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DOI: 10.53614/18294952-2023.2-143

“MANIFESTO OF SOCIALIST SURREALISM” AS AN EXAMPLE OF SURREALISM ENGAGED AGAINST THE BACKGROUND OF OTHER ACTIVITIES OF THE POLISH MOVEMENT ORANGE ALTERNATIVE

This text is a contribution to the analysis of “Manifesto of Socialist Surrealism” against the background of other ideological and artistic activities of the Polish avant-garde movement Pomarańczowa Alternatywa (The Orange Alternative). The author shows the origins of the movement, citing other avant-garde movements that preceded the formation of the Orange Alternative and the publication of its most important manifesto. She mentions the Polish Futurists, the French Surrealists, who had an unequivocal impact on the creative imagination.

Key words: the Orange Alternative, the French Surrealists, “Manifesto of Socialist Surrealism”, avant-garde movement.

Introduction

Surrealism has had a huge impact on literature, art and aesthetics in many countries and continents. It aroused mixed feelings – fascination, curiosity, shock, inspiration. It partially politicized the sphere of artistic emotions, but *de facto* did not realize the utopian idea of “transforming the world and human life.” Trying to define the concept of surrealism, it would be necessary to clearly expose the elements of the worldview of its creators, ways of using the creations of imagination and, finally, to determine to what extent the hype of Breton’s theory of

dreams became only a kind of a form, as we would nowadays proclaimed, the “promotion” of the grouping itself, conceived – and probably rightly so – as an artificial collective.

Noting the presence of “socio-political surrealism” primarily in postwar literature, we intend to focus on the universals of Surrealism: archetypes in art and literature, the interpretation of literary and artistic symbolism, and metaphor as the most perfect form of Surrealist creative expression. Polish surrealism drew ideological inspiration from the Polish version of futurism.

A manifesto is a collection of views, opinions, thoughts, suggestions for a plan of action concerning art, value system or politics. A manifesto can be individual or representing the voice of a certain group. The word “manifesto” traces its roots to the Latin word “manifesto” which means “to proclaim” or “to announce”. As a literary form it can be the result of the actions of a non-conformist minority proclaiming, for example, avant-garde ideas.

Method

This text uses the analytical-numerical method based on to the conclusion as a result of observation of selected cases of activities and publications of the Futurists, but especially the Surrealists with a special emphasis on manifestos, recall them in the context of the meaning of the *Manifesto of Social Surrealism* as an artistically and socially engaged text. The literary form of the manifesto provides the possibility not only of interdisciplinary interpretations, but also a multiplicity of references and the possibility of considerations of timeless significance. The Orange Alternative movement is an object of scholarly interest. In particular, sociologists and historians of the 20th century, while no literary scholar has so far taken a closer interest in the place of the Manifesto of Socialist Surrealism among of the activities and works of avant-garde artists.

“Artists to the street!”

The first manifesto of the Polish Futurists was published in June 1921 in Krakow. Futurists aimed to cause a kind of revolution in poetry (and not only in poetry), so they sought all kinds of novelties. The JEDNODŃUWKI FUTURYSTÓW¹ consists of minor “manifests”: *A Manifesto on the Nativistic Futurization of Life*, *A Manifesto on Phonetic Orthography*, *A Manifesto on Futuristic Poetry*, *A Manifesto on Art Criticism* (Jasieński, 1921) ². Reformist was certainly the form of the message, the placard, and the new language – phonetic language³.

