

The literature work of Maryla Wolska in years 1893-1930.

Maryla Wolska was born in Lvov, in 1872. She worked in epoch called Młoda Polska. This term is similar to modernism in Europe, especially in France. Młoda Polska covers the period 1880-1918.

Since her début in 1890s Wolska published in many different magazines: „Słowo Polskie”, „Świat”, „Tygodnik Ilustrowany”, „Bluszcz”, „Głos Narodowy”, „Kresy”, „Kurier Warszawski”, „Wiadomości Artystyczne”, „Życie”, „Tęcza”, „Kurier Warszawski”, „Iskra”.

Because she was the daughter of Wanda Monné and Karol Młodnicki, she grew up in artistic atmosphere, between great personalities like Maria Konopnicka, Eliza Orzeszkowa, Kornel Ujejski, Jan Matejko. Her mother was engaged with Artur Grottger and after his death Wanda Monné took up the artist's heritage. Maryla Wolska described their love in monography *Arthur i Wanda. Dzieje miłości Arthura Grottgera i Wandy Monné*.

She published five poetry's collections: *Symfonia jesienna* (Lwów 1901), *Thème varié* (Lwów 1901), *Święto słońca* (Lwów 1903), *Z ogni kupalnych* (Skole – Storożka 1904) i *Dzbanek malin* (Medyka 1929), drama *Swanta. Baśń o prawdzie* (Lwów 1906) and collection of stories *Dziewczęta* (Lwów 1910). Her daughter Beata Obertyńska published their memories, her and her mother, called *Quodlibet* in 1974.

My dissertation covers four subjects about Maryla Wolska's literary work. First chapter is about her life, legend and environment, speciality two centers: Zaświecie in Lvov and cottage house Storożka. It will also focus on her letters to important persons in her life: Eliza Orzeszkowa, Maria Konopnicka and poet Leopold Staff. In second chapter I concentrate on anthropological significance of symbols included in her poetry, specially in volumes: *Święto słońca* (Lwów 1903), *Z ogni kupalnych* (Skole – Storożka 1904) and drama *Swanta. Baśń o prawdzie* (Lwów 1906). Using terms associated with C.G. Jung's psychologii and Mircea Eliade's cultural studies I analyse links between her literary work and slovan mitology's symbols: wather, fire, threes and flora.

The third chapter I focus on feminist criticism. I analyse : *Symfonia jesienna* (Lwów 1901), *Thème varié* (Lwów 1901) and collection of stories *Dziewczęta* (Lwów 1910).

Is important that Marylas Wolska consideres: creative act as a sudden and unstoppable inspiration of the inner spirit was also highly appreciated. Her poetry correspondences with her identity, which is different from her real person. In the real life she was a woman, mother and wife and in poetry she was still a young girl.

In XIX century there was distance between womans's creativity and man's criticism. Women took man's nicknames for their publications. Maryla Wolska had many nicknames like: „Zawrat”, „D-Mol”, „Iwo Płomieńczyk”, „Tomasz Raróg”.

In last, forth chapter of my disertation, I wrote about postmemory. The term was introduced by Marianne Hirsch in article „The Generation of Postmemory”. Postmemory describes the relationship of the second generation to powerful, often traumatic experiences that preceded their births. They were nevertheless transmitted to them so deeply as seem to constitute memories in their own right. For Maryla Wolska's generation traumatic experiences was January's Rewolt in 1963 s.

Maryla Wolska in her poetry's series: *Godziny łaskawe, O dawnym Lwowie, Z przedwojennej szuflady* keeps the memories of her family and her childhood. It is a process of poetry's archiving. This process is typical for generations, which have feeling of loss.

Summarised, Maryla Wolska's literary work is not well known in polish literary. I was trying to prove, that her literary creations was interesting and important from modernism's succession and contemporary's audiences.