

Summary

The scientific dissertation focuses on the analysis of selected Polish literary texts from the turn of the 19th and 20th centuries and the interwar period, classifying them as dystopian works. The basic theoretical framework adopted in the work is the hauntology of Jacques Derrida, which allows for an in-depth study of the reflection of the anxiety caused by the Bolshevik Revolution in the consciousness of Polish writers. In this approach, dystopia is a negative vision of the world (allotopia), and anti-utopia is classified as a spectral genre. The practical part of the work is devoted to the analysis of several texts: *Gdyby pod Radzyniem* by Edward Ligocki, *Po czerwonym zwycięstwie...* by Teodor Jeske-Choiński, Edmund Jezierski's novels (*A gdy komunizm zapanuje...*, *Pał Moskwę*, and *Wyspa Lenina*), Władysław Stanisław Reymont's *Bunt*, and his manuscript projects (*Misterium* / *Powrót*). All discussed works have been classified as dystopias, as they describe worlds full of injustice, authoritarian control, and manipulation, thus constituting the core of the dystopian message. The authors of the analyzed texts show numerous thematic similarities, concentrating on the ideology of communism as an oppressive and destructive force. This destruction manifests in economic collapse, the destruction of social ties, and the persecution of the Christian faith. The hauntological analysis demonstrates that these texts are haunted by the specter of Bolshevik victory, which manifests itself as a projection of a real future threat. In contrast to canonical dystopias, most of the Polish visions studied have a non-canonical – positive – ending offering hope for repelling totalitarianism.