

Types of word–image relationships appearing in Polish language textbooks

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Abstract

Article describes types of word–image relationships in Polish literary education and is based on interdisciplinary methodology. The reform of the education system in 1999 was a clear turning point in the history of Polish research on this issue.

Use of iconic material in Polish language education, referring to intersemiotic relationships between the word and the image and resulting from tasks performed by the student during Polish language lessons, has been an important topic of discussion among educationalists for many years. In terms of complementary reading texts that will further develop text interpretation, the authors consider equal treatment of literary and iconic texts. Cultivating interpretation skills open up new horizons to the contemporary young audience of the world in culture, literature, and art. As the next generation the quest for new meaning, initiating mechanisms of new vision and new sensitivity to the reception of arts will also allow a redefinition of the concepts of interpretation, meaning, and significance.

Key words: literary reading in the classroom, visual reading, history of art, intersemiotic approach, intertextuality, literary responses

Resum

L'article descriu tipus de relacions entre paraules i imatges en l'educació literària polonesa i està basat en una metodologia interdisciplinària. La reforma del sistema educatiu el 1999 va ser un clar punt d'inflexió en la història de la recerca sobre aquest assumpte a Polònia.

L'ús del material icònic en l'educació lingüística polonesa, referida a les relacions intersemiòtiques entre la paraula i la imatge, i els resultats de tasques dutes a terme per estudiants durant les classes de polonès, han sigut durant molts anys un important tema de discussió entre educadors. Quant a les lectures complementàries que després desenvoluparan la interpretació del text, les autores consideren en igualtat de condicions el tractament dels textos literaris i dels icònics. Conrear destreses interpretatives obri nous horitzons a la jove audiència contemporània al món de la cultura, la literatura i l'art. Per a la nova generació, la cerca de nous significats, tot iniciant mecanismes per a una nova visualització i una nova sensibilitat cap a la recepció de les arts, comportarà també una redefinició dels conceptes d'interpretació, significat i sentit.

Paraules clau: lectura literària a l'aula, lectura visual, història de l'art, enfocament intersemiòtic, intertextualitat, resposta literària.

Resumen

El artículo describe tipos de relaciones entre palabras e imágenes en la educación literaria polaca y está basado en una metodología interdisciplinaria. La reforma del sistema educativo en 1999 fue un claro punto de inflexión en la historia de la investigación sobre este asunto en Polonia.

El uso del material icónico en la educación lingüística polaca, referida a las relaciones intersemióticas entre la palabra y la imagen, y los resultados de tareas llevadas a cabo por estudiantes durante las clases de polaco, han sido durante muchos años un importante tema de discusión entre educadores. Respecto a las lecturas complementarias que más adelante desarrollarán la interpretación del texto, las autoras consideran igualmente el tratamiento de los textos literarios y los icónicos. Cultivar destrezas interpretativas abre nuevos horizontes a la joven audiencia contemporánea al mundo de la cultura, la literatura y el arte. Para las nuevas generaciones, la búsqueda de nuevos significados, iniciando mecanismos para una nueva visualización y una nueva sensibilidad hacia la recepción de las artes, conllevará también una redefinición de los conceptos de interpretación, significado y sentido.

Palabras clave: lectura literaria en el aula, lectura visual, historia del arte, enfoque intersemiótico, intertextualidad, respuesta literaria.

1. On the need for school thinking in words and images: theoretical bases

The overlapping differences in research disciplines, broadly defined cultural circulations as well as the dominant role of the media prompted researchers to describe cultural texts that combine elements of literary and visual works. The same phenomena are increasingly being noticed in school teaching (Evans, 2009). An important issue will undoubtedly be the problems of responses to picture books and the "theory of literary understanding" that Lawrence Sipe described in the *Storytime: young children's literary understanding in the classroom* (2008). Sipe includes five categories of responses to the picture books: analytical, intertextual, personal, transparent, and performative.

All occurring enactments of three fundamental impulses – the hermeneutic impulse (mastering and understanding and interpretation of the text), the personalizing impulse (the desire to link oneself to text in some way) and aesthetic impulse (the pull to enter into the text, feel the lived through experiences and use it as a catalyst for creative expression (Wooten, Liang, Cullinan, 2008, p. 132).

Issues related to the use of iconic material in Polish language education, referring to intersemiotic relationships between the word, the image and resulting from tasks performed by the student during Polish language lessons, have been an important topic of discussion among educationalists for many years. The reform of the education system in 1999 was a turning point in the history of Polish research on this issue. The Core Curriculum for Polish Language, stressed the importance and significance of cultural contexts in Polish Language lessons. The reform also highlighted an interpretative departure from the literary text and the ability to read an image and emphasized the importance of describing the relationship between the word and the visual text. This approach has been confirmed by literary and iconic material successively reprinted in school textbooks since 1999. A model example in this area became the textbook by Agnieszka Kłakówna and Maria Jędrychowska et al. entitled *To lubię! Książka*

nauczyciela(1994), where for the first time the image appeared as a cultural text functioning in school education on equal terms with the verbal text.

One of the earliest publications referring to the above issues is the 2007 monograph by Barbara Dyduch entitled *Między słowem a obrazem. Dylematy współczesnej polonistyki* (2007). The researcher claims in the book that

[...] one of the most important transformations resulting from the reformist goals of contemporary Polish language education seems to be the cultural orientation of the teaching content. This is a profound change due to the contextual positioning of a literary text against a background of, or even on an equal footing with, cultural texts (p. 159).

