

The Stefan Żeromski tropes (or traces) of passion*

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Spaces of intimacy: an interesting, though problematic, or even controversial formula, as it is built on a paradox of meaning. This is because we associate space with something that is not hidden, but rather determined and available, something that activates the realm of epistemological openness in the world. Intimacy, on the other hand, is associated with depth, something covered from society's eye, not freely available. How does one reconcile this semantic discord? Or, perhaps this phrase is not controversial, because it relates to specific, unique spaces, delineated within standard horizontal frameworks, but unlimited in their depth? In that case, one can classify that which has been horizontally reduced to the being of man and relates to the deepest strata of his individuality as a variant of this kind of space. Without doubt, the course of one such strata is demarcated by passion. It is this variant of the space of intimacy, of passion, identifying one specific man (Stefan Żeromski), that this discussion will be dedicated to. First, however, let us look more closely at several selected variants of philosophical reflection on passion.¹

For Marcus the Ascetic, the key to studying passions is their sources: 'why people differ in their ways of thinking and acting. (...) they want to show others their victories and successes. Thus, they allow thoughts full of greed, and through them, various passions, to grow'.² Thoughts are, therefore, a breeding ground for passions. It is crucial to 'invoke bad thoughts – bad reflection on them – permission – en-

* First printed as "Stefana Żeromskiego tropy (o) namiętności" in: *Napis* issue 28 (2022), pp. 84–101.

1 The reflection (especially philosophical) devoted to this notion is as long and rich as the history of mankind itself. The choice of several standpoints, through which passion is considered, is not random, as they are in fact connected by a common denominator (the hypothesis of passion localised in the sphere of thought, or even reduced to a certain type of thought), which identifies, first and foremost, the space of intimacy of Stefan Żeromski that it is restricted to.

2 L. Nieścior, "Namiętności i walka z nimi według Marka Eremity" [Passions and the fight against them according to Marcus the Ascetic], in: *Collectanea Theologica* no. 1 (2019), p. 104.

slavement', so that passions themselves can become active, passions as understood by Marcus the Ascetic as 'carnal and senseless mechanisms of evil, which our soul has surrendered to and allowed itself to be led and enslaved by'.³ To phrase this using a trope: 'A cloud will not come if not preceded by a gust of wind, and passion will not form if not preceded by a thought'.⁴

Proposing a thesis of 'hating' passion, Marcus the Ascetic⁵ does not seemingly have anything in common with the author of the essay on passions.⁶ René Descartes introduces a novel methodology for studying passions, one that is informed by the laws and achievements of the science of physics. Regarded in this light, they are not something evil. Descartes certainly shares a lot with Marcus the Ascetic: he proposes, among other things, that passions need to be known to be resisted ('experience teaches one that those most struggling with passions know them the least'), but most importantly, they are located in the sphere of thought here, too. The difference is that, for Descartes, passions themselves are a kind of tool for preserving thoughts that are the domain of the soul. Passions, as a device for fixing axiologically opposing thoughts,

» strengthen and prolong thoughts that it is good for the soul to have, and which otherwise might easily be wiped out. And when they do harm, that is only because they strengthen and preserve these thoughts beyond what is required, or strengthen and preserve thoughts that it isn't good to give any time to.⁸

As enslaving thinking, they are transformed, based on philosophy, into further notions: passionate thinking and the passion of thought. Hannah Arendt referred to those when drafting a personal portrait of Martin Heidegger in an anniversary text: 'thinking as pure activity can become a passion which not so much rules and

3 Ibidem.

4 Ibidem, p. 105.

5 Ibidem, p. 109.

6 R. Descartes, *Les Passions de l'âme* (Paris: 1649); quoted after the Polish edition: *Namiętności duszy* [*The passions of the soul*], transl. by L. Chmaj (Kęty: 2001). Descartes wrote it for Princess Elisabeth, 'daughter of Frederick V, Czech king, who, after his defeat at Babia Góra, lost his crown and died in exile in Holland in 1632'. Ibidem, p. 27 (footnote 10).

7 Ibidem, p. 41.

8 Ibidem, p. 57. And though writing bluntly: 'I cannot forgive Descartes', 'Descartes useless and uncertain', Blaise Pascal also refers to the topic of axiological opposition exposed by passions: 'Similarly with the passions there is pleasure to be had in seeing two opposites collide, but when one overwhelms the other, it becomes simple brutality' (B. Pascal, *Pensées* (Paris: 1670), quoted after the English edition: *Pensées and Other Writings*, transl. by H. Levi (Oxford: 1995), pp. 105, 138).

oppresses all other capacities and gifts, as it orders them and prevails through them. (...) the idea of a passionate thinking, in which thinking and aliveness become one, takes us somewhat aback'.⁹

Let us transfer both such-defined fields of thought-framings of passion onto the ground of intimacy of Stefan Żeromski, as referred to briefly in the introduction, so that we can specify the object of our study.

Passionate thought enslaves one and releases a mode of selecting¹⁰ 'skills and talents', to quote Heidegger's pupil. One should tie them to a type of activity that is intensive, but above all, concentrated:¹¹ it constitutes a sign, though still heavily engaging, of the professionalising of thought and artistic expression of self-awareness (of one's shortcomings, weaknesses, as well as excesses, richness of that which one has at their disposal as an artist). Passion of thought is, in turn, the domain of an element, chaos, something which comes somewhat spontaneously, bombarding the human mind, which has been reduced to the role of a transmitter of thought. In this context, thinking conforms to passion and, from a linguistic point of view, as verbalised thinking, carries the refinement of stylistic exuberance. Żeromski's

