

Topic: Photography as a context of literature in Polish language and literature education.

The goal of this thesis is to investigate with specific examples of literary texts connections between literature and photography. In the first part the author discusses expert opinions from literary, culture and art concerning interpretation of photography and various methods of “reading” photography. She comes to the conclusion that there does not exist any established methodology and photography interpretation is a very subjective process based on emotions which cannot be evaluated. In the first part there were categorized and presented ways of including photography into literature and analysis of how the perception of photographic medium changed along with the technical development of digital photography and virtual reality.

Second part of the thesis presents cultural texts interpretations that present the author's view on the role of photography in specific literary examples. She differentiates between “co-creation” and simply “using” photography in literary text. She investigates the photographic ekphrasis in Wisława Szymborska poems discovering in her texts traits of photographicity. Analyzing connections between text and picture in *Matka odchodzi* by Tadeusz Różewicz and *Falszerze pieprzu* by Monika Sznajderman she verifies the frontiers of co-creation in works exceeding the definition of autobiographies. The author bases her interpretations of those texts on issues of memory and post-memory. Subsequent chapter is devoted to the analysis of the motive of digital photography in contemporary poetry. Author discovers that the reaction of literature to the change of analog to digital photography was gradual. Main focus is directed to the motive of photography as the main constituent of virtual reality in poems of Dąbrowski, Świetlicki, Lipska, Bargielska. First poet fascinated by new possibilities of presentation connects this motive with passing and vanishing. Świetlicki openly criticizes mindless and harmful attitudes of smartphone and internet users. Ewa Lipska, borrowing the internet slogan, meditates over virtual romantic relationships. Bargielska creates “poethic selfie” not addressing the motive of photography directly.

The last part of the thesis is devoted to the issue of photography interpretation in education. Author shows the records in the Polish school's program justifying the possibility of training the skills of reading photographic images. Among already prepared solutions for teachers there are several clues how to implement democratic education. Described lessons and workshops are based on texts analyzed in the first two parts.

