

## SUMMARY OF THE ACADEMIC AND PROFESSIONAL ACCOMPLISHMENTS

### 1. Name and surname:

BARTOSZ WÓJCIK

### 2. Education:

- 1992–1997 – undergraduate studies in Germany Philology, History, Art History and Theology: Ernst-Moritz-Arndt University in Greifswald, Germany; Potsdam University, Germany; University of Szczecin, Poland; University of Vienna, Austria
- 1997 – Master of Arts in German Philology (University of Szczecin)
- 2008 – postgraduate degree in Culture Management (University of Economy in Bydgoszcz)
- 2010 – PhD degree in Humanities, in the discipline of History, awarded by the Faculty Council of the Faculty of Humanities in the University of Szczecin, on the basis of a dissertation titled *Alltag der deutschen Ordnungspolizei in den annektierten polnischen Gebieten 1939–1945. Fallstudie Łódź/Litzmannstadt* [The everyday routine of the Ordnungspolizei in the annexed territories of Poland, 1939–1945. A case study of Łódź/Litzmannstadt], supervised by prof. dr hab. Edward Włodarczyk, reviewed by: prof. dr hab. Włodzimierz Stępiński, dr hab. Bożena Górczyńska-Przybyłowicz

### 3. Employment in academic institutions:

since 2011: Assistant Professor in the Institute of German Philology, University of Szczecin

2011–2013: Chair of Literary History and Cultural Studies (Head: dr hab. Regina Hartmann, prof. US) (until the dissolution of the Chair due to the Head's retirement)

2013–2015: Chair of Contemporary Literature in German (Head: dr hab. Ewelina Kamińska, prof. US)

since 2015: Chair of Comparative Literary Studies (Head: dr hab. Katarzyna Krasoń, prof. US) (since the establishment of the chair)

address: University of Szczecin, Faculty of Philology, Institute of German Philology, al. Piastów 40b, 71-065 Szczecin

4. Habilitation achievement, according to clause 16 point 2 of the Academic Art Degrees and Titles Law of 14 March 2003 (Journal of the Laws nr 65, point 595 with subsequent amendments):

a) Title:

*„Ganz hinten im allerhintersten Hinterpommern...“ – Pommern in historischen Novellen von Hans Hoffmann*

b) Monographic publication: Bartosz Wójcik, *„Ganz hinten im allerhintersten Hinterpommern ...“ – Pommern in historischen Novellen von Hans Hoffmann* (=Schriften zur Literaturgeschichte 25), Hamburg: Fachverlag für wissenschaftliche Literatur Dr. Kovač, 2019, 477 pp., ISBN 978-3-339-10952-1

Reviewed by: prof. dr hab. Carsten Gansel (Gießen), dr hab. Jerzy Kałużny, prof. UAM (Poznań)

5. Academic and research achievements

Since being awarded a doctoral degree, I have:

- published 1 monograph;
- co-edited 1 multi-author monograph;
- written 27 academic publications, including 25 research papers and 2 papers of a different character (a review and a report, both published in academic journals);
- given 22 academic presentations (papers and lectures), including 13 papers at international academic conferences, 2 at national academic conferences, and 7 presentations;
- received 3 scholarships abroad;
- been realising 1 original research project – the first stage has been financed by the Friedrich Naumann Foundation in 2018.

6. Description of academic and research achievements

My research interests are concentrated in three thematical fields: the first one concerns studying literary records of the Pomeranian culture in the period of dynamic changes at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries, when, besides economic and social transformations, the historically consolidated Pomeranian identity confronted the heavily promoted national Prussian element, and since 1871, the idea of a German national state. The second aspect of my research interest includes multi-dimensional analyses of cultural texts which describe the shifts in the historical and cultural material and non-material heritage of this territory in the last 200 years, especially in the context of population migrations in this area, abandoned by its native inhabitants in years circa 1945–1955 and subsequently populated by the Polish. The historical and literary

horizon of these processes is delineated in more detailed research, focused around sources and cultural transfer of folk tales, fables, legends and myths of the region in the discussed period of time, starting from the first written record of the primary oral stories.