- 9 H. Arendt, "Martin Heidegger kończy osiemdziesiąt lat (1889–1976)" [Martin Heidegger at 80 (1889–1976)], transl. by H. Krzeczowski, in: eadem, *Ludzie w mrocznych czasach* [Men in Dark Times] (Gdansk: 2013), p. 178; quoted after the Polish edition. Writing about the second notion, passion of thought, she emphasises in turn the destructive force directed at the 'character' of an individual, who is enslaved by it (eadem, p. 180). I owe this thread, which is key to current research, to the reflection of Tomasz Lerka ("Cierpienie – namiętność – pasja do filozofowania. Osobisty wymiar filozofii Fryderyka Nietzschego" [Suffering – passion – passion for philosophising. A personal dimension of philosophy of Friedrich Nietzsche], in: *Humanistyka i Przyrodoznawstwo* [Humanities and Natural Sciences] no. 26 (2020), p. 54), who links the second notion, as understood by Hannah Arendt, with the phenomenon of 'passion for philosophising'. Unless otherwise stated, emphases in quotations are the original emphases by the authors of works, of which the given fragments have been quoted.
- 10 We are confronted here with the complex and rich issues of the reason-passion opposition, an affect studied already in antiquity, by, among others, Aristotle (*Retoryka* [Rhetoric], transl. by H. Podbielski (Warsaw: 1988), p. 145). Maciej Wojciechowski ("Rehabilitacja namiętności? Emocje a postulat bezstronności" [Rehabilitation of passion? Emotions and the argument of impartiality], in: *Archiwum Filozofii Prawa i Filozofii Społecznej* [Archive of Philosophy of Law and Social Philosophy] no. 2 (2013), p. 71) referred to this opposition, though on the grounds of law and suggesting a hypothesis whereby passions (emotions) 'are not (...) a necessary risk to the impartiality of a judge'. An issue of the journal *Litteraria Copernicana* no. 2 (2022) has been dedicated to the problem of affect within literary studies. A publication by Karolina Chyła ("Szaleństwo i literatura. O *Dziennikach* Stefana Żeromskiego w perspektywie afektywnej" [Madness and literature. On *Journals* by Stefan Żeromski from the affective perspective], in: *Przestrzenie Teorii* [Spaces in Theory] no. 35 (2021), pp. 155–176).
- 11 Zofia Król devoted a monograph (*Powrót do świata. Dzieje uwagi w filozofii i literaturze XX wieku* [Return to the world. The History of attention in twentieth-century philosophy and literature] (Warsaw: 2013)) to the characteristics of attentive thinking, typical of the key representatives of phenomenological philosophy, and pragmatically updated in literary work. Maria Jolanta Olszewska referred to her work, explaining the specifics of Żeromski's work, 'Żeromski (...) comes close to a pre-phenomenological stance, and thus, in the case of his work, one can talk about its attentiveness and the attention of the writer, as well as the related notion of *perceptual belief* of the source' (M.J. Olszewska, *Stefan Żeromski. Spotkania* [Stefan Żeromski. Encounters] (Warsaw: 2015), p. 29).

space of intimacy, if one were to focus on this very aspect of it (passion identifying him as a human being, and not an experienced creator), sets both in motion. In his case, one depiction of passionate thinking and passion of thought is his journals, which he maintained for a decade, from 1882 to 1892. The writer made this genre of applied literature his textual space of intimacy, which, given his sharing of the notes with various people (male friends, but most significantly, women who were not indifferent to him emotionally), formally had little in common with the contemporary sense of intimacy.¹²

These notes encompass various spheres of life, of reality in which Żeromski functioned (as a pupil of Kielce *gimnazjum* [middle school], and then, briefly, veterinary student, tutor on country estates, and finally as a twenty-eight year-old man falling in love with a woman, who will later agree to becoming his wife). Let us focus on that which is popularly associated with passion: passions conditioned by male-female relationships. We will, therefore, analyse passionate thinking and passion of thought in reference solely to this truncated 'space of intimacy' of Żeromski: a young man entangled in relations with women, first loves, mistresses, pupils, but also prostitutes, whom he did not know much about. Thus, we establish that the source which will be our point of reference is the publication that limits itself precisely to this isolated aspect: *Księga namiętności. Dzienniki intymne Stefana Żeromskiego*¹³ [The book of passion. Intimate journals of Stefan Żeromski]. This

12 And it is not in the least a sign of the exhibitionist nature of the writer, but a clear voice of the realities of the nineteenth century period, in which the journals had not one, but several functions, hence Żeromski's journal 'is on the one hand reminiscent of a scrapbook used for writing wishes, poems or aphorisms (...) while on the other, in its functions, it becomes similar to a letter, which occupies an important place in nineteenth-century writing practices' (P. Rodak, "Miłość w dzienniku Stefana Żeromskiego: między sztambuchem, listem i powieścią" [Love in the journal of Stefan Żeromski: between scrapbook, letter and novel], in: *Pamiętnik Literacki* [Literary Memoir] vol. 2 (2010), p. 50). Katarzyna Kościwicz ("Obyczajowe, ale czy obyczajne. Wokół intymnych zapisków Stefana Żeromskiego" [Customary, but is it moral? Around the intimate notes of Stefan Żeromski], in: *Acta Universitatis Lodziensis. Folia Litteraria Polonica*, no. 1 (2013), p. 102) highlighted, for example, the reaction of Oktawia Rodkiewiczowa, Żeromski's fiancée at the time, to the content she read, and its result: the postponing of their wedding.

13 *Księga namiętności. Dzienniki intymne Stefana Żeromskiego* [The book of passion. Intimate journals of Stefan Żeromski], selected and edited by J. Bednarowski (Brzeźnia Łąka: 2014) (later referred to as: KN). Zdzisław Jerzy Adamczyk, who was critical of this edition, highlights that: 'In *Księga namiętności* there are all the fragments removed from the first and second edition of the *Journals*' (Z.J. Adamczyk, "Wstęp" [Introduction], in: S. Żeromski, *Dzienniki* [Journals], vol. 1: 1882–1883, eds. Z.J. Adamczyk, B. Utkowska (Warsaw: 2021), p. 116). This, of course, relates to fragments focussed on passion felt by Żeromski towards women, which will be of interest to us. The censoring impulses characteristic of editors of the earlier editions of the journals have been mentioned by many scholars, and most recently by the previously-quoted Adamczyk, who highlights: 'Professors Borowy and Adamczewski (...) removed from the work almost everything that would as much as touch on sex; even a quotation from a sonnet by Mickiewicz, *Dobranoc* [Goodnight] (...), fell victim of their censorial zeal' (ibidem, p. 79). The creation of a humorous drawing titled *Dziewice korektorskie* [Proof-reader virgins] is related to this issue (ibidem, p. 86).

will not, however, be the only source: for the depicted reconstructions, it is also vital to take into account the notes not included in *Księga namiętności*, that is, dating to the first two years of keeping the journals. A complete reading of those is available through the latest, third edition of this work.¹⁴

