

Magdalena Łuczkiwicz

Jan Kochanowski University in Kielce

Department of Foreign Languages

Ul. Kościuszki, 13

25-310 Kielce, Poland

E-mail: magdalena.luczkiwicz@ujk.edu.pl

Research interests: literature and art, discourse studies

PAINTINGS AS OBJECTS OF DISCOURSE ANALYSIS: TWO CASE STUDIES

This article analyses paintings as texts, and examines two paintings visually from different perspectives in order to understand the messages they provide to the audience. Both paintings were created by the Polish painter Zbigniew Maciej Dowgiałło, and present the time of Martial Law in Poland (1981–1983). The article describes the social and political events that took place in communist Poland before and during the imposition of Martial Law. The intention of setting the historical background is to make the time of Martial Law more realistic to the reader. The analysis is presented in the form of individual case studies of each work of art, making use of certain discourse categories (in particular, with the help of the categories of colour, line, character, disposition, opposition and intertextuality). Each category enriches the process of the reconstruction of the content of the text presented in these paintings. It was determined that colour is symbolic in the analysed pictures, serving to bring out emotional value through a variety of associations. It is expressive in form. It was found that varied types of lines are used, not only to frame shapes but also to express emotions. The characters found in the analysed pictures belong to completely different realities, the unreal world (uncommon animals) and the real world (figures of three men). The reconstruction of the unreal world is based on identifying and decoding the artistic visions of the artist, whose painting inspires the imagination and fascinates the viewer. The reconstruction of the content of the painting The Wujek Mine is dependent on certain historical facts. Without some knowledge of the time of Martial Law, reconstruction would be incomplete. The category of intertextuality proves that some other painters and writers have also dealt with the ideas discussed in the analysed paintings. The titles of both paintings are of an informative character and present the source of inspiration. The article concludes that by regarding paintings as texts, it can be seen that the artist sends numerous ideas and content messages to the audience.

KEY WORDS: painting as discourse, discourse picture of the world, discourse picture of viewer response, reconstruction, perspectives of understanding discourse.

Introduction

Discourse is commonly characterized as text plus context, and thus involves the study of both informative and interactive elements. The term *discourse picture of the world* came to linguists with the Caus-

al-Genetic Theory (Oukhvanova 1998), where it is understood as referential content organized as a thematic net. Themes may be factual, attitudinal and metalinguistic (Popova 2010, pp. 90–96). Thematic analysis is one of many approaches

to discourse analysis, one which definitely helps to reconstruct referential content within its depths and to focus on a variety of readings of discourses involving different understandings of the information and interaction proposed by a particular product of communication (discourse). Discourse represents the addresser and the addressee through the ways the addresser treats the addressee, the role s/he embodies, the relationships that s/he builds, etc. All this is encoded in discourse together with the thematic net, such that one may metaphorically speak of both a thematic net and an interaction net. These nets help to build the content of the discourse so that it becomes not only a simple text but an event, and this text transfers into discourse.

While referential content is analysed with the help of thematic analysis, interactive content is analysed with role analysis. Thus, the categories of theme and role were chosen as the starting point for my research. Because the category of role must be attached to both the addresser and the addressee, Causal-Genetic Theory proposes the use of the term *cortege content* to show the interdependence of the addresser and the addressee in communication; each is a cortege of the other, that is, the role of the addresser is fulfilled only if there exists an addressee, while the role of the addressee is fulfilled only if there exists an addresser.

I have decided to use the *technique of reconstruction* of these two types of discourse pictures. My case study includes two paintings created in the period of Martial Law in Poland and exhibited in public during that period and later in connection with the anniversary of those times. The paintings are symbols of historical events

in Poland in the early 1980s, and are viewed here as *texts* in the social context, that is, as a particular discourse type. These paintings are *One hundred years of solitude* and *The Wujek Mine* (Naess 2007). *One hundred years of solitude* is from 1984, while *The Wujek Mine* was painted at the end of 1981 and beginning of 1982. Zbigniew Maciej Dowgiałło is a Polish artist who represents a generation of painters known as the New Expression, who flourished during the period of Martial Law in Poland.

The subject matter of the article is complex and consists of such key categories as theme and role within their *extension* and *specification*. The *goal* of the article is to find different perspectives in these paintings so as to achieve the deepest possible understanding of the ideas and content messages they are sending to the public. The *tasks* are to collect a database of the different kinds of content inscribed in paintings of both an informative and interactive nature, and to describe and compare its elements so as to represent discourse pictures of particular fragments of the world and the communicants' behaviour represented therein. The *key techniques* in the article are thematic analysis and role analysis, which form a method of reconstructing discourse pictures of the world and communicants' interactions (ibid). The *topicality* and *significance* of this article lie in studying a relatively new object, namely paintings or otherwise communicative products that were created in a period of transformation of the political and social systems of my country.

Martial Law in Poland

It is important to present the context of the time during which the paintings under

analysis were created. This content information is based on publications by Kopka and Majchrzak (2001) and Skórzyński and Pernal (2005). On 13 December 1981, General Wojciech Jaruzelski imposed Martial Law in communist Poland and his actions were supported by the Military Council of National Salvation (WRON), which was composed of high-ranking military officers. General Jaruzelski simultaneously held the posts of Prime Minister, Minister of Defence, and first secretary of the Central Committee of the Polish United Workers Party (PZPR). The imposition of Martial Law was intended to prevent democratic opposition, represented by the Independent Trade Union Solidarity (NSZZ Solidarity), from gaining popularity and political power in communist Poland. The political events of 1980 led to the formation of Solidarity, which managed to gather ten million Poles over a short time; it was the first mass movement whose abilities were focused on organizing a campaign of resistance to the contemporary authorities. Polish workers expressed their disapproval of the authorities in strikes, which broke out in northern Poland, in Gdańsk, Szczecin and Jastrzębie. The striking workers demanded pay rises and legal trade unions. On 31 August 1980, Mieczysław Jagielski, a representative of the authorities, and Lech Wałęsa, the Solidarity leader, signed an agreement that was meant to be the beginning of a new vision of Poland in the near future. Workers and Solidarity members believed it to be an opportunity for economic changes, the growth of respect for human and civil rights and the restoration of national sovereignty. For the communist authorities, the inclusion of Solidarity in the political system of Poland

was an option to be considered. However, it was risky and unrealistic, because Solidarity was gaining mass popularity and it was a legal social movement unwilling to be subordinate to the communists.