Beata Gromadzka made a significant contribution to the discussion. Gromadzka agreed that with the importance of the image in literary and cultural school education and intersemiotic relationships between the text and image. Although she considered the wider issue of semiotics in teaching. The monograph of the Poznań-based researcher, *Widząc – rozumieć. Dydaktyka polonistyczna wobec edukacji wizualnej* (2009), draws attention to the fact that the school aims to not only prepare the student to perform various social roles but also to understand the symbolic sphere of culture. According to Gromadzka, the sign becomes a category that connects both these areas.

The above argument is also confirmed by a publication edited by Anna Pilch and Marta Rusek and entitled *Ikoniczne i literackie teksty w przestrzeni nowoczesnej dydaktyki* (2015), which has been based on interdisciplinary methodology. As Pilch(2015, p. 7) observes,

equal treatment of literary and iconic texts in terms of complementary reading and development of text interpreting skills should open up new horizons to contemporary young audience of the world of culture, literature, and art in the quest for new meaning, initiating mechanisms of new vision and new sensitivity to the reception of arts... [Moreover,] it should bring awareness that a topic, problem, thought, emotion, or impression can be written down and expressed in different languages of art and the contemporary tendency to mix languages and deviate from the once-prevailing rules also forces a redefinition of the concepts of interpretation, meaning, and significance.

The author emphasizes the interdisciplinary nature of the research on literature and art, pointing to its historical, cultural, media, librarian but also theoretical, practical, and workshop dimensions. When writing about the reading practices used in the reception of iconic text and their usefulness in teaching, the researcher also focuses on the narrative approach, “open to the polysemy of the text, enabling reading of art in a subjective, but not completely arbitrary way” (Rusek, 2015, p. 9).

Considering the child audience (including elementary school students), it is undoubtedly worth mentioning the discussion that takes place among researchers of the picture book, including Małgorzata Cackowska (2009), Jerzy Szyłak (2014), Michał Zając (2008), and Krystyna Zabawa (2015), who even uses the term “practical integration of arts.”

In the submitted article the authors discuss three important factors. First, a discussion of the material taken directly from school textbooks functioning on today’s market. Next, the authors examined new practices for reading text, images, and specific reading tasks. Finally, the authors provide instructions and directions to perform actions based on literary and iconic material included in textbooks.

It is also worth noting here a monograph by the art historian Anita Wincencjusz-Patyna entitled *Stacja ilustracja. Polska ilustracja książkowa 1950-1980. Artystyczne kreacje i realizacje* (2008). The author refers in her research not only to the issue of artistry of illustrators, the concept of their artistic creation, competence, craftsmanship, and imagination but also introduces works of educators and psychologists. Regarding the special role of illustrations in development of the child in the research by Stefan Szuman (1951), Wincencjusz-Patyna (2008) draws attention to psychological, aesthetic, educational, and social issues. Researcher also discusses different functions of illustrations combined with text. Among others, she writes about demonstration and explication of elements of the created

world in the verbal text and the image, about the image interpreting the text, and about the image as an impressionistic work built around the text. According to Wincencjusz-Patyna, the iconic material illuminating the text can also have different functions, ranging from emotive and expressive, to ludic and entertaining, to aesthetic and educational.

The current Core Curriculum for Polish Language (2017) does not meet the above guidelines in a satisfactorily way. The guideline also does not introduce any appropriate provision that could be referenced by a teacher implementing the program. Nor does it specify any issues related to types of relationships between verbal and visual texts. Concerning the current debate on cultural education in contemporary schools, it is worth recalling examples of different types of relationships involving verbal and iconic texts and proposes tasks using examples of word-image relationships already existing in textbooks: In the submitted article the authors discuss three important factors. First, a discussion of the material taken directly from school textbooks functioning on today’s market. Next, the authors examined new practices for reading text, images, and specific reading tasks. Finally, the authors provide instructions and directions to perform actions based on literary and iconic material included in textbooks. It seems that the highlighted material can be successfully integrated into both in Polish language and culture teaching as well as the current, reformed school system.

2. Discussion of tabular summary

In order to prepare the summary of the types of relationships between verbal and visual texts presented in tables 1-4, we analyzed a dozen or so Polish language textbooks for primary and lower secondary schools available on the publishing market. The adoption of a semiotic perspective on the described relationships allowed the authors to identify three basic types of intersemiotic impact of cultural texts described in the professional literature (Bajda, 2005; 2010):

1. impact of the word on the image,
2. impact of the image on the word, and
3. coexistence of the word and the image in a single work.

Types of word-image coexistence included in school textbooks should be classified as *in praesentia* relations (Vouilloux, 1995), existing in a book within one or several consecutive pages, purposely not referring the students outside the volume they are using. Readers have at their disposal both an initial cultural text (A) and a real or potential example of an impact on another cultural text (B) / other cultural texts (B1, B2, B3). The texts (A) and (B) are homogeneously created within a uniform system of signs and requiring knowledge of a single code to read them. This can be a cultural text using language signs: a literary work, a documentary text, or a journalistic article; alternatively, it can use visual signs: a reproduction of a painting, a sculpture, or an architectural work of art. Textbooks also include interesting examples of references to heterogeneous cultural texts (C), whose reception necessitates a parallel reference to two codes (linguistic and visual) that remain in various interdependencies. In the case of the analyzed textbooks, four types of heterogeneous texts were found: examples of concrete poems, a comic book, a film (or theater) poster, and an artbook (simultaneous influence through the structure of the publication, surface layout of individual sheets, illustrations and small decorative elements, and typography).

