

## ABSTRACT

The doctoral dissertation entitled *Identity Formations in Polish Translations of Contemporary Anglo-Saxon Young Adult and New Adult Retellings* is devoted to the analysis of selected fairy-tale retellings and works belonging to the canon of Western European literature, translated into Polish and classified as young adult and new adult literature, addressed to underage readers. The study focuses on the ways in which the identities of heroines and heroes are constructed and transformed in the context of contemporary cultural and social changes, with particular emphasis on postfeminist perspectives and those derived from fourth-wave feminism, as well as – though to a lesser extent – on contemporary constructions of masculinity. The analysis examines redefinitions of gender roles, the presence of queer elements, and issues related to the ethnic background of characters, as well as other narrative components that modify or challenge the status *quo ante* of the “original” texts.

The theoretical part of the dissertation, comprising the first chapter, introduces key concepts and terminology necessary for the subsequent analyses. It presents theoretical approaches to the literary canon and discusses its contemporary understanding in the context of revision and reinterpretation. A significant section of the chapter is devoted to an analysis of selected feminist currents – postfeminism and fourth-wave feminism – which provide the interpretative framework for examining constructions of femininity and masculinity in popular culture. In this context, the dissertation also draws on Raewyn Connell’s theory of masculinities, highlighting its relevance for the study of gender relations and power hierarchies present in the analyzed texts. Furthermore, the chapter outlines the functions of the traditional fairy tale and the main directions of its contemporary revisions, and concludes with a discussion of the definition and specificity of retellings, as well as a characterization of young adult and new adult literature as an important context for the texts examined in the analytical chapters.

The analytical part of the dissertation consists of the second and third chapters. The second chapter analyzes selected fairy-tale retellings, focusing on four dominant reinterpretative strategies: narratives depicting heroines’ struggles against an oppressive, androcentric socio-political system in dystopian fictional worlds; reimaginings that alter the endings of the protagonists’ stories and, consequently, the moral and ethical implications of the “source texts”; works based on the redefinition of antagonistic characters, including the phenomenon of the demystification of villains; and texts that engage in the deconstruction of gender roles and stereotypes. The third chapter examines retellings of works belonging to the canon of Western European literature, including reinterpretations of William Shakespeare’s plays (*Romeo and Juliet* and *Macbeth*), as well as reimaginings of classic Gothic novels (*Frankenstein* by Mary Shelley and *Dracula* by Bram Stoker).

Keywords: retelling, identity, new adult fiction, young adult fiction, literary canon, fairy tale