These two aspects are bound together by the geographical reference to Pomerania (Pommern), understood as a geographic, political, historical and cultural space (and not the today understanding of the West Pomeranian Voivodeship), where the latter is defined in terms of identity, intellectual pursuits and spirituality. In such a research model, based on cultural texts, literary texts evoke the most crucial issues, represented by a wide variety of motifs. On the one hand, considering such a meta-genre perspective demands important corrections within dominating research solutions; an analysis of the current research concerning the two centuries of literary development in Pomerania shows that there is room for verification or nuancing current findings. On the other hand, it allows to identify those points of reference which so far have not been examined enough.

My research has been crystallising for many years. While my Master thesis was firmly grounded in cultural studies, where examining cultural texts of culture was mainly based on the analysis of philosophical treatises on iconography (this work was supervised by a philosophy scholar, prof. Bolesław Andrzejewski, and an art historian, prof. Gerd-Helge Vogel!), my doctoral dissertation was a historiographic study (supervised by a historian, prof. Edward Włodarczyk), using methodology of social history, history of institutions and study of mentality. Both these projects constituted regional analyses (the current territory of Holland and Łódź, respectively). Intense search for new research fields, a somewhat natural post-doctoral stage of one's academic development, led to creating a research method evidently present in my habilitation monograph, based on my primarily philological education, yet enriched with methods typical for cultural studies and fully utilizing tools of a historian; the region that has become the centre of my research in the last seven years is my place of origin – Pomerania. It is both a region of strong German roots, naturally Germanized in 12<sup>th</sup>–14<sup>th</sup> centuries and constituting part of German cultural area till 1945. Specialising in an analysis of cultural texts, which have attempted or still attempt to narrativize culture-making phenomena of this area, I could also use my consolidated knowledge of this territory, which is interdisciplinary and involves social history, history of culture – including history of literacy and writing – and contemporary issues, and for about 15 years has been used in my work as a tourist and sightseeing guide (licensed by the Polish Tourist and Sightseeing Society in 1994).

The research interest outlined above may be specified on a systematic time scale. So far, it concerns both specific analyses (mainly in the period of the German Empire, 1871–1918, and the years directly before and after this time period), and cross-sectional research (from the mid-nineteenth century

to contemporary times, with stress put on the caesura of 1945, as well as 1918 and 1989).

From a systematic point of view, my work focuses on:

1. an inclusive understanding of literature;
2. the interdisciplinary;
3. interculturalism;
4. intertextuality;
5. regionalism.

#### Re. 1. An inclusive understanding of literature

- 1.1 accepting that a literary work is "every comprehensive utterance" (Stefania Skwarczyńska), expanded by a "discursive" approach (Michel Foucault and his continuators); consequently, an analysis of literary texts (epic, lyrical and dramatic works) and journalism, scholarship and popular texts, where literature is understood not only as *belles lettres*, but also a wide range of applied literature (including cook books, travel guides, travel journals, letters, self-help books, postcards, internet forums, everyday press, etc.);
- 1.2 literature in the context of meta-literary texts, including religious, social, political, ideological and cultural aspects.

#### Re. 2 The interdisciplinary

- 2.1 Literature in the context of socio-political, cultural and civilizational, technical and technological changes, or crucial historical events (e.g. wars, state-making processes);
- 2.2 an analysis of various non-literary cultural texts (statues, street names, architecture).

#### Re. 3. Interculturalism

- 3.1 cultural transfer between German culture (in German language) and Polish culture (in Polish language), with special focus on Pomerania;
  - 3.1.1 culture and memory politics;
  - 3.1.2 shaping public sphere (as a cultural text);
  - 3.1.3 intercultural aspects in translation studies;
- 3.2 femininity and its literary representation;
- 3.3 transfer of cultural contents, typical of particular cultures, examined as a form of content transfer between various cultural texts.

#### Re. 4. Intertextuality

References and intertextual borrowings between various cultural texts (see 1.1, 2.2).

## Re. 5. Regionalism

This category simultaneously combines all categories mentioned above. The reference to Pomerania – in an understanding drafted above – constitutes almost sole context of my research. My positioning approaches here “regional literary studies,” which in contemporary Polish scholarship experiences a renaissance in the form of “new regionalism in literary studies.”

