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Introduction

Space is not simply a setting in which events unfold. It is experienced and represented in different ways by those who inhabit, cross, remember, or imagine it. Places derive their meanings from cultural, religious, and political practices as well as from the narratives associated with them, and these meanings may change without any corresponding alteration of the physical environment. Spatial transformation can therefore concern places themselves, but also the ways in which they are perceived and represented, the boundaries drawn within and around them, and the relationships established between people and their surroundings.

The category of *transformation* connects these otherwise diverse subjects and approaches. It may refer to changes in physical or represented environments, but also to shifts in their symbolic, emotional, cognitive, spiritual, or ontological significance. In the studies collected here, a battlefield becomes a temporary site of negotiation; theatrical space is created through performance and revelation; home is reconsidered in relation to mobility and instability; and the sea assumes contrasting

meanings. Other contributions examine the spatial structures used to conceptualise spiritual experience, the sensory dimensions of apocalyptic landscapes, the relationship between memory and imagined worlds, and the intersection of physical and digital environments. Boundaries and transition recur throughout these discussions: between war and peace, stage and world, destruction and creation, inner and outer experience, or past and future. Rather than treating such distinctions as fixed, the articles consider how they are crossed, questioned, or reformulated in particular texts and cultural contexts.

The issue opens with Christopher Yates's "Once Inside the Hut, No-one is Going to Kill You': From Ilion to Iraq, Battle-space to Peace-space." Bringing the final book of Homer's *Iliad* into dialogue with contemporary war studies, Yates examines the encounter between Priam and Achilles as the creation of a temporary "peace-space" within the wider environment of conflict. The movement from battle-space to peace-space allows forms of encounter, negotiation, and reconciliation that cannot take place within the ordinary logic of warfare. Yates thus considers how a space defined by conflict might also, under transformed spatial and interpersonal conditions, contribute to the making of peace.

From the space of conflict, the volume moves to the transformative possibilities of performance. In "Creating Spaces for Wonder: Dramaturgies of Revelation in Early Modern Jesuit Theatre," Jolanta Rzegocka examines seventeenth- and eighteenth-century Jesuit theatre in the Polish-Lithuanian Commonwealth as a practice that continuously produced and transformed space. In her reading, theatrical space emerges from bodies, costumes, music, architecture, landscapes, and ceremonial structures. Concealment, surprise, transformation, and recognition form part of a dramaturgy intended not simply to astonish spectators but to lead them towards moral and spiritual understanding.

Barbara Kos Ferreira's "Temporal and Spatial Dimensions in *Saudade* and Nostalgia" examines the relationship between space, time, memory, and emotion. Although *saudade* and nostalgia are both associated with absence, loss, and remembrance, the article distinguishes between their temporal and spatial structures. *Saudade* depends particularly upon a complex experience of time and need not be attached to a specific place, whereas nostalgia remains more strongly associated with spatial longing and the idea of a lost – or imagined – home.

Home and its apparent instability are also at the centre of Katarzyna Biela's "'Woman Out of Nowhere': House and Home in Claire-Louise Bennett's Prose." Examining *Pond*, *Checkout 19*, and "Invisible Bird," Biela considers representations of housing that range from shared and rented

accommodation to homelessness. Against conventional understandings of home as a stable and secure point of reference, Bennett's writing foregrounds mobility and the possibility of constructing identity outside established domestic models. The article connects these representations both to contemporary housing problems and to broader questions of female autonomy and social roles.

Marta Gibińska's "*The Tempest* and the Interplay of Spaces" turns to a place that appears unified but is experienced as multiple. Although Shakespeare's island fulfils the dramatic unity of place, Caliban, Ariel, Prospero, Miranda, the sailors, and the aristocratic castaways experience and conceptualise it differently. Their distinct histories, desires, motivations, and positions produce different versions of the same territory. The coexistence of these spatial perspectives becomes, in turn, a means of examining the social and political relationships between the characters.

Joanna Nowińska's "Between Destruction and Development: The Dynamics of Transformation in the Sensory Landscapes of the Apocalypse of St John" examines apocalyptic space through its sensory and performative dimensions. Combining textual analysis and exegesis with Biblical Performance Criticism, affect theory, sensory anthropology, and orality studies, Nowińska questions readings of apocalyptic transformation governed exclusively by destruction. Her analysis draws on the Semitic conception of seven senses – sight, hearing, taste, smell, touch, movement, and speech – to identify a dynamic in which destruction coexists with development.