Although Poland was a sovereign state, its authorities were at the very least subject to approval by the Kremlin in Moscow. They aligned their policies with those of Moscow, making Poland a satellite state of the Eastern Block, almost entirely subordinate to the Soviet Union. The announcement of the introduction of Martial Law in Poland was accompanied by the imposition of certain rigours on society. People were deprived of such fundamental rights as freedom of speech or movement within Poland, secrecy of correspondence and telephone conversations. They could not gather in public or even strike. A curfew was another obligation imposed on Poles. The scope of rigours provided by the Martial Law authorities was widespread in order to break society's will to oppose the communist regime instantaneously. Instead, resistance to the new reality continued to intensify. Poles protested the situation very actively, even though they were strongly influenced by propaganda threatening them with serious repercussions. The breakthrough came on 16 December 1981, when the Mechanized Reserves of the Citizens' Militia (ZOMO) shot at miners in the Wujek coal mine in Katowice, killing nine miners. This massacre was effective at weakening the will of Poles to resist the Martial Law. The majority of strikes came to an end before Christmas of 1981. The Martial Law authorities claimed a number of different reasons for the right to impose Martial Law in Poland. General Jaruzelski indicated his reasoning in his speech of 13 December 1981, which was broadcast on TV:

Citizens! It is a great responsibility that I am burdened with in this dramatic moment of Polish history. It is my personal duty to take that responsibility. I am talking about the future of Poland that my generation fought for all over the world and my generation sacrificed the best moments of their lives so as to achieve it. I am announcing that today the Military Council of National Salvation (WRON) has been formed.

According to the acts of our constitution today at midnight WRON imposed Martial Law throughout the country.

According to General Jaruzelski, a *threat* prompted the military intervention of the Red Army in Poland. Yet preparations for introducing Martial Law had been made long before 13 December 1981. A real danger first appeared in the autumn of 1980, when Moscow decided not to intervene militarily in Poland. Judging from the 1968 Soviet-led invasion of Czechoslovakia, the Russians may have considered solving the Polish problem by force – that is, by the force of their Polish comrades. In a meeting of the members of the Warsaw Pact held in Moscow on 5 December 1980, Stanisław Kania, who held the post of Polish Prime Minister, initially got the credit for continuing preparations for Martial Law in Poland. Kania was against solutions gained by force, and tried to convince Gustaw Husak from Czechoslovakia and Erich Honecker from East Germany, both political leaders of other communist countries, to see his point of view.

This approach caused Moscow to lose its trust in Kania; according to Moscow, the Prime Minister was politically weak and needed a successor. On 16 May 1981, during a meeting in the Kremlin between Leonid Brezhnev, Gustaw Husak and Erich Honecker, he stated that there were a lot of so-called *healthy forces* in the PZPR.

Despite many candidates appointed by the PZPR, none of them was suitable to be a new leader in Moscow's eyes. In October 1981, Moscow received some information about General Jaruzelski, who appeared to be in favour of a force-based solution. Consequently, on 18 October 1981, Jaruzelski was appointed first secretary of the PZPR. During a session of the Central Committee of the Soviet Union held in Moscow on 10 December 1981, it was said that a military intervention in Poland would be necessary only on the condition that the Central Committee of the Polish United Workers' Party would prove unable to control the whole situation with the help of its army. However, Russian military assistance in Poland could weaken the Soviet Union, because Solidarity was a small threat compared with the unpredictable reactions of the politics and economies of other communist countries.

Case study 1

The Category of Colour

The subject of colour has intrigued human minds since ancient times. Numerous attempts to grasp the nature of colour have been made by researchers of various disciplines, applying different methods and aspects. The vast number of scientific techniques for analysing colour has resulted in several attitudes to the subject of colour according to the theories of certain scientists.

Paul Klee (1879–1940), a Swiss painter, was the author of the theory of colour defined in an emotional-expressionist way. Klee's basic conception is revealed in his words, "Colour affected me completely, I do not have to search for it any longer. I will always be affected by it. I know that.

The meaning of the happy hour comprises: colour and I are unity: I am a painter.” Colour is an absolute value. It has a visual image. The painter subjects colour to his will and determines its relations to the other elements of the picture. In Klee, the process of artistic creation was intimately connected with the process of self-expression. He painted what he himself was. Klee invented the Foursome of I, Thou, Earth, Cosmos. He stated that a work of art looked like the process of creation and that the Book of Genesis was a perfect parable of the artistic process. Klee dreamed of producing works that would achieve a complexity of greatness and combine the skills of the poet, composer and philosopher (Klee 1955, pp. 1–20).

The category of *colour* considers both the presence and the absence of colours. Both are important and both are interactive. The presence of colour is informative from the point of view of which particular colours appear, what they symbolize and how they fit together, as all of it brings certain content. The absence of colour or its portions provokes thoughts about why it is absent and what effects this causes. Colour is also content-biased and informative in regard to interaction. The presence or absence of colours invites the audience to share a common vision or at least to participate in a discussion. It may cause emotions, shared or non-shared, but manifested nonetheless (a metaphoric vision) when a general characteristic brings particular information.