As a consequence, my publications issued so far may be grouped into three large cycles:

- 1 History of literature (in German) on the territory and about Pomerania, with a special focus on the period of German Empire;
- 2 History of folk tales, fables, legends and myths in German and in Polish from Pomerania, from the period of their first written records to the contemporary;
- 3 Narrativisation of Szczecin and Pomeranian culture from the end of the 19<sup>th</sup> century, with a special focus on German-Polish cultural transfer after II World War via cultural texts.

## Re. 1

This cycle analyses selected literary texts, by their choice highlighting those thematic areas which seem to play the most important role in this region and in this period. These articles refer to narrativisation of identity issues and (self-)representation of the citizens of the region – by a “deeper insight” and in confrontation with the outer world, to a debate on one’s own ethnic, cultural (and national) background, as well as dynamic social and political changes, including especially the shifting role of women. In accordance to the publication tendencies in this period, the works written by men and by women are discussed in more or less the same proportions.

## Re. 2

This cycle analyses forms and functions of these texts. Oral literature was written according to academic standards, at the same time undergoing literary modifications. The latter process continues till today. Some works analyse folk tales and myths at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries. After 1945, the textual corpus of folk tales, fables, legends and myths has been further modified, which may in short be described as a transfer of cultural heritage from one culture to another (here: from German to Polish); literary contents were in this process relatively often transformed for extra-literary purposes, e.g. marketing or tourist (or, indirectly, economic) or political ones. An important element of these discussions is text transformation during translation.

Re. 3

At the same time, articles analysing the condition of Pomerania in a wider context, considering especially the historical capital of the region, Szczecin, have also been published. Besides overviews, these include more detailed studies of street names and statues. Some works concern exclusively the German period. However, special focus is on an analysis of selected elements of the cultural heritage of the region, which go back to the German period – mostly the end of 19<sup>th</sup> century – and which after 1945 have gained new connotations in the process of their politicisation, or have been given (a) new function(s).

My teaching corresponds to my research. I am an author of the syllabus and a coordinator of the subject “History and culture of German-speaking countries,” and have been teaching all classes in this module for many years (for full- and part-time students, as well as evening classes with another foreign language), as well as other related classes (e.g. “Life in German-speaking countries”). As a result, most of the period discussed in this summary of academic and professional achievements\* I have been delivering lectures, which constitute at least half of my teaching load.

Because I identify with the concept of literature – or, broadly, readership and writing – as a (partial) expression of the state of culture in a given society, the issues tackled in my research and teaching are explored by me also beyond these two spheres, in reference to contemporary expressions of culture, also in cooperation with students. For several years I was a supervisor of the German Philology Students’ Association, and every year I am a tutor of one of the years of students. I prepare teaching trips and academic tours and other activities for students, making direct connections between them and the academic life, but also with a widely understood cultural life and students’ activities, to help them gain social competences. I also ensure that my teaching qualifications improve, by e.g. participating in Erasmus + Staff Training Mobility programme (2017).

This academic activity also results in popularisation of scholarship and literature and activities which disseminate knowledge. I participate regularly – and, to some extent, also co-organise – various conferences, symposia, panel discussions, cultural and socio-cultural events, workshops, television and radio programmes devoted to science and culture, and activities of an advisory and expert character (e.g. at the application submitted by Szczecin to become the European Capital of Culture 2016, or earlier, when the Regional Film Fund was being constructed at the initiative of the West Pomeranian Marshal). This is indicated by the contemporary Polish-German and German-Polish cultural transfer, although in singular cases this concerns only Polish culture (e.g.

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\* I started working at the University of Szczecin in 2011, in the summer semester of 2018 I was at the academic fellowship abroad, and in the academic year 2018/19 I am on a sabbatical.

during a special session of the City Council on 5 July 2017 I was honoured to give a laudation to the musical group Filipinki, decorated with the Merit Medal of Szczecin) or only German one (e.g. in April 2015 I was among the jurors during the young German cinema competition at the FiSH Festival im Stadthafen in Rostock). A crucial element of my professional life is working with the non-academic circles: for several years I have participated in the activities of the Examination Committee of the Voivodeship Competition in German Language, and the association I manage coordinates the organization of a National German Film Week in Szczecin.

