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TURINYS / SPIS TREŚCI

I. PROBLEMOS IR SPRENDIMAI / PROBLEMY I ICH ROZWIĄZANIA

Aleksandras Krasnovas (Lietuva / Litwa). Individuali ir bendruomeninė tapatybė bei jų sąveika grožinėje literatūroje.....	11
Oleg Leszczak (Lenkija / Polska). Społeczny i empiryczny charakter transcendentального antropocentryzmu Immanuela Kanta: problem istoty człowieczeństwa	21
Bernard Sypniewski, M. Frankel Sypniewski (JAV / USA). Patterns of Thought.....	36
Наталья Клушина (Rusija / Rosja). Интенциональный аспект современной стилистики.....	50

II. FAKTAI IR APMASTYMAI / FAKTY I ROZWAŻANIA

Yuri Stulov (Baltarusija / Białoruś). The Cityscape in the Contemporary African-American Urban Novel	65
Анна Дашенко (Ukraina / Ukraina). Личностное измерение стиля И-ань: ценностные установки Ли Цинчжао	72
Gintarė Aleknavičiūtė (Lietuva / Litwa). Domestication in the Translation of D. Brown's <i>The Da Vinci Code</i>	87
Anna Wzorek (Lenkija / Polska). Olgi Tokarczuk gra z regułami powieści kryminalnej (na podstawie <i>Prowadź swój plug przez kości umarłych</i>)	98
Simona Amankevičiūtė (Lietuva / Litwa). Kognityvusis požiūris į stereotipinius moters įvaizdžius vizualiojoje reklamos erdvėje.....	108
Елена Казимянец (Lietuva / Litwa). <i>Снег</i> в русской языковой картине мира	121
Oskar Gawlik (Lenkija / Polska). On <i>If</i> and <i>Whether</i> Complement Clauses of <i>See</i> , <i>Wonder</i> , and <i>Know</i> in Contemporary Spoken Academic American English: A Corpus-Based Study.....	131
Евгений Зубков (Lenkija / Polska). Словоупотребления <i>ксива</i> и <i>малява</i> в русском уголовном дискурсе.....	142
Mihaela Culea (Rumunija / Rumunia). “Middle Ground,” “Duality,” and “Diversimilarity” as Responses to Postcolonial and Global Challenges in Chinua Achebe's <i>The Education of a British-Protected Child</i> and <i>No Longer at Ease</i>	151
Malgorzata Krzysztofik (Lenkija / Polska). <i>Recepta duszna i cielesna przeciw powietrzu morowemu</i> ks. Hieronima Powodowskiego (XVI w.) – antropologiczny model lektury.....	162
Malgorzata Przeniosło (Lenkija / Polska). Nauczyciele akademicy na Uniwersytecie Stefana Batorego w Wilnie w okresie międzywojennym.....	176

III. NUOMONĖ / OPINIE I POGLĄDY

- Элеонора Лассан** (Lietuva / Litwa). О причинах вечности сказочных сюжетов
(на материале сказки «Мальчик с пальчик»)..... 194

IV. KONFERENCIJŲ MEDŽIAGA / MATERIAŁY KONFERENCYJNE

- Leszek Szymbański** (Lenkija / Polska). Language Awareness in an Internet Chat Room 203

V. SKAUDŪS KLAUSIMAI / DRAŹLIWE KWESTIE

- Viktorija Makarova** (Lietuva / Litwa). Priešo įvaizdžio formavimas Lietuvos žiniasklaidos
priemonėse: lenkų klausimas..... 213

VI. MOKSLINIO GYVENIMO KRONIKA / KRONIKA ŻYCIA NAUKOWEGO

Konferencijų apžvalgos / Konferencje

- Jurgita Astrauskienė** (Lietuva / Litwa). Tarptautinės mokslinės konferencijos „Tarp eilučių:
lingvistikos, literatūrologijos, medijų erdvė“ *TELL ME 2013* apžvalga 222

- Tatiana Larina** (Russia). Searching for Understanding in Cross-Cultural Communication.... 225

