

Subjectivity and intertextuality. Polish women's prose at the turn of the 21st century in connection with the modernist writing

In the corpus of contemporary texts written by women, a particular current can be distinguished concerning the intensive reading and reviving of modernist literature. This tendency will develop against the backdrop of the well-known and widely debated concept of the "return" of qualities attributed to the turn of the 20th century: in the West represented, for example, in the analyses of Marjorie Perloff or Jason M. Baskin, and in Poland by Włodzimierz Bolecki or Ewa Paczoska. However, the great paradigmatic dispute should not overshadow the more subtle and individual references to the literary tradition of modernism, which are vividly presented in the texts of American and British women writers such as Dorris Lessing, Zadie Smith, Jeanette Winterson, Kate Zambrano, for example, and in Poland in the works of three authors, marking the analytical center of this project, Izabela Filipiak/Morska, Ewa Kuryluk and Agata Tuszyńska. The purpose of my research is to determine how contemporary women writers read and use modernist novels, how they relate to tradition, and how they then transpose the patterns learned into their own type of prose, which is situated in the tensions created between *fiction* and *non-fiction*, as well as professional writing about others and writing about oneself. It seems that these tensions help to define the relationship between the prose of the turn of the 21st century and the complicated heritage of the 20th century – with particular emphasis on its first half. The prose of Kuryluk, Tuszyńska, Filipiak/Morska – who are three critical readers of modernist literature, three (auto)biographers, born after the war and growing up in the Polish People's Republic, who debuted in the 1990s – is an interesting representation of the “dependencies” created at the edge of searching for one's own, authorial, female voice entangled in – often also autobiographical – modernist writing.

The project would be based on examining relations between such authors as Joseph Conrad, Djuna Barnes with Ewa Kuryluk; Isaac Bashevis Singer, Irena Krzywicka with Agata Tuszyńska; Virginia Woolf, Maria Komornicka with Izabela Filipiak/Morska. The selection of modernist representatives comes directly from key references presented in the works of Kuryluk, Tuszyńska, and Filipiak/Morska. The international character of the selection is also aimed in drawing attention to the Polish modernist tradition – so often isolated – in direct contact with Western Modernism. Both traditions (Polish and Anglo-American) represent a repertoire of voices and styles that is in many ways current and today becomes a reference point for a variety of writing perspectives.

This engaging phenomenon of revitalizing, upholding, and reframing modernism in women's texts calls for a fresh outlook within the theory of intertextuality, which serves both as a methodological tool in the hands of the researcher(s) and as a tool of creative camouflage in the hands of the women authors. **Project will shed new light on intertextuality, which has become now “one of the most commonly used and misused terms in contemporary critical vocabulary” (Graham Allen 2022), but takes on a new, interpersonal and intimate aspect in the prose of contemporary women writers, becoming the main source of building their subjectivity, confronting with trauma and love, searching for corporeality and sexuality.** Thus, women's work is examined not so much as autonomous and completely independent, but remaining in close connection with the historical-literary tradition, with which it establishes a lively personal dialogue.