One of the most important slogans of the Manifesto is the call: “artists to the

1 Original spelling.

2 In Polish, the titles of these manifestos were consciously spelled incorrectly.

3 We, the Polish Futurists, pay here to the Polish romantic poetry of the period of captivity, the specter of which today without mercy we will remind and beat – a tribute for the fact that in times of great concentration and slow maturation of the Polish Nation was not a “pure” art, but precisely a deeply national one, that it was written with the juice and blood of the overflowing life itself, that it was the pulse and cry of its day, which in general and only any art can and must be.

street!”). This postulate implies the expansion of art beyond cinema and theater halls into all areas of human life. For Futurists, the arena for artistic creation was the entire city, houses, streetcars, cars, sidewalks, parks, train stations, etc. The Polish Futurists were very close to socialism. They were commonly associated with the left side of the political scene, and their *Manifesto* resembles that of Marx and Engels. The *Manifesto of the Italian Futurists* established the position of this form of expression as organizing the theoretical assumptions of a particular art movement, and those originating from *Manifesto of Surrealism*, published in 1924 by André Breton. The full theory of surrealism was presented in the *Second Manifesto of Surrealism*, supplementing the first. Surrealism, in turn, was foreshadowed by Baudelaire’s⁴ anti-naturalism while making a symbolic farewell to romantic harmony. Among the most significant issues of the avant-gardes, Richard Sheppard mentions the changing sense of reality – in this context, the “meta-world” of surrealism, making an invasion of the “intermediate sphere of experience”, the new concept of history, time, metaphor, the reinterpretation of dreams in a poetic context is both an inspiration for reflection on the beginning and specificity of the modern world (Sheppard, 2004), and is fundamental to understanding the content of Waldemar “Major” Fydrych’s *Manifesto* (Fydrych, 1982). In Fydrych’s work and the way it is presented, we find echoes of Salvador Dali’s work (Verdugo, M.M. V. L. 2023).

However, it was the 20th century avant-gardes that unanimously rejected the decadence of aestheticism in favor of exploring novelty, rejecting definitively the existing order, including culture, the achievements of generations past. Translator of the first *Manifesto of Surrealism* – Artur Sandauer commented on its content as follows:

“*The Manifesto of Surrealism* is a text classically straightforward, or, if you prefer, one that has been made classical and simplified by history (...). However, this is a limit that Breton never crosses: his texts combine the verve of a madman with the dignity of a classicist. Be that as it may, the fact is that the text we hereby make available to the Polish reader is a breakthrough in the history of culture. There is no outstanding artistic work today, dare I say, that is not in some way dependent on it. I think this is a sufficient title for its immortality” (Breton, 1924). In addition to the definition of surrealism itself, the *Manifesto of Surrealism* included considerations on the priority of imagination in the perception of art and literature, the interdependence between imagination and freedom (as will be seen in the actions of PA artists), freedom and alienation. The first *Manifesto of Surrealism* also included directives on the creation and functioning of the Surrealist text, as well as examples of poetic work in line with the spirit of the formation. Creators were eager to appeal to the need to revolutionize the world, to sublimate aesthetic needs through the power of words – wasn’t the need to revolutionize the world guiding PA activists?

4 Charles Pierre Baudelaire (born April 9, 1821 in Paris, died August 31, 1867 there) was a French poet and critic, a Parnassian who is counted among the so-called “condemned poets.” Known for his translations of the works of Edgar Allan Poe, among others.

The *Second Manifesto of Surrealism* was published in 1930. In it, Breton included a statement that Surrealism, from an intellectual and moral point of view, sought to “provoke a crisis of consciousness,” the outcome of which was to be decisive for the success or failure of the direction’s theory. This is because the Surrealists sought to increase the role of the imagination and the subconscious, which, in their view, allowed for full and free expression and the development of creativity.

They considered the imagination to be the engine of progress; they also wanted to progressively more clearly perceive and interpret the importance of the subconscious in artistic creation. Breton’s *Second Manifesto* also included the statement that “Surrealism fearlessly recognizes as its dogma absolute rebellion” (Breton, 1930). In both manifestos, Breton called for the abandonment of pascetic views, which, in his view, had a negative effect on the impulses of the heart, thereby depriving it of confidence in its own abilities and the prospect of liberation from all dependence. He stressed that Surrealism wants, above all, to find in the human mind the point at which the antinomic concepts of past and future, life and death, possibility and impossibility will lose the differences that divide them (Argenta, 2007).

