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Title: *The writing process of Stanisława Przybyszewska.*

SUMMARY:

The aim of the dissertation is to present the work of Stanisława Przybyszewska in a new light, through the prism of the writing process itself.

The process should be understood here, on the one hand, as the creative act, the phenomena accompanying the creation of a given work, on the other hand - the writer's development and self-improvement over the years.

The first chapter presents the concept of literature created by Przybyszewska. It is shown in letters and essays unpublished by the author of *Thermidor*. The reconstruction of her views helped to systematize and divide them into three important topics:

- Statements about literature. Here there are attempts to define and to appose literature with revolution or art. The writer introduces her division of literary creativity and the tasks for each of its "levels", as well as postulates regarding the theme and style.
- Concept of creator-writer. Przybyszewska connects it with her own theory of humanity, mental type and genius in attractive manner. She also considers the influence of the creator's identity (e.g. their gender, nationality) on the work and the distinction between the writer's and poet's attitudes.
- Beliefs relating to the reader. Here, apart from the postulates about the duty of the model reader and the critic, there are critical judgments about them, as well as the "theory of misunderstanding", resulting from the judgements, so thoroughly described by the author of *The Danton Case*.

The second chapter shows the remarkable consistency between Przybyszewska's views and processing them in practice. The letters, as well as biographical facts, provide evidence that the author of *Thermidor* considers herself to be a model for her theories of literary creative work. The writer tried to prove the rightness of her postulates, and also to show (especially to herself) that such a way of living is possible and real.

The subject of chapter 3. is the material aspect of the writer's profession (so important in Przybyszewska's correspondence and works). It is not only about creating a workplace, about the way of writing (typewriter or handwrite), or about the characteristics and habits of the author. When discussing the material aspect of the profession, the financial situation of Przybyszewska and how it affected the creating process, was also taken into account. The types of tools and materials the writer used are discussed here (especially her unusual emotional bond with the typewriter is worth mentioning), as well as the related expenses - the prices of typewriter tapes, carbon paper, copy paper, ink, or machine repair costs, or making copies of works. These real issues were compared to the projections of the author of *Asymptoty* (usually taken from books) about the writer's work. From the material sphere of writing, so present in Przybyszewska's correspondence, the image of the struggle for the ethos of the writer's profession emerges, the most visible when comparing writers to the officials.

The next chapter shows the genesis of so radical attitude presented by Przybyszewska. It traces the literary fascinations and animosities of the writer, presents the authors who shaped the views and attitude of the author of *Cyrograf na własnej skórze*. Not only those mentioned in the letters, but also those who were left unsaid, the fascination that can be read from Przybyszewska's works. Apart from the writers who undoubtedly shaped the views and creative attitude of Stanisława Przybyszewska, the authors who were shaped by similar literary works, what is more, regardless of the Polish author, making similar statements and conclusions, adopting a similar creative attitude, were recalled.

The theme of the fifth chapter is the creative workshop of Stanisława Przybyszewska, the stages of work on the work. Przybyszewska's inspirations have been analyzed, including those from the addressees of her letters. Moreover, it presents creative strategies in relation to Przybyszewska, as well as ways of fuelling the creative process. The chapter ends with an attempt to reconstruct Przybyszewska's writing work on two of her most important pieces of work - *The Danton Case* and the lost novel *Drei Tage*.

All of the above issues make up the writing process of Stanisława Przybyszewska.

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