2.1 Direction of impact: word → image

Within the described group, we should clearly distinguish two types of impact:

- A) A visual cultural text directly inspired by the relevant original word. A literary work stimulates the creation of an artwork whose reproduction accompanies the work discussed in the textbook (a poem or excerpts of prose or drama). A classic example is the reference to the painting *Kochanowski nad zwłokami Urszulki* by Jan Matejko (1862) as an illustration of *Laments* by Jan Kochanowski (table 4.3).



Figure 1. *Kochanowski nad zwłokami Urszulki* by Jan Matejko(1862)

LAMENT IX

I'd buy you, Wisdom, with all of the world's gold
-But is there any truth in what we're told
About your power to purge our human thought
Of all its dread, and raise up the distraught
Spirit to heaven, to the highest sphere
Where angels dwell beyond distress and fear?
You see mere trifles in all human things;
Mourning and mirth are two extended wings
On which you bring us equanimity,
Yourself unmoved by Death, calm, changeless, free.
For you, the rich man is the one who owns
No more than what's enough? no precious stones,
Or land, or rents; you see through to the truth,
The misery beneath the gilded roof;
But if poor people heed your sober voice,
You do not grudge the poor their simple joys.
To think that I have spent my life in one
Long climb towards your threshold! All delusion!
Wisdom for me was castles in the air;
I'm hurled, like all the rest, from the topmost stair.

Laments by Jan Kochanowski (1530-1584)

B) Free choice of the image accompanying the word, typical for textbooks. Such freedom is limited only by the iconographic relationship. The illustration published in the textbook invokes the motif presented in the text and helps to visualize it (or exemplify it in the case of informative texts). The following tables present the most comprehensive group of word-image relationships (tables 1.1, 1.2,

1.4, 1.5, 4.1, 4.2, 4.4, 4.5, and 4.6) and at the same time the shallowest type of relationship, usually poorly argued and almost always unexploited through tasks to texts. In this group, the word may have no real impact on the image, but the author makes a suggestive proposal that can provide interesting material for interpretation by the student.

Despite the simplifying combinations of the word and the image at the level of search for iconographic similarities, it is worth noting that textbooks use a variety of layouts of verbal and iconic texts within the composition of individual pages (or double spread pages). The most frequent relationships include a combination of the title of a textbook part/section/unit with a selected illustration (tables 1.1 and 4.1) and a combination of a literary work (prose/lyric/drama) with a selected illustration depicting the whole work or its fragment (framing of the motif; tables 1.2 and 4.2). Secondly, when choosing the illustrations, the textbook authors readily refer to works created directly under the influence of the referenced work. The authors of both primary and lower secondary school textbooks use original illustrations that are artistic interpretations of the referred literary work (tables 1.3, 1.4, and 4.3). Thirdly, the choice of illustrations sometimes gives rise to broad interpretative references (tables 4.4 and 4.5) or even, in some cases, very interesting chains of word-image associations, rich semantic fields suggesting to the student the possibility of expanding the interpretative context of the initial cultural text. Thanks to these measures, the student is acquainted with a structure of intersemiotic relationships and provoked to reflect on the justification (or lack thereof) of the proposed word-image associations (tables 1.5 and 4.6).

2.2 Direction of impact: Image → word

The primary type of such interaction is a description of an artwork that appears in textbooks mainly as a critical text. It should be noted that literary ekphrasis is almost nonexistent in Polish language textbooks (table 5.1). On the other hand, there are combinations where the starting point is a visual cultural text, for which a literary text is “chosen”, becoming its verbal complement or attempted

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Żartoczna Ewa by Konstanty Ildefons Gałczyński + poem “Czuję prawo kosmosu” by Janina Stańczakowa + image based on a detail of the fresco *The Creation of Adam* by Michelangelo (author not stated) + advertising elements. The whole material introduces the concept of advertising (table 2.1).



Figure 1. Poster of Theatre “Zielona Gęś”¹

The Little Theatre of the Green Goose

Has the Honor of Presenting

“Greedy Eve”

In which appear:

The SNAKE, ADAM, and EVE

SNAKE: (*Gives EVE the apple on a tray.*) Take a bite and give it to Adam.

ADAM: (*Roars*) Give me a bite. Give me a bite.

EVE: (*Eats the whole apple*).

SNAKE: (*Aghast*) What’ll happen now?

ADAM: It doesn’t look so good. The whole Bible’s a total loss.

CURTAIN

Gerould (1946/2001, p.100)

¹ retrieved: <http://w-zaciszu-biblioteki.blogspot.com/2013/03/> [retrieved: 07.08.2018]

2.3. Coexistence of the word and the image in a single work

The last type of the word-image relationship appearing in Polish language textbooks are heterogeneous works, which use concurrently interdependent text and image elements. The textbooks for primary schools propose the comic book genre (table 3.1) and examples by Higgins (1987) and Rypson (1989; 2002) of visual (concrete) poetry (table 3.2), while the older students are confronted with semantic text enclaves in film or theater posters (table 6.1) or the broad issue of an artbook, in particular the issues of layout composition of the publication, typography, and ornamentation (table 6.2). These are important issues that can significantly contribute to the conscious reception by the student of the multitude of linguistic and iconic signs in his or her environment. Unfortunately, only in rare cases the prepared materials are accompanied by instructions that could suggest to the student an integrated intersemiotic reception of the surrounding ionosphere. The mere indication of the existence of different types of signs within a single cultural text is not enough to make the young audience aware of their mutual relationships and dependencies.