Paul Klee and Wassily Kandinsky (1866–1944) were friends in private and also lecturers together in the German Bauhaus school of art (1919–1933), which treated colour as a priority in the creation of works of art. Kandinsky analysed the na-

ture of colours in *Concerning the Spiritual in Art* (1911). The colour blue is associated with the sky. Because of its divine reference, blue soothes, calms down and provides focus. When blue inclines towards black, it becomes melancholic, sad, nostalgic. On the other hand, when blue whitens, it becomes indifferent and distant. In the process of whitening, the colour blue loses its divine features and finally turns white. According to Kandinsky, red is perceived as a colour without boundaries. It acts as a vibrant, lively, turbulent colour. With all its energy and intensity the colour red represents enormous and irresistible strength, and it is aware of its value. The colour yellow always irritates and stimulates the eyesight, no matter what geometrical forms yellow is shaped into. Yellow illuminates outwards and creates an impression of the colour approaching the viewer (Rzepińska 1973, pp. 170–173).

The painting *One hundred years of solitude* by Dowgiałło distinguishes itself with the following colours: different shades of blue (light blue, blue and dark blue), red, yellow and bright yellow, and white. Each colour carries its symbolic meaning and interpretation. The *light blue* colour placed in the bottom left hand corner of the painting symbolizes heaven, and it is a promising place for a better life in the future. The *blue* colour that dominates in the painting expresses such negative feelings as coldness, indifference, darkness and even the state of mourning. The darkest shade of blue in the background of the painting on the right symbolizes a thunderstorm and a sad atmosphere. *Dark blue* carries a message of grief, loneliness and death. *Red* is a symbol of the blood of the Polish people, soldiers, armies during wars, rebels and times of occupation and,

similarly to dark blue, signifies death connected to pain and suffering. Generally, the red colour symbolizes the harm that was done to Poland by a more powerful occupant. Red also plays a vital national role in the emblem of the Polish nation, for the *white* and red Polish flag expresses strong traditions, Poles' devotion to their country and patriotic attachment. The Poles' passion to regain the freedom of their country is manifested in the colour red. The idea to be free of occupants made the Poles' actions in pursuit of freedom glow like the flames of a fire. The obscure white colour in the bottom left hand corner represents the 123-year-old period in the Polish history of the non-existence of Poland on the map of 19th century Europe. White stands for a blank spot in the history of Poland. The ground of Poland is *yellow*. This colour marks the territory of the Polish country. Yellow also denotes the betrayal of Poland by other nations. The bright yellow colour in the centre of the picture is warm and shiny. It is comparable to the sunrise. It symbolizes the light of hope that the Solidarity movement provided Poles with in the unfriendly times of the 1980s.

The Category of Line

Lines are a significant part of the content of any picture. Lines build the background, circle colours and simultaneously point out characters. Lines presented in a variety of forms bring new messages to the audience. The colours in the painting are outlined by lines. The lines of red are irregular, sharp, thick and long. Some lines of red look like hands, with widely spread fingers that are soaked through with blood. These hands belong to the communists from Moscow, for red was their characteristic colour. The

lines in the background are irregular, obscure, disharmoniously painted at different angles. They stand for the unknown future of Poland and the lack of harmony among nations. The lines of the yellow creature are different in form. They are dim and visible, faded and underlined. Strongly underlined lines represent Poland's allies, who supported the country when it was in need. The dim lines stand for a lack of allies and the need for Poland to confront its enemies on its own.

The Category of Character

Characters are the figures displayed in thematic positions. Sometimes a plot of narration about each character can be built into a picture. The yellow creature resembles a mixture of a dog and a horse in one body. Both animals are very common in Poland. They are domestically bred. The horse is a symbol of life, vitality and freedom. It is like Poland in its energetic attempts to regain independence and autonomy. The horse is generally used on farms, so it represents Poland as an agricultural country. The eyes of the yellow creature have no pupils; thus they predict a vague future for Poland. Blind eyes represent a lack of possibilities to free Poland from occupation. Tears in the eyes carry a message of sadness, loneliness and hopelessness. The tongue of the yellow creature is sticking out of its mouth; this symbolizes Poland's exhaustion from its constant battles for freedom. In the upper part of the painting there is a mysterious creature which is hard to define, either a monster or an elephant. It is attacking the yellow creature and it is spreading patches of red paint. The creature symbolizes Poland's occupants, be they Russia or Prussia or Austria,

who treated Poland with cruelty. The eyes of this creature have red pupils and they are rounded with red. Blood-filled eyes are characteristic of villains, murderers, and killers. They carry a symbol of evil. The front part of the body of the creature is soaked through with blood. This creature is rotten to the core.

The Category of Disposition

By disposition I mean the positions that the characters occupy in the picture. A character's position plays an important role. It is informative, and interactive with the other positions displayed in the picture. Occupied positions provide the audience with particular information about the characters, and help to decode the symbolism of each disposition in the picture.

The yellow creature covers most of the space in the painting. It is presented in the foreground and it draws the viewer's attention. The central disposition of the yellow creature signifies that Poland's affairs were very important to the world. In recent history the fate of Poland and the Poles was in the focus of the world's attention when General Jaruzelski imposed Martial Law in Poland in 1981. The mysterious creature is emerging from the background. It is placed in the top right hand corner. Although the creature is only partially presented in the painting, its violent actions (attacking the yellow creature and spitting red paint/blood) clamour for attention. The partial disposition of the body of the creature in the painting means that it makes no difference which occupant was attacking Poland, whether Prussia or Russia or Austria – in the end, their results were successful.