At the very beginning of the publication, Breton included the statement that Surrealism, from an intellectual and moral point of view, seeks to “provoke a crisis of consciousness,” the outcome of which is supposed to be decisive for the success or failure of the theory of this direction. This is because the Surrealists sought to increase the role of the imagination (or inspiration) and the subconscious, which, in their view, allowed for the full and free expression and development of man’s creative abilities. They considered the imagination to be the engine of progress; they also wished to see gradually more clearly “what is spinning without man’s knowledge, in the depths of his spirit (Breton, 1930).”

“Manifesto of Surrealism” emphasizes the roles of unlimited imagination and opposes fanaticism. It is a praise of freedom of spirit and liberty, and makes us realize that its power and reach depend on ourselves. “To make imagination a slave – even at the cost of saving what is often referred to as happiness – is to evade the highest tribunal that resides within us. Only the imagination tells me what might be, and that alone is enough to mitigate somewhat the terrible limitations of it; enough to give myself over to it without fear of error (as if one could err more). At what point does it become dangerous, and where does the safety of the spirit end? Doesn’t the possibility of error represent an opportunity for the spirit to be saved?” (Breton, 1930).

This is because the Surrealists sought to increase the role of the imagination and the subconscious, which they believed allowed for full and free expression and the development of creativity. They considered the imagination to be the engine of progress; they also wanted to gradually more clearly perceive and interpret the importance of the subconscious in artistic creation.

“The imagination finds itself – who knows? – on the eve of regaining its rights.

If there are strange forces hiding in the depths of our spirit, capable of intensifying the forces of the surface, or of fighting a victorious battle with them, we are in the highest degree interested in apprehending them – first apprehending them, and then subjecting them, if need be, to the control of reason” (Breton, 1930).

The first *Manifesto* postponed realism and all its variations: “It is necessary to pillory – after materialism – the realist attitude. The former – much more poetic – presupposes in man a monstrous, admittedly, hubris, but not a repeated and deeper fall. It must be seen in it, first of all, as a legitimate reaction to some comical tendencies of spiritualism” (Breton, 1924).

In *The Second Manifesto of Surrealism* Breton included a statement that Surrealism, from an intellectual and moral point of view, seeks to “provoke a crisis of consciousness,” the outcome of which is to be decisive for the success or failure of the direction’s theory. In both manifestos, Breton called for the abandonment of passeistic views, which, in his opinion, negatively affected the gusto of the heart, thereby depriving it of confidence in its own possibilities and the prospect of liberation from all dependence. He stressed that Surrealism wants, first of all, to find a point in the human mind at which the antinomic concepts of past and future, life and death, possibility and impossibility will lose the differences that divide them (Argenta, 2007) In the first *Manifesto* he emphasized the importance of literary peregrination as a form of peregrination of the imagination. He stresses that the concept of truth and experience are changing dramatically, while glorifying the importance of psychoanalysis and the exploration of imagination:

If there are strange forces hiding in the depths of our spirit, capable of intensifying the forces of the surface, or of fighting a victorious battle with them, then we are of the utmost interest in apprehending them – first apprehending them, and then subjecting them, if necessary, to the scrutiny of reason. Even analysts can profit from this. But it’s also worth emphasizing that in pursuing this endeavor, no course of action is a priori advisable, that this is – at least for the time being – as much a matter for poets as for scientists, and that success here by no means depends on the paths – more or less intricate – that are taken (Breton, 1924).

Toward surrealism à la polonaise and Frydrych’s Manifesto

Surrealism has had an enormous impact on literature, art and aesthetics in many countries and continents. Treated by our ancestors rather as a collective utopia drawing on the creative power and dreamlike layer of the human soul, it has survived in everyday language as an epithet for phenomena that are unusual, incomprehensible, a little funny and frightening at the same time. The dissertations of Leon Chwistek on the multiplicity of reality in art and literature, interpreted not only in the context of the ideology of Polish futurism, but as a confirmation of the existence of the oneiric imagination exploited by Anatol Stern, Aleksander

Wat, Adam Ważyk and Jan Brzękowski, for example, had a considerable impact on the first wave of Polish surrealism (Cywińska, 2009) .