Żeromski's passion towards women was recorded in the journals. We will, therefore, analyse his language, which, serving the depiction of passion, is peculiar, as it engages with tropes. Among these, the most prominent are unique, original, yet unsophisticated metaphors, similes, epithets, and enumerations. And it is those tropes, used by Żeromski to draft his own view of passion, that further reflection will be devoted to, illustrating that it is through those tropes that the writer fascinatingly conveys his understanding of passion. The tropes present in the journals reveal his philosophy of passion, which cannot be reduced merely to his involvement in male-female relationships. The argument, which (through an analysis of tropes (or traces) of passion) we will be defending, is located at the intersection of two statements by scholars of Żeromski's work. We will semantically expand the first of those: the argument of Zdzisław Jerzy Adamczyk that, from his passionate relationships with women (not only from the longest-running affair, with Helena Radziszewska), each time, the writer gained a 'knowledge of himself, of the human nature and nature of the world, which in a significant way weighed in also on his work'.¹⁵ We will also note the opinion of Paweł Rodak that without 'such numerous romantic and erotic adventures, his journal would certainly not only look completely different, but perhaps it would not exist at all'.¹⁶ However, we will significantly downplay this statement. Based on this, we will endeavour to prove that passionate thinking and passion of thought, continually permeating one another, condition Żeromski's entry into the orbit of passion directed at women and experienced in practical terms, and not the other way around, and that it is without this kind of thinking (the passionate one, and passion of thought in itself), and not 'romantic and erotic adventures', that the journal would not exist. An analysis of the trope will also show that these 'adventures' play a role inferior to the matter fundamental to Żeromski: looking deeper into oneself, into the world of one's thoughts,¹⁷ into the depth of one's 'space of intimacy'. And all that for one reason:

14 S. Żeromski, *Dzienniki*, vol. 1: 1882–1883 (later referred to as: DZ).

15 Z.J. Adamczyk, "Wstęp"..., p. 79.

16 P. Rodak, "Miłość w dzienniku Stefana Żeromskiego...", p. 49.

17 Both these issues are linked with one and the same motto of both volumes of the journals: 'Know thyself' (DZ, p. 140, 264), which constitutes a 'watchword etched on the pediment of Apollo's temple in Delphi' (DZ, p. 140, footnote 195). The same motto, though built-up with its own textual continuations, is also noted by Friedrich Nietzsche in his diary: 'Know thyself. Through actions, not observation (...) Observation halts energy: breaks it down and crumbles it. Instinct is the best' (in:

to find the key that unlocks the depths of the 'world' as basic device of communication between people, and, simultaneously, an important fabric of a literary work'.¹⁸ In other words, to quote Roman Zimand: 'Bluntly speaking, "spreading the legs" did not allow the diarist to spread the wings of lyrical poetry. And, as someone writing a journal, that was precisely what interested him the most'.¹⁹ Because Żeromski quickly 'becomes aware that his pen would not convey the "images" originated within the writer's soul, if the range of experiences will not grant them malleable shapes of the truth',²⁰ that, which was natural to him, and written into the specified character traits (passionate thinking and passion of the thought), becomes freed from the restraints of thought, to become reality of relations with women, because, in his case, only a realised passionate, sensual thought, which is 'a joint work of body and life',²¹ can reveal the mysteries of creating and allows one to become a 'poet giant'.²² Tropes (or traces) of passion, the evolution of their character, from dry and schematic, and one that, with the passing time and through experiencing passion, becomes deeper and more fervent in a linguistic-concretising sense – is the reflection of this fact,²³ which we will aim at depicting through an analytical review.²⁴

Passionate thinking conditions the passion of the thought, and constitutes something of a framework for it, or a supporting foundation. Without passionate think-

R. Safranski, *Nietzsche. Biografia myśli* [Nietzsche. Biography of thought], transl. by D. Stroińska (Warsaw: 2003), p. 35).

18 S.K. Papierkowski, "Stefan Żeromski jako znawca i miłośnik języka polskiego" [Stefan Żeromski as an expert in and enthusiast of the Polish language], in: idem, *Z badań nad językiem i literaturą* [From the studies of language and literature] (Lublin: 1972), p. 189.

19 R. Zimand, *Diarysta Stefan Ż.* [Stefan Ż. the diarist] (Wrocław–Warsaw–Cracow: 1990), p. 96.

20 E. Korzeniewska, "O *Dziennikach* Stefana Żeromskiego" [On *Journals* by Stefan Żeromski], in: eadem, *O Marii Dąbrowskiej i inne szkice* [About Maria Dąbrowska and other sketches], Wrocław 1956, p. 145.

21 R. Safranski, *Nietzsche...*, p. 247.

22 Here I use a term by Maria Dłuska ("Modernistyczny barok Żeromskiego. Studium prozy poetyckiej pisarza" [The modernist baroque of Żeromski. A study on the prose poetry of the writer], in: *Pamiętnik Literacki* vol. 1 (1966), p. 146).

23 The outlook I am pushing for therefore stands in opposition to the views of Grażyna Borkowska, who stated, disputing views of Roman Zimand: 'A diarist's, a writer's eroticism is probably naturally more literary than the eroticism of e.g. a technologist, but it cannot be ruled out that reaching for a pen is a gesture of lust, that it stems from erotic dissatisfaction' (G. Borkowska, "Dzienniki Żeromskiego jako źródło erotyczne" [*Journals* of Żeromski as an erotic source], in: *Teksty Drugie* [Second Texts], no. 3 (1991), p. 113). I dare say that there would be no 'reaching for the pen' or the journals themselves, if it was not for the specifics of Żeromski's thoughts. It is them ('passionate thinking' and 'passion of thought') that come first and later condition his purely physical lust, and not the other way around.

24 As it will turn out, it would be far from being a complementary review, as it will focus especially on epithets, similes and metaphors. This selectivity was dictated by the richness of diary material in this field, and the formal restrictions of the publication could not diminish it.

ing there would be no passionate writing of Żeromski, and finally – there would be no ‘passion of writing’ itself.²⁵ One medium for such thinking was the passion of reading, labelled as ‘erudite passion’ by Stanisław Pigoń, which would unapologetically take over the composition of the writer’s works of art.²⁶ However, where does the certainty that Żeromski’s thinking is indeed passionate thinking come from? The basic factor in favour of this view is the type of character-personality construction that identifies him. It is due to this construction that passion encroaches quickly and naturally from the field of thought into the field of (not only) artistic actions and their results. Artur Hutnikiewicz describes this construction briefly, about the study by Stefan Baley:

Afektywność schizotypiczna nie zna uczuć pośrednich, jest gwałtowna, ekstatyczna i patetyczna, wahająca się między ekstremami potwierdzenia i zaprzeczenia. [...] Ogólnie mówiąc, są to jednostki nieprzeciętne, twórcze, bogate psychicznie i zdolne do najwyższych, uporczywych i wytrwałych wysiłków w dążeniu do założonych celów.