Knygų recenzijos / Recenzje książek

- Лара Синельникова** (Ukraina / Ukraina). ЧЕРВИНСКИЙ, П., 2012. *Язык советской
действительности: Семантика позитива в обозначении лиц*..... 230

- Michał Mazurkiewicz** (Lenkija / Polska). *Sport w sztuce. Sport in Art.* 2012.
M. KOZIOŁ, D. PIEKARSKA, M. A. POTOCKA (eds.)..... 237

- Anonsai / Zapowiedzi** 239

VII. REIKALAVIMAI STRAIPSNIAMS /

- ZASADY OPRACOWYWANIA PUBLIKACJI** 240

- VIII. MŪSŲ AUTORIAI / NASI AUTORZY** 248

CONTENTS

I. PROBLEMS AND SOLUTIONS

Aleksandras Krasnovas (Lithuania). The Interaction of Personal and Communal Identities in Literature	11
Oleg Leszczak (Poland). On the Social and Empirical Nature of Kant's Transcendental Anthropocentrism: The Problem of Human Nature	21
Bernard Sypniewski, M. Frankel Sypniewski (USA). Patterns of Thought.....	36
Natalia Klushina (Russia). The Intentional Aspect of Modern Stylistics	50

II. FACTS AND REFLECTIONS

Yuri Stulov (Belarus). The Cityscape in the Contemporary African-American Urban Novel ...	65
Ganna Dashchenko (Ukraine). The Identity Dimension of the <i>Yi-An</i> Style: The Value System of Li Qingzhao.....	72
Gintarė Aleknavičiūtė (Lithuania). Domestication in the Translation of D. Brown's <i>The Da Vinci Code</i>	87
Anna Wzorek (Poland). Olga Tokarczuk's Game with the Rules of Criminal Novels: The Case of <i>Plough Through the Bones of the Dead</i>	98
Simona Amankevičiūtė (Lithuania). Cognitive Approach to the Stereotypical Placement of Women in Visual Advertising Space	108
Jelena Kazimianec (Lithuania). Snow in the Russian Language Picture of the World.....	121
Oskar Gawlik (Poland). On <i>If</i> and <i>Whether</i> Complement Clauses of <i>See</i> , <i>Wonder</i> , and <i>Know</i> in Contemporary Spoken Academic American English: A Corpus-Based Study.....	131
Eugene Zubkov (Poland). Word Usage of <i>Ксива</i> and <i>Малыва</i> in Russian Criminal Discourse	142
Mihaela Culea (Romania). "Middle Ground," "Duality," and "Diversimilarity" as Responses to Postcolonial and Global Challenges in Chinua Achebe's <i>The Education of a British-Protected Child</i> and <i>No Longer at Ease</i>	151
Malgorzata Krzysztofik (Poland). The Anthropological Model of Reading "Prescription for Soul and Body Against Epidemic Air" by 16 th Century Priest Hieronim Powodowski	162
Malgorzata Przenioslo (Poland). The Academics at Stefan Batory University in Vilnius During the Interwar Period.....	176

III. OPINION

- Eleonora Lassar** (Lithuania). On the Imperishable Reasons of Fairy-Tale Plots:
The Case of *Tom Thumb* 194

IV. CONFERENCE MATERIAL

- Leszek Szymański** (Poland). Language Awareness in an Internet Chat Room 203

V. SENSITIVE ISSUES

- Viktorija Makarova** (Lithuania). The Formation of the Image of the Enemy
in Lithuanian Media Outlets: The Polish Question 213

VI. SCIENTIFIC LIFE CHRONICLE

Conferences

- Jurgita Astrauskienė** (Lithuania). Review of the International Scientific Conference
“Thought Elaboration: Linguistics, Literature, Media Expression” (TELL ME 2013) 222

- Tatiana Larina** (Russia). Searching for Understanding in Cross-Cultural Communication.... 225

Book reviews

- Lara Sinelnikova** (Ukraine). CZERWINSKI, P., 2012. *The Language of Soviet Reality: The Semantics of Positive Personal Evaluations* / ЧЕРВИНСКИЙ, П., 2012. *Язык советской действительности: Семантика позитива в обозначении лиц* 230

