orthodox monody are synthesized with a ballad recitation, demonstrating the continuous united connection of "sacred – folk, epic". "The Cherubikon" by A. Vedel is another important sign of spiritual music in the play and it is the only quotation of "foreign music" in the score. It is an intonational image from the "Golden age", which comes after the vicissitudes described in the novel. However, meaningfully and stylistically spiritual concert and Baroque Ukrainian spiritual music are very closely connected with the tradition to which the modern poetess appeals. Sensitive and incredibly tragic in its tenderness and helplessness the melody of "The Cherubikon" is perceived as the "voice of the soul" of the main character.

Besides, the elements of pop song stylistics in music to "Marusya Churai" are worth emphasizing. It isn't here as a "foreign body", on the contrary, it creates an even more tangible bridge between epochs, and promotes the democracy of musical expression, such natural in the concept of the play. In these musical comments the composer used an unexpected dramatic step: the self-quotation of the song "History", which had for the artist a special hidden meaning.

Characterizing the place of this song in the musical life of Lviv, L. Kyyanovska wrote: "In an atmosphere of national Romanticism, which by the wave was raised at the end of the eighties, his (Kaminsky's – O.B.) song «History» on the verse by Bohdan Stelmakh acquired a special resonance. It was sung by well-known Ukrainian bard Victor Morozov in the violently freethinking program of the Lviv Theatre-Studio «Do not Worry» and thanks to its popularity was even published in the USA" (Kyyanovska 2001: 158).

Another important feature of the musical language of the play is following: the composer hasn't quoted the Marusya Churai's original songs nowhere. Instead, he widely used the elements of the re-chanting of characteristic intonations. The leit-motif of the main heroine, which appears during the performance several times in the dramatic moments of the climax, combines the intonations of her the most popular songs "Oh, don't go, Hryts" (singing the main tone at the beginning of the theme) and an active up-going leap coming from another heroic Cossack song "Cossacks got up in the sun".

In general, the stylistics of the musical expression of the play was aptly determined by the above quoted researcher: "The theatre music of Kaminsky is very spectacular and situational, the coordination of the visual and auditory series is complemented by an accurate sense of action, but at the same

time the composer never tends to subordinate its dramatic development. On the contrary, he mostly «symphonizes» the dramatic play, finds the perfect leit-intonation, which illuminates the idea of the piece as if from the inside» (Kyyanovska 2001: 161).

Summing up the reflections on the principles of interaction between “sacred and folk” in the play “Marusya Churai” of the Maria Zankovetska Lviv Academic Drama Theatre on the novel by L. Kostenko with the music of V. Kamin-sky, we should mention, that the performance was one of the longest in the history of the post-war Lviv theatre – in 1999 it was a 500th time! It attracted the audience, each performance was held with sold-out show, and the critics were unanimous in marking the highest artistic qualities of “Marusya Churai”.

We consider that the performance has achieved concentrated, emotionally, intellectually and associative influence on the viewer’s thanks to the depth of interaction of all components, including musical, which greatly enhanced not only the emotional and sensual content of the stage action, but also organically revealed some hidden implications.

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The interaction of "sacred and folk" in the music of Victor Kaminsky to the play "Marusya Churai" based on the novel by Lina Kostenko

Abstract

The article deals with the interaction of the categories of "sacred and folk" in the contemporary Ukrainian theater on the example of one of the symbolic production of the play "Marusya Churai" (on the novel by Lina Kostenko with the music of Victor Kaminsky) of the Lviv Academic Drama Theater named after Mariya Zankovetska.

The example of this play shows how in creating of integral artistic image interact three main layers: the mythological, associated with the main character of the play, the legendary poet and composer Marusya Churai; literary, realized in the landmark for the Ukrainian intellectual process of the late 70's of the twentieth century novel in poems "Marusya Churai" by Lina Kostenko, transformed for the stage; the musical, sound accompaniment of the play by Victor Kaminsky. He sensitively rendered the main stage vicissitudes, accentuated a series of hidden semantic subtexts of the literary source.

Key words: sound accompaniment of dramatic play, national myth, a verse novel, stage version, interaction of words and music

Взаємодія «сакрального-фольклорного» в музиці Віктора Камінського до п'єси «Маруся Чурай» за романом Ліни Костенко

Анотація

В статті розглядається взаємодія категорій «сакрального-фольклорного» в сучасному українському театрі на прикладі однієї із знакових постановок Львівського національного академічного українського драматичного театру ім. Марії Заньковецької – «Маруся Чурай» за романом Ліни Костенко з музикою Віктора Камінського. На прикладі цієї вистави показано, як взаємодіють у створенні цілісного художнього образу три основні пласти: міфологічний, пов'язаний з головною героїнею вистави, легендарною

поетесою і композиторкою Марусею Чурай; літературний, втілений у знаковому для українського інтелектуального процесу кінця 70-х років XX ст. романі у віршах «Маруся Чурай» Ліни Костенко, переробленого для сцени; музичний, звукове оформлення п'єси Віктором Камінським, що не лише чутливо втілило основні сценічні перипетії, але й розкрило ряд прихованих смислових підтекстів літературного першоджерела.

Ключові слова: звукове оформлення драматичної вистави, національний міф, роман у віршах, сценічна версія, взаємодія слова і музики

Anna Shvets

Ukraina

***Sacra Nova* w kontekście postmodernizmu. Spojrzenie kompozytorskie**

Współczesna sztuka muzyczna, zwłaszcza muzyka *Sacra Nova*, stwarza problem jej zrozumienia i klasyfikacji nie tylko w kontekście samej sztuki, ale także w ogólnym kontekście kulturowym społeczeństwa postmodernistycznego. Zrozumienie i analiza poszczególnych rodzajów sztuki nie może występować poza kontekstem ogólnej sytuacji historycznej czy poza kontekstem dominujących koncepcji filozoficznych. Tylko połączenie tych parametrów analizy może doprowadzić do budowania spójnego obrazu zmian i wskazać na znaczenie i funkcję danego rodzaju sztuki w teraźniejszości. Taka metoda analizy jest właściwa dla podejścia antropologicznego, w szczególności wyrażona w metodologii „gęstego” opisu amerykańskiego antropologa Clifforda Geertza. Autor metody wskazuje, że tylko po znalezieniu klucza dostępu do świata konceptualnego danej kultury można prowadzić z nią dialog (Geertz 2005).

Tezę o zmianie statusu religii w kontekście postmodernistycznym wyraża teoretyk kultury Zygmunt Bauman, wskazując na ogólną zależność wobec metafizyki, zależność, która pochodzi z uznania niedoskonałości ludzkiej wiedzy (Bauman 2000: 277). W taki sposób można wytłumaczyć renesans muzyki sakralnej wraz z pojawieniem się kierunku *Sacra Nova* (Kuznetsova 2007), którego głównymi reprezentantami są dziś Arvo Pärt i John Tavener, a częściowo przynależy również do tego kierunku Henryk Górecki. Należy zauważyć, że estetyka mistycyzmu, który dominuje w twórczości wymienionych kompozytorów, ma bezpośrednią paralelę z mistycyzmem i ascetyzmem średniowiecza. Ten związek jest na tyle głęboki, że styl utworu *Proverb*, napisanego na Festiwal Muzyki Dawnej przez amerykańskiego minimalistę Steve’a Reicha, można analizować tak w kontekście stylizacji muzyki dawnej, jak i w kontekście muzyki *Sacra Nova*. Ta alternatywność interpretacji stawia problem znalezienia inspirującego źródła zachęcającego do aktu twórczego wymienionych kompozytorów.

Poszukiwanie mitów początku oraz straconej autentyczności cechuje nowoczesność, na co wyraźnie wskazuje znany filozof postmodernistyczny Jean Baudrillard: „rzeczywistość przestała być już tym, czym była, nostalgia

nabiera swego pełnego znaczenia. Mnożą się i rosną w cenę mity początku znaczenia. Mnożą się i rosną w cenę wtórne prawdy, obiektywności i autentyczności” (Baudrillard 2005: 12).

Jeśli założymy, że żywe zainteresowanie muzyką dawną i pojawienie się kierunku *Sacra Nova* odpowiada na tę potrzebę społeczeństwa, występuje kolejne pytanie – dlaczego poszukiwanie autentyczności zaczyna się w estetyce średniowiecza? Według innego postmodernistycznego filozofa Michela Foucaulta epistemologia XVI wieku, która była ukoronowaniem średniowiecza, jest ostatnią teorią poznania, która zawierała związek między symbolem a tym, co on oznacza. Warto wskazać, że wraz z pojawieniem się klasycznej epistemologii relacja ta stopniowo słabnie i znaki tracą pierwotny sens. Jako doskonały przykład tej transformacji Foucault przedstawia obraz Don Kichota, który będąc negatywem renesansu, stara się znaleźć przeczytane w książkach znaki w rzeczywistości, ale nie może ich odnaleźć, ponieważ słowa już nie reprezentują rzeczy (Foucault 1966: 62). Innymi słowy, epistemologia klasycyzmu zmieniła system relacji między symbolami a rzeczami, które one oznaczają.