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2.4 The word-image relationships in tasks

All types of relationships collected in the tables can be used to introduce the student to the concept of mutual references between the word and the image. While Polish language textbooks, both for primary school and the next stage of education, are rich in iconographic material, the included reproductions mostly serve decorative purposes and do not interact with the text that they theoretically accompany (in an active, not just passive way). The main problem is not lack of references to illustrations in the tasks for students because there are many instructions such as “describe the picture” and “think about what the painter wanted to present.” However, there is a clear lack of tasks directly confronting the word with the image, allowing the student to visualize the text or translate the image into poetic speech, indicating the complementarity of the word and the image, and stimulating the imagination with a new interpretative aspect (tables 1-6, the column heading: Proposed tasks for students). Among the few exercises of this type, let us focus on three exercises which, in various ways, refer to the relationships between the word and the image and judiciously introduce the student to the world of intersemiotic relationships:

Example A (table 1.1.):

1. Count how many images were painted with words by Joanna Kulmowa. Give them titles.
2. Make an illustration for one of the images. Or maybe you could take a photo that would illustrate this fragment of the poem? (Lewińska & Rogowska 2000, p. 19)

The combination of the poem by Joanna Kulmowa with the painting by Ferdynand Ruszczycis considered a failure if we consider the creation times of both works, their diverse stylistics, and their references to different philosophies of nature. Both cultural texts keep referring to the motif of clouds, which plays the key role in the combination of the poem and the painting. However, these issues remain on the sidelines. The essential value of the tasks proposed by the author is the introduction to the lexicon of the concept of “poetic image” and the term “painting with words” by the student “poetic image” and the term “painting with words” as well as a suggestion to interpret a poetic text by means of a visual code such as photography.

City ships
Clouds are city ships.
They like to stay
in a street bay.
A high cloud flutters—
a wind-blown sail.

A motor boat behind a chimney will appear
to cross the sky with a white foggy sheen.
Slowly will join the tempest near
A black cloud—a submarine.

And we will miss them for a while
from our windows
and balconies.
Before the sea fleets go away
to the waters – gardens of abyss.

Kulmowa (1986) (transl into English by Malgorzata. Bieszczanin)



Figure 3. F. Ruszczyc, *Obłok*, 1902, National Museum in Poznań

Example B (table 3.1.):

Prepare in groups a short comic strip about a meeting with a person from the past. Try to choose a person who contributed to progress in some field (Składanek 2008, pp. 236- 239)²

Although it might seem that these are almost canonical instructions that should always be used when working with the comic genre, in fact, they do not appear too often in textbooks. It should also be noted that the student will not be able to do the task correctly on the basis of just a few reprinted pages from a comic book. It must be preceded by a discussion of the basic characteristics of the genre, paying particular attention to the coexistence and interdependencies of the word. The image as well as the ability to use various formal means to strengthen the verbal and pictorial message, such as cloud shape, font type and color, and the use of various compositional layouts within a single scene.

Example C (table 4.2.):

Compare the world presented in the poem to the world in the painting. * Are these worlds realistic? If yes, try to justify your opinion; if no, how can they be defined? Name the material used by the poet and the one used by the painter. Indicate artistic means used in the poem and the ones used in the painting. Try to express in words the impressions of the artist included in the image. (Bobiński 2009, pp. 206-207)

The author uses several verses from the poem by Zagajewski as a pretext for providing tasks primarily aimed at stimulating the imagination of the student. In particular, they encourage the student to visualize the world expressed in words. Such instructions can become a pretext for theoretical considerations on differences between the subject matters of the word and the image, references to the Horatian topos of *ut picture poesis*, and the concepts of painterliness, plasticity, or iconicity of the literary text (Markiewicz, 1996). The author also suggests the possibility of reversing the task, placing the painting at the front and proposing to the student a verbal transposition of the image. What is important, the genre of the text of this intersemiotic translation is not imposed on the student. It would be interesting to confront the resulting critical text with a formal description and poetic interpretation. References to various means of expression used in the poem and the painting also allow discussion of the tools, techniques, and styles used within the two different cultural texts and thus present to the student the Lessingian concept of radical separation of the two areas (Lessing, 2012).

² These instructions are connected with the comic book *Tytus, Romek i A'Tomek* by H. J. Chmielewski (Papcio Chmiel). Highlighted text of the instructions – J.B.

The Hill

A moment of silence when the wind is lost in thoughts . . .
It's when the purple hill, the property of a bay horse,
has stopped in its tracks.
A quiet chime of bells can be heard from the nearest village
—a small Romanesque church has woken up.
(Adam Zagajewski, lack of the date of publication))



Figure. 4. Mont Sainte-Victoire by P. Cézanne, 1904, Princeton University Art Museum.

2.5. The word-image relationships: proposed tasks for students

The verbal and pictorial material used in the analyzed textbooks is extremely rich. The examples presented in the tables provide an indication of at least a few at least a few proposed sentences referring directly to the various types of intersemiotic relationships as outlined by Jedrychowska & Klakówna (2000):

Example A (table 3.2): poem “Slovas–slovo” by Václav Havel (1964, p.21)

Look carefully at how the poem “Slovas – slovo” by Václav Havel is written down and then read the text.