These activities have their reflection also in publications. I translated two nineteenth-century folk tales from German to be published in an academic monograph in 2018 (earlier I translated constructivist texts by, among others, Niklas Luhmann and Siegfried J. Schmidt, in cooperation with a scholarly committee of Polish studies specialists). I have also published a number of popular academic texts. The crowning achievement in my popularization activities is the publication of an anthology of short prose texts, created or discussing Pomerania, and written between late 19<sup>th</sup> and mid-20<sup>th</sup> century. Seven thematic volumes, each 12–13 publisher's sheets' long, will include 48 texts by 33 writers; the project is going to be published in 2020–2026 by Wydawnictwo Naukowe Uniwersytetu Szczecińskiego [Szczecin University Academic Press]. This publication series will be complemented by a critical commentary, yet its popularizing function is a crucial element of this project.

In the second half of 2018, I have formulated the contents of my book which summarizes the last 7 years of my research. The starting point of the project is to propose a potentially more extensive research postulate – to draw a panorama of literary life in Pomerania at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries, and to offer an appropriate study apparatus to achieve this goal.

Due to a short transition period to adjust to the new habilitation procedure, my swiftly-taken decision to apply for habilitation degree resulted in a much diminished academic activity in other fields: in the last quarter of the year (October) I had to resign from participation in an international academic conference, and to reject a prestigious offer to deliver a commemorative lecture for the co-workers of the scholarship section of Begabtenförderung (experts, former and current scholarship holders, advisors and reviewers and other participants of an international conference) during an annual event of Fredrich Naumann Foundation, taking place in Berlin in a form of a conference *Europa-Kongress 1918–2018* (December 2018).<sup>†</sup>

The monograph which was created in this period, *„Ganz hinten im allerhintersten Hinterpommern ...“ – Pommern in historischen Novellen von Hans Hoffmann* (=Schriften zur Literaturgeschichte 25), Hamburg: Fachverlag für

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<sup>†</sup> In the past, I have been a beneficiary of 4 academic scholarships; one of them was the 4-year scholarship from this Foundation in Germany.

wissenschaftliche Literatur Dr. Kovač, 2019, 477 pp., ISBN 978-3-339-10952-1, **is my key habilitation achievement, according to clause 16 point 2 of the Academic Art Degrees and Titles Law of 14 March 2003 (Journal of Laws nr 65, point 595 with subsequent amendments).**

## 7. Discussion of the habilitation achievement

The proposed research model, used to analyse literary representations of Pomerania at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries, is empirically applied to an analysis of historical novellas by Hans Hoffmann (born in 1848 in Stettin/Szczecin, died in 1909 in Weimar). These works are connected by the spatial reference to this region. The examination of these novellas is, first of all, the first extensive study (in a book form) devoted to this writer since his death. The texts analysed here are also for the first time put together into a coherent text corpus. The monograph also constitutes a new proposal in terms of a representation of artistic space, analysed from current research positions.

The construction of the book is based on the theory of culture as a semiotic space by Yuri Mikhailovich Lotman. This theory – complemented by other elements – allows to re-interpret cultural mechanisms. A renewed interest in this theory in the scholarship in German allowed me to use the recent achievements in, among other things, narratological and cultural studies of space as a category. My own analyses are based on a relatively extensive selection of sources, used to explore historical, cultural and literary contexts.

Putting the analysis of the works in the framework of the theory coined by Lotman allowed me also to partly revise my earlier research, which concerned, among other things, also novellas discussed in the monograph. This fact not only testifies to the appropriate use of the research model, but also on the effectiveness of applied methodology to the examined material (here, the historical novellas by Hans Hoffman).

This work analyses this constitutive spatial model not only on a topographic plane; in reference to Lotman's theory, these attributes may be found also in other spatial constellations, as well as in the characters' mobility, as some of them mediate between separate "sub-semiospheres." At the same time, spatial models may incorporate different meanings, as spatial organisation uses topographic and topological vocabulary, which additionally gains semantic meaning. In this respect, Pomerania as a literary setting is multiply coded, that is, represents various systems of meaning. These operate in varied "sub-semiospheres," separated by "classificatory borders" which cannot be transgressed, or whose frontiers may function as "contact zones", that is, planes of infiltration and mutual permeating; some of these boundaries are temporarily waived or divide space into "sub-semiospheres." A complex multi-level spatial model is thereby constructed.