Katerina Tzvetanska emphasizes the background of events related to the Solidarity movement as the most important revolution in the post-communist countries in the 20th century:

„The battle against communism in Europe was won not by weapons, but by civil resistance. Late 1980s marked the moment in which the power of the people undermined and eventually destroyed communism in Europe. The dissolution of the Warsaw Pact, the end of the Soviet empire and soviet totalitarianism, and eventually of the Soviet Union itself are just some of the major consequences that followed. The story of how all this was achieved must start with Poland. The Polish people have been struggling with communism from the moment it came into power in 1946, but it was not before the end of the 1970s that the society managed to organize itself, which led to the creation of Solidarność [Solidarity] the first independent trade union in the communist bloc, which quickly turned into a mass movement in 1980s” (Tzvietanska, 2023). Had it not been for Solidarity, there would have been no Orange Alternative: the inspiration of a politically mature movement towards freedom also inspired the youth.

The Orange Alternative was one of the most original anti-communist social movements of the 20th century with a happening character and promoting „socialist surrealism.” The movement’s name and the color orange were a reference to the Dutch counterculture movement provos developing in 1965–1967, inspired – especially in the way it used the ideological dimension of happenings – by street artist Robert Jasper Grootveld, the initiator of numerous crowd-pleasing happenings and the „Provo manifesto” and also due to Roel van Duijn – a painter, anarchist and philosophy student at the University of Amsterdam. In Poland during 1980s, there was a growing generational conflict of a politic nature, which had already been an imperative of change in Western Europe twenty years earlier. Democratic and liberal aspirations under the auspices of the Orange Alternative clashed with the system of pseudo-authorities of the power apparatus. The movement originated in Wrocław, it was commonly described as a „strong bastion of opposition.” The 1980s in Poland were marked by an economic crisis, empty shops and martial law. Economy, controlled by the state, was inefficient and public debt was growing. Orange Alternative was established at a time when the Citizens’ Militia was associated with brutally dispersing peaceful demonstrations. Orange Alternative mocked the communist reality

Its activities aimed at a collective audience and involving an emotionally charged social message required a completely different type of visionary approach. In their case it required to supplement the oral and situational message during the student strikes of November and December 1981 with the distribution of an occasional periodical, which was the Orange Alternative’s magazine, a continuation of “A” and created by Waldemar “Major” Fydrych in cooperation with Wiesław Cupała. It was published during the student strikes of November and December

1981, like the previous periodical under the auspices of the New Culture Movement operating from October 1980 to 1981 at the University of Wrocław and the State Higher School of Visual Arts in Wrocław. It was an initiative of thirty people drawn from the hippie, anarchist and pacifist movements and as an outgrowth of political initiatives inspired by the first wave of Solidarity.

The New Culture Movement activists met at the “Progress” club in the building of the Institute of Philosophy at Wrocław University. The authors of the statute were Waldemar Fydrych, Andrzej Dziewit and Jacek Drobny. Among the most important activities of the New Culture Movement were the distribution of the magazine “A”, which published the Manifesto of Social Surrealism and accompanying artistic-happening “events”, in addition to the “Easter March of Peace” organized jointly with the Independent Students’ Association⁵, and the participation of its members in the strike (autumn 1981) at the University of Wrocław, during which the magazine “Orange Alternative” was published, which had the character not only of a protest program in the political sense, but also in the artistic sense:

today is
 is revolution on paper:
 initiative group
 long live the art of printing
 let the revolution develop its
 activities in toilets
 the dictatorship of the popular masses requires:
 popular art
 cabotinism – fearful treatment of
 the public
 painting has long betrayed:
 revolution
 on the walls of institutions
 enamel paint
 is
 announcement of a worldview
 and romance
 of the manufacturing forces of the 20th century
 leads us furiously:
 insatiability

