

The project entails carrying out extensive research on women's poetry written over the last 100 years and constructing its possibly fullest picture. It will combine historio-literary point of view, the perspective regarding the issues addressed in the literary output, and socio-cultural contexts. The subjects of the analysis will be three mutually illuminating areas of women's writing created in the twentieth and twenty first centuries: female poetry, verse translations and poetry for children.

The literary studies on Polish female writers have so far been focused primarily on prose writings, which resulted in the publications of monographs devoted to specific authors (for instance Gabriela Zapolska, Maria Komornicka, Zofia Nałkowska, Maria D browska, Pola Gojawiczy ska), as well as proposals of syntheses (most recent: *Polskie piarstwo kobiet w wieku XX. Procesy i gatunki, sytuacje i tematy*, ed. by E. Kraskowska and B. Kaniewska, Pozna 2015). Poetry, especially the commonly marginalized poetry for children, and highly regarded, but usually separately analyzed, verse translations have always been overshadowed by those studies. Despite the fact that separate monographs on a few women poets of the last century were finally published (for instance on Kazimiera Hlakowiczówna, Maria Pawlikowska-Jasnorzewska, Zuzanna Ginczanka, Wisława Szymborska, Halina Po wiatowska, Krystyna Miłob dzka, Julia Hartwig, Anna Kamie ska, Urszula Kozioł, Ewa Lipska, Małgorzata Hillar), an in-depth study, which would enable to compare the writings of women over the last century and point to their interrelations as well as paths of development, still does not exist. In Polish women poetry the top of the literary Parnassus already belongs to, among others, Maria Pawlikowska-Jasnorzewska, Halina Po wiatowska, Anna wirszczy ska and Wisława Szymborska, the works of whom are regularly analyzed and included in historio-literary syntheses, though usually the interpretative traditions attached to them are conventionalized. Still, the atlas of Polish literature of the twentieth century and the most recent years urgently requires to be supplemented by the less spectacular names, to incorporate the "inconspicuous" or insufficiently popularized female authors of poetry, taking into account their other literary activities such as verse translations and poetry for children (Maria Czerkawska, Felicja Kruszewska, Beata Oberty ska, Irena Tuwim, El bieta Szempli ska-Sobolewska, Henryka Łazowertówna, Mila Elin, Alicja Iwa ska, Ludmiła Marja ska, Joanna Kulmowa, Helena Raszka, Teresa Ferenc, Bogusława Latawiec, Krystyna Rodowska, Anna Frajlich-Zaj c, Adriana Szyma ska, Eda Ostrowska, Joanna Pollakówna, Krystyna Lars, Urszula M. Benka, Anna Janko, Uta Przybo , Izabela Filipiak, Inga Iwasiów, Marzanna Bogumiła Kielar).

This gap may be filled by an extensive research on female poetry created from the 1900s until the 2020s, which would allow for a new perspective on the history of Polish literature, at times bringing about the shift of the established demarcation lines of literary periods and verification of the canonical divisions to movements, tendencies, schools and groups of poets. Thanks to this research a reinterpretation of the category of generation in female poetry would be possible as well as studying whether and how the role of women poetry writers differs from male poetry writers in literary communication. Particular emphasis will be put on the poetry written by women over the last 25 years. It will be analyzed in the light of the tendencies set by its predecessors as well as with regards to the contexts regarding society and civilization (for instance Agnieszka Kuciak, Jolanta Stefko, Anna Podczaszy, Maria Cyranowicz, Julia Fiedorczuk, Justyna Bargielska, Joanna Mueller, Krystyna D browska, Marta Podgórnik, Bianka Rolando, Agnieszka Wolny-Hamkało, Kira Pietrek, Małgorzata Lebda).

Therefore this project is an attempt at systematizing and reevaluating the research about female poetry written in the period of the last 100 years (original and translated) and its purpose is to significantly supplement the literary thought with the description of literary output that has been marginalized and disregarded in scientific study so far. The historio-literary point of view and the perspective concerning the issues addressed in the literary output will be complemented by a number of the twentieth century and the so called "recent" analyses of poetry, in an endeavor to fill the white spots on the map of contemporary poetry. It should also be underscored that female poetry will be read in reference to the new methodologies and approaches in literary studies, each time adapted to the specificity and issues addressed in given texts (new historicism and cultural poetics, postsecularism, posthumanism, somato-poetics, social biography, psycholinguistics, Translation Studies, especially from the descriptive angle), thanks to which women's writing will open to new interpretative contexts.