A construction of such a model on the basis of analysed texts is possible thanks to multiple references of setting presented in the texts to reality beyond the literary text. These references are constituted, on the one hand, by historical events and figures – fundamental culture-making process, such as Thirty Years War, and key representatives of local society, such as the Dukes of Pomerania or the members of the oldest aristocratic families and representatives of (regional) governments. Literary analogies made to historical processes, events and figures result in relatively extensive textual basis for these references. They may be found both in widely understood secondary sources as well as many textual genres, not always precisely classified in the early modern era – such as a chronicle, a folk tale or an anecdote. Many intertextual references may be found between these sources and Hoffmann's texts. What is significant is the fact that Hoffmann himself did not mention these references, and even occasionally belittled them.

The degree of literalisation of the elements which refer to extra-literary reality – events, geolocalised places of the Pomeranian landscape or people – is various depending on the given text in the examined corpus. Not only are these texts of fiction; one may find departure in terms of form and content from secondary sources. Due to the fact that these are historical novellas, in all of them the plane of historical events and the temporal setting of the text must be distinguished. This "spatial polyphony" constitutes a stable attribute of the spatial aspect of analysed texts; "classificatory borders" are, in some cases, crossed by protagonists, who play a role of "translators" between separate "sub-semiospheres." There are, however, many characters which stay in the same partial sphere. Therefore, for some characters these boundaries cannot be crossed, although some are able to do that. This, in turn, may be temporal and in some cases, reversible.

Although the analysed texts show analogies to the reality beyond the literary text and numerous intertextual references, it may be stated that Hoffmann, born in Stettin and for a long time connected to Pomerania, used sources only as creative material – a technique which was characteristic also for authors who were not linked to this region, or whose links to it were casual. Therefore, a confrontation with motives sanctioned by historical and cultural heritage did not take a form of an archaeology of culture: his publications were aimed to achieve publishing success, not to preserve and maintain the tradition of these motifs.

Perceiving them not as historically obliging traditions of models, but as material that can be freely transformed opened a possibility of a literary creation of Pomerania. At the same time, real space stops coinciding with historical space and – above all – imagined space. Freeing the stories from their rich historical and cultural contexts, the author could fictionalise them at will, separating them from their primary models included in cultural texts. Thus, the motifs rooted in regional contexts could also become global. Hoffmann could

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not, at the same time, totally cut himself off the stereotypical images of a province, set in the collective memory. As a result, he also made references to the centuries-old images of "the Pomeranian", also the negative ones, which imagined this region as barren in terms of intellect and civilisation. A complete negation of this image was not his ambition; yet, he did not see this concept as predestined to constitute this space. The ultimate goal of his actions was, instead, to re-create this image via the accessible medium of *belles lettres*. A change in the associative structure of the semantic field of Pomeranian space viewed from various vantage points was his long-term goal; the particular stages to achieve this goal had the form of publications, spread along his creative life. This action was not situated in opposition to "poetic realism", which seems to be a literary movement which is the closest to Hoffmann's own writing: the power to influence reality was for its members an immanent part of art, which in turn constituted an additional element to describe reality.

The point of departure for the literary creation of the space of Pomerania was an observation of landscapes and people existing in the world outside of the literary text; in the process of literatisation, these elements were transformed into characters operating in a spatial setting. Almost all places enumerated in the novellas – except for the town called Sand(e) – refer cartographically to real space of the region. The same goes for many events described by Hoffmann, so that a clear opposition of "history" and "story" is evident. The spaces of nature and culture intersect, overcoming internal borders that divide the space into "sub-semiospheres." Due to the fact that the models of spaces of culture and nature have references outside literature, the settings contemporary to Hoffmann become transported – and with them, the semiotic space of Pomerania.