Schizothymic affectivity does not know intermediate feelings, it is violent, ecstatic, and pathetic, swinging between extremes of approval and denial. (...) Generally speaking, these are above-average individuals, creative, psychologically wealthy, and capable of the highest-level, tenacious and enduring efforts in endeavouring to meet set objectives.²⁷

And here we are met with the second factor, through which the schizothymic type shapes his thinking into a passionate form from the beginning: the ‘set objective’ was, according to the suggestion from Antoni Gustaw Bem, Żeromski’s Polish language tutor, the writing of a journal which would ‘expand the thought’ (DZ, p. 139) of the writer.²⁸ The thing is that, according to Feliks Netz, ‘the journals are started by a seventeen-year-old, but they do not display a gradual release of a passion for writing. This young man presents himself to us at a point when he is already completely possessed by literature’.²⁹ The possession is fervent and successfully fanned by Bem:

25 The latter form, ‘passion of writing’, was often displayed by scholars. See: J. Paszek, *Żeromski* (Wrocław: 2001), p. 49; A. Kochańczyk, “Stefana Żeromskiego droga do literatury (o *Dziennikach*)” [Stefan Żeromski’s road to literature (on *Journals*)], in: *Klucze do Żeromskiego* [Keys to Żeromski], ed. K. Stępnik (Lublin: 2003), p. 22. Both scholars depend on the same quotation from the journals, in which Żeromski uses this form – the note from 3 September 1888. The writer also informs one that the ‘passion for writing’ continues on 6 September 1888 (KN, p. 233).

26 S. Pigoń, “Rzeźba wyrazu u Żeromskiego” [The form of expression of Żeromski], in: *Język Polski* [Polish Language] issue 40 (1960), p. 96.

27 A. Hutnikiewicz, *Żeromski* (Warsaw: 2000), p. 347. See: S. Baley, *Osobowość twórcza Żeromskiego. (Studium z zakresu psychologii twórczości)* [Artistic character of Żeromski. (Study of the psychology of art)] (Warsaw: 1936).

28 Hanna Mortkowicz-Olczakowa refers to this issue (*O Stefanie Żeromskim. Ze wspomnień i dokumentów* [On Stefan Żeromski. From the memoirs and documents] (Warsaw: 1964), p. 65).

29 F. Netz, “Księga namiętności” [Book of passion], in: *Tak i Nie. Tygodnik Społeczno-Kulturalny* [Yes and No. The socio-cultural weekly] no. 38 (1984), p. 9. While Prus earned the title of being an anti-Werther (‘How can one compare here (in *Listy* [Letters] by A. Głowacki – B. G.) the stories of the heart of Prus with *Journals* by Żeromski, the greatest book of passion created by nineteenth-century Polish literature!’), it would not be an exaggeration to call Żeromski a Werther (as in: Z. Żabicki, “Anti-Werther” [Anti-Werther], in: *Nowe Książki* [New Books] no. 6 (1960), p. 349).

'a poet should and must be the first, because one must not be the second, and to be the second – is not worth it' (DZ, p. 154). The possession is also, most importantly, subjugated to the main passion, 'the only (...) deity in the world', which the student of the *gimnazjum* in Kielce declares to be 'fame' (DZ, p. 158)³⁰ on 2 September 1882. And it is through the prism of fame that passionate thinking takes effect, quickly blossoming into a passion for thought in Żeromski.

Therefore, calling the tropes typical of the journals from the period 1882–1883, which young girls, objects of innocent (?) crushes of the Kielce students have been gifted with, 'tropes (or traces) of passion', is not wrong, as we will see in a moment. Who are these female characters? They are, first and foremost, Ludwika Borkowska and Helena Skierska.³¹ When writing about the first, Żeromski uses simple, unsophisticated epithets. 'Ludwinia' is to him an 'honest and noble child!', with a 'kind heart', and is a 'kind-hearted (...) little *niece*!' (DZ, pp. 174–176). Only two epithetic-metaphorical phrases related to her are more developed: 'How beautiful she is! A wonder – an angel!... Pretty!' (DZ, p. 244), and finally the quintessence of poeticising, likely influenced by the news Żeromski had heard – those of her engagement to Karol Złasnowski:

Moja Ludwinia, mój ukochany ideał stanął mi przed oczyma... Ona już nie moja, ona już innego...
Gdzieś ty, jasny ideale, madonno moja? rozwiął cię, eteryczny wyobraźni tworze, powiew zimnej rzeczywistości. O, ujdź z mojego serca, ideale [...]
(DZ, s. 249)

My Ludwinia, my beloved ideal, appeared before my eyes... She is no longer mine, she is now another's...
Where are you, bright ideal, my Madonna? You have been blown away, you etheric figment of imagination, by a gust of cold reality. Oh, leave my heart, you ideal (...)
(DZ, p. 249)

In the case of tropes devoted to Skierska, we can observe a greater typological diversity – they are not only epithets, but also similes connected with metaphors, and the already-present, though not yet as intensive, repetitions. Żeromski highlights the beauty of Helena's eyes: 'Upon my clear conscience, those eyes of hers have been cast again, huge like a sea of azure...', 'Once again these blue eyes are chasing me', 'The flashes of those blue eyes are chasing me again...' (DZ, pp. 345–347), 'How lovely she is, those eyes, those eyes' (DZ, p. 367). Helena is to him 'wonderfully

30 The quoted passage was amended grammatically to suit the syntax of the utterance. Some more of such amendments will be made later on in the discussions, without changing the meaning of Żeromski's words. They will not be highlighted further.

31 This does not mean, however, that Żeromski remained untouched by the beauty or 'endeavours' of other women. In this period of writing the journals, he reports on a 'lonely, wonderful (...) unknown from the convent of St Catherine' (DZ, p. 155), 'romancing miss Apolonia', who would 'clutch (...) the hands', to which he naturally 'repaid with the same' (DZ, p. 268), on Helena Winkler who was the object of male desire, as she was kissed by Halik (DZ, p. 310), and finally on the daughter of a miller, who resembled Skierska: 'I am afraid of her, I do not dare say a word to her and I am full of respect, though it is but a reflection, a faint ray, a shadow of the ideal beauty of my angel' (DZ, p. 402).

beautiful', an 'angel', 'beloved Vestal' (DZ, p. 356), 'angel of the soul' (DZ, p. 369), 'in (...) a Tyrolian hat, how lovely she is, how lovely...', she is his 'beloved Elsinoe' (DZ, p. 371).