One hundred years of solitude
by Zbigniew Maciej Dowgiałło
(Naess 2007)

The Category of Intertextuality

Intertextuality describes any reference to common works of different disciplines, e.g., literature, music, film, or a connotation to the history of a particular country. It highlights parallels and similarities in portraying the world between the painter of the work being analysed and some other creator, who might be a writer, a musician, a film director or a historian in whose work these references have been traced.

The title of the painting by Dowgiałło, *One hundred years of solitude*, is the same as the title of a book by Gabriel García Márquez (2009). The book *One hundred years of solitude* was written in the period of 1965–1967; it tells the story of six generations of the Buendía family, who lived in a fictional place called Macondo. The plot of the story is set at the turn of the 19th and 20th centuries in the history of Colombia. The characters of the book are meant to be lonely for one hundred years. The history of the Buendía family was foreseen earlier, and when the last member of the family, Aureliano, discovered the record-

ed chronicles of his family, he found out about his own death and the end of the history of Macondo. Like the Buendía family, Poland was meant to fight in solitude for its own freedom for over one hundred years of its history.

The painting by Dowgiałło also contains a reference to the myth of the Trojan horse. According to the myth, the Trojan horse was built of wood by the Greeks. The horse had a gigantic figure that managed to house some Greeks inside its body. The horse was allowed to enter the city of Troy because the Trojans had no suspicions about the big horse brought to their city. At night the Greeks left the horse and opened the gates of Troy to let their countrymen in. They brutally attacked the Trojans. The Trojan horse symbolizes treachery, hidden danger. The mythological reference resembles the actions of General Jaruzelski, who betrayed Poland and the Poles on 13 December 1981 by imposing Martial Law in Poland and by trying to convince the Poles that the outbreak of a state of war was the lesser of two evils. General Jaruzelski stated that without his military intervention Poland would have been attacked by the Red Army. In reality, General Jaruzelski betrayed Poland to be loyal and obedient to Moscow and the Soviet Union's control over the countries of the Eastern Block, including Poland.

The Category of Opposition

By opposition I mean presenting significant references of characters in opposition to each other. The variety of references displayed in the picture creates numerous patterns of opposites. They bring particular information about the characters and their references and present a clear distinction between the analysed opposites.

First, an opposition of colours is seen between blue – red and yellow – red. Blue stands for coldness, darkness and indifference, while red symbolizes pain, suffering and passion. Yellow means positive feelings such as warmth, hope and the absolute opposite: treachery. Red signifies blood and cruelty. *Second*, the opposition of the domination of creatures is the following: controlling and being controlled. The mysterious creature dominates the yellow creature, which feels controlled by the touch of the other one's paws on its back. *Third*, the sizes of the creatures are in opposition to each other. The yellow creature is much bigger than the mysterious one. *Fourth*, the appearances of the eyes of both creatures are the opposite. The yellow creature has delicate eyes without pupils. The mysterious creature is red-eyed. *Fifth*, a significant opposition of the creatures' species is apparent. The yellow creature is either defined as a dog or a horse, typical Polish animals. The mysterious creature is not known, wild, unpredictable, referred to as a monster or an elephant. *Sixth*, the roles presented by the creatures are also in opposition to each other. The yellow creature symbolizes Poland, which was occupied by its former neighbours. The mysterious creature represents one of the occupants. *Seventh*, the opposite roles presented by the creatures result in the opposition of values of freedom. The yellow creature symbolizes Poland's battles for freedom, autonomy, and a sense of independence. The mysterious creature manifests captivity, occupation, and control by force. *Eighth*, the opposition of a war strategy is seen, too. The mysterious creature is attacking unexpectedly. It is trying to leap on the yellow creature from some height. This creature's strategy is planned and success-

ful. The yellow creature is reacting spontaneously to the attack by running away. Wars are always declared at the last moment. The imposition of Martial Law was shocking news to the majority of Poles. *Ninth*, the motivations for war actions are in opposition to each other. The yellow creature is fighting in order to defend itself, to survive the attack. The mysterious creature's actions are motivated by its sheer desire for power, control and victory over the defeated.

Thematic analysis

Here I focus my attention on some of the categories that present and develop themes. The thorough analysis above has highlighted certain important themes which will now be discussed.

The colour red is diagonally spread across the picture; it is bright and expressive and brings the theme of aggressive acts. The yellow creature is the target of aggression. However, this aggressive behaviour hardly reaches the body of the animal. That is why aggression does not go deep into its mind. Yellow draws the viewer's attention and the central clear yellow spot develops the theme of Solidarity, the movement of Poles from the working class whose democratic actions led to the abolition of communism and brought some optimism for the future. Blue gives a partial frame to the picture and covers the background. Blue presents a state of mind, the intellect. Blue is either seen as positive (heaven) or negative (sadness). The category of character has the theme of two creatures in a certain relationship. The hierarchy of significance of the two creatures is presented as a theme developed by the category of disposition. Under the category

of intertextuality there are two themes: solitude in the world and the betrayal of the nation. The lines of different colours bring out the following themes: red lines develop the theme of blood, blue lines present the theme of a chaotic reality, and the lines that surround the yellow creature have the theme of allies and enemies.

All six categories have helped me to reveal the themes that the picture sends to the audience. Although the picture is viewed here as a text, as a particular discourse type, the categories of colour and line have proven to be the strongest when the picture is analysed as the artistic vision of the painter. A wide scope of themes have been brought together in this thematic analysis. Sometimes they are closely related; the theme of the mind and intellect and the theme of Solidarity and of two creatures in a relationship all correspond with each other. Opposed to them are the themes of an aggressive act, of blood, of a chaotic reality and the theme of enemies and allies.