Ta zmiana systemu relacji zaowocowała pojawieniem się binarności – stosunku znaczącego i znaczonego, podczas gdy renesans charakteryzował system trynitarny, czyli stosunek znaczącego, znaczonego i łączącego. W świetle tej potrzeby znalezienia autentyczności zwraca uwagę odejście postmodernizmu od opozycji binarnych i binarności jako takiej. Tendencja ta jest bardzo wyraźnie odzwierciedlona w kierunku konstruktywnym, chociaż M. Foucault uważa, że konstruktywna koncepcja Ferdinanda de Saussure’a powraca do klasycznej teorii poznania binarnej relacji koncepcji i obrazu (Foucault 1966: 81).

Odejście od binarności w epoce postmodernistycznej nie powinno być traktowane jako powrót do trynitarności XVI wieku, ponieważ podstawowy element łączenia, którym było podobieństwo, jest obecnie stosowany do tworzenia hyperrealności i dostępu do wielopoziomowego systemu semantyki symbolicznej. Chociaż liczne podobieństwa między postmodernizmem a renesansem są obecne i przejrzyste. Na przykład zamkniętemu systemowi semantycznemu, w którym funkcjonował znak w teorii poznania klasycyzmu, M. Foucault przeciwstawia nieskończoność semantycznych relacji w epistemologii renesansu, która przejawia się również w ponowoczesności (Foucault 1966: 81).

Takie zjawisko postmodernizmu jak niestabilność (*instabilité*), które pochodzi z istoty linków hipertekstowych z charakterystycznym odniesieniem się do innych danych za pośrednictwem wspólnych zdarzeń, również znajduje analogię w epistemologii XVI wieku, w której funkcję ogólnego precedensu pełni zasada podobieństwa: podobieństwo odsyła do innych podobieństw, a te z kolei do innych (Foucault 1966: 45).

Innym równie ważnym aspektem związków postmodernistycznej filozofii i epistemologii XVI wieku jest interpretacja, ponieważ znać w XVI wieku oznaczało interpretować, i ta interpretacja była oparta na odczytywaniu znaków (Foucault 1966: 47). Interpretacja, jak wiemy, jest integralną częścią postmodernistycznej nauki, a interpretacje oparte na odczytywaniu znaków wizualnych tworzą podstawę semiotyczną koncepcji F. de Saussure'a i konstruktywistycznej metody w ogóle. Istotną różnicą, która oddziela naszą kulturę od kultury XVI wieku, jest jednak brak efektów symulacji, co jest charakterystyczne dla naszych czasów: „Tym przejściem do przestrzeni, której krzywizny nie wyznaczają już ani rzeczywistość, ani prawda; poprzez znieśnienie wszelkiej referencyjności, a nawet gorzej – za sprawą jej sztucznego zmartwychwstania w systemach znaków, w tym materiale bardziej rozciągliwym niż sens, bo podatnym na działanie wszelkich systemów ekwiwalencji, wszelkich binarnych opozycji, wszelkiej kombinatorycznej algebry, rozpoczyna się zatem epoka symulacji” (Baudrillard 2005: 7).

Podsumowując, proces zdystansowania słowa, symboli i rzeczy w rzeczywistości, który rozpoczął się w XVII wieku poprzez nabycie przez słowa cech neutralności i przejrzystości, nasilił się w XIX wieku, w którym język, zakrywając się sam w sobie, stał się literaturą – swoją czystą formą (Foucault 1966: 103) pozbawioną relacji z rzeczywistością. A w końcu XX wieku weszliśmy w erę symulacji nieistniejącej rzeczywistości.

Po przeanalizowaniu filozoficznych i społecznych warunków pojawienia się kierunku *Sacra Nova*, jak również jego uzasadnienia ze względu na estetykę średniowiecza, zbliżyliśmy się do analizy elementów stylu *Sacra Nova* i środków ekspresji muzycznej, które odpowiadają tym próbom znalezienia autentyczności we współczesnym świecie.

Wspomniany amerykański antropolog C. Geertz cel swoich badań upatrywał w znalezieniu struktur pojęciowych, w których semantycznym kręgu znajdowały się badane przez niego narodowości. Odkrycia struktur pojęciowych Geertz dokonywał przez analizę dyskursu publicznego oraz budowę systemu, za pomocą którego to, co jest właściwe dla danej kultury, można będzie wyjaśnić w sposób jasny i logiczny (Geertz 2005: 23).

Spróbujemy zastosować to podejście metodologiczne do utworów kierunku *Sacra Nova*, ponieważ odkrycie takich „struktur pojęciowych” w twórczości, powiedzmy, A. Pärta albo J. Tavenera może rzucić światło na estetykę postmodernistycznej muzyki sakralnej w ogóle. Do szeregu takich „struktur pojęciowych” w utworach wymienionych kompozytorów należą:

- 1) zmiana poczucia czasu muzycznego;
- 2) wzrost znaczenia pauzy jako symbolu milczenia;
- 3) addytywne formy;

- 4) diatoniczna dysonansowość;
- 5) *initio* jako jedyne źródło konstruowania formy;
- 6) modalność.

Zmiana poczucia czasu muzycznego, a mianowicie jego spowolnienie, jest związana z procesami globalizacji oraz przeniknięciem orientalizmu i procesualnego postrzegania świata (zamiast substancyjnego) do zachodnioeuropejskiej przestrzeni ponowoczesnej. Procesy te zostały opisane przez autora (Shvets 2011, 2012), nie będziemy więc teraz nad tym się skupiać. Wymienimy tylko sposoby osiągnięcia spowolnienia czasu muzycznego w twórczości kompozytorów kierunku *Sacra Nova*:

- Wolna zmiana harmoniczna nie jest wyłącznie osobiwością utworu sakralnego *Miserere* – XI H. Góreckiego, ale także jego twórczości symfonicznej, czyli finału II symfonii i III symfonii w całości.

- Powtórzenie struktur melodycznych przy harmonicznej statyczności także tworzy efekt kontemplacyjny. Takie powtórzenia, jak wiadomo, cechują minimalizm, ale w kierunku *Sacra Nova* znajdują swój indywidualny wyraz w twórczości A. Pärta.

Wzrost znaczenia ciszy, wyrażonej przez pauzy muzyczne, szczególnie w *Kyrie, eleison* A. Pärta, może być interpretowany w kontekście koncepcji, którą przedstawia Z. Bauman (Bauman 2000) – jako okna na inne światy, czyli światy idealne. Pauza jako symbol milczenia nabiera mistycznego sensu. Symbol milczenia jako taki nie jest nowością – wiadomo, że w mistycyzmie średniowiecza był jednym ze sposobów zrozumienia niepojętego Boskiego początku. Należy zauważyć, że taka mistyczna zasada jest właściwa także innym dziełom A. Pärta, bez bezpośredniego odniesienia do sfery sakralnej – na przykład w utworze *Tabula Rasa* kompozytor stosuje określony zabieg polegający na kontraście wyłonienia się z ciszy partii dwóch skrzypiec, orkiestry smyczkowej i preparowanego fortepianu. Tak jest zbudowana cała I część *Ludus*.

Z powyżej wymienionym utworem A. Pärta jest połączona inna cecha muzyki postmodernistycznej w ogóle, i *Sacra Nova* w szczególności – addytywna budowa formy, ponieważ pojawiające się z ciszy repliki mają tendencję do stopniowego rozszerzania się poprzez dodawanie interwałów melodycznych orkiestry. Ta sama zasada budowania jest zastosowana w organowym utworze *Mein Weg* tegoż kompozytora. Addytywna zasada budowania formy przenosi nas ponownie do epistemologii XVI wieku, gdzie jedyną formą łączenia elementów wiedzy było dodawanie (*l'addition*), skąd, jak zauważa M. Foucault, „te ogromne kolumny i ich monotonia” (Foucault 1966: 45). Monotonicznością z kolei cechuje się minimalizm – godło postmodernizmu, którego metodą kompozycyjną jest ciągłe dodawanie patternów. Tak więc teoria

poznania XVI wieku i sposób łączenia elementów wiedzy dla niej właściwy prowadzi nas do bezpośredniej analogii z postmodernistyczną sztuką muzyczną: *additio* – jako sposób budowania formy, właściwy dla stylu A. Pärta i minimalizmu, które charakteryzują się również monotonią.