This is not passion, surely this is idealising – one could ascertain. In the case of tropes related to Skierska there are, however, clear textual signals, through which Żeromski informs the reader on that, which is not solely a sign of innocent infatuations – indeed, his 'clear conscience' is disarmed by the blue of Helena's eyes, and, if so, it stops being 'clear' – the ellipsis conveys this subtly. And a second fragment, even more intriguing, when the writer, as if self-confirming his virtue, mentions something opposite: 'I do not know what this love of hers makes me into. I have become better, more virtuous. Not a sinful soul lingers on my mind (...)' (DZ, p. 356). Does that mean some 'sinful thoughts' would have previously 'lingered'? If only one could ask the author of the journal now (...) From the beginning, therefore, Żeromski had struggled with the ever-more intense passion of thought, not in the least, maintaining only a light and virtuous aura of idealizing his love interest. But there is something else. The quoted tropes related to both girls appear in a specific context: passionate thinking, in which the phenomenon of passion is thematized, and it is the subject of inquiry for a young man. The most obvious examples of this are: a reflection on two natures competing within him – spiritual ('the virtue of innocence') and carnal ('lust') (DZ, pp. 157–158),³² a 'thought on the women of Słowacki and Krasiński' (DZ, pp. 164–165) noted in the journal and without doubt analytically digested, an analysis of the character of the feeling towards Ludwika (DZ, p. 177), copied fragments of *Poganka* [The Pagan] by Narcyza Żmichowska – 'there is love-loving, there is love-passion and love-fantasy' (DZ, p. 181), excerpts from the theses of Karol Libelt from the work *Estetyka, czyli umniectwo piękne* [Aesthetics, or the skill of beauty], which concentrate directly on passion, but also in the context of art – 'Passions are led and fuelled by external impressions, never internal inspiration' (DZ, p. 189),³³ and finally a quote from the author's footnote by Zygmunt Krasiński to *Irydion*, in which, apart from a description on what 'boredom' and 'lewdness' are, there is also a definition of 'passion': 'Passion is always strong, simple, it is Synthesis

32 'Yes, it is me, the same: today with the angels, tomorrow – with the devils!...' (DZ, p. 209) – he would also not have an issue identifying with the 'motto of the heart' based on the duality of good and evil.

33 Ewa Korzeniewska writes on how sensitive Żeromski was to its resonance in art. Korzeniewska recalled his reactions to actors' creations in *Hamlet* watched at Teatr Wielki [Grand Theatre] (eadem, "O Dziennikach Stefana Żeromskiego"..., p. 124; see Z.J. Adamczyk, "Dzienniki jako dokument formowania się programu literackiego i poglądów estetycznych Stefana Żeromskiego" [Journals as a document of the formation of a literary programme and aesthetic outlooks of Stefan Żeromski], in: *Przegląd Humanistyczny* [Humanities Review] no. 3 (1970), p. 23, footnote 71).

– it is the poetry of the body’ (DZ, p. 281).³⁴ It is this path, of the ‘poetry of the body’, that Żeromski chooses, because he sees a fundamental shortcoming within his work at the time: ‘From my dreams, when I want to pour them onto paper, comes nothing but a butterfly when you wipe the colours from its wings; instead of wonderful shades, there is only some colourless, odourless mass (...)’ (DZ, pp. 210–211), ‘I realise my dreams. – But it is not what I have dreamed of... just a withered flower in comparison with a bouquet of roses that I had in my heart!’ (DZ, p. 308). In this sense, only the angelic-idealising tropes relating to Ludwika Borkowska and Helena Skierska can be taken as a sign of the thought-tracing of passion, tracing the passion of one’s creative thought. These are Żeromski’s tropes of thinking on passion from before he set off on the path of ‘external impressions’, to quote Libelt. Perhaps they are not imaginatively spectacular for a careless reader. However, they do reveal the thought-engagement of the journals’ author with that which will soon resound in his life with a fullness of meaning: passion.

Mam 20 lat, a w tym wieku wrą w piersi rozmaite orgie. Między innymi owa rozkosz zmysłowa, owa odaliska naga, owa poezja ciała chodzi za każdym, kto ma lat dwadzieścia, krok w krok. Po prostu mówiąc, ciało dopomina się o swe prawa. Tu na nic wola. Możesz się powstrzymać od uczynku, ale myśl – to szatan straszny a niedostępny.

I am twenty years old, and at that age various orgies boil in one’s breast. Among other things, this sensual bliss, this naked odalisque, this poetry of the body follows in the footsteps of every twenty-year-old. Simply speaking, the body demands its rights. Will is of no use here. You can hold back the act, but the thought – that is a Satan horrible, yet inaccessible (KN, p. 11).

The previously mentioned Iridion’s formula of ‘poetry of the body’ etched itself on Żeromski’s memory – he refers to it again, pointing to something more lofty for us: a thought which is unambiguously non-angelic. Tropes referring to the next, numerous intimate relationships with women, gain a semantic ‘depth’ because an act follows every Satan-thought. The philosophy of passion of the journals’ author enters onto a different plane of passionate thinking: the thought is correlated with actions, and Żeromski cares to note it ‘in the heat of a moment’, just before the playing out of intimate-erotic events, or just after their conclusion. Passion of thought reaches its apogee, and tropes of passion are the depiction of this – of a passion stemming from thought that is now experienced in the body. Of course, this apogee does not unfold immediately: the passion of thought entails a different dramatic structure every time, because the women, objects of this thought-body passion, are various and numerous. Given the latter issue, it is not the figures of

34 Scholars editing the most recent version of *Journals* highlight: ‘Emphasis [here in italics – B. G.] come from Żeromski’s original’ (DZ, p. 281, footnote 573). But there is more – after the quote on ‘passion’, Żeromski, again, notes ‘lewdness’ in the context of passion understood in this way: ‘it is invented, deconstructed into a thousand details, it is rather prose – an Analysis’.

women or Żeromski's relationships with women in chronological order that structure our discussion. Tropes of passion will constitute this structure. Let us examine them more closely, in order to report on the process now unfolding on the pages of the journals: a semantic 'deepening' of passion, relayed in unconventional, unique, and ultimately, meaty and juicy tropes.

From the affair with Helena Radziszewska, we can clearly see that the diaries' author 'lives holistically, participating in thinking with his body'.³⁵ The majority of tropes devoted to passion attest to this; however, it is similes that are most prominent in this regard.³⁶ The 'poetry of the body', as described through these similes, primarily concerns women's bodies and the aspects of those that Żeromski found attractive and enticing. Here are the examples:

Objęcie jej bywa nieraz mocne jak uścisk pantery,	Her embrace is often strong like the grip of a panther (KN, p. 70),
[...] pachnące ciało, giętkie jak pręt wikliny [...],	(...) fragrant body, nimble like a wicker cane (...) (KN, p. 82),
Pachną takie okrągłe ramiona i zgrabne jak u jelenia nóżki, obciążone w pąsowe pończoszki, obute w białe pantofle, małe, jak moje pojęcia o sztuce wyrobienia białych pantofli,	Fragrant are the round shoulders and the legs shapely like a fawn's, dressed in crimson little stockings, shod in white slippers, as small as is my knowledge of the art of making white slippers (KN, p. 232),
[...] jej głębokie niebieskie oczy nabierają czarnego blasku, są niemal czarne i posiadają siłę palenia jak płomień wodoru,	(...) her deep blue eyes are taking on a black glare, they are almost black and wield the power to burn like a hydrogen flame (KN, p. 246),
[...] mówiła tak słodko z akcentem nad o, podając mi swą łapczkę lilipucią, mięciutką jak bukiet fiołków [...],	(...) she spoke so sweetly, accentuating the 'o's, handing me her minuscule paw, soft like a posy of violets (...) (KN, p. 358),
[...] wokoło warg jej leży linia nieznanego jakiegoś żalu. Tym i oczami, tajemniczymi jak święte księgi Buddy – pociąga,	(...) around her lips, there is a line of some unknown regret. That and her eyes, mysterious like Buddha's sacred books, are enticing (KN, p. 398),
[...] minuta szczęścia, gdy mogę stać obok niej, patrzeć w te oczy takie niebieskie jak ten Bug [...]	(...) a minute of happiness, when I can stand next to her, look in those eyes blue as the river Bug (...) (KN, p. 468).

