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Pellar Ritual Theme

(Extended Version)

~~Słuchowisko/audiobook~~

~~Dziady cz. II - Adam~~

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Adam Mickiewicz,

"Dziady", Cz. III:

"Bal u Senatora".

Krzysztof Chamiec M I

S T R Z O W S K I!The

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Megamix - The Witcher
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NAUCZYĆ? ~ Czyli

łatwo, szybko i

SKUTECZNIE Visit

Poland - The DON'Ts of

Poland \"Zapomniany

XIX wieczny pałac\" /

Poszukiwacze Tajemnic

The Witcher 3: Wild

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Poland Revealed:

Warsaw The Witcher 3:

Wild Hunt - Ciri Battle

Theme ~ 1 Hour

Extended [HQ] ~~The~~

~~Witcher 3: Wild Hunt~~

~~OST (Unreleased~~

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~~Movement for Actors at~~

~~USF Gwent OST - The~~

~~Mighty Jarl of Skellige I~~

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Skellige Deck Theme

(Extended Version)

Sarah Ruhl on 'Poor

Theatre' Netherless -

Dying Words The

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In The World Witcher 3

Forefathers' Eve Part 1

~~Dying Words~~

D.U.A.L.I.S.M

"Dziady" cz. III -

szybkie przypomnienie

z lektury Poor Theatre

~~Konferencja "Back to~~

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~~the Future\~~ Sesja 3

Palace last place of residence A Mickiewicz in Poland POLAND -

WikiVidi Documentary

~~Forefathers Eve Adam Mickiewicz Glagoslav~~

Introduction and notes by Charles S.

Kraszewski Forefathers

Eve [Dziady] is a four-part dramatic work begun circa 1820 and completed in 1832

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with Part I published only after the poet's death, in 1860. The drama's title refers to Dziady, an ancient Slavic and Lithuanian feast commemorating the dead.

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Dziady] is a four-part dramatic work begun

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Adapted circa 1820 and completed in 1832 - with Part I published only after the poet's death, in 1860. The drama's title refers to Dziady, an ancient Slavic and Lithuanian feast commemorating the dead. This is the grand work of Polish literature, and it is one that elevates Mickiewicz to a position

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~~Mickiewicz, Adam:~~

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Adam Mickiewicz's
Forefathers' Eve is the
most important text of
Polish Romanticism.

Seen through the prism
of what the Romantic
period — indeed the
entirety of the
nineteenth century —
means to...

~~Forefathers' Eve~~

~~(Dziady) by Glagoslav~~

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~~Adam Mickiewicz~~ ~~Forefathers Eve~~

Forefathers Eve initiated the great contribution of Poland to world theatre:

Monumental Drama, which stretches from him through Stanisław Wyspiański to Tadeusz Kantor in our own day and age. The present translation of Adam Mickiewicz's

Forefathers Eve is the

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first complete verse
translation of the cycle
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Dziady (Polish pronunciation: [ˈdʲadɨ], Forefathers' Eve) is a poetic drama by the Polish poet Adam Mickiewicz. It is

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considered one of the greatest works of both Polish and European Romanticism.

Publications

~~Dziady (poem)~~

~~Wikipedia~~

The original Polish name of the quest and the ritual is Dziady, which was a Slavic pagan ritual commemorating the dead, held twice a year.

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The rhyme the Pellar and the mob chant in the game bears similarity to a fragment of the poetic drama Dziady (Forefathers' Eve in its English translation) by 19th-century Polish poet Adam Mickiewicz.

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~~Witcher Wiki | Fandom~~

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Adam Bernard

Mickiewicz

([mitˈsɨkˈvitʲ] (); 24

December 1798 – 26

November 1855) was a

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Polish poet, dramatist, essayist, publicist, translator and political activist. He is regarded as national poet in Poland, Lithuania and Belarus. A principal figure in Polish Romanticism, he is one of Poland's "Three Bards" (Polish: Trzej Wieszczowie) and is widely regarded as Poland's greatest poet.