Jako żywy przykład formy addytywnej wziętej z minimalizmu może służyć *Four organs* Steve’a Reicha: technika *additio* zastosowana zarówno na poziomie tematycznym (dodanie tematycznych elementów, które są równoległe czasem trwania elementom poprzednim), jak i na poziomie metrycznym: czas muzyczny rozszerza się poprzez zastosowanie jednostek rytmicznych trwających dwa razy dłużej od poprzednich. Tak więc nie tylko dodawane elementy, ale i początkowy, częściowo rozłożony akord, który stanowi zasadę *initio*, przekształca się stopniowo w masę dźwięku, wykazując prymat harmonii, która ciągle trwa.

Przejdźmy do następnego poziomu parametrów języka muzycznego kompozytorów *Sacra Nova*, którym jest harmoniczna organizacja przestrzeni. Przed podaniem ogólnej klasyfikacji zacznijmy od jej komórek – dysonansów diatonicznych, które stanowią podstawę stylistyczną kierunku *Sacra Nova*. Należy zdefiniować dwa różniące się między sobą, ale spójne względem modusu tonalnego gatunki dysonansowości diatonicznej:

1. septymowość – wykorzystanie diatonicznych akordów septymowych oraz ich przewrotów bez rozwiązywania w trójdźwięki;

2. sekundowość – wykorzystanie diatonicznych sekund w postaci interwałów, a także akordów (które czasem tworzą klaster harmonicznych).

Warto zauważyć, że każdy z twórców postmodernistycznych dociera do tej sekundowości na własny sposób:

– A. Pärt – stosując swoją autorską technikę *tintinnabuli* (przez dodanie tonu tonicznego trójdźwięku do każdego tonu melodii);

– S. Reich – przez kanoniczne nawarstwianie monodii, stosując swoją technikę opóźnienia, lub przez bezpośrednią stylizację (wymieniony utwór *Proverb*);

– H. Górecki – logiką melodycznego ruchu, która tworzy akordy z dźwięków przejściowych (*Amen* op. 35);

– J. Tavener – wyłącznie jako tony poboczne w składzie akordów.

Taka całkowita diatoniczność kompozycji wyklucza jakiekolwiek zmiany modulacyjnej alteracji i jest powiązana ze zwiększoną funkcją *initio* jako dominującą i zastępującą inne funkcje (*motus* oraz *terminus*), które tradycyjnie były powiązane z procesami modulacyjnymi. Na przykład w utworze chóralnym stworzonym na podstawie tekstu Kościoła anglikańskiego *As one who has slept* J. Tavenera początkowy motyw jest podstawą tematyczną całego utworu. Dwuczęściowa forma utworu oparta jest więc na podwójnym powtarzaniu

prostej trzyczęściowej formy w tonacji o dużą sekundę wyżej tonacji początkowej. Średnią częścią w tej prostej trzyczęściowej formie jest prowadzenie początkowego motywu w tonacji z durową tercją o tej samej wysokości. Funkcję zakończenia (*terminus*) pełni trzykrotnie powtórzony motyw *initio*.

Innym przykładem, który ukazuje uwarunkowania stylistyki *Sacra Nova* i ogólne tendencje muzyki postmodernistycznej, jest utwór niesakralny *Shaker loops* Johna Adamsa. Podział formy w utworze Adamsa dokonany jest przez intonacyjną aktualizację *initio*, przy pełnym utrzymaniu tempa, ruchu i kompleksu faktury muzycznej. Tylko jeden moment zmiany faktury (z tremolo na dość długo trwającym dźwięku) znajduje się na zatrzymaniu tempa zadanego przez początkowe *initio*. Ogólnie rzecz biorąc, wartość początkowego *initio* jest podkreślona funkcyjnie: przy niewielkim rozwoju *motus* i kompletnym braku *terminus initio* jest jedyną podstawą do budowania formy.

Kolejną „strukturą pojęciową” kierunku *Sacra Nova* jest modalność. Dla zrozumienia wartości tego parametru muzycznej wypowiedzi dokonamy analizy porównawczej utworów *Statuit ei Dominus* Arvo Pärta oraz *Funeral Canticle* Johna Tavenera. Utwory te zawierają kontrast grup wykonawczych jako zasadę budowania kompozycji obu dzieł. *Statuit ei Dominus* Arvo Pärta zawiera stylizację chorału gregoriańskiego, który przerywa się akordami *tutti* chóru z akompaniamentem organów. Tavenier przeciwstawia dwugłosowy śpiew (stylizacja na greckie hymny religijne) brzmieniu chóru *a cappella*. Utwory są napisane w formie runda z wariacjami. W przypadku Pärta akordowe masy chóru z towarzyszącymi organami pozostają niezmiennie i przywołują skojarzenie z formą klauzuli, stwarzając swoją statycznością kontrast do zmieniającej się melodycznie i harmonicznym melodii (stylizacja chorału gregoriańskiego). W przypadku Tavenera drobne zmiany przenikają natomiast do obu rodzajów materiału kontrastowego. Szczególną uwagę należy zwrócić na następującą cechę: linia melodyczna, która stwarza aluzję do chorału gregoriańskiego w utworze *Statuit ei Dominus* A. Pärta, ma modalny harmoniczny fundament, a chóralne wstawki – podstawę wyłącznie toniczną. W *Funeral Canticle* J. Tavenera sytuacja jest odwrócona: wstępny śpiew na dwa głosy bazuje na wyraźnej podstawie tonalnej, a wstawki chóralne mają modalną podstawę harmoniczną, z naturalnym VII stopniem, traktowanym jako tercja akordu septymowego naturalnej dominanty. Tak więc w obu przypadkach ma miejsce modalna podstawa o charakterze bądź melodycznym lub harmonicznym.

Należy zaznaczyć, że utwór A. Pärta *Statuit ei Dominus* zapożycza plan rozwoju harmonicznego chorału gregoriańskiego do budowania całej kompozycji. Modalna sekwencja t-d-t jest też cechą chorału gregoriańskiego *Ave Maria* – w której jest również obserwowana trzyczęściowa struktura ze środkową częścią napisaną w modusie dominanty naturalnej.

W przypadku kompozycji J. Tavenera cechą, która przyciąga szczególną uwagę, jest przesunięcie tonalne między kontrastującym materiałem tematycznym. Harmoniczny materiał chóralny, kontrastujący wobec duetu, nie spełnia roli klauzuli pomiędzy rozdzielami monodii, jak w *Statuit* A. Pärta – czas trwania epizodu chóralnego znacznie przekracza czas trwania śpiewu dwugłosowego. Krótka recytacja basu i idący po tym krótki śpiew dwugłosowy pełnią funkcję wprowadzenia, wejścia w inny świat – dźwiękowy świat z tendencją do nieskończoności. To przejście jest podkreślone tonalną zmianą do jednej z najbardziej odległych tonacji – która znajduje się o małą sekundę powyżej początkowej tonacji (F-fis), wraz ze zmianą podstawy tematycznej, faktury muzycznej i składu wykonawczego.

Modalność właściwa obu kompozycjom ma różne źródła – w przypadku *Statuit ei Dominus* A. Pärta jest to zdecydowanie modalna podstawa chorału gregoriańskiego; w przypadku *Funeral Canticle* J. Tavenera – modalność pochodzi z języka harmonicznego Debussy'ego, ponieważ zakończenie harmonicznego materiału tematycznego odbywa się poprzez zatrzymanie się na akordzie septymowym naturalnej dominanty, dysonansie, który zgodnie z regułami harmonii klasycznej musi być rozwiązany w trójdźwięk toniczny, ale tak się nie rozwiązuje. Taka swoboda wykorzystania dysonansów diatonicznych po raz pierwszy została zastosowana przez Debussy'ego i miała ogromny wpływ na kształtowanie języka harmonicznego postmodernizmu.

Modalna logika struktur harmoniczych staje się nową techniką XXI wieku. To właśnie ją rozwijam w moich własnych utworach chóralnych z tekstami łacińskimi. Ta nowa modalność nie jest powiązana ani z nieskończonymi eliptycznymi podmianami trójdźwięku tonicznego późnego romantyzmu, ani z melodyczną modalnością średniowiecza, i jest sekwencją funkcjonalnie neutralnych akordów, z których każdy jest samowystarczalny i nie dąży do centrum tonalnego.

Przeprowadzona analiza ujawniła związki pomiędzy kondycją postmodernistyczną a kierunkiem muzyki *Sacra Nova* oraz wykazała, w jakim stopniu pojawienie się tego kierunku odpowiada głębokim potrzebom społeczeństwa postmodernistycznego. Ze względu na przedstawione przyczyny wydaje się uzasadnione zarekomendować włączenie współczesnych utworów kierunku *Sacra Nova* w liturgiczny kontekst muzyczny, co przyczyniłoby się do kulturowej aktualizacji kontekstu religijnego w epoce postmodernizmu.