35 É.M. Cioran, "Pochwała ludzi pełnych pasji" [Praise for people full of passion], in: idem, *Samotność i przeznaczenie* [Loneliness and destiny], transl. by A. Dwulit (Warsaw: 2008), p. 177. This was a fact many scholars of the life and work of the writer highlighted. It is worth recalling, for example, the voice of Stanisław Adamczewski: "Żeromski lives every moment of existence with his WHOLE self, behind a mask of his doppelgangers. With his whole self, meaning – first and foremost, physically, bodily. With the whole living mass of the organism, that physical fuel of the spirit" (S. Adamczewski, *Sztuka pisarska Żeromskiego* [Literary art of Żeromski] (Cracow: 1949), p. 20).

36 One could assert that this is nothing strange, if similes are 'a thought structure present already at the level of perception', of passionate thinking, might we (as in: E. Szczęsna, "Retoryczność porównania" [Rhetorics of similes], in: *Litteraria Copernicana* no. 2 (2015), p. 28).

A scent, an expression of the eyes, a touch: to convey the intensity of the passion he feels, Żeromski utilises similes, which, in the journals ‘poetry of the women’s bodies’ carry ‘a character most sensual, almost “visual”’.³⁷

‘Poetry of the body’ does not, however, only relate to women’s bodies: the fascination with those sparks the need to write about one’s own body and its physical reaction to them. Let us quote a few selected similes pointing to this fact: ‘My heart is pounding like a hundred cannons, my head burns, palms like ice...’ (KN, p. 21), ‘breast is rising like bellows’ (KN, p. 22), ‘The rustle of a lady’s dress, the look of breasts’ shape, a touch of hand, shape of stocking, any image – all make my veins bulge on my forehead like thick whips and I become similar to a wild animal’ (KN, p. 258). What is more, Żeromski self-observes the *physis*, not only focusing simply on the passion, but also on the feelings and moods released by it:

Jestem jak Prometeusz przykutym do skały i sępi serce wyżera – lecz niechaj się świecą te chwile, gdy Zeusowi kradł ogień z niebios!

I am like Prometheus, chained to the rock, with a vulture eating out my heart – but let those moments be praised, when I stole the flame from Zeus in the heavens! (KN, p. 223),

Jestem rozstrojony nerwowo jak stary fortepian, a zresztą cała moja istota, złamana jest na dwoje jak suchy kij,

I am full of nervous discord, like an old grand piano, and indeed, my whole being is broken into two like a dry branch (KN, p. 360),

Byłem zmęczony, pijany swoją uciechą miłosną, zatopiony w myślach, które są niby tonami, niby akordami jakiejś pieśni.

I was tired, drunk on my amorous delight, engrossed in thoughts that are as if tones, chords of some song (KN, p. 436).

With these similes, we move swiftly and naturally onto the field of passionate thinking of Żeromski, because the mechanism of a simile, not reduced merely to the area of stylistics, makes one realise that ‘it is a supra-linguistic structure of human thinking, that it is written into our perception’.³⁸ But we can also spot a non-standard ‘thirdly’ in the journals’ similes – the tropes are then also about conveying the prose of the body in a condensed opinion, when Żeromski notices that, which is not attractive to him, and even if it is, it is far from ‘poetry of the body’: ‘in such heat, all wit abandons man. Chambermaids are ugly like the aristocratic rules of their country (...)’ (KN, p. 162), ‘I did not get much enjoyment: the lass is young, chubby, healthy, but she paws like a bunch of angels’ (KN, p. 187), ‘Mum sits over her books and glances over, to see if I am not flirting with the las-

37 Here I use a term by Danuta Buttler (“Porównania w twórczości Stefana Żeromskiego” [Similes in the works of Stefan Żeromski], in: *Stefan Żeromski. W pięćdziesiątą rocznicę śmierci* [Stefan Żeromski. For the fiftieth anniversary of his death], ed. Z. Goliński (Warsaw: 1977), p. 262.

38 This time, I refer to a statement by Ewa Szczęsna (“Ontologia i epistemologia porównania” [Ontology and epistemology of a simile], in: *Komparatystyka dzisiaj* [Comparative studies today], vol. 1: *Problemy teoretyczne* [Theoretical issues], eds. E. Szczęsna, E. Kasperski (Cracow: 2010), p. 97).

sie, who is ugly like socialism' (KN, p. 254). A pause in this axiological polarisation of similes is constituted by the degree of honest engagement of Żeromski. He gifts tropes of a different kind, namely metaphors, heavily enriched with epithets – either 'angelic', or 'hellish', 'devilish' – to women he has strong emotional ties to.³⁹ Let us then move on to those.

'Sometimes the whole world leaves us, everything that constitutes our thinking, we throw ourselves into the waves of feelings and float on them, thinking only of ourselves, of our salvation or ruin' (KN, p. 287). To depict these 'waves of feelings', the journal's author uses precisely the metaphors,⁴⁰ stretched over the axiological opposition of talking about passion in a lofty, pompous way, but also trivially, rudely. All of this depends on the emotional states he finds himself in, and on the female addressee he has (or does not have) feelings for. On falling in love, he uses the words: 'angels must have put together the cello of my life' or 'we are tied with this infinite knot, the Gordian Knot of feeling' (KN, p. 8), whereas on the state of having satisfied his sexual desire he writes: 'the Satan of the blood has won', 'I stained myself with, and entered, this awful mud' (KN, p. 30), 'I never thought that I would ever have it in me to stick my whole face into mud' (KN, p. 446), 'I philandered, not liking her one bit and feeling only disgust upon making a sacrifice to Venera' (KN, p. 477).⁴¹ And, though with the help of metaphors, linked, however, with similes and repetitions, Żeromski still reports on both the women's

39 This fact was reported and diligently analysed by Jerzy Paszek ("Beatrycze" – "Telimena". Eros i styl w *Dziennikach Żeromskiego*) ["Beatrycze" – "Telimena". Eros and style in *Journals by Żeromski*], in: *Rocznik Świętokrzyski* [The Świętokrzyski Annual] vol. 13 (1985), pp. 53–67.

