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*Ewa Lipska's idiom of solitude. Auto(bio)graphical variations*

SUMMARY

The main purpose of the dissertation is to interpret Ewa Lipska's works within the context of discourse of solitude and different literature-specialist and anthropological conceptualisations of subjectivity, especially the postmodern and contemporary ones, represented by, for example, Jacques Derrida, Gilles Deleuze, Michel Foucault, Maurice Blanchot, Jean-Luc Nancy, Roland Barthes, Agata Bielik-Robson and Giorgio Agamben, as well as the cultural texts which are relevant to my study (mainly: the modernistic literature and visual art).

The dissertation is divided into two parts. The first part of the study (*-GRAPHY*) is the interpretation of Ewa Lipska's literary works (poems and prose poetry as well as, for instance, a novel *Żywa śmierć* and a drama *Nie o śmierć tutaj chodzi, lecz o biały kordonek*), which chronologically come from different periods of Lipska's *oeuvre* (from her literary debut – *Trwanie*, 1966 – up to the newest book *Wariacje Goldbergowskie*, 2023). These works are representative for my research problems and are arranged into a map/an archipelago of Lipska's idiom of solitude. Among them, the following are the most crucial: experience of existential freedom and insanity (M. Foucault, G. Deleuze), dialectics and deconstruction, category of error and figure of desert (A. Bielik-Robson), love discourse (R. Barthes), somatic discourse (J.-L. Nancy), “thanatology”, restlessness and atopy, the concept of potentiality (G. Agamben) and *chora* (J. Derrida). The second part of the study *AUTO(BIO)-* that is *quasi-*(auto)ethnographical consists of Ewa Lipska's “autographs”: my interviews with Lipska, conducted within the academic conference (2021), through a separate conversation (2023) and an e-mail correspondence (2019 – 2023).

In my research, Lipska's concept of solitude is conceived as a particular possibility of the self to both create and destruct its subjectivity in order to reach “the Self” (*das Selbst*: Friedrich Nietzsche's term from his *Thus Spoke Zarathustra*), this is: the state of a total distinctiveness, independence and self-sufficiency (regarding the existential autocreation), which seems to be chronically postponed and, finally, unavailable. Lipska problematises this

process through a strategy of literary (auto)deconstruction that consists in treating literature as an area of permanent test/experiment, crisis, suspension and safe mode. One of the most relevant results of this strategy is a hermetic and surreal poetics of Lipska's works. What is the most important, solitude (the "essential solitude" according to M. Blanchot) is an indispensable condition of artistic and existential freedom. Additionally, it is the most convenient environment that provides the subjectivity with the possibility of expressing its experience (although it is never totally satisfying).

Such a conceptualisation of the problem, which is opposed to conceiving solitude as an unambiguously negative feeling (especially as to unintentional loneliness, social exclusion or reclusiveness), was enabled by the "archipelagic" method of my study. It is based on setting Lipska's texts (both the "literary" and "autographical" ones) into a constellation of heterogeneous and non-systemic concepts of solitude that are created by both theoreticians (first of all: literary scholars and philosophers) and artists. This method can be also called "variational". One of the reasons of choosing this epithet is the poetics (and the title) of Lipska's newest book: *Wariacje Geldbergowskie* (2023). The second and more substantial one refers to the structure and the aim of the whole dissertation, this is: to demonstrate Lipska's idiomatic discourse of solitude in the possibly most diversified and polyphonic (simultaneously: "meandering") way.