Cortege analysis

This cortege analysis reconstructs the relationship between the painter, in the person of Zbigniew Maciej Dowgiałło, and the audience on the basis of certain categories. With the colour blue, the author of the painting *One hundred years of solitude* wants the audience to think, to release their thoughts and emotions. The painter is communicating with the audience with the role of a thinker. Red is expressive, aggressive and alarming as a colour. In this case the painter wants to warn the audience against outbursts of aggression. With yellow, the painter manifests the role of a brave leader who inspires changes. Under the category

of character there are two main figures, indicating that the artist takes the role of two opponents. Disposition plays an important role as well. With the help of this category the painter wants to present the role of a dominating character. Under the category of intertextuality the author makes references to other common disciplines, i.e., literature, music, film and history, and he takes the role of a person subjected to isolation from the world with the parallel to *One hundred years of solitude* by Gabriel García Márquez. In the same category, the myth of the Trojan horse allows the artist to communicate with the audience in the role of a betrayed person. Lines are a significant element of the picture content. With lines of red the painter wants to present the role of the red communists. Lines of blue are irregular and without harmony, giving the painter the role of a demolition man. A destructive and supportive role is seen in the lines of yellow. In this communicative event the communicants interact with each other with the variable roles that the painter manifests.

Case study 2

The picture entitled *The Wujek Mine*, created by Zbigniew Maciej Dowgiałło at the turn of the years 1981 and 1982, is a story told in an artistic form about historical events that occurred in the Wujek Mine in Katowice in Poland on 16 December 1981.

The Category of Colour

Analysing the colour white, which had been described as no colour since the time of the impressionists, Kandinsky treated it as a symbol of light in which the features of all the other colours faded away. Whiteness has a soul composed of absolute silence that never dies, as there is

some vitality in the colour. Whiteness resembles “nothing,” the “nothing” of the joy of youth, the “nothing” preceding any birth or any beginning. When “nothing” has no perspectives, when there is constant silence with no hope for the future, the audience see the colour black. Symbolically, black looks like a burnt out bonfire. It is almost as still and insensitive as a corpse. White is an example of cheerful and scrupulous cleanness, while black expresses mourning, grief, death. The harmony of white and black obtained by mixing both colours mechanically results in the colour grey. Grey is voiceless and still. It does not have any energy or movement (Rzepińska 1973, p. 172).

The dominating colour in a mine ranges from *black* to *pitch black*. Black symbolizes the hardship of work in a coal mine. It is physical effort and heavy work done in a dark pit many meters under the ground. Coal is black and filthy. Black can also be related to dark thoughts about the future and bleak perspectives. *Grey* is a shade of black. Common phrases such as *grey reality* and *grey man* highlight the average life of an average man. In this case it is the everyday life of a Polish worker in his job, doing his everyday chores. The *whiteness* in the picture is shocking, because it stands for death. The face of the person in the centre is as white as death.

The Category of Line

The lines of the characters presented in the picture are regular and visible. Light-coloured lines are thin and soft in form. Dark lines are either sharp or highlighted. The lines that create the background are painted at different angles. Because of that their appearance is chaotic and it underlines the drama of the scene in the mine.

The Category of Character

In the picture there are three characters. The person in the centre has both hands raised and his mouth opened in a scream. The display of the upper part of the body of the person suggests that he is either in a kneeling position or he is losing his balance and falling down. As a miner he is a symbol of a demon for work. As a miner of the Polish mine in Katowice, he is one of nine fatalities inflicted during the pacification of the Wujek Mine on 16 December 1981 by ZOMO, the Polish riot police. The strike that burst out in the Wujek Mine was a result of the arrest of Jan Ludwiczak, the Solidarity leader in the Wujek Mine, on 13 December 1981 (Sznajder 2006, pp. 41–42). The wounds across the body of the person in the centre of the picture were caused when ZOMO shot the miners. These wounds represent the conflict between the miners, who represent the Polish working class, and the authorities of communist Poland, who used ZOMO to pacify strikes in the 1980s. Ball cartridges fired at the chest and stomach caused the deaths of four miners. These are their names: Zenon Zając, Józef Czekalski, Zbigniew Wilk and Bogusław Kopczak (ibid, pp. 153–171).

The eyes and mouth of the person in the centre are opened wide. His screaming mouth attracts attention to itself. It seems to be in a high voice, it is emotional and revolutionary in its style. Wide open eyes are a common reaction to a fearful situation. The big eyes of the miner are a symbol of fear and objection to unavoidable, unjust and unwanted death at the hands of ZOMO. This figure also has both hands raised in a symbolic gesture. They may be raised in supplication or as a conditional bodily reaction in order to maintain bal-



The Wujek Mine
by Zbigniew Maciej Dowgiallo
(Naess 2007)

ance and not fall down. In addition, hands raised with the index and middle fingers stretched out to create the letter V for victory are a synonym of Solidarity, the first independent movement of the workforce in Poland in the 1980s. Solidarity was an example of victory over communism in Poland. This character's fingers shaped in a V symbolize the joy of victory over the enemy. Victory brings optimism for a future that will realize democratic changes in Poland.

The person on the right side of the picture personifies the miner Krzysztof Giza, who was killed with a shot through the neck. He is lying on the ground with his arms outstretched. He has a Hippocratic face with some blood dripping out of his mouth and half opened eyes. The lethal wound in his neck is bleeding and the blood is flowing across his left arm. His face represents the dying hopes of the Polish people of Solidarity to conquer communism in Poland. His outstretched arms are in the shape of a cross. In this respect he resembles Christ dying on the cross.

The person on the left of the picture personifies one of the four miners who was killed by a shot to the head. These are their names: Ryszard Gzik, Andrzej Pełka,

Joachim Gnida and Jan Sławisiński (ibid). The hole in his head is deep and bleeding. His wide open mouth could be a cry for help or a scream of agony. His body is lying on the ground, crushed by the other two men. He is trapped, unable to move, and subjected to death. His raised right hand expresses his desire to live.