(Revolutionary art today)

Some researchers consider the moment of formation of the Orange Alternative to be the beginning of the formation process proper of the New Culture Movement, rather than the Provos. Thus, its formation is closely related to the post-Au-

⁵ The NZS in 1980 was, in a sense, the student equivalent of “Solidarity” and brought together young people who wanted a student organization independent of the state authorities, as well as democratization of academic life, respect for the country’s basic political freedoms and human right.

gust relaxation, resulting in an increase in the level of activity of Wrocław youth. One of the Movement's best-known actions was the happening "Breaking the Asymmetry," organized in November 1980: The first action Breaking the Symmetry in November 1980 was a reconnaissance and challenge for the New Culture Movement community. In the consciousness of young people, performing on the streets had so far been associated with danger. The last student demonstrations of 1968 were dispersed with batons and gas. The action was conceived and coordinated by Waldemar "Major" Fydrych.

The action brought together more than a dozen people who strolled the streets of Wrocław for several hours with a banner reading "Asymmetry." In turn, further actions took place in the spring of 1981. Andrzej Dziejewit also opened a revolutionary Anarchist-Counterculture Saturator Point, from which he poured carbonated water turning it into a kind of bulletin board with slogans about changing the world for the better through revolution. The action was conceptual in nature and intended to be close to the actions of the French Surrealists, who sometimes gave objects with kitchen or bathroom uses a completely new meaning or name. Here, in turn, the Anarchist-Counterculture Saturator Point had an entirely symbolic meaning – a real saturator was used by thirsty passersby, disregarding the lack of hygiene of the service (the glasses were only rinsed with cold water, while the juice was usually of unknown origin) – all for a fee, of course. The Anarchist-Cultural Saturator quenched thirst – literally, but was also an information point. Another action is the creation of the Deficit Goods Regulation Section at the turn of the summer and autumn of 1981, whose activities consist of distributing scarce toilet paper on the streets of Wrocław by Dziejewit.

„Freedom in Mass Power”

„I started writing the manifesto at the end of 1980 and finished it in the spring (March) of 1981. It was first published in *Gazeta „A”* issued by the New Culture Movement,” emphasizes its creator, Waldemar Major Fydrych, According to some literary experts, the title *Manifesto of Surrealist Socialism* refers to the *Futurist Manifesto*, including its Polish variants, of important manifestos in the history of Europe. However, we believe that the *Manifesto of Surrealist Socialism* refers directly to the *Surrealist Manifesto* and the *Second Manifesto*. It contains, among others, a concise definition of a surrealist:

“A surrealist doesn't ask questions. You know, life for adventure. Insight not necessary. And yet. It's worth knowing if the cancer of rationalism has eaten your brain” (Fydrych, 1982)

The *Manifesto of Socialist Surrealism* is an à rebours manifesto, although from the perspective of literary studies it is possible to interpret the idioms contained in the *Manifesto* of Karl Marx and Friedrich Engels, while emphasizing the artist's mission, strongly emphasized by Breton:

“Saint-Pol-Roux,” they say, “ordered every day, when he fell asleep, to put a sign on the door of his castle in Camaret with the inscription: A POET IS

WORKING. There's a lot that could be said about this. Here, I just wanted to mention in passing a subject that in itself requires a long explanation and much greater precision; I will tell about it later. For now, I would like to condemn the hatred of wonder that some people have and the ridiculousness in which they try to drown it. Let's agree: wonderfulness is always beautiful, all wonderfulness is beautiful, indeed! Only wonder is beautiful" (Breton, 1924).