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***Sacra Nova* в контексті постмодернізму: погляд композитора**

Анотація

У статті запропоновано застосування антропологічного підходу до аналізу сучасного музичного напрямку *Sacra Nova*. Базуючись на методологію запропоновану Кліффордом Гірцем, яка полягає на пошуку когнітивних структур для знаходження ключа доступу до даної культури, автор статті намагається знайти такі структури в постмодерністичній філософії, посилаючись на таких постмодерністичних філософів і мислителів як Мішель Фуко, Жан Бодріяр або Зигмунд Бауман. Запропоновані когнітивні структури перекладаються у площину музичної композиції і підтверджуються поглибленим музикознавчим аналізом напрямку *Sacra Nova*, з застосуванням аналізу форми, гармонії і тонального розвитку творів таких композиторів як Джон Тавенер, Арво Пярт чи Генрик Гурецькі.

Ключові слова: постмодернізм, *Sacra Nova*, музикознавство, антропологічний підхід, музикознавчий аналіз

***Sacra Nova* w kontekście postmodernizmu. Spojrzenie kompozytorskie**

Abstrakt

W niniejszym artykule zostało zaproponowane zastosowanie podejścia antropologicznego do analizy współczesnego kierunku muzycznego *Sacra Nova*. Bazując na metodologii zaproponowanej przez Clifforda Geerza, która polega na odnalezieniu struktur pojęciowych niezbędnych dla poprawnej analizy danej kultury, autor artykułu próbuje odnaleźć takie struktury w filozofii postmodernistycznej. Kontekstem dla tych rozważań są koncepcje myślicieli postmodernistycznych (Michel Foucault, Jean Baudrillard, Zygmunt Bauman). Zaproponowane struktury pojęciowe są przełożone na płaszczyznę kompozycji muzycznej i potwierdzone przez pogłębioną analizę muzykologiczną kierunku *Sacra Nova*, z zastosowaniem analizy formy, harmonii oraz rozwoju tonalnego dzieł takich kompozytorów postmodernistycznych jak John Tavener, Arvo Pärt czy Henryk Górecki.

Słowa kluczowe: postmodernizm, *Sacra Nova*, muzykologia, podejście antropologiczne, analiza muzykologiczna

Sacra Nova* in the context of postmodernism: a composer's lookAbstract*

Article presents the application of the anthropological approach in analysis of *Sacra Nova* contemporary music direction. Using the methodology of Clifford Geertz, who proposed to look at cognitive structures for understanding of a given culture, author tries to find these structures in postmodern philosophy, citing such postmodern philosophers and thinkers as Michel Foucault, Jean Baudrillard or Zygmunt Bauman. The suggested cognitive structures are then applied to music composition and confirmed by deep musicological analysis of the *Sacra Nova* music direction containing form analysis, harmonic analysis, tonal strategy analysis of the works by such composers as John Tavener, Arvo Pärt or Henryk Górecki.

Key words: postmodernism, *Sacra Nova*, musicology, anthropological approach, musicological analysis

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Profesjonalne i amatorskie podejścia do badań muzycznego folkloru łemkowszczyzny

Folklor muzyczny łemkowszczyzny od dawna zwracał uwagę badaczy i miłośników muzyki ludowej, stanowi bowiem przepiękny materiał dla twórczych projektów kompozytorów. Utrwalali go nasi etnografowie, folklorysty i etnomuzykolodzy, szczególnie tacy jak Josyf Rozdolśkyj, Stanisław Liudkewycz, Filaret Kolessa, Porfiryj Bażanśkyj, Orest Hyża, Mychajło Sobolewśkyj, Bohdan Drymałyk, Zynowij Łyśko, Wołodymyr Hoszowśkyj, Jarosław Bodak, Jurij Slywynśkyj i inni. Niemałe zainteresowanie łemkowskimi melodiami ludowymi wykazywali ukraińscy kompozytorzy, a mianowicie Stanisław Liudkewycz, Mychajło Hajworonśkyj, Bohdan Drymałyk, Anatolij Kos-Anatolśkyj, Wasyl Barwinśkyj, Mykoła Kolessa, Iwan Majczyk i wielu innych, którzy stworzyli liczne opracowania piosenek łemkowskich na śpiew chóralny i solowy, utworów na fortepian i orkiestrę.

W istocie zbieranie i publikacja pieśni ludowych na łemkowszczyźnie od poziomu popularyzatorskiego do naukowego (od amatorskiego do zawodowego) przebiegało w dwóch kierunkach:

- jako wydawanie zbiorów, w których zapisywano teksty piosenek;
- jako publikowanie zbiorów tekstów muzyczno-poetyckich (niektóre z nich można równocześnie zaliczyć do monografii naukowych).

Zbiory tekstów

Jednym z najstarszych wydawnictw, wartych uwagi, jest książka Josyfa Łozinśkoho *Ruskoje wesile* (Łoziński 1835). W książce tej opublikowane zostały po raz pierwszy niektóre osobliwości łemkowskiego obrządku weselnego. J. Łoziński – na podstawie opowieści znajomych lub własnych spostrzeżeń – opisuje bardzo oryginalny obyczaj w łemkowskim obrządku weselnym – wysyłanie przez dziewczynę swatów do kawalera: „W okolicy Sanoka, Leska i w innych miejscowościach są obyczaje, kiedy dziewczyna chce, żeby pan młody do niej przystąpił, to ona do niego dwóch starostów z gorzałką na zaloty wysłać powinna” (Łoziński 1835: 5).

Wart uwagi jest także *Łemkowski spiwanyk* Iwana Kaczora wydany we Lwowie w roku 1921. Materiał do śpiewnika I. Kaczor zbierał jeszcze przed wojną. Do zbioru weszły pieśni panieńskie, kawalerskie, wojskowe, weselne i in.

Linie wydawania zbiorów, w których zgromadzono tylko teksty poetyckie, kontynuują *Łemkowski narodny spiwanyk* (100 egz.) i zbiór Josyfa Dziobka *Czyje to poleczko ne zorane i inszi narodni pisni?* (100 egz.). W roku 1995 opublikowano zbiór Adama Barny „*Jak ja soj zaspiwam*”. *Łemkowski narodny spiwanyk* (141 egz.), co uzupełnia piosenkowo-tekstowy kierunek w folklorystyce.

Z lepszych wydań folkloru trzeba wspomnieć o zbiorze łemkowskich pieśni ludowych wybitnego zbieracza folkloru łemkowskiego z lat osiemdziesiątych XIX wieku Nykyfora Leszczyszaka *Stoit` lypka w poli*. Utwór do druku przygotował znany folklorysta filolog Mykoła Muszynka. Do zbioru weszły 222 piosenki i 12 melodii do tekstów piosenek. Obszerna przedmowa redaktora Mykoły Muszynki o Nykyforze Leszczyszaku i jego zbiór rękopiśmienny pieśni łemkowskich oraz bibliografia wariantów piosenek ludowych dodają tej edycji wagi naukowej.

Z najnowszych wydań zasługuje na uwagę historyczno-krajoznawczy zbiór Iwana Majczyka i Mykoły Cupryka *Odrzechowa* (Майчик І., Чуприк М. 2006). Autorzy postawili przed sobą zadanie kompleksowego opisu historii, kultury i zwyczajów ludowych jednej wioski, a mianowicie Odrzechowej w powiecie sanockim (Polska). Podstawą książki jest badanie etnograficzne M. Cupryka, które składa się z następujących rozdziałów: 1) geografia i geologia, 2) roślinność, 3) świat zwierzęcy, 4) nazwy, 5) ludzie, 6) wiara, 7) obyczaje – wesela, chrzciny, pogrzeb, Wigilia, 8) kultura materialna 9) historia. Ważne miejsce w monografii zajmuje artykuł wstępny I. Majczyka *Pro Odrzechowu*. Opierając się na dostępnych źródłach archiwalnych i drukowanych, autor podaje ciekawe fakty z życia kulturalnego i historycznego wsi Odrzechowa. Zaczyna krótkim życiorysem wieloletniego wójta tej wioski i pierwszego autora monografii wsi Odrzechowa, M. Cupryka (1900–1978). W artykule szczególnie cenna jest bibliografia 23 źródeł dotyczących Odrzechowej. I. Majczyk zwraca uwagę na fakt, jak powstała we wsi Odrzechowa pierwsza czytelnia na Łemkowszczyźnie. Intensywne było też życie artystyczne wsi. Oprócz różnych zespołów muzyki wiejskiej we wsi występowały grupy szkolne, parafialne, oświatowe i chóralne. Istotny w monografii jest jeszcze jeden artykuł I. Majczyka *Łemkiwśkyj muzycznyj folklor na osnowi drukowanych zbiorok ta muzycznoho materiału seła Odrzechowy* i dodatek – piosenki wsi Odrzechowa: 15 śpiewów obrządkowych i 15 melodii instrumentalnych.

