

## SUMMARY

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**Title:** “*Continuous Dialogue*”. *The Poetic Work of Adriana Szymańska*

Adriana Szymańska, born in 1943 in Toruń, is a contemporary poet, critic, novelist, essayist, and laureate of literary awards. She is the author of over twenty volumes of poetry, two novels based on biographical motifs, children's books, a collection of essays from her travels around North America, and several essays on contemporary poetry. Her lyrical work has not yet been comprehensively discussed, and the author of this dissertation intends to fulfill this task. The dissertation, titled “*Continuous Dialogue*”. *The Poetic Work of Adriana Szymańska* is monographic in nature. All collections of poems, scattered works, and unpublished lyric poems have been analyzed, presenting them against the backdrop of various trends in contemporary and recent Polish poetry.

The main aim of the dissertation was to examine the poetic output of the author of *The Human Name* and to situate it within the context of contemporary times. This poetry is characterized by a broadly understood dialogue, a conversation – with people, nature, God, and more broadly – with space in general, but also by internal dialogue. It is, therefore, polyphonic lyric poetry, as evidenced by the occurrence of so-called dialogued monologues with a monodrama structure, where the voice of the subject is split and multiplied. It also represents a dialogue between nature and culture, with numerous intertextual references and an interplay of arts. The title formula ‘uninterrupted dialogue’ therefore guides the research direction, while also serving as a unifying category for the research argument.

The first chapter, titled *Around Literary Biography* presents a portrait of the poet and her creative output. The outline was developed using, among others, biographies found in guides and dictionaries of writers. Key elements include research conducted in museums, archives, and universities, as well as correspondence with Adriana Szymańska, employees of various institutions, and the poet’s friends. The collected information and materials allowed for the organization of biographical facts. The first two subchapters (*Lineage* and *Curriculum Vitae*) focus on the poet’s biography. Autobiographical works were also analyzed, as they complement and co-create the literary biography. The final subchapter (*Literary Output*)

discusses Szymańska's body of work poetry, prose, and literary criticism in a diachronic arrangement. Three stages of lyrical creativity are distinguished (youthful, mature, *via crucis*, and senilia), with an emphasis on the changes that occurred over time. This output is also placed within the context of its era, addressing, among other things, the poet's belonging to the New Wave generation (due to her literary debut in 1968).

The poetic work of the author of *Roadside Stone* is characterized by recurring leitmotifs, which is why the next four chapters focus on key themes that distinguish this body of work.

The second chapter, titled "*Embodying Touch*". *The Issue of Body and Corporeality* discusses poems in which the body is a central theme. This part of the dissertation opens with a synthetic introduction, explaining the rationale for using the insights of phenomenology and somatopoetics. Szymańska engages in dialogue with the body, inscribing it into various areas of reflection. She often defines herself through the body, connecting this motif with nature, which is discussed in the first subchapter ("*I Stand Inside with Myself Inside...*"). The second subchapter (*Erotics*) interprets love poems where the body is associated with the experience of physical love and metaphysical issues, while the third subchapter ("*Since I Was Born*". *On Motherhood*) focuses on poems that address pregnancy and the motif of motherhood. The fourth subchapter (*In the Face of Illness*) discusses somatic aspects that are sometimes taboo, such as the loss of health, as confirmed in Szymańska's hospital poems.

The third chapter, titled "*Describe Your Admiration*". *The Experience of Travel* is devoted to lyrical works that reflect on the experience of travel. The poet visited many places, recording her impressions and experiences in both poems and essays. The goal of this section is to reveal the literary images of places and spaces that emerge from Szymańska's poetry and to highlight her engagement with literary geography. This chapter begins with reflections on the categories of time, place, and space in the context of geopoetics (*Literary Places and Spaces*). It also distinguishes between imaginative and intellectual journeys. Emphasis is placed on the multi-sensory and dialogic experience of space, particularly in the "embodiment of the landscape". The second subchapter (*Sensual Perception of the World*) shows how the poet's sensitivity activates the sensorium in her experience of reality. The chapter also addresses often overlooked topics, such as (*Places of Memory*), which deal with the problems of the past, difficult histories, and diasporas. The final subchapter (*Intellectual Journeys*) interprets works that engage in a dialogue with culture, as evidenced by references to painting, sculpture, and architecture.

Musical references in Szymańska's poetry deserve special attention. The fourth chapter, titled *Musical Filiations*, focuses on musical and literary research within the realm of

comparative and intertextual studies. The dialogic nature of her lyric poetry often integrates literature and music. The first subchapter (*Music in Literature*) reviews scholarly findings on the musicality of literature. In the next two subchapters (*Musical Themes and Forms* and *Poetry as a Sound Form*) selected poetic works are examined to showcase the richness of musical references, both in the semantic layer (musical terminology, genres, composers, musical compositions, instruments) and the sound layer (phonic instrumentation, onomatopoeia, rhythm, alliteration). Analyses of selected poems confirm that musicality in Szymańska's poetry manifests not only through metaphorical images but also through her use of specific verse meters (tonality and syllabism).

The main section of the dissertation concludes with the fifth chapter, titled *On the Lyricism of the Sacred Dimension*, which discusses metaphysical and religious poems. The first subchapter (*Metaphysics and Religion*) highlights the differences postulated in the humanities between metaphysical and religious literature. In the case of Szymańska's work *Green Blinds*, this distinction is not always clear, which is why the term "lyricism of the sacred dimension" is used, combining metaphysical and strictly religious poems. The next subchapter (*Sacralizing Nature*) analyzes poems that 'sanctify' and affirm nature, particularly agrarian landscapes, evoking a Franciscan attitude and the love of the Friars Minor. The subchapter (*Mystery – Death – Unity*) interprets poems with metaphysical themes, reflecting a belief in that which transcends empirical experience and cosmological ideas. Here, death is not an end but a beginning and a state of fullness. The final subchapter ("*God is Present Even in Absence...*"), examines poems that can be classified as sacred poetry, focusing on the relationship between the speaker – interpreted as *homo religiosus* – and God, as well as the image of the Creator. Detailed analyses of poetic prayers and psalms demonstrate how the dialogic nature of these works reflects the poet's longing for the unattainable and an approach to the sacred.

The dissertation is accompanied by an annex, featuring a conversation between the author and Adriana Szymańska, as well as facsimiles of photographs, manuscripts, typescripts of unpublished works, and letters.

The lyrical work of the author of *The Human Name* is poetry of everyday dialogue, rich in subject matter and interesting technique. It can be situated alongside the works of Ewa Lipska or Julia Hartwig due to its anthropological perspective, poetics of everyday life, and mindfulness, and also next to Anna Kamieńska or Jan Twardowski due to its affinities with religious poetry. Adriana Szymańska's creative work deserves a place in the canon of contemporary and recent Polish literature, particularly lyric poetry of the 20th and 21st

centuries, enriching it with poetry of dialogue with nature, metaphysics, and religion, as well as discussions on corporeality and the correspondence of the arts.

**Keywords:** Adriana Szymańska, poetry of the 20th-21st century, poetics of place, space in poetry, category of time, contemporary literature, metaphysical poetry, religious lyric, affirmation of nature, corporeality, dialogical poetry, musicality of poetry, poetics of everyday life, senile lyric

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