Think about how you perceive it: as a poem or as an image.

Answer the questions:

- * Why, in your opinion, did the poet use such unusual method of recording the work?
- * Does it make it easier to read or “look at” it?
- * Do you think that this form of notation suggests as specific shape? If so, what is it?
- * Why, in your opinion, did the poet separate one word in the entire block of text?
- * What do you associate with the empty space around the separated word? Can you name it?

The proposed poem by Havel (like two other poems: “Bariéra” and “Já-Ty”) is introduced very early, namely in the textbook for the fifth grade of primary school. Therefore, while the concept of concrete poetry will not appear in the lesson, interpretation of the poem can successfully grasp its visual potential. The student is bound to notice an unusual concentration of words without punctuation marks or spaces between words as well as a distinct separation of one of the words. The weight of one word (sing.) is contrasted with the weightlessness of the entire block statement (pl.). It is also worth stressing that a creation of an intentional graphic barrier, where the isolation of the word by the pure white surface around it occurs. Will the student associate it with silence, reflection, and search for the right word to express his or her thoughts?

Example B (table 4.4): poem “Wybaczcie mi to...” by Ewa Lipska + reproduction of the painting *Samotna w parku* by Władysław Wankie (Brożek 2012, p. 245)

Read carefully the poem by Ewa Lipska and then look at the accompanying reproduction of the painting *Samotna w parku* by Władysław Wankie.

Check the years in which poem and the painting were created.

Think why this particular painting accompanies the poem by Lipska.

Answer the questions:

* Do you think that the painting is a good match for the poem? Justify your answer regardless of whether you agree or disagree.

* What do you consider to be the main theme of both works? In your answer, refer to specific lines of the poem and motifs visible in the painting.

* Do you think that the dark tonality of the painting corresponds to the mood of the poem? Why?

* Do you think that the strong color element in the painting is somehow referenced in the poem by Lipska?

The combination of a poem by a contemporary poet with a reproduction of a painting by a painter from the late 19th and early 20th centuries was probably meant to emphasize specific psychological and emotional states regardless of when both authors lived. It would be completely pointless to try to interpret individual motifs appearing in the poem and in the painting. On the other hand, while discussing the proposed tasks, it is worth pointing out the key differences in the execution of the theme and the building of its mood, resulting mainly from different historical and cultural conditions created in both works. The symbolic mood of the painting by Wankie consists mainly of vague darkness, marked by a strong patch of red of a mysterious human figure (seen from behind) receding into bright light. By contrast, the atmosphere of the poem by Lipska is built around affairs, concepts, and concrete actions as well as bitter reflections of the lyrical subject which is our contemporary. This representation is a completely different way of separating the first-person hero who observes the reality and is critical

of oneself. However, the conclusion from the confrontation of both cultural texts will concern the universality of the concepts of loneliness or a sense of isolation.

Forgive me...
I don't answer your letters and calls.
I drop friendships.
Forgive me . . .
I grow more and more attached to myself.
I retreat inward.
The nation doesn't amaze me.
Nor does the crowd.
Victories and defeats blend into one.
Gains and losses blend into one.
I admire the butterfly on the moor.
During the nights I feed bats.
From the top of the mountain
I observe
the setting oyster of the sun.
Forgive me . . .
(Lipska 1996, transl. Grol)



Figure 5. Władysław Wankie, *Samotna w parku*, 1900, Muzeum Mazowieckie, Płock

Example C (table 6.1.): Juliusz Słowacki, *Balladyna* (excerpt) 3+ stage production poster by Andrzej Pałowski + stage production poster by Jan Lenica (Jędrzychowska&Kłakówna, 1999, p.p. 152-159)

Look at the posters for the production of *Balladyna* by Juliusz Słowacki, staged at the Juliusz Słowacki Theater in Kraków and at the Powszechny Theater in Warsaw and answer the following questions:

* Do the posters correspond to the main message of the drama despite the use of different art techniques and different means of expression ?

³*Balladyna* is the title of a tragedy with fantastic elements, rooted in folklore, written by Juliusz Słowacki.

- * Which motifs from the world of the staged drama by Słowacki are presented on the posters?
- * Which words from the drama became a direct inspiration for the authors of the posters?
- * Do you think that a poster speaks to the viewer only by means of the image or are the words it uses equally important?
- * What information is conveyed by the words written on a theater poster?

Look for reproductions of paintings that were inspired by the drama of Juliusz Słowacki. Using any artistic technique (drawing, painting, collage, photography, etc.), create your own poster encouraging the public to watch the drama by Juliusz Słowacki. Do not forget to write down important text information!

Authors of textbooks often introduce theater and film posters in the context of discussing stage and

Authors of textbooks often introduce theater and film posters in the context of discussing stage and screen adaptations of canonical literary works. They can also be used as an interesting example of a work that operates with two different character codes (image and word).

screen adaptations of canonical literary works. They can also be used as an interesting example of a work that operates with two different character codes (image and word). Even without reaching for terminology from the field of intersemiotic relationships and the concept of “semantic enclave” proposed by Mieczysław Wallis (1971) it is worth noting the equality of presence and meaning of the two cultural codes on the posters, the introduction of text data, and the synthetic visual interpretation by reference to the most important literary theme or a specific motif.