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~~Adam Mickiewicz~~
~~Wikipedia~~

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Glagoslav Publications
has recently published
the first complete
edition of Forefathers'
Eve by Mickiewicz
(1798-1855), the
national poet of Poland,

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Forefathers Eve

in an excellent
translation by poet,
translator, and critic
Charles S. Kraszewski.

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Nationalism: Adam
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Dziady] is a four-part
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initiated the great
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to world theatre:

Monumental Drama,
which stretches from
him through Stanisław
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Kantor in our own day
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Forefathers' Eve is the
first complete verse
translation of the cycle
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In Adam Mickiewicz

two and four of his
Dziady (Forefather's
Eve), in which he
combined elements of
folklore with a story of
tragic love to create a
new kind of Romantic
drama. While in Russia
he visited Crimea in
1825, and, soon after, he

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published his cycle of
sonnets Sonety
Krymskie (1826;
Crimean

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him through Stanisław Wyspiański to Tadeusz Kantor in our own day and age. The present translation of Adam Mickiewicz's Forefathers' Eve is the first complete verse translation of the cycle published in English.

This is the grand work
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of Polish literature, and it is one that elevates Mickiewicz to a position among the "great Europeans" such as Dante and Goethe.

The Sound of Modern Polish Poetry unearths recordings from Polish poets such as Czeslaw Milosz, Wislawa Szymborska, and Zbigniew Herbert.

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Analyzing their singular performance styles, Aleksandra Kremer argues that twentieth-century Polish artists developed new aesthetics of reading and novel concepts of the poetic self.

This selection of writings, published for the first time in English, focuses on Kelles-Krauz

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as a historian of ideas.

While a Marxist at heart, he linked idealism, positivism, and contemporary sociology to ask about constructing traditions, social norms, and art.

A new look at the life, times, and music of Polish composer and piano virtuoso Fryderyk Chopin Fryderyk

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Chopin (1810–49), although the most beloved of piano composers, remains a contradictory figure, an artist of virtually universal appeal who preferred the company of only a few sympathetic friends and listeners. Chopin and His World reexamines Chopin and his music in light of the cultural

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narratives formed during his lifetime. These include the romanticism of the ailing spirit, tragically singing its death-song as life ebbs; the Polish expatriate, helpless witness to the martyrdom of his beloved homeland, exiled among friendly but uncomprehending strangers; the sorcerer-

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bard of dream, memory,
and Gothic terror; and
the pianist's pianist,
shunning the
appreciative crowds yet
composing and
improvising idealized
operas, scenes, dances,
and narratives in the
shadow of virtuoso-idol
Franz Liszt. The
international Chopin
scholars gathered here
demonstrate the ways in

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which Chopin responded to and was understood to exemplify these narratives, as an artist of his own time and one who transcended it. This collection also offers recently rediscovered artistic representations of his hands (with analysis), and—for the first time in English—an extended tribute to

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Chopin published in Poland upon his death and contemporary Polish writings contextualizing Chopin's compositional strategies. The contributors are Jonathan D. Bellman, Leon Botstein, Jean-Jacques Eigeldinger, Halina Goldberg, Jeffrey Kallberg, David Kasunic, Anatole

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Leikin, Eric McKee,
James Parakilas, John
Rink, and Sandra P.
Rosenblum.

Contemporary
documents by Karol
Kurpiński, Adam
Mickiewicz, and Józef
Sikorski are included.

Although he never left
his native Kraków
except for relatively
short periods, Stanisław

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Wyspiański

(1869-1907) achieved worldwide fame, both as a painter, and Poland's greatest dramatist of the first half of the twentieth century.

Acropolis: the Wawel Plays, brings together four of Wyspiański's most important dramatic works in a new English translation by Charles S. Kraszewski. All of the

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plays centre on Wawel Hill: the legendary seat of royal and ecclesiastical power in the poet's native city, the ancient capital of Poland. In these plays, Wyspiański explores the foundational myths of his nation: that of the self-sacrificial Wanda, and the struggle between King Bolesław the Bold and Bishop

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Stanisław

Szczepanowski. In the eponymous play which brings the cycle to an end, Wyspiański carefully considers the value of myth to a nation without political autonomy, soaring in thought into an apocalyptic vision of the future. Richly illustrated with the poet's artwork, Acropolis: the Wawel

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Plays also contains Wyspiański's architectural proposal for the renovation of Wawel Hill, and a detailed critical introduction by the translator. In its plaited presentation of Bolesław the Bold and Skalka, the translation offers, for the first time, the two plays in the unified, composite

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format that the poet intended, but was prevented from carrying out by his untimely death.