40 Metaphor, and not simile, let us emphasise once more, though there did exist a 'belief that every metaphor was a shortened simile', which 'is a result of a historically fixed terminological misunderstanding' (Á. Vigh, "Porównanie i podobieństwo" [Simile and similarity], transl. by M. Tomicka, in: *Pamiętnik Literacki* no. 4 (1986), p. 257). The issue of 'first-degree relation', and not the validity of rendering the two the same, was also discussed by Stanisław Dąbrowski ("O pewnej właściwości porównania i metafory" [On a certain characteristic of simile and metaphor], in: *Pamiętnik Literacki* no. 3/4 (1965), pp. 105–124). Why does Żeromski talk about his feelings through the medium of a metaphor? It is without doubt connected to its, as expressed by Dąbrowski, 'complex', 'antynomic' function – 'it serves, simultaneously, to illustrate and transform reality' (ibidem, pp. 109–110). The latter notion, as part of journal-writing, would be based on a subjective verbalisation of one's feelings ('and that is the character of a metaphor', as it is 'a device for conveying a subjective assessment of real objects and phenomena by the speaker', J.T. Czerkasowa, "Próba lingwistycznej interpretacji tropów. (Metafora)" [An attempt at a linguistic interpretation of tropes. (Metaphor)], transl. by Ś. Amsterdamski, in: *Pamiętnik Literacki* no. 3 (1971), p. 268). In this aspect, the importance of metaphors is significant, as it reveals 'always a certain personal trait, and reveals in a special sense the world of imagination of an individual man' (T. Dobrzyńska, "Mój intymny mały świat" a poetyckie sposoby konceptualizacji. Metafora" ['My intimate little world' and the poetical devices of conceptualisation. Metaphor], in: *Osoba w literaturze i komunikacji literackiej* [A person in literature and literary communication], eds. E. Balcerzan, W. Bolecki (Warsaw: 2000), p. 114).

41 It would seem that we also see, within the self-criticism executed by Żeromski, the early signs of a phenomenon that Tomasz Burek expressed with these words: 'the logic of moral passion and critical reflections' (T. Burek, "Żeromski – rozdarta świadomość" [Żeromski – a consciousness torn apart], in: *Stefan Żeromski...*, p. 60).

‘poetry of the body’: ‘Involuntarily I kiss her hands (...), I would like to suck out of them this talisman of beauty that carries me always towards her again and again, like a recurrent wave’ (KN, p. 34), ‘In the foci of the pupils there are flames, which, covered by the drapes of half-closed lids, say: kiss me...’ (KN, p. 42), as well as on the ‘poetry of [his own] body’: ‘I have in my veins burning lava’ (KN, p. 47) – his ‘baroque metaphors’⁴² undoubtedly focus not on the body, but on the emotional states related to the passion he is experiencing. Among those, one can differentiate organic metaphors, which allow one to look at passion from a certain distance: ‘It is a fabric, from which a further thread of my feeling will spin itself, it is anthracite, from which the flames of feeling will continue to grow’ (KN, p. 49), ‘It would take a long, an infinitely long penance, to redeem the rejected pearls of pure feelings crushed and killed by passion’ (KN, p. 50), ‘her form was now so unhappy, that the phosphorus of passion blazed up within me’ (KN, p. 379). The affective ones, however, are dominant,⁴³ the ones which, in a way, shift the reader’s imagination into the epicentre of passion of thinking about what one has tasted: ‘Then our night, a mad intoxication of the senses, a storm of youth breaking all dams, love without a rudder’ (KN, p. 106), ‘Do you remember that summer night, long streaks of the Moon’s light trailing along the floor, and us almost dying of happiness, caressing each other with no limits, with no reckoning, with no conscience, we drink this cup to the end?...’ (KN, p. 312). Even this limited selection of them suggests that the tropes of passion-metaphor, which convey feelings, deepen the semantics of its phenomenon: passion now appears as a multi-faceted phenomenon, regarded through the prism of jealousy – ‘A cat’s jealousy, this hissing deadly sting, this green saliva of cynicism visited me for a while’ (KN, p. 113), but also uncertainty – ‘I tormented myself over several nights, thinking this worm-eaten cascade of thoughts’ (KN, p. 124).⁴⁴ The phenomenon, which Żeromski pays close attention to, and which he thinks about in the seemingly least obvious location – in the zoo:

Doznaje się pewnych wstrząśnięć, patrząc na dzikie zwierzęta. Lubię ten ich spacer po klatce – to takie straszne. Zdaje się, że to ludzie w klatkach

One experiences certain shocks when looking at wild animals. I like their pacing in the cage – it is so horrid. It would seem they are people in cages of

42 With this phrase, I refer to the specifically defined understanding of ‘metaphorics of Baroque’, presented by Jerzy Paszek in *Stylistyka. Przewodnik metodyczny* [Stylistics. A methodical guide] (Kato-wice: 1974), p. 106.

43 As highlighted by Chaïm Perelman, utilising the findings of Jean Cohen, ‘affective metaphor’ is ‘characteristic of the Polish language’ (C. Perelman, “Analogia i metafora w nauce, poezji i filozofii” [Analogy and metaphor in science, poetry and philosophy], transl. by J. Lalewicz, in: *Pamiętnik Literacki* no. 3 (1971), p. 251). See: J. Cohen, *Structure du langage poétique* (Paris: 1966), p. 113 ff.

44 It is a phenomenon whose nature seems to be conveyed most deftly by ‘animalistic metaphor’. See: A. Hutnikiewicz, *Żeromski i naturalizm* [Żeromski and naturalism] (Torun: 1956), p. 70 ff.

namiętności, w powijkach niemocy, że to zakocha-
ni, z rezygnacją chodzący po klatce życia. Taki to
i szeroki horyzont mam ja, jak pantera zamknięta.

passion, in swaddling-clothes of impotence, people
in love, walking the cage of life with resignation.
This is what broad horizons I have, like a caged
panther (KN, p. 93).

The metaphor of a 'cage of passion' allows us to see in this phenomenon, as if in a lens, a mix of contradicting feelings, as 'there is nothing more tragic and more comic at the same time, than a man locked in a cage of passion' (KN, p. 146). What is, therefore, Żeromski's philosophy of passion, made available via the diaries' tropes? It is, without doubt, something that cannot be unambiguously classified, because, on the one hand: 'It is not beastliness. It is the destruction of a monster which is always within us, and its name – loneliness, it is an escape from the certainty that we are always alone' (KN, p. 61), while on the other, 'it is such hell and such torment, that demands one to tear up everything that is within arm's reach' (KN, p. 63).