Figure 6. Jan Lenica, a poster of *Balladyna*, Teatr Powszechny, 1994



Figure 7. Andrzej Pągowski, poster *Balladyna*, Teatr Juliusza Słowackiego, 1987

3. Conclusions

The issues of integrated teaching and complimentary reception of cultural texts keep returning in professional literature as educational postulates (Janus–Sitarz, 2004; Pilch, 2015; Arnheim, 2005; Francuz, 2007; Ogonowska, 2004; Karkut, 2013). However, the issues undertaken in the discussion concern mainly complete reception of a particular cultural text, typically homogeneous and using one type of characters. It is less frequently argued that students should be introduced to a comprehensive reception of the iconosphere by pointing to them numerous cross-influences and mutual illumination of cultural texts. This specific gap is noticed, among others, by Anna Pilch (2015, p. 197-8):

Integrated teaching in the form of a block curriculum or the so-called interdisciplinary pathways expands and enriches the existing teaching content but it is still not integration as an activity and ability of mutual illumination of visual arts and literature or philosophy and poetry in interpretation of the text. The form is still separated from the content, as is the literature from the language and the literary image from the painting. The actual ability to arts to illuminate each other is practically non-existent due to lack of interpretative skills of a teacher only educated in Polish language studies.

Recently, these issue shave been addressed in articles collected in the volume entitled *Ikoniczne i literackie teksty w przestrzeni nowoczesnej dydaktyki* (Pilch & Rusek, 2015). These valuable studies concern different approaches to presenting the basic relationship between literary and iconic texts or, in broader terms, between verbal and visual texts as discussed by Pilch (2005). Of particular interest is the repeatedly emphasized need for broad competencies of a Polish language teacher who wants to introduce to his or her classes the notions of hermeneutic, semiotic, or iconographic reading of individual cultural texts, but also the need to indicate their mutual relationships (Bobinski, 2015). The problems of adopting different perspectives as well as analytical and interpretive tools relate directly

to the need to acquire relevant knowledge and practical skills within university education (Zabawa, 2015).

Disagreeing with these arguments would be hard. It seems, however, that thanks to numerous art materials suggested in textbooks even a teacher without a comprehensive education in the fields of art history and philosophy can vary his or her approach to the issues of mutual illumination of arts. Also, lack of specific tasks proposed by textbook authors does not necessarily rule out the possibility of showing the student the ongoing intertwining of words and images in the modern world.

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3	TEXT + IMAGE (literary work of prose/lyric/drama + illustration)	Z. A. Kłakówna, M. Dyduch, M. Jędrychowska, <i>To lubię. Podręcznik do języka polskiego zreformowanej szkoły podstawowej. Teksty i zadania. Książka ucznia. Klasa IV, Kraków 2000:</i> - T. Jansson, <i>Moominpappa's Memoirs</i> (an excerpt entitled "Tatuś Muminka buduje dom") + textillustrated by T. Jansson	NONE	text illustrated by the author
4	TEXT + IMAGE (literary work of prose/lyric/drama + illustration)	M. Jędrychowska, Z. A. Kłakówna, <i>To lubię. Podręcznik do języka polskiego zreformowanej szkoły podstawowej. Klasa 5. Teksty i zadania. Książka ucznia, Kraków 2000:</i> - A. Kamińska, "Na początku stworzył Bóg niebo i ziemię"+ J. Effel, <i>The Creation of the World</i>	NONE	author's illustration of the subject matter but not directly related to the cited text
5	TEXT + IMAGE (literary work of prose/lyric/drama + illustration)	M. Jędrychowska, Z. A. Kłakówna, <i>To lubię. Podręcznik do języka polskiego zreformowanej szkoły podstawowej. Klasa 5. Teksty i zadania. Książka ucznia, Kraków 2000:</i> - L. A. Moczulski, "Psalm na otwarcie oczu" + L. A. Moczulski, "Psalm 100" + K. I. Gałczyński, "Wierszyk o wronach" + J. Kulmowa, "Kiedy Bóg stworzył niebo..." + illus. by the author + J. Twardowski, "Podziękowanie" + illus. by M. Raczkowski + V. van Gogh, <i>Wheatfield with Crows</i> - T. Różewicz, "Koncert życzeń. Opowiadanie babuni z kraju chrześcijańskiego"+ A. Wróblewski, <i>Ukrzesłowanie</i> + illus. by M. Gomulicki + illus. by K. Klee + illus. by G. Marszałek + children's letters to God - "Zbójnicy" (folk song) + J. Kulmowa, "Zbójnicy"+ W. Skoczyła, <i>Taniec zbójnicki</i>	NONE NONE NONE	chain of word-image associations

Table 1. Types of word-image relationships in Polish language textbooks for primary schools currently available on the market

Direction of impact: Image → Word				
ITEM	Type of combination	Example	Proposed tasks for students concerning the image-word relationships (Textbook) ⁵	Comments
1	IMAGE+ TEXT (illustration + literary work of prose/lyric/drama)	M. Jędrzychowska, Z. A. Kłakówna, <i>To lubię. Podręcznik do języka polskiego zreformowanej szkoły podstawowej. Klasa 5. Teksty i zadania. Książka ucznia</i> , Kraków 2000: - J. Effel, <i>Creation of Man</i> + K. I. Gałczyński, <i>Żarłoczna Ewa</i> + J. Stańczakowa, "Czuję prawo kosmosu" + detail of the fresco <i>Stworzenie człowieka</i> (author not stated) + advertising elements	Instructions: 1. This gesture is referred to in many advertisements. Look for evidence. Can you think why ad makers use this particular reference? How do you rate their advertisement? . . . 3. Look closely at this advertisement. What do you think is advertised here? How is the play of literal and figurative meanings built here? In other words, how is the metaphor created? What kind of human needs does this advertisement appeal to? What is its relationship with the texts that are presented in this chapter of your textbook?"	a chain of word-image associations

Table 2. Types of word-image relationships in Polish language textbooks for Primary Schools currently available on the market.