The *Manifesto of Socialist Surrealism*, anti-communist and anti-socialist par excellence, was the ideological foundation for the activities of the Orange Alternative movement, which had its roots in the student community of Wrocław, but was active in several Polish cities in the 1980s, including Łódź, Warsaw and Lublin:

"Let's not be afraid to be honest until the end. The only solution for the future and today is surrealism. The world will then not talk about the crisis. Let's not back down if we've come this far. After all, the whole world is a work of art. Even a single policeman on the street is a work of art. Let's have fun, fate is not a cross. What's the point of suffering when you can enjoy. The fate of life is a lottery prize. What about religion, love and Dostoyevsky?" (Fydrych, 1982) Instead of reading Dostoyevsky, Fydrych suggests the works of Breton, Aragon⁶ and Vian⁷.

Socialist surrealism declared by the Orange Alternative, based on the contextual textual revival of words in a new contesting and artistic function („even a single policeman on the street is a work of art”, „the end of every socio-economic formation is its comedy”, „all proletarians, be beautiful" (Fydrych, 1982), and even by referring to the work of Maria Konopnicka (Konopnicka, 1869). The text of Fydrych's *Manifesto* was intended to parody propaganda while developing the theme of the unlimited role of imagination, so dear to the French surrealists:

"You know well that Imagination is a limitless world. His image may be anything, but he will not be the servant to the so-called practical world. A career for a realist is the murder of the winged imagination. You can cook such a bird for dinner. The movement will also provide a defense against realism (Fydrych, 1982) He programmatically rejected all realistic aesthetics, both in the form of socialist realism known from the 1950s and classical realism represented here by Dostoyevsky's novels. Fydrych affirmed spontaneity, „life for adventure”, irrationality, imagination meaning „an unlimited world"(Fydrych, 1982).

The main theses of the *Manifesto* are: „let's love politicians”, „social life exceeded the wildest dreams of the inter-war period surrealists" (Fydrych, 1982).

The Orange Alternative undermined the foundations of communist ideology – not by fighting it, but by ridiculing it. The young people who took part in its happenings probably did more damage to the regime than a whole decade of street riots would have done. Major Fydrych and his legions of dwarves convinced them

6 Louis Aragon (born October 3, 1897 Paris, died December 24, 1982 Paris) – novelist and poet, long-time supporter of the policy of the Communist Party, member of the Académie Goncourt, representative of French surrealism.

7 Boris Vian (born March 10, 1920, Ville-d'Avray, died June 23, 1959, Paris) – writer, poet and translator, musician, actor and screenwriter

that no matter how bad things were, they shouldn't be taken seriously anyway (Appelbaum, 2001).

Waldemar Fydrych created the Orange Alternative over the years – and continues to create a kind of spiritual testament based on paradoxes –. formulations that are contradictory internally, but bring unexpected truth using the mechanism of juxtaposing contrasting contents and establishing a kind of inclusion between these contents. He made allusive humor a non-essential for expressing political and satirical allusion (Olkuśnik, 2023). He used puns, double-meanings or even ambiguities of concepts to make the artist's expression a universally surreal tool. Referring to allusive satire, he used defragmentation, phraseological ellipsis glorifying semantic neologisms. He did the impossible by embellishing and transforming the reality of the „time of communism” into a surreal constellation of events, „revisits”, ideological clues populating it with symbolic dwarves. Thesis, antithesis and synthesis took on a new meaning giving the oppressed hope, and those caught up in inertia a chance to participate in the transformation toward the good.

Conclusion

The Orange Alternative was the most unusual phenomenon of the 1980s in Poland. It was a social phenomenon among numerous student initiatives. It was part of the European countercultural traditions, but the originality of its actions distinguishes it on a global scale, and its manifesto is among the most interesting avant-garde manifestos of the second half of the 20th century. Hereby we can state that the *Manifesto of Socialist Surrealism* – shown for the purposes of these considerations compared to avant-garde program texts of French provenance and their Polish versions had a special place not only in the pantheon of Polish literary program texts containing Surrealist content.