The Category of Disposition

The person in the centre of the picture dominates the other two characters. Despite his bodily wounds and the tremendous pain connected with them, this person seems to be the most energetic character of all. He is still struggling for survival. His brave position symbolizes the Polish people, the Solidarity movement, and their fight for freedom despite the great cost in human lives. The disposition of the person dying on the right of the picture rids Poles of their illusions about change for the better in Poland's future. His position expresses a state of depression and apathy. The person on the left of the picture, whose lower body is invisible and covered by the others, is physically unable to resist. He cannot move freely. Moreover, his downturned face increases his pain and emotional suffering. His vision is drastically limited to the minimum. And yet, despite this very uncomfortable position, he is trying to stay alive. The lifted hand and the scream on the mouth symbolize Poles' attempts to fight communism. Martial Law cost the Poles hundreds of human lives. Despite these heavy losses, the Poles did not give up their quest for freedom.

The Category of Opposition

The most characteristic opposition is seen in colours. Black and white are strongly

opposed. Black expresses depressing thoughts and a sad atmosphere. Black can also be read as a filthy colour. The coal in the mine is black and its digging and processing demands hardship and trouble. After a hard day's toil in the pit, miners' bodies are coal black, covered with coal dust and dirt, and the miners are exhausted to the extreme. White brings a message of subtlety and naiveté. At the same time, white represents death: a dead body is white and pale.

The scene in the picture represents the opposition of Solidarity and the communists in Poland. Solidarity's policy was deeply based on the ethics of Christianity, on traditions of independence, ideas of freedom. Solidarity opted for pluralism in political life and for a fight against censorship. The communists treated Solidarity as an enemy whose democratic visions of Poland in the future were in opposition to their Moscow-orientated plans.

The picture *The Wujek Mine* characterizes ZOMO as killers responsible for a massacre, followers of the command *fire*, while the miners are the casualties of a military attack. The opposition of killers and casualties leads to another opposition of the balance of power between rivals. ZOMO definitely dominated militarily over the miners. ZOMO were armed with a variety of weapons. They used machine guns, rockets, tear gas and tanks. The miners were out of commission and defenceless. However, the lack of proper equipment did not deprive them of chances of winning. The lethal casualties in the *Wujek Mine* initiated the list of Poles who were killed during the time of Martial Law. The miners from the *Wujek Mine* were the first victims of ZOMO's actions in the 1980s in Poland. Although it has been thirty years

since the events in the Wujek Mine on 16 December 1981, the Polish riot policemen who participated in the military action and fired at the miners have not yet been found guilty. The casualties from the Wujek Mine have been known by name, profession and age since the event in 1981. This situation presents the clear opposition of the truth of the events that took place on 16 December 1981 in Katowice in the Wujek Mine and the falsification of the truth of that day. The miners suffered nine fatalities and twenty-one wounded. ZOMO had no one killed, though forty-one policemen were injured. According to policemen's reports, it was impossible to find out who fired at the miners at what moment. ZOMO fired about 150 ball cartridges. ZOMO's reports stated that some policemen refused to give evidence about the event, that others used guns after hearing single shots first. Some policemen pleaded that they had fired into the air, while others claimed to have used their guns to defend themselves against the miners in a potentially life-threatening situation (ibid, pp. 199–204).

The Category of Intertextuality

Visual similarities in facial appearance emotional expressiveness can be noticed between two paintings: *The Scream* (1893) by Edvard Munch and *The Wujek Mine* by Dowgiałło. The physical aspect of the same oval face, of the same widely open mouth and of the same emptiness in the eyes highlights the emotional aspect of both works of art. The central miner in *The Wujek Mine* and the main character in *The Scream* are both under the influence of strong emotions such as fear, terror and isolation. Despite the different circumstances of the creation of both paintings and the almost hundred-year time difference between

them, emotions have been expressed and depicted universally through the art. The painting *The Scream* was exhibited in Berlin for the first time on 3 December 1893. An event that occurred on 20 November 1893 may have inspired Edvard Munch to paint "what I have seen". Kalle Lochen, a talented artist and Munch's friend, shot himself in the area of Ekeberg where the scene in *The Scream* was presented. Unhappy love made Lochen kill himself.

The Scream is a visual transcription of the experience of panic and fear. In Munch's picture every element is screaming: the character, nature, the sky. In fact, the main character is not shouting loudly, because the other men in the distance do not seem to be affected by the noise. It is the character's inner scream of fear. Edvard Munch was artistically obsessed with the subject of traumatic experience because of memories inherited from the family house. When Munch was five, he lost his mother. Nine years later his sister Sophie passed away. Munch himself suffered from pneumonia, a life-threatening disease. Edvard Munch's words, "I do not paint what I can see, but what I have seen," state clearly that his life and art formed a unity. Munch's shouting figure in *The Scream* has become the most recognizable face-skull in modern art and one of the most frequently developed motifs in a variety of disciplines (Naess 2007, pp. 141–142).

The Wujek Mine reveals some connotations with the Bible as well. The five wounds in the chest of the miner vividly refer to the 5th commandment which says *Thou shalt not kill*. No one has the right to deprive anyone else of their life. ZOMO's actions were unethical and against Christianity. Another example in the Bible is in Saint Matthew's passage entitled *The Massacre of the innocents*. It tells the story

of king Herod I, a despotic king of Judea, who ordered the killing of all children under the age of two who lived in Bethlehem when he found out that Jesus Christ had been born. The massacre of the innocent children was inhuman. The young people of Bethlehem were as defenceless as the miners from Katowice. Herod attacked the innocents as brutally as ZOMO did.

