

## **Streszczenie rozprawy doktorskiej**

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**Temat rozprawy doktorskiej:** *Own song. Formulae of emancipation in the texts of selected contemporary Polish female artists*

The primary goal of the dissertation is to interpret the texts by Polish women artists involved, who focus on the situation of women in their works. The proposed works were deliberately selected in such a way that they do not constitute a monolith in terms of subject matter and genre. Moreover, the choice of artists also reflects the diversity indicated above, as the dissertation interprets the texts of female authors whose work is known to a wide audience (including Maria Sadowska, Ewa Farna, Natalia Przybysz), as well as less widespread works by women who are not part of mainstream art (including Gang Downtown, Iron Vaginas, WRR). In view of the chosen dissertation topic and research material, the basic methodology is feminist literary criticism.

The realization of the main goal of the dissertation had to be preceded by a meticulous description of the Polish tradition of women's literature and a characterization of feminist theories in the field of critical literary studies, which made it possible to propose three basic thematic areas of the dissertation. In view of this, the dissertation consists of an introduction, five chapters, a summary of the research, a bibliography, and a songbook - a list of the words of the interpreted works.

The first chapter is a search for various works by Polish women, who were among the first to take an interest in the fate of women. The presentation of this allows us to illustrate the literary achievements of the predecessors of the above-mentioned female artists. In addition, it illustrates the Polish tradition of feminist writing.

The second chapter presents various perspectives in feminist literary studies (Elaine

Schowalter, Hélène Cixous, Ewa Kraskowska, Krystyna Klosinska, among others). Placing them in a herstorical aspect made it possible to highlight the development of critical literary research, but also to compose a certain "toolbox". It served in the following sections of the dissertation, where selected texts of contemporary women artists involved were interpreted.

The third chapter was devoted to the slogan "revolution" and it was to it that the argument was subordinated. At the beginning of this part of the dissertation, it is explained how the author defines the proposed term and shows its place in the work of women artists involved. The political dimension of the revolution thus understood is also defined. On the other hand, the following subsections are interpretations of selected works by some Polish women artists, such as The Witches' Choir, Iron Vaginas, Gonix.

The fourth chapter was devoted to consideration of the body and corporeality. Analogous to the previous chapter, the terms taken up were explained, allowing several subareas to be hatched (the image of the female body in culture, physical violence against women, and women's struggles related to bodily limitations). Subsequent subsections are interpretations of the proposed texts, and these include works by Maria Sadowska, Natalia Przybysz and the Downtown Gang.

In the last, fifth chapter, the main thread is herstory. Around this concept, some female artists build emancipation strategies. As in the case of the third and fourth parts of the dissertation, the starting point for interpreting the texts here, too, is an explanation of how the term referred to can be understood. The broad use of the term made it possible to look at women's experiences, as well as the way they see everyday life. The research material turned out to be texts by female artists representing a variety of musical genres and perspectives, such as WRR, Reni Jusis, Karolina Czarnecka.

**Keywords:** emancipation, feminist criticism, text, female artists