The natural environment provides the focus of Brygida Pudelko's "The Sea as a Source of Inspiration and a Force of Destruction in Conrad's *The Mirror of the Sea*." In Conrad's writing, the sea is simultaneously a physical environment, an aesthetic object, a symbolic mirror, and a testing ground for human beings. Its fluidity and changeability allow it to carry contrasting meanings: it is destructive and indifferent, yet also attractive and inspiring. Pudelko's analysis centres on this ambivalence and on the ways in which encounters with the sea shape human experience and destiny.

While these contributions are concerned principally with represented environments, Aleksander Gomola's "Spatial Conceptualizations of Spiritual Life: A Cognitive-Linguistic Perspective" turns towards the spatial structures through which inner experience itself becomes intelligible. Examining writings by Augustine of Hippo, Julian of Norwich, Teresa of Ávila, William Law, and Etty Hillesum, Gomola analyses recurring image schemas such as container, centre-periphery, up-down, and source-path-goal. Despite their different historical and theological contexts,

these accounts of spiritual life repeatedly draw upon embodied experiences of space, movement, and architecture. Spatial concepts thus provide a vocabulary for experiences that cannot be directly observed or described.

Marta Komsta's "Spaces of Memory as Visions of the Future in Spiritualist Utopias" examines selected nineteenth-century Spiritualist texts through the relationship between memory, spatial modelling, and futurity. The worlds represented in these narratives are constructed through reminiscence while simultaneously remaining oriented towards progress and continued development in the hereafter. Memory consequently connects past and future rather than simply preserving what has been lost. The resulting utopian spaces emerge from a productive tension between collective cultural memory and individual remembrance, between continuity and transformation.

Urszula Terentowicz-Fotyga's "The Physical, the Digital and the Hybrid in Narrative Storyworlds: A Preliminary Framework" addresses the intersection of physical and digital space in contemporary narratives. Beginning with the development of the concept of digital space and its representation in cyberpunk fiction, Terentowicz-Fotyga examines storyworlds in which physical and digital environments coexist and overlap. She proposes a framework for analysing physical, digital, and hybrid spaces, responding to narrative spaces in which established categories of spatial description no longer operate independently.

The *Varia* section comprises four articles. In "Levelling the 'Dialect of Architectural Signs': The Case of the Built Environment of the Sudetes," Mieczysław K. Leniartek examines how contemporary architecture in the Sudetes responds to regional building traditions. Drawing on the linguistic notion of dialect levelling, he shows that new buildings may quote, copy, imitate, draw inspiration from, or reject traditional patterns, and argues that spatial order in the region depends less on reproducing traditional morphological signs than on attention to the natural context understood in ecological terms.

In "Feminine Delicacy or Masculine Boldness? Identifying the Issues Surrounding the Relationship Between Watch Chains and Special Attire from the Perspective of Cultural Studies," Anna Kulpa challenges the widespread view that the watch chain belonged exclusively to the male world of objects. Drawing on historical artefacts, fashion magazines, memoirs, paintings, and photographs, she traces the relationship between watch chains and the gender, dress, and profession of their wearers – from medical and military uniforms and clerical dress to Polish national and

regional costume – and shows that their feminine or masculine character was determined by a range of changing factors.

Sabina Kwiecień's "Warsaw Journals of Learned Societies as an Instrument of Scholarly Communication in the Second Half of the Nineteenth and the Early Twentieth Century" analyses eleven periodicals published by Warsaw scholarly societies. Kwiecień demonstrates that, besides disseminating research results, these journals documented, organised, and integrated scholarly life, and that no single model of the scholarly periodical emerged: the structure of each depended on its disciplinary profile and on the character of the publishing institution.

Finally, in "Calvin O. Schrag's Concept of Transversal Rationality: An Interpretive Framework and Its Relevance to Polish Cultural and Communication Studies," Paulina Winiarska introduces Schrag's concept into Polish cultural and communication studies. Reading it alongside Józef Koziński's psychology of transgression, Kazimierz Dąbrowski's theory of positive disintegration, and Zygmunt Bauman's diagnosis of liquid modernity, she outlines a processual conception of subjectivity grounded in agency and ethical responsiveness to the Other.

The Book Reviews section contains two reviews. Artur Górecki discusses Michał Mrozek OP's *Habitus. Klucz do teologii moralnej św. Tomasza z Akwinu* (Toruń 2025), a monograph that presents *habitus* as a key to Aquinas's moral theology in the *Summa theologiae*; the reviewer emphasises its significance for ethics, moral theology, and the philosophy of education. Andrzej Wadas reviews M. Antoni J. Ucerler SJ's *The Samurai and the Cross: The Jesuit Enterprise in Early Modern Japan* (Oxford 2022), which situates the Jesuit mission in Japan within the connected histories of Europe and Asia and examines the theological, legal, and political debates that shaped Japan's "Christian century."

We invite our readers to explore this volume.