It represents one of the most important ideological and artistic manifestos of the second half of the 20th century expanding the meaning of the function of the program text. Its creator Waldemar Major Fydrych is considered one of the greatest surrealists outside the French-speaking countries, and the Manifesto's assumptions allow to look at it also as a text of literary character, strongly metaphorical and surprising the recipient with a plenty of associations. Major Fydrych's manifesto inspired thousands of young people who rebelled against communism to take to the streets and turn their protest against communist oppression into art. In the „classical understanding” of performance, the subject and object is the presence of the artist in a specific context of time, space and his own limitations (Mansour, 2010). Moreover, the artist is both the creator and the matter of art. The element of performance can be virtually any concept, object or subject indicated or suggested by the artist in the course of the performance – Waldemar Fydrych turned street performance into a perfect form of contestation, surpassing even the Surrealists.

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Մարտա Մորդովան-Ցիվիլնակա

*Վարչավայի (Լեհաստան) Վիստուլայի համալսարանի դասախոս,
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**«ՍՈՑԻԱԼԻՍՏԱԿԱՆ ՍՅՈՒՌԵԱԼԻԶՄԻ ՄԱՆԻՖԵՍՏԸ»
ՈՐՊԵՍ ՍՅՈՒՌԵԱԼԻԶՄԻ ՕՐԻՆԱԿ ԼԵՀԱԿԱՆ ՆԱՐՆՋԱԳՈՒՅՆ
ԱՅԼԸՆՏՐԱՆՔԱՅԻՆ ՇԱՐԺՄԱՆ ԳՈՐԾՈՒՆԵՈՒԹՅԱՆ
ՀԱՄԱՏԵՔՍՈՒՄ**

Սույն ուսումնասիրությունը ներդրում է Pomaranczowa՝ «Սոցիալիստական սյուռեալիզմի մանիֆեստի» վերլուծության գործում՝ դիտարկելով այն լեհական ավանգարդիստական շարժման Pomarańczowa Alternatywa («Նարնջագույն այլընտրանք») գաղափարախոսական և գեղարվեստական գործունեության համատեքստում: Հեղինակը ցույց է տալիս շարժման ակունքները՝ մեջբերելով ավանգարդիստական այլ շարժումներ, որոնք նախորդել են «Նարնջագույն այլընտրանք»-ի ձևավորմանը և նրա կարևորագույն մանիֆեստի հրապարակմանը: Վերջինս հիշատակում է լեհ ֆուտուրիստներին և ֆրանսիացի սյուռեալիստներին, որոնք հստակ ազդեցություն են ունեցել ստեղծագործական երևակայության վրա:

Հիմնաբառեր. նարնջագույն այլընտրանք, ֆրանսիացի սյուռեալիստներ, «Սոցիալիստական սյուռեալիզմի մանիֆեստ», ավանգարդ շարժում:

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**«МАНИФЕСТ СОЦИАЛИСТИЧЕСКОГО СЮРРЕАЛИЗМА»
КАК ПРИМЕР СЮРРЕАЛИЗМА В КОНТЕКСТЕ ДЕЯТЕЛЬНОСТИ
ПОЛЬСКОГО ДВИЖЕНИЯ ОРАНЖЕВАЯ АЛЬТЕРНАТИВА**

Данное исследование представляет собой вклад в анализ «Манифеста социалистического сюрреализма» на фоне другой идеологической и художественной Pomaranczowa деятельности польского авангардного движения Pomarańczowa Alternatywa («Оранжевая альтернатива»). Автор показывает истоки движения, ссылаясь на другие авангардные движения, предшествовавшие формированию «Оранжевой альтернативы» и публикации ее важнейшего манифеста. Она упоминает польских футуристов, французских сюрреалистов, оказавших однозначное влияние на творческое воображение.

Ключевые слова: «Оранжевая альтернатива», французские сюрреалисты, «Манифест социалистического сюрреализма», авангардное движение.

Հոդվածը խմբագրություն է ներկայացվել՝ 2023թ. սեպտեմբերի 24-ին:

Հոդվածը հանձնվել է գրախոսման՝ 2023թ. հոկտեմբերի 10-ին:

Հոդվածն ընդունվել է տպագրության՝ 2023թ. նոյեմբերի 19-ին: