

## EDITOR'S NOTES

### **Mapping Buczkowski**

The main aim of this volume of “Studies in Polish Literature” is to map Leopold Buczkowski’s diverse oeuvre, which includes both literary and multidisciplinary artistic works. When we use the term ‘mapping,’ we do so intentionally, embracing its various meanings.

According to dictionary definitions, mapping essentially means creating a diagram or a representation that shows how something functions following a specific procedure. In logistics, the term refers to structuring a process that consists of a specific set of operations, for instance, optimizing tasks for each stage of such a process by efficiently retrieving items from warehouses and transporting them to other locations. In the field of information technology, mapping involves assigning specific system resources to other resources (e.g., when transferring data to virtual environments), which seeks to improve the system’s functionality and the efficiency of information flow. Mapping is also a synonym for a public multimedia projection, an audiovisual show with performative elements. This video technology enables projecting an animation onto a fragment of a selected multidimensional object, which becomes a medium of storytelling through dynamic interplay of light. Mapping has yet another, purely geographical meaning, which is perhaps most widespread and prominent in Polish culture due to its morphological and etymological connections with the word ‘mapa’ (a map). It refers to adding markings to a map, based on source materials or data gathered empirically through measurements. *Cambridge Dictionary* defines *mapping* as a process or an activity of creating not only a map, but also – more broadly – an image or a diagram that helps visually represent some phenomenon. Furthermore, it highlights one more, biological meaning of the term related, for instance, to mapping the genome (identifying and determining the specific locations of genes within an organism’s DNA).

These definitions and semantic nuances accentuate the process of discovering, organizing, conveying information, and establishing relationships. They emphasize the activity of drafting maps or visualizations of the world, the human mind, or the individual genotype. This is precisely how we understand

the idea behind this collection of texts: as a mapping of Leopold Buczkowski oeuvre. Some of the articles outline and define the terrain, highlighting possible directions of exploration, sketching a general framework, and putting up guideposts. This will help one establish a meaningful cognitive connection with the rich body of work of an artist who used various media whose modes of representation are still considered highly experimental and hermetic. Other articles explore the delineated area by testing various specific interpretative paths. Their authors either pave new access routes to Buczkowski's unique legacy or follow well-trodden paths and look for past oversights. Their aim is to create a record of omissions or to detail, supplement, and elaborate data, or to transfer them from one system of interpretation to another.

Thinking about Buczkowski's oeuvre in terms of a map may take on a methodological dimension. In this context, the emphasis is on the role of cartographic imagination in historical literary studies (Agnieszka Karpowicz, Mikołaj Madurowicz, *The Cartographic Imagination and the Literary Canon*). This approach seeks to capture and highlight the fluidity of Buczkowski's literary and biographical map, while also emphasizing the distinctive traits and enduring features of his works, such as borderland and migration tropes.

Some articles in this issue of "Studies in Polish Literature" allude to the basic meaning of the term 'mapping,' related to creating a cartographic representation. This is understood both literally – as an attempt to create a literary map of one of Buczkowski's most renowned works, *Black Torrent* – and in a broader, geocritical sense, as an attempt to capture the geographic and spatial aspects of Buczkowski's poetics in novels set in Podolia. The geocritical and cartographic reflections on Buczkowski's works help reexamine the relationships between the fictional elements of his experimental novels and their autobiographical nature, while also exploring their rootedness in the real world and historical events (Izabela Gołębiowska, Jolanta Korycka-Skorupa, *Map versus Text: On Challenges while Designing a Cartographic Representation of Black Torrent*). It is worth noting that Buczkowski (15 November 1905 – 27 April 1989) was born in the village of in Nakvasha near Brody, on the border between pre-war Podolia and Volhynia. He spent his youth in Pidkamin, where his family had relocated. After the outbreak of the Second World War, he went into hiding in Pidkamin, which had already been occupied by the Red Army, and in 1941 fought in self-defense units. He narrowly escaped the Volhynian massacre, in which his two brothers were killed in 1944, and managed to make his way to Warsaw, where he survived another tragic war-time event, the Warsaw Uprising, by hiding in the home of his brother, Marian Ruth Buczkowski, in Żoliborz. Buczkowski thus grew up in a place that, in the face of the horrors of the massacre and forced

migration, quickly became a land forever lost. These territories, which after the war became part of the USSR and now belong to Ukraine, were home to many ethnic communities: Ukrainians, Poles, Jews, Armenians, Czechs, Russians, and Germans. Years later, Buczkowski compared Galicia to Thrace, a region that had disappeared from the world's maps. An attempt to reconstruct its literary representation in a cartographic form raises questions about the limitations and potential of analyzing the novel through a geocritical lens (Radosław Sioma, *Is It Possible to Draw a Map of Black Torrent?*). At the same time, the place where Buczkowski grew up was marked by a bloody history. This invites a broader reflection on the geography of extermination and the trauma embedded in his novels set in Podolia (Mikołaj Madurowicz, *Testimonies on Trauma, Catastrophe, Annihilation... Towards a Potential Cartography*).