To convey this axiological ambiguity, which identifies passion experienced bodily and spiritually, as we have already seen, it is not enough to use a simile and a metaphor, or to attach some epithets to the latter. It is necessary to pile up traces of various tropes, accumulating them right next to each other in the space of a single sentence or neighbouring sentences.⁴⁵ And all that with the aim of visualising, within the framework of passionate thinking, images through which we come into contact with a linguistic 'cropping' of passion:

Posiadam ją niepodzielną, jesteśmy razem, oczy te patrzą we mnie jak w obraz bóstwa, na każdy mój ucisk jak za uderzeniem w klawisz odezwie się jej objęcie, na każdy lubieżny całus jej pocałunek, podaje się każdej pieszczocie, wreszcie całe to miękkie, wonne, sprężyste, chwilami piorunowo namiętne ciało cudownej kobiety należy do mnie...

I have her absolutely, we are one, those eyes look at me as if at a divine image, to every embrace of mine her embrace will respond, as if by playing a piano key, for every lustful kiss her kiss, she succumbs to every caress, finally all this soft, fragrant, agile, sometimes electrically passionate body of a remarkable woman belongs to me... (KN, p. 69)

Obejmuję ją wół, pozwala pieścić swe piersi twarde, okrągłe, cudowne, rozkoszne, oddychające namiętnie, z lekka tylko odgina mi palce, nie spycha rąk cisnących się do nóg, nie broni całować piersi i szyi, tylko z ustami ucieka. I gdyby za pocałunek ten śmierć czekała – nie zrzekłbym go się... Wreszcie zdejmuję jej kapelusz, główka jej ucieka w tył, ale doganiają ją ramiona moje, wstrzymuje się i patrząc mi w oczy w namiętnym upojeniu, w szale rozkoszy, w zapomnieniu o całym świecie podaje mi swe usta, łączy nas pocałunek długi jak wiek, bezmierny jak morze, szalony...

I embrace her waist, she lets me caress her breasts, hard, round, wonderful, blissful, breathing passionately, she only lightly unfolds my fingers, does not push away the hands moving towards the legs, does not protest the kissing of breasts and neck, she is only evasive with her lips. And if the death penalty were the price for this kiss, I would not renounce it... Finally, I take off her hat, her head falls back, but my arms catch up with it, she pauses and, looking me in the eye in passionate intoxication, in the fury of pleasure, in forgetting all the world outside, she gives me her lips, we are joined with a kiss long as a century, boundless like the sea, mad... (KN, p. 292)

45 This characteristic of 'piling up' of various tropes, which was, at the same time, seen as a symptom of 'Żeromski's style of lyrical expression', was noted by Jerzy Kądziera ("Główne wartości *Dzienników* Żeromskiego" [The main values of *Journals* by Żeromski], in: *Pamiętnik Literacki* no. 1 (1976), p. 29).

The images of the passion experienced, depicted in the form of 'live reporting',⁴⁶ highly suggestive, as they are based on enclaves of various kinds of tropes,⁴⁷ included, moreover, in the repetitive, parallel fragments of sentences, only heightening the effect of the intensity of what is being experienced.⁴⁸ Images that have their own rhythm,⁴⁹ which the reader's imagination cannot remain indifferent to, it is unapologetically pulled into them.⁵⁰ Images shaped as part of passionate thinking and conveyed with the passion of a thought consummated. Images placed in the 'space of intimacy' – in journals, which, on the one hand, allowed Żeromski to 'free himself from his thoughts'.⁵¹ On the other hand, as images were subjected to verbalisation and recorded, they were saved from oblivion. Images of his life, his passion, which he thought about, experienced, and relived, are the culmination of tropes (or traces) of passion.

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- 46 There are also others, numerous, relayed while taking the temporal distance into consideration (e.g. KN, p. 325).
- 47 Their function of image-creation, stimulating the imagination of the reader of Żeromski's works, was pointed out by, among others, Maria Jolanta Olszewska ("W kręgu meteorologii i astronomii" [In the circle of meteorology and astronomy], in: *Słownictwo "Pism Stefana Żeromskiego"* [The vocabulary of the works by Stefan Żeromski], vol. 10 (Cracow: 2007), pp. 92–106.
- 48 It is also worth recalling Jerzy Paszek's argument, which relates to Żeromski's works: 'The repeating, in Żeromski's entire body of work, of the same or similar stylistic devices of evoking erotics is yet more corroboration of the validity of Stefan Bailey's argument on the persevering character of Żeromski's poetic imagination' (J. Paszek, "Danae Żeromskiego" [Żeromski's Danae], in: *Teksty [Texts]* no. 1 (1974), p. 83).
- 49 This was discussed, in the scope of the epical work of the author of *Journals*, by Waław Borowy ("Rytmika prozy Żeromskiego" [The rhythmicity of Żeromski's prose]), in: idem, *O Żeromskim. Rozprawy i szkice* [On Żeromski. Theses and drafts] (Warsaw: 1960), pp. 179–228).
- 50 And there were some, who claimed that it was thus also cluttered and scandalised in this way. See: B. de Courtenay, "Krzewiciele zdżiczenia (fragmenty)" [Promoters of savagery (fragments)]; L. Skoczylas, "Bez odpowiedzialności" [Without responsibility], in: *Żeromski. Z dziejów recepcji twórczości 1895–1964* [Żeromski. The history of reception of his work 1895–1964], selection of texts and introduction by: Z.J. Adamczyk (Warsaw: 1975), pp. 53–57, 124–133.
- 51 F. Nietzsche, *Radosna wiedza. („La gaya scienza”)* [The gay science], transl. by M. Łukasiewicz (Gdańsk: 2008), p. 107.

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ABSTRACT

Stemming from philosophical standpoints, which locate ‘passion’ in the realm of thought (Marcus Eremita, René Descartes, Hannah Arendt), this article endeavours to prove that passionate thinking was the basis of Stefan Żeromski’s creation of his own textual space of intimacy, namely journals. Because he made the phenomenon of passion the subject of this thinking (he learned the characteristics of this passion mostly from his own intimate experiences with women, and he ver-

balised it), the article exposes the understanding of this phenomenon by the writer, through an analysis of stylistic tropes in his journal entries. It becomes apparent that a verbal visualisation of passion brought with it an evolution of tropes he particularly favoured in creating an image of passion: similes and metaphors. These have been semantically deepened by the construction of certain enclaves of stylistic devices, which not only brought together their differing types, but most importantly accumulated them. The end result of this mechanism are suggestive images, through which Żeromski managed to verbally illustrate passion.

KEY WORDS: Stefan Żeromski (1864–1925), journals, thinking, passion, tropes