Zbiory tekstów muzyczno-poetycznych

Na początku XX wieku Łemkowszczyznę odwiedzili dwaj wybitni uczeni zachodnioukraińscy: etnograf Josyf Rozdolśkyj i folklorysta Filaret Kołessa. Właśnie ekspedycje J. Rozdolśkoego na Łemkowszczyznę zapoczątkowały badania kultury muzycznej tej odrębnej, niepowtarzalnej i bogatej grupy etnograficznej ukraińskiego ludu. J. Rozdolśkyj odbył cztery ekspedycje na Łemkowszczyznę: pierwsze dwie w latach 1900–1901, następne w 1912–1913 (Довгалюк 1990).

W latach 1906–1908 we Lwowie wychodził pierwszy śpiewnik „Halyćko-Ruśki narodni melodii”, utrwalone na fonografie przez Josyfa Rozdolśkoego. Do zbioru weszło 1525 piosenek, w tym 90 łemkowskich. Faktycznie w jednym zbiorze były dwa, odrębnie usystematyzowane przez S. Liudkewycza, który pisze: „Pieśni z Łemkowszczyzny podawano w rozdziale na końcu nie tyle z powodu ich lokalnego pochodzenia i języka, ale jeszcze przez to, że swoim typowym kształtem i ogólnym charakterem melodii bardzo odróżniają się od innych halicko-ruskich, że nie mogą umieścić się między nimi i tak lub owak muszą tworzyć grupę odrębną” (Роздольський, Людкевич 1906: XIII). Do wydzielenia pieśni łemkowskich w odrębną grupę skłoniły uczonego przede wszystkim ich cechy rytmiczne, kompozycyjne i gatunkowe.

Prawdziwy zbiór naukowy i badania folkloru muzycznego Łemkowszczyzny związane są z imieniem wybitnego ukraińskiego uczonego, akademika Filareta Kołessy. F. Kołessa odwiedził Łemkowszczyznę w latach 1911–1913. Podsumowaniem jego pracy zbieracza było wydanie zbioru *Narodni pisni z Halyćkoj Łemkiwszczyzny* (Колесса 1929). Zbiór zawiera 624 pieśni, melodie, które są uporządkowane według struktur rytmicznych tekstów poetyckich oraz w postaci wiersza. Niniejsza metoda systematyzacji była opracowana przez uczonego jeszcze w roku 1900 i podana w jego monografii *Rytmika ukraińskich narodnych piseń* (Колесса 1970: 21–233). Do pieśni załączono odwołania do wariantów w innych zbiorach piosenek ukraińskich, podane są również miejsca zapisywania i wykonawcy. Artykuł wstępny do zbioru to pierwsza praca naukowo-badawcza łemkowskiego folkloru muzycznego. Jako pierwsze akademickie wydanie piosenek łemkowskich zbior F. Kołessy ma wielkie znaczenie dla historyczno-porównawczych badań nad folklorem muzycznym. Wspólna praca S. Liudkewycza, J. Rozdolśkiego i F. Kołessy zawiera istotne informacje związane z powstaniem i rozwojem folklorystyki muzycznej w Galicji.

Nie można też pominąć zbioru Kłymenta Kwitky *Ukraińsky narodni melodii* (Квітка 1922). W latach 1920 i 1921, kiedy zbiór już był przygotowywany do druku, K. Kwitka odnalazł w Kijowie osoby, które pochodziły z Ukrainy Zachodniej, i zapisał wzory twórczości piosenkowej, które one pamiętały. Do

zbioru złożonego z 743 piosenek weszło pięć piosenek łemkowskich, pochodzących od wykonawców ze wsi Pielgrzymka (powiat Jasło).

W latach 1960–1970 opublikowano dwa zbiory piosenek łemkowskich. Pierwszy z nich *Łemkowski spiwanky* zredagował Mychajło Sobolewskyj na podstawie własnych zapisków. W zbiorze umieścił 150 piosenek. Ponad połowa z nich była zapisywana we wsi Uście Ruskie, powiat Gorlice, obecnie województwo podkarpackie w Polsce. Tematyka zbioru jest rozmaita: są w nim piosenki rodzinno-obyczajowe, o miłości, obrzędowe (weselne, szchedriwky), pieśni, ballady, żartobliwe, emigranckie i wojskowe. Edycja ta ma też wady, największą z nich jest brak indeksów i źródła pochodzenia piosenek. Drugi zbiór *Ukraiński narodni pisni z Łemkiwszczyzny*, w którego skład weszły pieśni zebrane przez O. Hyżę, jest ciekawszy i bardziej wartościowy z naukowego punktu widzenia, ponieważ uzupełnia braki występujące w pierwszym wydaniu M. Sobolewśkocho.

W roku 1991 ukazała się książka „*Bud zdrawa zemłyce*”. *Ukraiński narodni pisni pro emihracju*. Uporządkowała ten zbiór S. Hryca. Do książki weszło 111 piosenek. Wiele z nich było zapisanych w roku 1913 przez F. Kołessę na Łemkowszczyźnie. Redaktor książki S. Hryca podała notatki z *Łemkiwskich spiwanok* M. Sobolewśkocho i *Ukraiński narodny spiwanky z Łemkiwszczyzny* O. Hyży. Zbiór zawiera piosenki zapisane przez O. Rozdolśkocho na początku XX wieku oraz piosenki zapisane przez S. Hrycę w roku 1970 w wioskach obwodu lwowskiego, tarnopolskiego i czarniowieckiego.

Ostatnio wydrukowano wiele zbiorów folklorystycznych z różnych terenów etnicznych Ukrainy. A co pojawiło się w badaniach folkloru muzycznego Łemkowszczyzny? Jeżeli weźmiemy za wzór fundamentalną pracę F. Kołessy *Narodni pisni z Halyćkoj Łemkiwszczyzny*, musimy stwierdzić, że niczego podobnego od czasu jej wydania nie opublikowano. Nawet najnowsze wydanie *Antolohia lemkiwśkoj pisni* (Lwów 2005), opracowane przez Marię Bajko, które zawiera ponad tysiąc piosenek w różnych wariantach, nie może równać się z poziomem naukowym zbioru F. Kołessy, gdyż podczas przygotowywania edycji nie uwzględniono wielu wymagań stojących przed tego rodzaju wydawnictwami (paszportyzacja, systematyzacja, naukowy komentarz).

Piosenki łemkowskie zbiera się również dzisiaj od Łemków przesiedleńców. Cenne rezultaty przyniosły ekspedycje badawcze Instytutu Sztuki, Folkloru i Etnografii Akademii Nauk Ukrainy i Lwowskiej Akademii Muzycznej im. M. Łysenki. Wiele materiałów muzycznego folkloru łemkowskiego pozostaje jednak nieopublikowanych. Są to materiały na przykład uzyskane od przesiedleńców ze wsi Olchowce i Myscowa (Krosno) czy przez M. Muszanicza w roku 1962 we wsi Zimna Woda (obwód lwowski). Na publikację czekają także zapiski Hoszowskocho z roku 1967 ze wsi Sokilnyky (obwód lwowski) od przesiedleńców ze wsi Mszana i Ropienka (Krosno). Opracowania wymagają wyniki badań ekspe-

дycji J. Bodaka, B. Łukaniuka i J. Sływynskoho w roku 1991 do wsi Komańcza, Wisłok Wielki, Żernica, Nowosiółki, Zdynia, Krynica, Wysowa, Hańczowa (Polska). Około 250 piosenek łemkowskich śpiewaczki ze wsi Dalowa (Sanok), Paraski Parady, autor niniejszego artykułu przechowuje w swoim archiwum. Przy okazji należy dodać, że w roku 1993 zapisałem wspomnienia tej śpiewaczki i jej odpowiedzi na różne pytania z zakresu badań socjologicznych.

Łemkowska piosenka ludowa coraz częściej, choć nie tak, jak byśmy tego chcieli, staje się obiektem badań ukraińskich i zagranicznych eksploratorów folkloru. Wartościowym wkładem do ukraińskiej folklorystyki dotyczącym nauczania muzyki ludowej Łemkowszczyzny są artykuły W. Hoszowskoho *Proba genezy odnoy lemkiwśkoj pisni* (Гошовський 1967: 261–274), *Po sledam odnoy swadebnoj pesni sławian* (Гошовський 1971: 61–62), a zwłaszcza podrozdział *Osobennosti pesen na terytoriji bywszej Hałyćkoj Łemkowszczyny i Karpackaja kołomyjka w ukranśkom folklore* (Гошовський 1971: 156–158) – *Łemkowskyje kołomyjky*. Warte uwagi artykuły opublikowali też: I. Dowhałuk (Довгалюк 1990: 48–50), J. Bodak (Бодак 1992: 46–53; 2011), L. Saban (Сабан 1993: 36–44), J. Mroczek (Mroczek 1966: 57–63; 1970: 15; 1973: 51–63).

