

The aim of the dissertation is to present three individual world of views of Cyprian Norwid, Joseph Conrad and Andrzej Trzebiński. It is not without significance that each of the individualities mentioned here represents a specific artistic vision of the world, which acquires its idiomatic writing articulation, and with it – a peculiar literary study. Assuming that literature remains the richest and most comprehensive expression of a view of the world (among the available forms of expression), should nevertheless be exercised the caution in describing a specific, literary vision of the world, because this – made available by literary means of expression and literary tools – by each time will undergo specific poetic and creative transformations, all the way to the limits of exaggeration or deformation. In my own interpretation of individual literary worldviews, I use the category of worldview mediated primarily through the research of Wilhelm Dilthey, Henri Bergson and Max Scheler (in contrast to this concept of worldview, I recall the understanding of the worldview category proposed by Kazimierz Ajdukiewicz), and, in the detailed confrontation of writers with philosophers, I follow the method of parallelization once developed by Jean Guilton in his book *Profils parallèles*.

The reflection on the theoretical and methodological conditions of the philosophical reconstruction of the literary worldview is possible thanks to sketches such as: Dilthey, *The Understanding of Other Persons and Their Expressions of Life*, Bergson, *An Essay on the Immediate Data of Consciousness* or Scheler, [*The Theory of Worldviews, Sociology and Shaping of Worldviews*]. The idea of profiling literary worldviews using parallels leads to the juxtaposition and comparison of: Cyprian Norwid with Maurycy Mochnacki as well as August Cieszkowski, Joseph Conrad with Jean Marie Guyau, Émile Boutroux, and even David Hume, whereas Andrzej Trzebiński in turn to Martin Heidegger and Jean-Paul Sartre.

In many of Norwid's works written in the years 1848-1883: *Psalmów-Psalm*, *Zwolon*, *Promethidion*, *Civilisation*, *Assunta*, *Stigma* or *Silence*, the Polish poet formulates theses that may constitute a form of implicit settlement with Cieszkowski's historiosophy presented in the most influential treatises written by the philosopher: millennialism and historiosophical holism. *Silence* (the least fictionalized among all of Norwid's works on the actualization and universalization of historical thinking) is already an attempt to create a revised and modernized 'private historiosophy' (which connects the poet with Tadeusz Miciński and Stanisław Zdziechowski). In a rapprochement with Mochnacki, what strikes the most is the ethos and pathos of the so-called activist realism, born of a vivid attitude of both to political Machiavellianism: although the author of *On Polish Literature of the 19th century* is mentioned sporadically by the author of *Promethidion*, Norwid always does it significantly, e.g. in the poem *Salem*.

The comparison of the ethics of Conrad's heroes (in *Victory*, *Chance*, *Nostromo*, *The Duel*) with David Hume's philosophical system (in the methodological dimension) signals a shift of emphasis in the perception of the role of auxiliary sciences in building knowledge about the world of values of Conrad's novels emphasizing Hume's tools of ethics and philosophical anthropology. An important philosophical context here is also the philosophy of the Scottish school of common sense by Thomas Reid, perhaps – relevant to the shape of many of Conrad's texts, headed by *The Duel* problematizing the category of honor. As for the philosophy of Jean Marie Guyau and Émile Boutroux, the former, according to Maria Dąbrowska, had a strong influence on many aspects of Conrad's ethics. However, the analysis of *A Sketch of Morality Independent of Obligation or Sanction* proves that, after all, Guyau – among other things, with his biological-vitalistic understanding of the doctrine of duty defined as a 'mild obsession' – has created a philosophical-ethical system that is in stark contrast with Conrad's views. Boutroux is a different case entirely. In his comprehension of modern life sciences and philosophy of nature,

the most important issue is (this view is formed by Boutroux after Auguste Comte) to perpetuate 'the laws of arbitrariness and free activity in nature'. Conrad's references to his lectures on *Natural Law in Science and Modern Philosophy* might then be revealed directly: within such sea novels as *Typhoon* and *The Shadow-Line*, as well as indirectly, through portraying – in Boutroux's language – an aspect of chance within the human 'social nature' in such novels as *Nostramo*.

Andrzej Trzebiński's *The Diary*, drama *To Pick a Rose...* - understood as the documents of the writer's youthful worldview – arise on the basis of his private philosophical readings (including Bergson, Heidegger, Barrès) and are immediately transformed in activist literary criticism, which sooner or later becomes a weapon in original, ideological and critical literary disputes initiated by Trzebiński, including himself as another editor of "Art and Nation" ("Sztuka i Naród") (*Korzenie i kwiaty myśli współczesnej, Stosunek artysty do rzeczywistości, Prestiż słabości*). The polemical *modus operandi* of his creative individuality are then sartrism and the ethos of 'existential adventurism' related to it, as well as heideggerism understood as an expression of life – 'housing assumption' in being as itself.