Coexistence of the word and the image in a single work				
ITEM	Type of combination	Example	Proposed tasks for students concerning the image-word relationships (Textbook 6)	Comments
1	TEXT + IMAGE (comic book)	A. Łuczak, A. Murdzek, <i>Między nami. Język polski. Podręcznik dla klasy piątej szkoły podstawowej</i> , Gdańsk 2002: - unit: "Gdzie stopy nasze"; pages from the comic book by H. J. Chmielewski (Papcio Chmiel), <i>Tytus, Romek i A'Tomek</i> entitled "Bieg harcerski"	NONE	

⁵ The examples do not include questions / instructions concerning only one of the components of the relationship: word or image.

⁶ The examples do not include questions / instructions concerning only one of the components of the relationship: word or image.

		<p>M. Składanek, <i>Język polski 5. Podręcznik dla szkoły podstawowej. Kształcenie kulturowo-literackie</i>, Gdynia 2008:</p> <p>- unit: “Gdzie stopy nasze”; pages from the comic book by H. J. Chmielewski (Papcio Chmiel), <i>Tytus, Romek i A'Tomek</i></p> <p>A. Lewińska, E. Rogowska, <i>Język polski. Dziwię się światu. Wypisy. Podręcznik do klasy V</i>, Gdańsk 2000:</p> <p>- unit: “Dla każdego co innego jest ważne”; excerpt of the comic book <i>Asterix</i></p>	<p>Instruction: Prepare in groups a short comic strip about a meeting with a person from the past. Try to choose a person who contributed to progress in some field.</p> <p>NONE</p>	
2	<p>TEXT + IMAGE (visual / concrete poetry)</p>	<p>M. Jędrychowska, Z. A. Kłakówna, <i>To lubię. Podręcznik do języka polskiego zreformowanej szkoły podstawowej. Klasa 5. Teksty i zadania. Książka ucznia</i>, Kraków 2000:</p> <p>- V. Havel, “Słowa – słowo”</p> <p>- V. Havel, “Bariera”</p> <p>- V. Havel, “Ja – Ty”</p>	<p>NONE</p> <p>NONE</p> <p>NONE</p>	

Table 3. Types of coexistence of the word and the image in a single work Polish language textbooks for Primary Schools currently available on the market.

Direction of impact: Word → Image				
ITEM	Type of combination	Example	Proposed tasks for students concerning the word-image relationships (Textbook) ⁷	Comments
1	TEXT + IMAGE (chapter title + separate opening illustration)	I. Muszyńska, J. Grzymała, <i>Czas na polski. Podręcznik dla gimnazjalistów. Klasa II, część 2</i> , Warsaw 2006: - unit: "Niepokój baroku" + illustrated by the author - unit: "Wiek rozumu" + illustrated by the author - unit: "Bunt romantyczny" + illustrated by the author	NONE	the key to material selection: motif / theme
2	TEXT + IMAGE (literary work of prose/lyric/drama + illustration)	A. Brożek et al., <i>Swoimi słowami. Podręcznik do kształcenia literackiego i kulturowego wraz ze szkołą pisania. Język polski dla gimnazjum. Klasa 2</i> , Warsaw 2012: - A. Mickiewicz, excerpt from Part II of <i>Dziady</i> + W. Pruszkowski, <i>Zaduszki</i> - W. Szymborska, "The Tower of Babel" + Bruegel Starszy, <i>The Tower of Babel</i> - K. Przerwa-Tetmajer, "Rozmowa" + J. Mehoffer, <i>Conversation (Rozmowa)</i>	NONE NONE Instruction: Look at the painting <i>Conversation</i> by Józef Mehoffer and follow the instructions: a) Indicate at least two similarities between the poems by Kazimierz Przerwa-Tetmajer and the work by Mehoffer. b) Explain if the word "conversation" (rozmowa) used in the titles of the works has the same meaning in both cases. c) Decide which work – the painting or the poem – has a more visible motif of loneliness. Explain your choice. d) Could the painting by Mehoffer serve as an illustration for the poem <i>Rozmowa</i> by	the key to material selection: motif / theme

⁷ The examples do not include questions / instructions concerning only one of the components of the relationship: word or image.

		<p>W. Bobiński, <i>Świat w słowach i obrazach. Język polski. Klasa 1</i>, Warsaw 2009:</p> <p>- A. Zagajewski, „Wzgórze”+ P. Cézanne, <i>Mont Sainte-Victoire</i></p>	<p>Kazimierz Przerwa-Tetmajer? Justify your opinion.</p> <p>Instruction: Compare the world presented in the poem to the world in the painting. * Are these worlds realistic? If yes, try to justify your opinion; if no, how can they be defined? * Name the material used by the poet and the one used by the painter. Indicate artistic means used in the poem and the ones used in the painting. * Try to express in words the impressions of the artist included in the image.</p>	
3	<p>TEXT + IMAGE</p> <p>(literary work of prose/lyric/drama + illustration)</p>	<p>A. Łuczak, E. Prylińska, K. Krzemieniewska-Kleban, <i>Między nami. Język polski. Podręcznik dla klasy 3 gimnazjum</i>, Gdańsk 2011:</p> <p>- J. Kochanowski, <i>Laments</i> + J. Matejko, <i>Jan Kochanowski mourning his daughter Urszulka (Jan Matejko nad zwłokami Urszulki)</i></p> <p>- G. Orwell, <i>Animal Farm</i> (excerpt)+ illus. by J. Lebenstein, <i>Animal Farm</i></p>	<p>Instruction: Look carefully at the copy of the painting <i>Jan Kochanowski mourning his daughter Urszulka</i> by Jan Matejko and then, in a few sentences, write how the painter showed the feelings of the father.</p> <p>NONE</p>	<p>text illustrated by the author</p>