V means victory, determination, resistance. The V symbol was primarily used in 15th century England during the battle of Agincourt on 25 October 1415, when Henry, king of England, was in charge of 6,000 knights and Charles VI, king of France, had an army of 30,000 soldiers and knights. Although the French outnumbered the English, they could not conquer them. Bowmen were the English military pride. The strategy of the French was to cut off the bowmen's fingers to prevent them from fine shooting. When the English bowmen discovered the strategy, they teased the French, triumphantly showing their fingers in a V shape (Axelrod 2009, p. 219).

Winston Churchill, the British Prime Minister from 1940–45 and 1951–55, also made use of the victory symbol. On 13 May 1940 Churchill was nominated for the position of Prime Minister. In his speech addressed to House of Lords, he stretched out his fingers in the victory symbol and made a speech:

*Victory, victory at all costs,
Victory in spite of all terror,
Victory however long and hard the road
may be;
For without victory there is no survival*
(ibid, p. 253).

Solidarity in Poland showed the victory symbol during strikes, manifestations, and speeches to express the Poles' objections,

rebellion, resistance, and dislike of communists and the introduction of Martial Law.

Thematic analysis

The analysed categories have highlighted certain themes that I plan to point out. The category of colour develops two themes based on the leading colours in the painting *The Wujek Mine*. White presents the theme of death, the unexpected loss at the hands of the authorities. Black develops the theme of the hardship of work done in difficult working conditions. Under the category of character there is the theme of people in danger. The miners in the picture are exposed to a serious threat to their lives, death. The category of disposition presents the theme of the fight against communism. Victory over communism would have guaranteed the Poles freedom of their rights. The connotations with the Bible under the category of intertextuality bring out two themes: the theme of the 5th commandment and the theme of the massacre of the innocents. The V symbol presents the theme of victory developed by another reference to the category of intertextuality. The category of line reveals the theme of the complexity of the event in the *Wujek Mine*.

Cortege analysis

The interactive content of discourse is analysed with cortege (role) analysis. With the category of the white colour the painter of *The Wujek Mine* takes the role of God, the creator of the world, the only one who gives life and takes it away. Black is related to tedious and hard work. With black the painter is manifesting the role of the workforce. Under the category of character

there are three figures who symbolize miners. Their fate was subjected to death and here the author takes the role of the victims. Disposition relates to the significance of the positions in the picture. By placing the characters in the central position, the painter manifests the role of political heroes. The category of intertextuality with the help of two connotations to the Bible puts the painter in the role of a killer. Victory under the category of intertextuality presents the role of a supporter or an agitator. The category of line is highly valued in the communicative event and the painter takes the role of a narrator who is communicating with the audience through the dramatic scene in *The Wujek Mine*. Each category has helped me to identify the roles of the communicants or, otherwise, the way the addresser and the addressee interact.

Conclusions

Both paintings have been analysed with the help of the same discourse categories in order to reconstruct the content of these pictures regarded as texts. All categories are unique and meaningful. However, within some categories significant differences should be mentioned. Under the category of colour, the presence of colours or

their absence does not affect the perception of the audience to reconstruct the picture content. Under the category of character, fictional characters that are the creation of the painter's imagination provide much greater inspiration for the audience to decode the painting messages than real characters whose fates were related to a particular historical event. The category of opposition largely depends on the category of character and the number of its references. The more references of the character are analysed, the more opposites can confront each other. After analysing both paintings I realized that the categories of colour, character and opposition are the most powerful to describe the content of these works of art. However, the categories of line, disposition and intertextuality become supportive elements of the analysis. In this article I wanted to find various analytical perspectives to help the audience to discover and understand the encoded ideas and content messages in depth. In order to achieve my goal I applied thematic and cortege analyses that revealed a significant number of themes and roles that are the core of understanding the Polish reality of the 1980s inscribed in these paintings.

Sources

http://www.dart.uni.wroc.pl/pdf/dwpa_pl.pdf
<http://www.dowdow.com.pl/dowgiallo/pl/newekpsres/pages/14stolatsamotnosci.html>
<http://www.dowdow.com.pl/dowgiallo/pl/dokument/pages/15wujekkopalnia.html>

<http://www.martiallaw.pl>
<http://www.muzeum-wujek.pl>
<http://www.youtube.com/watch?v=IG4SbX26G60>

References

AXELROD, A., 2009. *Winston Churchill, CEO: 25 Lessons for Bold Business Leaders*. New York: Sterling Publishing Company.

KLEE, P., 1955. *16 beautiful full colour prints*. New York: Art Treasures of the World.

KOPKA, B., MAJCHRZAK, G., 2001. *Stan wojenny w dokumentach władz PRL 1980–1983*. Warszawa: IPN.

MARQUEZ, G., 2009. *One hundred years of solitude*. New York: Infobase Publishing.

NAESS, A., 2007. Munch. Biografia. In: *Sztuka Zbigniewa Macieja Dowgiallo. Obrazy w zbiorach*. Dostępne na stronie: <http://www.dowdow.com.pl> [01.01.1999].

OUKHVANOVA, I., 1998. Causal–genetic theory of text content in its application to mass

media text studies. In: B. CARON, ed. *Proceedings of the XVIth International Congress of Linguists. 20–25 July 1997*. Paris: Pergamon.

POPOVA, A., 2010. Analiza dyskursu mediów elitarnych. In: *Dyskurs w perspektywie akademickiej. Materiały z międzynarodowego okrągłego stołu, 3–5 kwietnia 2009*. Mińsk, Białoruś. Dostępne na stronie: http://www.dart.uni.wroc.pl/pdf/dwpa_pl.pdf [01.01.2010].

RZEPIŃSKA, M., 1973. *Historia koloru w dziejach malarstwa europejskiego*. T. 2. Kraków: Wydawnictwo Literackie.

SKÓRZYŃSKI, J., PERNAL, M., 2005. *Kalendarium Solidarności 1980–89. Gdy niemożliwe stało się możliwe*. Warszawa: Świat Książki.