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Profesjonalne i amatorskie podejścia do badań muzycznego folkloru łemkowszczyzny

Abstrakt

W artykule omawiane są główne aspekty spisywania, publikowania i badania folkloru muzycznego łemkowszczyzny w ujęciu amatorskim i profesjonalnym. Amatorzy koncentrowali się głównie na zapisywaniu poetyckich tekstów pieśni ludowych. Dla zawodowców ważne

było utrwalanie muzyki ludowej kompleksowo jako sztuki synkretycznej. Profesjonalne podejście charakteryzowało się także uporządkowaniem i systematyzacją zapisanego materiału.

Słowa kluczowe: pieśń ludowa, Łemkowszczyzna, folklor łemkowski, zbiór pieśni ludowych

Професійні та аматорські підходи до дослідження музичного фольклору Лемківщини

Резюме

У статті розглянуто основні напрями записування, публікування та дослідження музичного фольклору Лемківщини. Зокрема, йдеться про аматорські та професійні підходи. Аматори, в основному, зосереджувалися на записах поетичних текстів народних пісень. Для професіоналів важливо було записати народну музику комплексно, як синкретичне мистецтво. Також професіонали надавали важливого значення питанням упорядкування та систематизації записаного матеріалу.

Ключові слова: народна пісня, Лемківщина, лемківський фольклор, збірник народних пісень

Professional and Amateur Approaches to Studying the Musical Folklore of Lemkivshchyna

Abstract

The article studies the main approaches, particularly professional and amateur, to the recording, publishing and researching the Musical Folklore of Lemkivshchyna. The amateurs focused mainly on recording the lyrics of the folk songs. Professional researchers paid attention to the recording of folk music as a complex syncretic phenomenon. The researchers also worked on the issues of systematization of recorded material.

Key words: folk song, Lemkivshchyna, Lemko folklore, a collection of folk song

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Religious Motives in the Polish Songs of Lviv Composers of the Nineteenth – Early Twentieth Centuries

The Polish musical culture from the beginning contained a very voluminous religious segment. The Catholic artistic heritage is one of the fundamental spheres of the spiritual history of the nation. In the context of the article it is important that significant musical and religious artifacts were created in Galicia and regions closely spaced to this edge. The special attention deserves a number of creators of spiritual music of the 16th – 18th centuries. Among them first of all we should call Mikołaj Gomółka (1535–1609), who spent his last years in Yazlivka (Yazlovets) near Buchach (Ukrainian: Бучач, Polish: Buczacz). It is from him we can carry the genealogy of professional religious songs, since in his legacy the main place occupy *Melodies for the Polish Psalter* (*Melodie na psalterz polski, przez Mikołaja Gomółke uczynioné*), written in 1580. This collection contains 150 four-part songs, the poetic texts of which were taken from the *David's Psalter* (*Psalterz Dawidowy*, 1578/9). Biblical texts into Polish were translated by Jan Kochanowski (Perz 1981; Perz 1988).

In Lviv should be mentioned a few outstanding representatives of the Renaissance style in music, which mainly focused on religious creativity. “The most brilliant representative of Polish music in the 16th century was a Lvivite Marcin Leopolda (also Marcin ze Lwowa; b. 1540 (1537?) in Lviv, † there 1589 (1584?). His works synthesized the achievements of the Netherlands polyphonic school, Italian and French music. At the beginning of the 1600's he worked at the Royal Chapel of the Rotarians in Krakow. He wrote masses and motets, where he promoted the latest composer technique of Western Europe” (Yasinovsky 2001).

Another vivid “example of ... a Renaissance artist – a composer and, at the same time, a poet who worked in Lviv in the second half of the 16th century was Jan Brant Poznańczyk (1551–1601). It is known that the Renaissance worldview included the combination of *Latin* works, focused on the ancient ideals, and at the same time, writing in mother tongue on the basis of national traditions. So, in Poznańczyk's works we can find Latin verses, Polish poems and, again, Latin sermons. However, he was an author of songs with Latin and Polish

texts, called *Various common songs for various devotional needs (Pieśni różne pospolite o różnych pobożnych potrzebach)*" (Kyyanovska 2007: 25).

Somewhat later, in the Age of the Enlightenment were written the *Devout songs (Pieśni nabożne)* in 1787–1792 by Franciszek Karpiński, a Polish poet who studied at the Jesuit Collegium in Lviv. The collection contained 29 songs and was connected with the preparation of the poet for translation of the psalms (Sobol 1987: 49).

Therefore, these characteristic examples from various historical epochs show that the leading Polish poets and composers connected with this region cultivated as canonical Catholic genres as well as religious songs aimed to the satisfaction of aesthetic needs of the *Commonwealth*.

In the Age of Romanticism Lviv's musical art in all of its national layers was very sensitive to new aesthetics and naturally has adapted it to regional traditions. It also influenced a deeply rooted in the cultural consciousness religiosity, but gave the sacred images and symbols different shades of meaning, corresponding to the spirit of time. However, religious symbols occupied a significant place not only in canonical opuses, which were numerous in the works of local composers, but also in secular works – from operas and oratorios, symphonic and choral artifacts to instrumental and vocal miniatures. In secular art under the influence of romantic ideology sacred themes were interpreted very widely, with diverse forms and modes of realization.

In general, Galician musical culture was widely researched in musicological and cultural literature (M. Gołąb, S. Helman, E. Nidecka, A. Nowak-Romanowicz, J. Powroźniak, T. Przybylski, M. Sołtys, S. Śledziński, B. Węgrzyn-Klisowska, T. Zieliński, M. Bilynska, T. Bulat, Yu. Bulka, M. Zahaykevych, L. Kyyanovska, B. Kudryk, S. Lyudkevych, Z. Lysko, L. and T. Mazepa, O. Palamarchuk, S. Pavlyshyn, A. Rudnytsky, R. Stelmashchuk, A. Tereshchenko, O. Shreyer-Tkachenko, Yu. Yasinovsky etc.). However, the above-mentioned views namely the identification of spiritual impulses in the romantic and post-romantic creativity of Galician artists hadn't become the subject of a separate study.

This fact inspired the aim of the article – to research the religious motives in the chamber vocal work of the Polish composers of the nineteenth and early twentieth centuries. For this purpose were analyzed three romances of composers of various schools and generations connected with Lviv: Karol Lipiński, Jan Gall and Mieczysław Sołtys.

In these compositions we can trace certain religious allusions. That's why should be briefly outlined the specifics of the Church tradition of Lviv and Galicia. In this context it is also important to find out the peculiarities of its influence on the secular creativity of different genres of local composers, mainly chamber vocal.

The first and the most important feature was the exceptional prevalence of religion in Galician society, even then when Europe has been consistently secularized. This can be confirmed by the statistical facts.

Despite the general world tendency of reducing the influence of religion on the society, in Lviv and Galicia even at the beginning of the twentieth century the spiritual centers maintained their exceptional significance. Moreover the number of churches of different confessions hasn't been decreased. On the contrary new churches were built in various modern styles: Neobyzantinism, Secession, Neoclassicism etc.

In the spiritual environment, both Ukrainian and Polish dominated such prominent national and cultural figures as Metropolitan Andrey Sheptytsky in the Greek Catholic community and Archbishop Józef Bilczewski in the Roman Catholic Church. Before the First World War the number of churches in Lviv for 200,000 inhabitants amounted 36 Roman Catholic, 14 Greek Catholic, 1 Armenian, 1 German Evangelical, 1 Chapel of Evangelical Mennonites, 10 Synagogues (except many others Jewish prayer houses) and two Ecumenical Churches – at a Municipal Hospital, where Services were conducted in Latin, Ukrainian and Armenian, and in the City Prison (here Services were held in Latin and Ukrainian languages). In general in Lviv (without suburban villages!) at the beginning of the twentieth century there were 66 churches of five confessions (Shach 1995: 99–111; Melamed 1994: 109).