4	TEXT + IMAGE (literary work of prose/lyric/drama + illustration)	A. Brożek et al., <i>Swoimi słowami. Podręcznik do kształcenia literackiego i kulturowego wraz ze szkołą pisania. Język polski dla gimnazjum. Klasa 2</i> , Warsaw 2012: - E. Lipska, "Wybaczcie mi to..." + W. Wankie, <i>Samotna w parku</i>	NONE	creating the mood
5	TEXT + IMAGE (literary work of prose/lyric/drama + illustration)	W. Bobiński, <i>Świat w słowach i obrazach. Podręcznik do kształcenia literackiego i kulturowego dla klasy drugiej gimnazjum</i> , Warsaw 2008: - B. Leśmian, "Urszula Kochanowska" + H. Bosch, <i>The Garden of Earthly Delights</i> (detail) + Z. Beksiński, (painting title not given)	Question: Could the presented composition resemble the heaven from the poem by Leśmian?	wide associations
6	TEXT + IMAGE (literary work of prose/lyric/drama + illustration)	M. Jędrychowska, Z. A. Kłakówna, <i>To lubię. Podręcznik do języka polskiego. Teksty i zadania. Klasa 1 gimnazjum</i> , Kraków 1999: - W. Szymborska, "The Joy of Writing" + folk tapestry with the motif of a deer on a rutting ground + Jagiellonian tapestries + K. Wierzyński, "Strofa" + Z. Herbert, "Pisanie" + H. Białoszewski, "Namuzowywanie" + H. Poświatowska, "*** (oswajanie słów)", M. Pawlikowska-Jasnorzewska, "Spalone rękopisy" + J. Tuwim, "Sitowie" + photo of a pond by J. Budyn-Kamykowska + B. Leśmian, "Szewczyk" + W. Markowska, "Orfeusz i Eurydyka" + A. Rodin, <i>Orpheus and Eurydice</i> + Greek bas-relief <i>Hermes, Orpheus and Eurydice</i> + A. Séon, <i>The Lamentation of Orpheus</i>	NONE	chain of word-image associations
7	TEXT + IMAGE (critical, informative, descriptive text + illustration)	A. Łuczak, E. Prylińska, K. Krzemieniewska-Kleban, <i>Między nami. Język polski. Podręcznik dla klasy 3 gimnazjum</i> , Gdańsk 2011: - D. Buzzati, "Il critico d'arte" + numerous reproductions of works from various eras	Instruction: Look at the reproductions and talk about them. Take into account the themes of the paintings, the times of their creation, way of presenting themes, and your impressions and opinions	exemplification/ visualization of the issue

Table 4. Types of word-image relationships in Polish language textbooks for lower secondary schools currently available on the market

ITEM	Type of combination	Example	Proposed tasks for students concerning the image-word relationships (Textbook) ⁸	Comments
1	IMAGE + TEXT (work of art + literary work of prose/lyric/drama)	I. Muszyńska, J. Grzymała, <i>Czas na polski. Podręcznik dla gimnazjalistów. Klasa II, część 2</i> , Warsaw 2006: - “Sztuka XVII wieku” – descriptive material + . . . + Rembrandt van Rijn, <i>The Return of the Prodigal Son</i> + J. Kaczmarek, <i>Syn marnotrawny</i>	Instruction: And now try it yourself: How did Jacek Kaczmarek, a contemporary poet and bard, refer to the painting by Rembrandt?	poetic ekphrasis

Table 5. Types of word-image relationships in Polish language textbooks for Primary Schools currently available on the market

Coexistence of the word and the image in a single work				
ITEM	Type of combination	Example	Proposed tasks for students concerning the image-word relationships (Textbook) ⁹	Comments
1	SEMANTIC ENCLAVE (film or theatre poster)	M. Jędrychowska, Z. A. Kłakówna, <i>To lubię. Podręcznik do języka polskiego. Teksty i zadania. Klasa I gimnazjum</i> , Kraków 1999: - J. Słowacki, <i>Balladyna</i> + poster by A. Pągowski for the performance of <i>Balladyna</i> + poster by J. Lenica for the performance of <i>Balladyna</i>	NONE	words in image
2	COMPREHENSIVE VIEW (artistic book)	M. Jędrychowska, Z. A. Kłakówna, <i>To lubię. Podręcznik do języka polskiego. Teksty i zadania. Klasa I gimnazjum</i> , Kraków 1999: - K. I. Gałczyński, “Zaczarowana dorożka”	NONE	importance of typography, ornamentation, layout of the page surface

Table 6. Types of coexistence of the word and the image in a single work in Polish language textbooks for Lower Secondary Schools currently available on the market.

⁸ The examples do not include questions / instructions concerning only one of the components of the relationship: word or image.

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