

The third chapter refers to the frequent blaking of highly dynamic phenomena such as 'The devil is in the details'. Signs of the supernatural world in everyday life of the Polish village of the 19th and early 20th centuries in terms of folklore and ethnographic descriptions with a high dynamic charge.

The subject of the dissertation is an attempt to reconstruct the image of the supernatural world in the everyday life of the Polish village of the 19th and first half of 20th century in the light of folklore and ethnographic descriptions.

Selected folkloristic motifs will be used to create a set of concepts depicting the attitude of man to the hereafter in folk culture. Thanks to the information contained in these motifs concerning the valorisation of physical and mental illnesses, as well as highly dynamic phenomena such as wind or dance, and various forms of scarring - both physical and symbolic - it will be possible to reconstruct broader notions relating to the image of beliefs concerning the relationship between the human world and the supernatural world. Taking into account that also recurring motifs in many narratives are referring to specific groups of figures with demonic connotations or beings of ambiguous status, it can be assumed that they make up a set of images of unreality functioning within folk culture. This is an interesting set of phenomena to the extent that it is worth attempting to systematise them. Perhaps in the case of some of them, a deep-rooted fear of specific forms of expression (both on a natural, social and individual level) - genetically inscribed in the psyche of a human being functioning within a given culture - manifests itself.

Reconstructing the images of unreality functioning in folk culture will allow us to grasp the primordial forms of ideas about the supernatural world. They are placing emphasis on hitherto overlooked motifs and recognising them as significant may be a complement to the current state of research on beliefs about the beyond the supernatural world functioning in Polish folk culture.

The first chapter will define the terminology used in the work and the idea of interpreting folk culture through the prism of folklore narratives with motifs referring to folk beliefs about the beyond and characters with supernatural connotations.

The second chapter will focus on beliefs about the 'infiltration' of the unreal into the space of social life in the form of incapacity - both physical and psychological - and the link between imperfection and the supernatural world. Illness as a deviation from the norm, moles as emblems of unreality and, finally, the integrity of ideas about sick people with ideas about the hereafter.



The third chapter refers to the frequent linking of highly dynamic phenomena such as whirlwinds and dancing with the supernatural world in folklore narratives. This chapter will attempt to interpret motifs in which there is a correlation between the beyond and phenomena with a high dynamic charge.

The next chapter deals with the relationship between images of confinement, confinement, volume change occurring in the context of folklore narratives and beliefs about the hereafter. The motifs of confinement, the imprisonment of characters with demonic connotations, and their 'passage' from one world to another will be analysed.

The last chapter deals with the motif of impurity, which often occurs in the context of beliefs about characters with demonic connotations. On the one hand, there are motifs referring to symbolic impurity, but on the other hand, impurity takes on a concrete dimension, and contact with, for example, the devil ends in physical proximity to the tabooed impurity.

Recurring motifs in the context of genre-differentiated narratives can be used to create a set of concepts depicting man's attitude to the hereafter. At first glance, these motifs often appear as images that are not very demonic or threatening to humans, but there is a hidden depth of grotesque and frightening non-reality in them. Step by step, the clues lead to a fragmentary picture of a dangerous and ambiguous afterlife. Perhaps elements of the original ambivalent sacrum have been preserved in folklore messages. The frequency of occurrence of analogous motifs (identical motifs) relating to the expression of characters of ambiguous status, representing the supernatural world, may indicate the existence of a set of elements reflecting unconscious ideas, replicated within folk culture, of dangerous relations between the human world and the hereafter. Crossing the genre divide and focusing on the layer of motifs used in the context of describing the relationship with the hereafter that are acceptable or even desirable among the creators (transmitters) and audiences of the content, makes it possible to see the regularity of their selection, giving the impression of 'stylistic determinism', resulting from the unconscious expectations of the audience. These narratives are embedded in the context of 'imaginary patterns' relating to negatively evaluated phenomena - social, natural and symbolic - in a given community. This process can be seen as a cultural contextualisation of the motifs correlated with the system of norms prevailing in the rural community, which forms the frame of reference for the interpretations carried out. In the case of some motifs, it can be assumed that they illustrate a deep-seated fear of specific forms of expression within a given culture. Others, on the other hand, are an externalisation of fears of difference in the broadest sense of the term, and of defamation in the form of both



physical literalness and symbolic ambiguity. The sets of motifs analysed in the study included:

- a. relating to physical and mental illness, somatic deformities, psycho-physical otherness, character hybridity, social disorder (the category of disharmony);
- b. relating to physical stigma – stigmatisation, pollution – literal and symbolic, marks with demonic connotations, defilement (the category of defilement);
- c. reflecting the dynamism of forms of expression of the hereafter/features with demonic connotations, as well as the specific poetics of "contact" with the hereafter (the category of suddenness);
- d. relating to confinement, spatial limitation, emptiness (the category of implosiveness).

The totality of these assemblages can be described as 'negative expression' - expression marked by the stigma of dangerous ambiguity. Phenomena with a specific poetics, captured in the form of recurring motifs, constitute a set of narratively different yet identical elements relating to the valuation of phenomena linked to expressions of the supernatural world. They can be used to describe the unconscious definition of the beyond in folk culture.

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