Such a voluminous religious environment didn't mean the marginalization of other forms of spiritual and cultural life. It should be noted that local composers belonged to different national communities and different religious confessions. Their sacred music, both canonical and paraliturgical, and even secular music, connected with biblical symbols and images, has absorbed folk, theatrical, instrumental and even popular and entertaining elements. That's why it was often criticised, especially by the so-called *Basilians*. Musicologist B. Kudryk wrote: "Alien to our religious soul elements of secular primates, which often came out from the boundaries of serious music in general, have colored the melody of these new-Basilians songs, and even more, the old church-folk song has yielded under the pressure of this harmful innovation. This is, we can say, a church-musical Urbanization and Americanization" (Kudryk 1995: 104). However, these songs had an incredible popularity and were present both in the concert performances (often in the repertoire of amateur groups), as well as in domestical making of music, in various musical, cultural and educational centers, in didactic practice and others like that.

Mostly in the musicological studies is emphasized a significant place of the popular spiritual songs in the Ukrainian community of Galicia. But in the Polish musical life of the city and the region a popular spiritual song also oc-

cupied an important place. The propagation of popular spiritual songs in the nineteenth and twentieth centuries was connected with a number of special socio and cultural regional preconditions. Among them should be mentioned:

1) active processes of national self-identification, in which the spiritual tradition and, accordingly, sacred musical creativity were an extremely important elements;

2) an important place of amateur musical societies and institutions that cultivated the popular spiritual compositions of national composers due to their availability and relative simplicity of performing;

3) development of musical education, including founding of schools affiliated to the musical and singing societies, in the programs of which the genre of spiritual song occupied a significant place.

Besides, the appeal to the spiritual origins of musical art and the need to continue cultivating of religious thematics as in a canonical dimension, as well as in secular creativity, was determined by the artistic and aesthetic traditions of regional culture and, at the same time, by the romantic spirit of time.

"In the context of Galicia we can also speak about regional identity as one of the elements of the construction of a specific socio-cultural space" (Studnytska 2017: 46). This also applies to the musical life and priorities in this area. Galician artists favored the democratic attractiveness and elegance of artistic expression, actively used in their creativity the rhythmical intonations of popular Ukrainian, Polish, Austrian folk genres and popular musical turns, exquisitely transforming them in a large forms, including religious compositions and opuses with symbols and allusions to the spiritual themes.

The opinion of L. Kyyanovska concerning the specifics of spiritual music of Galician composers of the second half of the nineteenth century is extremely valuable in this context: "It is possible basically to assert that the second half of the nineteenth century represented two main, fundamentally different directions in the interpretation of the sacral idea in art in general, and both, figuratively speaking, have been enough *secularized*".

The first is the deification of an art as the highest spiritual revelation of the artist, the author, as his supreme priest and as a messiah. In support of this thesis I'll quote Nietzsche's statement about Wagner, which was articulated by the composer himself: "You have to go through my mysteries. You need catharsis and tempest. Dare for your salvation, leave the dimly lit corner of nature and life... I will bring you into the realm, just as real ... learn, how to become the nature again and let me transform you with it and in it with my charm of love and fire" (Nietzsche 1994: 106).

"The second is the romantic interpretation of the canonical genres as a symbol of the national spirit, as an impulse to national self-consciousness, and therefore is emphasized its patriotic mission..." (Kyyanovska 2002: 152).

The next conclusion of the researcher is connected with the theme of the article: *romantisation* of various genres of spiritual and para-liturgical music significantly influenced the stylistics of Galician spiritual music. Although our composers have never aimed at asserting their exceptional role in society because of their talent, however a romantic individualization, general gravity to the fullest possible realization of the creative *ego* have been reflected on the interpretation of spiritual music.

"First of all, the attention is paid to the definitely song-like, taken from the secular sphere type of melodics, also more personal, sometimes even the intimate character of the embodiment of *divine* feelings, relative simplicity and the democratic character of the musical expression" (Kyyanovska 2002: 153).

Let's consider a more detailed implementation of sacral allusions in the chamber vocal works of Polish composers. The first in a series of Polish romantics associated with Lviv, in whose works exquisitely interacted personal and spiritual motifs, was Karol Lipiński (1790–1861). He was known first of all as a virtuoso violinist, author of 5 violin Concerts (including *Concerto militaire*), variations, fantasies, rondos etc. In his creativity a special place occupy three romances – *Singing to the Nymna* (*Śpiew do Niemna*), *Halbana's singing* (*Śpiew Halbana*) (lyrics by Adam Mickiewicz) and *Sonnet* (lyrics by S.E. Bojanowski). In the latter of the named we can notice peculiar spiritual motives.

A Polish romantic poet S.E. Bojanowski was A. Mickiewicz's younger contemporary. His *Sonnet* is written in an *Italian style* and has some parallels to the Renaissance poems of Dante Alighieri and Francesco Petrarca, who sang praises to the high love for woman as a divine person.

K. Lipiński's musical composition is a large-scale Sonnet of three parts *A B C* with a cross-development, each of which has its own character, thematic material and tonal plan. The compositional modulation is done in a repriseless form (according to the V. Bobrovsky's system) Bobrovsky, 1978: 331) which transform a simple three-part form to a complex one: the first two parts are periods and the third part is a simple two-part form, between them sound piano episodes (also at the beginning and at the end). Therefore, formally the Sonnet has the scheme *A + B + CC1*.

In the first movement is shown a main image on the background of calm sounding. After the piano entrance with a tonic organ-point in a moderate tempo in A major is developing the vocal theme (measure 5). The expressive melodic line develops from a small range. The altered semitones surround the third degree with the moderate triplet accompaniment. At the end of the first part took place a modulation in the enlightened C major in the *pp* dynamics on words full of trembling flame and love (mm. 11–12):

The soul of God is taken in the light stature of the body.

In the piano episode contains the transition to the second movement in f minor, which is more emotional and more active. The melody of the second movement (from m. 21) is typically romantic, it has common features with folk romances. It illustrates and confirms words that one can "die from love" (mm. 21–22), tells about the "crown of stars" above her forehead (mm. 31–36). A melody becomes very singfull when the text describes flying above (mm. 23–24). In the second movement again appears a triplet accompaniment, polyrhythmic to the vocal melody. In the harmonic language is accentuated the Neapolitan six-three chord of the second degree.

The next piano episode leads to a new part *C*, which has another mood and tonality (in Des major from m. 44), which in the music of romantics acquired the semantic meaning of "love-like". This is the culmination of the Sonnet which tells about a woman as if "sent from God". The development in this movement acquires an arious scale. In a melody that moves with broad upgoing leaps (on sixth, seventh) appear triplets that create a feeling of agitated character, and sing-like passages. Further in the second simple part of the third complex part *C*, the meanings of "divine" and "angel" have been accentuated. It leads to the final climax at the end of the whole composition (mm. 73–76) in As major with like an arious singing:

... *before thy face bent over.*

Thus, the K. Lipiński's romance with lyrics by S.E. Bojanowski gave the possibility to trace the features of mature Romanticism in the individual stylistics of the author. Here through the religious allusion was shown the love to the "divine", "unearthly" woman.

In the Jan Gall's romance *Winter* with the poetry by Stanisław Tomkiewicz the spiritual allusions have been interpreted in a different way.

Jan Gall (1856–1912) was a composer, conductor and music critic. He was born in Warsaw, and studied in Vienna, Munich, and Milan conservatories. In 1880 he became conductor of the Galician Music Society in Lemberg (modern-day Lviv), and from 1890s – conductor of a choral society "Echo-Macierz". At the beginning of the twentieth century this collective became one of the best of its direction in the Polish culture of Lviv. J. Gall particularly actively collaborated with it (Baranyuk 2015). J. Gall had diverse artistic interests. He wrote the opera *Barkarola*, a cantata and some piano miniatures, over 90 solo songs and 400 choral compositions (*Encyclopedia of Krakow* 2000: 226), including the collection *150 songs and little songs* for men's and mixed Chorus. His adaptation of the Christmas carol *Wretched, quiet, stable of heck* (*Mizerna, cicha, stajenka licha*) became one of the most popular in the Polish Christmas cycle up to this time.

In the piece *Winter* has been transformed Polish national tradition, the brightest expression of which may be regarded the dance Krakowiak.

This composition in Des major in the couplet-variational form has variability which is provided by the tonally-harmonic modifications in the second part of the third last couplet.

Features of Krakowiak are already present in the piano entrance, where the sequence of diatonic chords sound at the dominant organ point, in the end with the altered dominant (V^{+5} was one of the "favorite" composer's chords). It prepares the entrance of a vocal theme of the piece, which in the first sentence (mm. 5–8) also develops at the organ point (tonic). The second sentence begins from dominant with a raising fifth, later to the subdominant (upbeat to the 9th measure). Each of the couplets has a simple two-part form AB, which corresponds to the traditional "raise – refrain".

