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*The apparent twilight of the paradigm: romantic and anti-romantic themes in the series about Andrzej Sapkowski's Witcher*

The subject of the doctoral dissertation is the allusions to the works of Andrzej Sapkowski's era, analyzed in the series about Sapkowski's Geralt from Rivia, to the works of Andrzej Sapkowski's time, visible in romances or motifs: character creations, descriptions of nature, quotations or their travesty. The title of the work is intended to be a proposition of a polemic with the concept of the twilight of the romantic paradigm, about which Maria Janion wrote. In his volumes devoted to the adventures of the White Wolf, Sapkowski draws from the literary works of romantics, thus reinterpreting selected motifs – sometimes also by deconstructing patterns, which is expressed in anti-romantic optics. The dissertation uses both Polish and world literature. The dissertation consists of an introduction (preceded by a short introduction and thanks), seven chapters, ending, interview with Andrzej Sapkowski and a bibliography.

The first chapter explores the concepts of „romantic hero” and „anti-romantic hero”, referring, inter alia, to the research of Maria Janion, Maria Żmigrodzka and Michał Januszkiewicz. The issue of terminological doubts was raised with regard to the anti-hero category. The second chapter discusses the creations of female characters introduced by Sapkowski – with particular emphasis on their romantic counterparts. The second subsection presents, with the use of, inter alia, classification of Maria Cieśla-Korytowska or Danuta Jastrzębska-Golonkova, different models of the heroines of the works of the Romantic era. Then, the most important subtypes were distinguished, in the context of which literary portraits of women known from Sapkowski's volumes were sketched: a magician and a fatal woman, a witcher-virgin, a warrior, a mermaid. The conducted analyzes have shown that the attributes typical of individual categories often intertwine, which means that one heroine can personify several (anti)romantic prototypes.

The third chapter is devoted to the figure of Vysogota from *Corvo*, on the example of which the attributes of the romantic creation of a hermit are discussed. For this purpose, reference was made, inter alia, to the works of Cyprian Kamil Norwid, Juliusz Słowacki and Novalis. The analyzes carried out focused especially on the issue of Vysogota's spirituality and fatherhood.

The next chapter deals with the literary portrait of Emiel Regis, a vampire and Geralt's

friend. In order to emphasize the multidimensionality of the characters, the evolution of vampire images throughout the history of literature is briefly sketched. Then, the components of the Regis creation were analyzed, including the works of Edgar Allan Poe or J.W. von Goethe.

The fifth chapter, consisting of three parts, is devoted to the subject of nature in the cycle about Geralt. Night, lake and fire themes were analyzed. Reference was made to the research of Meyer Howard Abrams, Halina Krukowska, Ireneusz Opacki, Leszek Zwierzyński, Magdalena Bąk. The section on the lake discusses the romantic reflection theory, which sets the path for interpretation.

The considerations in chapter six focus on the romantic and anti-romantic „dispersed” motifs present in Sapkowski’s volumes. These take the form of demonic threads, names, quotes and their travesty. These are also motifs that fall outside the categories introduced in the previous chapters, which decided to call them „flickering”.

In the last part of the dissertation, the topic of Geralt of Rivia was discussed in relation to the romantic images of the wolf, the creation of the character of Konrad Wallenrod and (anti) romantic love. It is also a chapter which was supposed to give the work the character of a conceptual dissertation; the idea behind it alludes to the journey of the White Wolf and the aforementioned paradigm twilight; this turns out to be apparent, which is especially emphasized in the ending, crowned with the maxim „something ends, something begins”.

The dissertation was finalized with an interview with Andrzej Sapkowski.