

Proposed research project presumes that an extensive analysis of Brunon Jasiński's works requires employing methodologies, which place emphasis on the social and cultural contexts of literature. This enables it to expose the relationship between categories of aesthetics and politics, which, in my opinion as a researcher, play a crucial role in the artistic practice of the author of Jasiński by having an influence on his aesthetic choices. The method applied in this project implies therefore that it is essential to abandon attempts of reading those works in the realm of aesthetic autonomy in order to adequately portray the relationship between the aesthetics and the avant-garde, futuristic literary experiment. The structural analyses of Jasiński's works (both from the futuristic period and from the socialist realism period) effectively prevent interpretation of his works, which would highlight author's ideational involvement into the collective shaping of habitus (Bourdieu) in the Second Polish Republic. Besides, it should be noted that for example the research into Jasiński's works in English anticipating the relations of politics and aesthetics were initiated already in the 1980s (Kolesnikoff) even though in Poland such analysis of the most renowned Polish futurist's works might be received as a novelty. Ergo, this research project aims to conclude past efforts and creatively expand the current state of research.

The research hypothesis presumes that the application of historical-cultural and economic, analytical-interpretative models, which consider relationality and contextuality of a work of art and its relationship with a political superstructure of the social base, is indispensable in order to correctly read Jasiński's writings. Jasiński's rich literary output – canonical for the European literature, which is bespoken by the number of studies in foreign languages, and which was mentioned in the publisher's note of the novel *Pałę Paryż*; its high release volume (and that solely on the edge of the 20's and 30's), a combined nearly one million prints, in French, German, English, and Russian – demands a reinterpretation and a break-out from fossilized analytical schemes, which obliterate sociopolitical implications of the avant-garde futuristic experiment.

Methodological framework for the proposed project consists of theories that accentuate materialistic context of examined works with a special consideration of theoretical languages of cultural poetics and the New Historicism (Greenblatt, Montrose, Veenser, Spivak), Minority Materialism (Benjamin, Pospiszył) and of such notion-tools like nomadology, deterritorialisation, and lesser literature (Deleuze, Guattari). A methodologies tailored to the subject of this research allows to surpass the biographic and aestheticizing orientations, which dominate the state of research, and to stress the leading role of social reality in Brunon Jasiński's works. I will also emphasize on the category of historic prospect – *spiritus movens* of the futuristic paradigm of art - equally substantial to his works.

Chosen methodology will push the ideational implications of Jasiński's works to the foreground. Being in agreement with Jacques Rancière's theses, which presume that it is impossible to separate aesthetic sphere from the area of politics, because every political fight is in fact a fight for a particular shape of the world, which translates to the language of art, this research will revolve around the totality of socioeconomic postulates, which can be found in Jasiński's literary and journalistic texts, and around the relationship of the social field, which he attempted to design, with his aesthetic choices.

Reading of Jasiński's artistic output in a way that is proposed in this project may not only induce a shift in perception of his works, but it can also immerse into the broadly understood discussion about Polish national consciousness and the shape of „Polish” imaginary (Taylor), which is incontestably dominated by the memory of the hegemonic culture of the gentry. Jasiński's works dealt predominantly with issues related to exclusion of not precisely the individuals, but entire social groups (*Pieśń o głodzie*, *Pałę Paryż*), and they repeatedly showed ambitions to redefine the key aspect of cultural research – the notion of „history”, emphasizing at the same time this notion's folk, egalitarian character (*Ziemia na lewo*, *Słowo o Jakubie Seli*, *Rzecz gromadzka*).

Placement of Jasiński's works in the borderline area of ruling cultural and political norms may turn out as a fruitful research strategy, also because it has the potential to contribute to a deeper understanding of author's aesthetic choices and to explain not only the origins of the category of literary grotesque, which he so keenly employed; of lexical innovations and the choice of socialist realism poetry at the dawn of his creative activity, but it can also portray – in this case unbreakable – the relationship between the politics and the aesthetics, which Jasiński – and the entire community of the futuristic avant garde, which he was the leader of – perceived as a tool for a prospective change.