The crypt of Wawel Cathedral in Kraków is the Polish nation's greatest pantheon. Here lie the earthly remains of its storied kings and queens, and two of its greatest poets, Adam

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Mickiewicz and Juliusz Słowacki. At the conclusion of his speech at Słowacki's reburial in 1927, Marshal Józef Piłsudski commanded the guard of honour: "In the name of the Republic, I direct you, gentlemen, to carry this sarcophagus into the royal crypt, for he who rests within was no less a king." Słowacki, who

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Adam Mickiewicz once described himself and Mickiewicz as "two gods, on their own, opposing, suns" has rested alongside his great rival now for over ninety years. Although generally regarded as an eternal second to the national bard Mickiewicz, Słowacki is a great poet in his own right. Had Mickiewicz, who undoubtedly

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Forefathers Eve

influenced him, never existed, Juliusz Słowacki would still have become an important European poet – especially as far as drama is concerned. The recognised creator of the modern traditions of Polish playwriting, Słowacki holds a position second to none in the creation of original plays in the

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Forefathers Eve

style of Shakespeare □
that darling of the
European Romantics □
whom many poets of
Europe emulated and
imitated, while never
reaching the facility
with the Shakespearean
idiom achieved by
Słowacki. What is even
more striking is the fact
that Słowacki achieved
this high level of quality
at a very early age. The

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Adam Mickiewicz's edition of Four Plays include some of the poet's greatest dramatic works, all written before age twenty-five: Mary Stuart, Balladyna and Horsztyński weave carefully crafted motifs from King Lear, Macbeth, Hamlet and A Midsummer Night's Dream in astoundingly original works, and

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Adam Mickiewicz's
epic poem to Mickiewicz's
Forefathers' Eve,
constitutes the final
word in the
revolutionary period of
Polish Romanticism.
Translated into English
by Charles S.
Kraszewski, the Four
Plays of Juliusz
Słowacki will be of
interest to aficionados of
Polish Romanticism,

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Shakespeare, and theatre in general. This book has been published with the support of the ©POLAND Translation Program.

Jaroslav Hašek is known by readers around the world as the author of *The Good Soldier Švejk*, one of the greatest comic novels of all time. Not all of his

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Forefathers Eve

Adam Mickiewicz's *Forefathers Eve* is a play that is well known to many of his fans. They are aware of his six-year sojourn in Russia, however, which began with his capture on the front lines of Galicia during the First World War. The Secret History of My Sojourn in Russia, translated by Charles S. Kraszewski, brings that fascinating period in Hašek's life to the attention of the English reader.

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Comprised of fifty-two short stories and other writings from Hašek's stay in Sovietising Russia, *The Secret History* collects the Bugulma stories, in which Hašek trains his satirical eye on the infant communist utopia, as well as non-fiction works by Hašek, who played a not insignificant role in the

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progress of the Soviet
Revolution in Siberia,
before his return to his
native Czechoslovakia
in the early 1920s.

These include
propagandistic
pamphlets and
newspaper articles,
letters, and official
scripts dating from his
agitation as a
communist operative
among Austro-

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Hungarian citizens stranded in the Soviet Union, all of which provide a fascinating context for his good-humoured fiction, which rivals his great novel in rollicking fun. The Secret History of My Sojourn in Russia presents the reader with 52 of the most entertaining, and chilling, examples of his

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Russian period,
containing both
humorous fiction and
deadly serious
propaganda. Translation
of this book was
supported by the
Ministry of Culture of
the Czech Republic.