The poetic text is jolly as if inviting to dance:

*Winter in the circle, strong winter, but for the person
Although the snow is falling and the frost keeps,
There is still no great trouble,
Because its spring is waiting...*

Exept for genre, another important mean of expressiveness in the composition is tonal-harmonic. In the second sentence of the first period of the couplet (m. 12) contains the modulation in As major ($I_6 = IV_6$), but the main tonality returns at the end of the first movement. Instead, in the second movement (mm. 15–22), which is perceived like a refrain, the music develops of the tones of the dark flat minor tonalities (des minor, as minor) with the involvement of expressive means of the same name major-minor. This gloomy coloring is emphasized by the steps of "deep basses": $IV^r - V_7 / td III = VI - V_7 / Neap. II - K_4^6 - DDVII_7^{-3} - V_7$.

At the same time the poetic text sounds humorous:

*There is no trouble, and what is the trouble for the children of this land?
Soon winter won't cope because when the sun will shine...*

Tonal changes at the end of the piece (in the refrain of the third verse) as if "clarify" the tonality, instead of the flat minor tonalities sounds the main major key. The texture is approaching to the chorale, an austere solemn melody intonationally and rhythmically reminds ancient Polish religious songs (such as *Mother of God [Bogurodzica]*). It is connected with the content of the verse: the author appeals to the heavens, to the grace of God, he is waiting for the spring, when it will be possible to exclaim "Let the Holy Will proceed!" and "rattle in scythes". This final episode becomes the climax of the whole composition.

Thus, by musical means Jan Gall underlined one of the most known romantic religious allusions "nature is the temple of God", which means, that perfection of the nature reflects God's Providence.

Divine essence of the human soul, appeal to the Guardian Angel describes a romance *Oh my angel* by Mieczysław Sołtys (1863–1929). He was one of the leading composers and musical public figures of Galicia in the late 19th – the first third of the twentieth century. For many years he was director of the Conservatory of Galician Musical Society.

The mentioned above piece opens the Cycle of Romances *op.* 14. It was published in Lviv in 1898 and later in Warsaw. Each of the compositions was dedicated to one of the most famous opera singers, collaborating with the composer. No. 1 – *Oh my angel (O mój aniele)* lyrics by Józef Ignacy Kraszewski, the German text by R. Steingraber, dedicated to Marcelina Kochańska.

No. 2 – *You are a modest girl (Ty skromne dziewczę)*, lyrics by T. Słoniewski, the German text A. Libel-Monningen with dedication to Władysław Floriański.

No. 3 – *Song of May (Maggiolata)* lyrics by Józef Nikorowicz, the German text by R. Steingraber, dedicated to Janina Korolewicz (later Korolewicz-Wajdowa).

The piece *Oh my angel* sounds like the majestic and spiritual appeal to an angel, who became “a close friend to my soul”, who accompanied “through the world and life, luxury and pain”, “through the stormy summer and the whirlwind of an autumn”.

This romance was dedicated to a well-known Polish singer, coloratura soprano Marcelina Sembrich-Kochańska (1858–1935). She is also associated with our region, because was born in Galicia near Terebovlya. She was a graduate of the Lviv and Vienna Conservatories, sang in Operas of Europe and in the USA (including Covent Garden, London (1898–1909), the New York Metropolitan Opera etc.) (Pylypchuk).

It should be noted that with Ukrainian society was closely related an author of the Polish poetic text – famous writer and scholar Józef Ignacy Kraszewski (1812–1887), who produced more than 600 novels and other literary works under pseudonyms Kleofas Fakund Pasternak, Bogdan Bolesławita etc., as well as scientific studies. A native of Warsaw and a graduate from the Wilno University (where in the early 1830^s he was arrested), Kraszewski for twenty years (1838–1858) lived in Ukraine – on Volyn nearby Lutsk he had a village Omelne, later had a village Horodok on Polesie and lived in Zhytomyr (Trepieński 1975).

For realization of artistic image concept of the piece the composer created an extensive musical-poetic monologue in three movements, with a complex form *ACA*, where the first and third movements were written in a simple two-part form *AB*.

In an outer movements the author appealed to an angel – the main image of the romance. They are characterized by a majestically-spiritual mood in *Des major*, which create the chords *arpeggiato* of the piano entrance. They sound on the whole measure: *I-II₇-V-I*, and at the end the tonic in the melodic

position of the third "f" as if preparing accentuated tone of a soloist in the next measure.

Cantilena full vocal part of broad range begins with an altered sounding of the Vth degree and upgoing major sixth leap. It has a sharpened raising IVth degree, a series of melodic suspensions and some triples (in the second phrase). The excited melody is accompanied by separate chords, which are softened by suspensions. This simplicity creates an impression of spiritual purity and grandeur at the same time. When the theme appears in the second sentence of the first period, which is shortened in comparison with the first (mm. 13–16), the development is slightly dynamised. Here arises a modulation movement (elongations in es minor, b minor), chords have an altered-melodized harmonic figuration.

The second part of simple form (period B from the m. 17) contains the culmination of the first movement of the whole work. The climax creates declamatory, gradually accelerating of the tempo, "increasing" of vocal line (constant gradual raising) and line of bass (downgoing movement by steps) in opposite directions, the growth of dynamics. Here appears downgoing octave intervals from the top, chord texture and syncopated rhythm in accompaniment, suspension in es minor and b minor with the end of the interrupted turn (mm. 21–22), which clearly illustrates poetic words:

Together, dear friend to my soul...

The middle part (mm. 27–38) brings only musical contrast, while the poetic line continues. It indicates that at the time of the "end of the world" an angel will stay with the hero:

*You are always with me, I always with you
on earth, in heaven and in the tomb.*

The theme sounds in As major and suddenly arises *sempre pp*. It fluidly develops in the middle register, avoiding brightly expressed culminations.

In the piano episode (mm. 39–44) the tonic of As major turns into the dominant, it prepares the introduction of the reprise.

The material of the third movement is reprisable to the first, only with changes of texture in the piano part (from the development of the second movement here moved some individual harmonic figurations and melodization of chords) and some changes in the poetic text.

The poem ends with a phrase:

Together, then, together, together, ah, to my soul dear friend.

This keyword should be sung excitedly, with the constant rising of the melody, with an emphasis on the first syllable. The calming comes in the last measure of the vocal part, with the lightened third tone of the tonic kept by a fermata.

In conclusion, like a memory, sound the arpeggios chords from the introduction, which stop on the same tonic third.

So, in this Sołtys's composition musical allusions to the religious sources were created primarily due to the reflexive vocal melody that represented the deep spiritual concentration of the lyrical hero.

The review of some spiritual symbols and images in the chamber vocal work of the Polish composers of the 19th – early 20th centuries, which appeared mainly in the boundaries of Romantic aesthetics, has shown the deep rootedness of the religious picture of the world in the worldview of Galician artists. The processes of secularization which characterise many European art schools, the radical renewal of the principles of artistic expression failed to overcome the influences of those traditions that have been formed in the region for many centuries. They inspired an individual rethinking of religious thematics in many secular genres, including in a chamber vocal music.

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Релігійні мотиви в польських піснях львівських композиторів XIX – початку XX століття

Анотація

Релігійні мотиви у польських піснях львівських композиторів XIX – початку XX ст.

Стаття розглядає специфіку індивідуального втілення релігійних мотивів і алюзій у світській камерно-вокальній творчості львівських польських композиторів XIX – початку XX ст.: Кароля Ліпінського (*Sonnet*), Яна Галля (*Зима*) та Мечислава Солтиса (*O, мій ангеле*). Вказуються соціокультурні регіональні передумови, які призвели до особливої ролі релігійної тематики у світській творчості композиторів, пов'язаних з галицьким краєм, незалежно від їх національної та конфесійної приналежності. Зазначаються суто романтичні виміри переосмислення сакральних символів та образів у солоспівах названих композиторів.

Ключові слова: релігійні образи й символи, камерно-вокальна творчість, соціокультурні передумови, львівські композитори, романтична естетика

Religious Motives in the Polish Songs of Lviv Composers of the Nineteenth – Early Twentieth Centuries

Abstract

The article examines the specifics of the individual realization of religious motifs and allusions in the secular chamber and vocal creativity of the Lviv Polish composers of the 19th and early 20th centuries: Karol Lipiński (*Sonnet*), Jan Gall (*Winter*) and Mieczysław Sołtys (*Oh my Angel*). The regional socio-cultural preconditions that led to a special role of religious themes in the secular creativity of composers associated with the Galician region, regardless of their national and confessional affiliation, have been specified. Especially romantic parameters of the rethinking of sacred symbols and images in the romances of the named composers are mentioned.

Key words: religious images and symbols, chamber vocal creativity, socio and cultural preconditions, Lviv composers, Romantic aesthetics