- Michał Mazurkiewicz** (Poland). *Sport w sztuce. Sport in Art*. 2012.
M. KOZIOL, D. PIEKARSKA, M. A. POTOCKA (eds.)..... 237

- Announcements** 239

- VII. REQUIREMENTS FOR PUBLICATION** 240

- VIII. OUR AUTHORS** 248

***Sport w sztuce. Sport in Art.* M. Koziol, D. Piekarska, M. A. Potocka, eds.
2012. Kraków: Museum of Contemporary Art in Kraków. 200 pp.
ISBN 978-83-62435-64-7**

Michał Mazurkiewicz
(Polska / Poland / Lenkija)

Sport in Art, published by the Museum of Contemporary Art in Kraków, presents the most recent contemporary art, both Polish and international. To be more precise, the Museum focuses on exhibiting contemporary art of the last two decades. It was opened quite recently—in 2011.

Sport in Art was published to accompany an exhibition which took place between May and September 2012 in the Museum. It presents over forty artists and their unique perspectives and interpretations of sport. As Maria Anna Potocka stated, “The range and diversity of the artistic problems that arise under the influence of sporting inspiration are—even within the narrow scope of this exhibition—truly impressive.”

The world of sport is full of drama and pervaded with symbols. Therefore, it is not surprising that sport is frequently featured in art—in a diversity of guises. According to Potocka, “The great applicability of sport as an inspiration for artists lies in its potential for symbolic reference to human existence.” Sport definitely has the power to inspire, which is sometimes underappreciated in scientific research.

The book is divided into two sections. The first part contains deliberations on the place of sport in culture and the contemporary world, while the second presents the works of individual artists.

The texts from the first part begin with a peculiar and somewhat chaotic paper, *Sports Chorus*, by the Austrian Nobel Prize winner Elfriede Jelinek. Józef Lipiec in his rich and meticulous dissertation *Sport and Philosophy* insightfully discusses questions regarding the very essence of sport, the structure of the phenomenon of sport, and the axiology of sport, with intriguing sub-sections on the aesthetics of sport and ethical values in the world of sport. This is a significant part of the book, worth recommending to people interested in sport but lacking some theoretical background. Honorata Jakubowska discusses sport from a feminist point of view, and then comes an interview with Jochen Gerz—an artist and sports journalist—and two texts: one by Lucien Kayser (on Nicolas de Staël and Harun Farocki), as well as Potocka’s general observations about sport and the exhibition in Kraków.

The section devoted to the artists is generously illustrated with photographs and reproductions of paintings; there are also comments on their works. One can familiarize oneself with numerous interesting examples of the presence of sport in art. Different artists put emphasis on different aspects and finer points of sport. For many of them, football was the greatest inspiration, but other sports, like tennis, boxing, or ski jumping, are also present there.

For Jerzy Nowosielski, sport is just a pretext for undressing women and exploring the dark side of human nature. Edward Dwurnik's art contains political messages. Margaret Eicher's prints on fabric show dynamic moments in football. Ingeborg Lüscher demonstrates passion and fury on the pitch. Vlastimil Hoffman connects the footballers of Wisła Kraków with a mysterious guarding angel. Zuzanna Janin shows the competition between a man and a woman. Zdzisław Sosnowski presents a ball in different situations and serving different purposes. Questions of patriotism, propaganda, masculinity, and armed conflicts, among others, may be found at the core of other works. Moreover, some of them provide the observer with a dose of humor as well.

The strength of *Sport in Art* lies in this combination of theory and artistic output

and, definitely, the fact that it is written in two languages—Polish and English—is a tremendous asset. The book is a rather light read, although it initially seems overly packed with theory. In spite of the fact that the book presents just a tiny sample of contemporary artists, this group seems rather well selected.

Sport in Art is of interest to anybody concerned with the discourse on sport and art, and should be on the shelf of any scholar interested in either subject. It should be useful not only for researchers, but also students examining the intersection of sport and art. Readers can expect to come away from this book with new insights into the artistic output inspired by sport, but also an appreciation for sport in general. All in all, this interesting publication is a solid contribution to sports and art studies.