International brigades of
mice and rats join forces
to defend the rodents of
Poland, threatened with

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extermination at the
paws of cats favoured
by the ancient ruler
King Popiel, a sybaritic,
cowardly ruler... The
Hag of Discord incites a
vicious rivalry between
monastic orders, which
only the good monks'—
common devotion to...
fortified spirits... is able
to allay... The present
translation of the mock
epics of Poland's

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greatest figure of the Enlightenment, Ignacy Krasicki, brings together the Mouseiad, the Monachomachia, and the Anti-monachomachia – a tongue-in-cheek –retraction– of the former work by the author, criticised for so roundly (and effectively) satirising the faults of the Church,

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of which he himself was a prince. Krasicki towers over all forms of eighteenth-century literature in Poland like Voltaire, Swift, Pope, and LaFontaine all rolled into one. While his fables constitute his most well-known works of poetry, in the words of American comparatist Harold Segel, "the good

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bishop's mock-epic poems [...] are the most impressive examples of his literary gifts. This English translation by Charles S. Kraszewski is rounded off by one of Krasicki's lesser-known works, The Chocim War, the poet's only foray into the genre of the serious, Vergilian epic.

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□ God hath denied me
that angelic measure /
Without which no man
sees in me the poet, □
writes Zygmunt
Kraśiński in one of his
most recognisable
lyrics. Yet while it may
be true that his lyric
output cannot rival in
quality the verses of the
other two great Polish
Romantics, Adam
Mickiewicz and Juliusz

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Słowacki, Krasiński's dramatic muse gives no ground to any other. The Glagoslav edition of the Dramatic Works of Zygmunt Krasiński provides the English reader, for the first time, with all of Krasiński's plays in the translation of Charles S.

Kraszewski. These include the sweeping costume drama Irydion,

Page 62/72

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in which the author sets forth the grievances of his occupied nation through the fable of an uprising of Greeks and barbarians against the dissipated emperor Heliogabalus, and, of course, the monumental drama on which his international fame rests: the Undivine Comedy. A cosmic play, which defies simple

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description, the Undivine Comedy is both a de-masking of the Byronic ideal of the poet, whose nefarious, and selfish devotion to the ideal has evil consequences for real human beings, and a prophetic warning of the fratricidal class warfare that was to roil the first decades of the twentieth century. The Undivine

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Comedy is intriguing in the way that the author presents both sides of this question – the republican and that of the ancien régime – with sympathy and understanding. It is also striking how – in 1830 – the author foresaw the problems of the 1930s. As Czesław Miłosz once put it, Krasiński was insightfully commenting

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on Marxism while Karl Marx was still in high school. The Dramatic Works of Zygmunt Krasiński also include the unfinished play 1846, which hints at how the author would have handled a work meant for the traditional stage, and the Unfinished Poem – the Dantean –prequel– to the Undivine Comedy, on

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which Krasiński was working at his death. This book was published with the support of the Hanna and Zdzislaw Broncel Charitable Trust.

No End in Sight offers a critical analysis of Polish cinema and literature during the transformative late Socialist period of the

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1970s and 1980s. Anna Krakus details how conceptions of time, permanence, and endings shaped major Polish artistic works. She further demonstrates how film and literature played a major role in shaping political consciousness during this highly-charged era. Despite being controlled by an

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authoritarian state and the doctrine of socialism, artists were able to portray the unsettled nature of the political and psychological climate of the period, and an undetermined future. In analyzing films by Andrzej Wajda, Krzysztof Kieslowski, Krzysztof Zanussi, Wojciech Has, and

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Tadeusz Konwicki
alongside Konwicki's
literary production,
Anna Krakus identifies
their shared penchant to
defer or completely
eschew narrative
closure, whether in plot,
theme, or style. Krakus
calls this artistic
tendency "aesthetic
unfinalizability." As she
reveals, aesthetic
unfinalizability was far

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more than an occasional artistic preference or a passing trend; it was a radical counterpolitical act. The obsession with historical teleology saturated Polish public life during socialism to such a degree that instances of nonclosure or ambivalent endings emerged as polemical responses to official ideology.

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