Yet another group of texts adopts a slightly different perspective on Buczkowski's works, one that is informed by the idea of mapping the human genome. They search for the deep structure of his oeuvre, the system of ideas that underpins it. This may involve pointing to the practice of heterogeneity embodied in his literary texts through the concept of the feast, which serves as "a domain of manifested otherness, diversity, and multilingualism, where everyone feels at home" (Łukasz Wróbel, "[...] we could just eat something". *Leopold Buczkowski on Resolving Wartime Chaos in the World*). A similar perspective helps reach beyond the horizon of literary studies and literature (yet without entirely abandoning it) in examining Buczkowski's works and explore his other artistic means of expression. These include sculptures or paintings which show his need to process the wartime trauma and the Holocaust (Luiza Nader, "Well, imagine, I've been slaughtering in wood for several years...". *War Drawings, "Slaughtered" Monuments and "Executed" Paintings by Leopold Buczkowski*). The authors treat the entire body of the artist's work as a whole, since Buczkowski used various materials in order to achieve comparable effects and convey similar messages. This is evident not only in his literary works, but also his drawings and illustrations, which he created as a graphic designer for books by other authors (Paweł Polit, *Critique of Military Reason. Leopold Buczkowski as an Illustrator*). Analogous intentions and goals also inform the next article, which juxtaposes Buczkowski's writing with the preserved photographs that he took at various points in his life and in various cultural spaces – before the war in Podolia and in 1957 in Paris (Marta Bukowiecka, *The Angle of View. Literature and Photography in the Works of Leopold Buczkowski*).

The direct impulse to explore Buczkowski's various artistic forms, while keeping an eye on the broad aesthetic horizon shaped by the artist's subjectivity, was sparked by the exhibition *Leopold Buczkowski. Glimpses of History, Fleeting Images*, presented at the Museum of Art in Łódź (October 29, 2021 – February 13, 2022,

curated by Paweł Polit) and its catalogue. This catalogue served as a reference point for reflections on the analogies that emerge when comparing Buczkowski's visual works with the photographs by Melchior Wańkowicz and the Bruno Schulz's graphic art (Magdalena Wasąg, *The World in Detail. Notes on the Margins of the Exhibition Catalogue Leopold Buczkowski. Przebłyksi historii, przelotne obrazki* (Leopold Buczkowski. Glimpses of History, Fleeting Images). *Buczkowski – Wańkowicz – Schulz*). Buczkowski has also inspired several comparative studies. One may, for instance, reconstruct how his works were interpreted by other artists (Adam Poprawa, *Buczkowski by Barańczak*).

Additionally, the present volume features two articles in the *Comparisons and Contexts* section, both of which explore the idea of a collection in literature. A panoramic view of this problem, that is, a reflection aimed at reviewing and organizing the ways in which this category functions within literary studies can be found in Magdalena Lachman's *From collectio towards lectio. Collection in Literary Studies*. This is complemented by a more detailed examination of how this category applies to a specific work, Piotr Stankiewicz's 2021 book *Pamiętam (I Remember)* – a Polish equivalent of Joe Brainard's and Georges Perec's books of the same title (Aleksandra Barańska, Magdalena Lachman, *Between Experiment and Generational Experience. Piotr Stankiewicz's Pamiętam (I Remember) as a Literary Equivalent of a Collection*).

Interestingly, the concept of mapping is also relevant to the idea of a collection (also referenced in studies on Leopold Buczkowski's works), which has recently been interpreted in various ways. Here it can be seen as combination of specialized procedures and meanings emerging in the fields of: geography and cartography, biology and genetics, film and multimedia, informational technology and mathematics, as well as logistics and economics. Additionally, it carries a metaphorical meaning – the need to present something as a map, to trigger thinking in terms of a map, to define the scope of influence, and to find a pragmatic application of the term and phenomenon. Mapping also resonates with the title of Miron Białoszewski's book *Obmapywanie Europy (Mapping up Europe)* and his language. In this sense, it reflects a desire to define the direction and scope of a journey, while simultaneously engaging with the complex nature of the problems examined from an individual perspective, yet without claiming the right to dominate the discourse or exhaust the topic.

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This volume of "Studies in Polish Literature" was inspired by the exhibition *Leopold Buczkowski. Przebłyksi historii, ulotne obrazki* (Leopold Buczkowski. *Glimpses of History, Fleeting Images*), presented at the Museum of Art in Łódź

(October 29, 2021 – February 13, 2022, curated by Paweł Polit) and the accompanying seminars featuring invited guests, which were organized and moderated by Agnieszka Karpowicz in 2022. In fact, it was Professor Karpowicz came up with the idea for the volume and co-authored the research concept of “mapping Buczkowski”.

The editors of “Studies in Polish Literature” wish to express their gratitude to Professor Agnieszka Karpowicz for her invaluable assistance and to Dr. Paweł Polit, a curator at the Museum of Art in Łódź, for his advice on the visual aspects of the issue. On behalf of the authors, we also thank the Museum of Art in Łódź and the Adam Mickiewicz Museum of Literature in Warsaw for providing illustrations to the articles included in this issue. We also extend our heartfelt gratitude to Agnieszka Wood and Tadeusz Buczkowski for their support and consent to reproduce Leopold Buczkowski’s works.

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*Translated by Katarzyna Ojrzyńska*