In a horizontal axis of the space, a confrontation between centre and peripheries is evident, operating both in the literary setting as well as between spaces divided by "classificatory borders." These phenomena may be ascribed both to topographic orders as well as relations between characters. Hoffmann's Pomerania has many attributes of a periphery, while the centre is often endowed with anti-modern features. Centrifugal forces, observed in the opposition between centre and peripheries, are also characterized by horizontal structures of sanctioned social orders – even though these were already eroding in Hoffmann's times. This image is intensified by a representation of Pomeranian identity, which turns out not to bear the stamp of ethnicity or nationality but is rather described by universal attributes of normative ethics.

The model based on this axis is additionally strengthened by abandonment of the chronological order: not only is the temporality of the plot and action different in various works, but also arguments may be found to prove that Hoffmann's stories are composed with disregard of temporal order. Although historical content often relies on precise dating – action of all analysed novellas may be quite precisely identified, sometimes even as exactly as

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specific dates – in the process of literalization a universalisation of the message takes place. In the context of identity discourse, this is significant, as the war taking place in 1870–1871 was to consolidate national and patriotic attitudes in Pomeranian society; as a result, German state-making identity was to expel the conviction of Pomeranian exceptionality, which was the dominating position at the time and was perceived as anti-Prussian. Hoffmann's works represent identity discourse that is nationality-oriented, and evokes differences between the Pomeranian, the Polish and the German (who, due to the historical approach, are usually described as Brandenburgians or representatives of the Roman-German Empire); this motif is yet, generally, implicit, except for longer fragments in the novella titled *Der Teufel vom Sande*.

Resignation from a chronological order allows to raise the contents into a universal level; thereby, it becomes the main premise for the new description of the Pomeranian space. It is a dynamic "snapshot" view, spread between critical situations which are set horizontally and vertically; horizontally, it is located in a conflict between peripheries and the centre, while vertically it is located in the power relationships which, in contrast to the traditional social order, are functional. In Hoffmann's works, these traditional hierarchies of power also undergo an erosion, with immediate overtaking of initiative by powers of a lower rank. This again confirms Lotman's theory, as according to him, such conflicts are deeply rooted in European culture. Like in Lotman's works, in Hoffmann's novellas one may empirically note that inert canonical forms coincide with those which currently become the new canon.

Vertical structures also turn out to be unstable elements of topologically understood society. In Hoffmann's vision of Pomerania, what erodes are not only social relations which are traditionally hierarchical, but also functional hierarchies – those of a political, military or religious nature. These phenomena could be observed in Hoffmann's times, that is, at the end of the 19<sup>th</sup> century – the author created his works mainly in the last two decades of that century – also in the social and political landscape of then German Reich. Hoffmann stayed a realist, then, at the same time formulating a new, affirmative image of his background. Historical motifs were transported into a universal sphere, allowing him to create an idealistic construction, a vision. As a result, the space of Pomerania, defined in a literary form, although it refers to a geospace of an existing region, turns out to be an imaginary space, which not only symbolically transforms existing (literary) connotations of a specific geographic space, but also anachronically organizes the vision of this space outside of time. This goal is achieved by fictional characters, figures taken out of historical contexts (even if they have their origins in reality outside of a literary text) and finally, fictional or fictionalised action in the texts.

The monograph devoted to historical novellas by Hoffmann is an important step in my academic career. Although not all shorter texts, prepared for publication in 2019, are based on the results of this work, the findings

achieved as part of this research became part of the now being prepared extensive publication *Pommern in der Literatur 1871-1918* (ready in about 50%), which will hopefully be published in the upcoming years.

#### 8. Most important academic achievements

I consider to following to be my most important academic achievements:

- Detailed studies of literature in German concerning or written in Pomerania, created at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries, including some of the overlooked writers and their texts.
- An introduction to a study of the history of Pomerania of a regular and detailed research on the transfer of cultural texts from German culture into Polish one.
- An introduction to a study of history of literature concerning or written in Pomerania of an interdisciplinary method using various cultural texts, both written (*belles lettres*, applied literature, journalism, scholarship and popular science) as well as those which use other sign systems (postcards, statues, street names).
- Offering a research model to examine literary setting of Pomerania at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries.
- For the first time in a hundred years in literary studies, creating a corpus of historical novellas by Hans Hoffmann, with reference to Pomerania.

Bartosz Piątek