SZNAJDER, A., 2006. *Idą pancry na Wujek*. Katowice; Warszawa: Volumen.

Magdalena Luczkiewicz

Uniwersytet Jana Kochanowskiego w Kielcach, Polska

Zainteresowania naukowe: literatura i sztuka, badania nad dyskursem

Magdalena Luczkiewicz

Jano Kochanovskio universitetas Kielcuose, Lenkija

Moksliniai interesai: literatūra ir menas, diskurso studijos

OBRAZY JAKO PRZEDMIOTY BADAŃ ANALIZY DYSKURSYWNEJ: ANALIZA DWÓCH OBRAZÓW W POSTACI STUDIUM PRZYPADKU

Streszczenie

Celem artykułu jest analiza obrazów jako tekstów oraz dogłębne spojrzenie na obrazy z różnych perspektyw, aby zrozumieć istotę przekazywanych treści przez dzieła sztuki. Obydwa analizowane obrazy zostały stworzone przez polskiego artystę i prezentują okres stanu wojennego w Polsce (1981–1983). Artykuł zawiera opis wydarzeń społeczno-politycznych przed wprowadzeniem stanu wojennego w komunistycznej Polsce oraz w trakcie jego trwania celem przybliżenia realiów życia tego okresu. Analiza obrazów została przedstawiona w postaci studium przypadku, indywidualnie dla każdego dzieła sztuki z zastosowaniem kategorii dyskursywnych, a w szczególności ka-

PAVEIKSLAI KAIP DISKURSO ANALIZĖS OBJEKTAI: DVI ATVEJO ANALIZĖS

Santrauka

Straipsnio tikslas – analizuoti paveikslus kaip tekstus, vizualiai juos nagrinėti iš skirtingų taškų, siekiant suvokti jų siunčiamą žinią auditorijai. Abu nagrinėjami paveikslai, vaizduojantys karinę padėtį Lenkijoje (1981–1983), nutapyti lenkų dailininko Marshallo Law. Straipsnyje aprašomi socialiniai ir politiniai įvykiai prieš įvedant karinę padėtį ir šio laikotarpio metu, vykę komunistinėje Lenkijoje. Pasirinkta paveikslų analizės forma – atvejo analizė – pritraukia tam tikras diskurso kategorijas: spalvos, linijos, būdo, dispozicijos, opozicijos, kitas intertekstualumo kategorijas. Kiekviena minėta kategorija praturtina paveikslų turinio rekonstrukcijos procesą. Analizuojamų paveikslų spalva simbolinė. Ji suteikia emocinę vertę, perteikia asociacijų įvairovę ir yra ekspre-syvi savo forma.

tegorii koloru, linii, postaci, położenia, opozycji oraz intertekstualności. W trakcie analizy można zaobserwować, że każda kategoria wzbogaca rekonstrukcję treści obrazów. Ustalono, że w analizowanych obrazach kolor ma swoją symbolikę, wartość emocjonalną, asocjacyjną oraz ekspresyjną. Omówiono rodzaje linii, które nie tylko rozgraniczają kształty, ale są też wyrazem ekspresji. Postacie z analizowanych obrazów należą do różnych realności: świata nierzeczywistego (niecodzienne zwierzęta) i świata rzeczywistego (postaci trzech mężczyzn). Interpretacja ukazanego w obrazie świata nierzeczywistego polega na rozpoznaniu i rozszyfrowaniu artystycznej wizji malarza. Ten obraz pobudza wyobraźnię, zaciekawia i fascynuje. Rekonstrukcji treści obrazu *Kopalnia Wujek* dokonuje się w oparciu o fakty historyczne. Bez znajomości realiów stanu wojennego interpretacja obrazu *Kopalnia Wujek* jest możliwa, jednakże byłaby niepełna. Kategoria intertekstualności dowodzi, że istnieją różne wersje tych samych tematów omówionych w analizowanych dziełach, a podejmowanych przez innych twórców z wielu dyscyplin naukowych. Oba obrazy mają tytuły o charakterze informacyjnym i wskazują na źródło inspiracji. Autor tego artykułu podsumowuje, że obrazy traktowane jako teksty dostarczają odbiorcy liczne treści.

SŁOWA KLUCZOWE: obraz jako dyskurs, dyskursywny obraz świata, dyskursywny obraz komunikowania się, rekonstrukcja, zrozumienie dyskursu.

Sakoma, kad linijų tipų įvairovė pasitelkiama ne tik konstruoti formą, bet ir išreikšti emocijas. Personažai, vaizduojami paveiksluose, priklausau skirtingiems pasauliams: nerealiajam (neįprasti gyvūnai) ir realiajam (trijų vyrų figūros). Nerealiojo pasaulio rekonstrukcija grindžiama tapytojo meninės vizijos identifikavimu ir atkodavimu. Šis paveikslas kursto vaizduotę ir žavi žiūrovą. Paveikslas turinio rekonstrukciją veikia tam tikri istoriniai faktai.

Intertekstualumo kategorija įrodo, kad ir kiti tapytojai bei dailininkai buvo susidūrę su tomis pačiomis straipsnyje analizuojamų paveikslų idėjomis. Abiejų paveikslų pavadinimai yra informatyvūs ir asociatyvūs. Straipsnio autorė daro išvadą, kad paveikslai, laikomi tekstais, perteikia auditorijai itin daug idėjų ir turiningų pranešimų.

REIKŠMINIAI ŽODŽIAI: tapyba kaip diskursas, pasaulio diskurso paveikslas, komunikanto reakcijos diskurso paveikslas, rekonstrukcija, suvokimo diskurso perspektyvos.

Gauta 2011 11 30
Priimta publikuoti 2012 01 26