

De fortes têtes parmi les petites filles modèles : la *Celinka* d'Eliška Krásnohorská et le carcan du genre

Active comme traductrice et écrivaine, connue pour être la librettiste privilégiée du compositeur Bedřich Smetana et engagée très jeune dans les « mouvements de femme » qui se forment dans la deuxième moitié du XIX^e siècle, Eliška Krásnohorská (1847-1926) est considérée comme une des premières représentantes du féminisme en pays tchèques. Au début du XX^e siècle, sa série de romans pour jeunes filles « Celinka » (*Celinka* [Célinette] en 1901 et *Celínčino štěstí* [Le bonheur de Célinette] en 1902) entre dans toutes les bibliothèques de la bourgeoisie cultivée tchèque. Cette production plus tardive dans l'œuvre de Krásnohorská satisfait aux contraintes du genre, telles que l'ont illustré en France les romans de la comtesse de Ségur. La recherche en histoire des femmes a montré, pour les pays tchèques, la compatibilité du discours émancipateur et d'un certain conformisme social, notamment dans son articulation au mouvement patriotique de Renouveau national. Mais les romans de Krásnohorská vont plus loin en formulant, sous le couvert d'une littérature policée pour petites filles modèles, une critique originale du carcan dans lequel sont prises les femmes dans la sphère domestique où elles sont confinées, et la violence sociale à laquelle elles sont exposées. Cette contribution à ce qu'on pourrait appeler un « féminisme de velours » tchèque, inspirée qu'elle est par la traduction et l'adaptation du roman allemand d'Emmy von Rhoden *Der Trotzkopf* [La forte tête] (1885), montre, par la circulation des motifs, l'inscription précoce des autrices tchèques dans la dynamique qui remodèle les rapports de genre en Europe centrale comme dans le reste du monde occidental à l'orée du XX^e siècle.

Jean Boutan est élève normalien de la rue d'Ulm, professeur agrégé d'allemand et docteur de la Faculté des Lettres en études slaves. Il est l'auteur de l'ouvrage *Amazones de Bohême : construction du genre et de la nation à l'époque romantique* (Paris, Classiques Garnier, 2019) et a codirigé avec Cécile Rousselet la publication *Soldates inconnues et militantes de l'arrière* (Paris, l'Improviste, 2022), sur la question de la voix des femmes dans les confins européens de la Première Guerre mondiale. Il est actuellement enseignant d'allemand au Lycée Jean Renoir de Munich.

« Faire face à la violence familiale. Pratiques créatives et littéraires des femmes en Europe centrale et du sud-est aux XXe et XXIe siècles », CEFRES, Prague, 9 et 10 novembre 2023

Parler des violences sexuelles en RDA.

Stratégies collectives du groupe des femmes de Weimar (1986-1993)

Proposition d'Hélène Camarade, université Bordeaux Montaigne

Les violences sexuelles constituent un tabou en RDA. C'est peut-être pour cette raison qu'elles deviennent un des thèmes fédérateurs du mouvement d'émancipation des femmes qui émerge à partir de la fin des années 1970, dans une semi-clandestinité, en marge des représentations officielles de femmes. Un groupe féministe non-mixte, qui se constitue dans la petite ville de Weimar à l'instigation de Petra Streit, Heidi Malz et Christiane Dietrich, cherche à définir et documenter les violences sexuelles en RDA, notamment au sein du couple (« viol conjugal ») et dans l'enfance.

Ces militantes déploient trois types d'actions. Elles élaborent tout d'abord un « exposé sur le viol », enrichi au fil des lectures et de la collecte d'informations, qu'elles présentent devant d'autres groupes de femmes, en une sorte de tournée nationale. Souhaitant avoir des statistiques, elles constituent elles-mêmes un questionnaire sur le viol, auquel 152 femmes répondent. Les échanges en marge de l'exposé les convainquent de la nécessité de créer des espaces de sociabilisation non mixtes afin de favoriser la parole des femmes. Elles créent ainsi un rendez-vous hebdomadaire à Weimar sous le nom de camouflage de « *Frauenteestube* » (Salon de thé pour femmes). Dans la continuité, elles élaborent un projet de Centre d'accueil pour les femmes (*Frauenzentrum*) qui voit le jour après la chute du Mur de Berlin.

À partir de témoignages écrits, d'entretiens menés récemment (2022/2023), des archives sur le mouvement des femmes (*Grau-Zone-Archiv*, Fondation Robert Havemann) et de celles de la Stasi (archives nationales), je propose d'étudier les stratégies collectives mises en place par ce groupe pour définir les violences sexuelles (notamment au sein de la famille), informer à leur sujet, puis pour constituer un réseau sororal d'entre-aide. Ces stratégies ne sont pas d'ordre artistique mais elles relèvent en RDA de créations ex-nihilo, dont il conviendra cependant d'étudier les influences, notamment venues de l'Ouest.

Bio

Hélène Camarade, professeure d'études germaniques à l'université Bordeaux Montaigne. Mes travaux portent actuellement sur le mouvement d'émancipation des femmes en RDA dans les années 1980-1990. Dernières publications : éd. (av. Xavier Galmiche et Luba Jurgenson), *Samizdat. Publications clandestines et autoédition en Europe centrale et orientale 1950-1990*, Nouveau Monde édition, 2023 (article : « Samizdat pour femmes et samizdat lesbien en RDA (1987-1993) » ; éd. (av. Sibylle Goepper), *Femmes de RDA avant et après 1989*, Presses universitaires du Septentrion, à paraître en 2024.

Les **propositions** doivent comprendre un titre, un résumé d'environ 300 mots et une courte biographie (comprenant les publications pertinentes). Veuillez envoyer votre candidature avant le 15 juillet 2023 aux adresses suivantes :

- Mateusz Chmurski (chmurski@cefres.cz)
- Eva Krásová (Krasova@ff.cuni.cz)
- Iwona Kurz (kurz@uw.edu.pl)
- Clara Royer (clararoyer@gmail.com)

Helena Malířová journalist and writer. „For social indication“.

Libuše Heczková

As a communist journalist of the first Czechoslovak Republic (1918-1938), Helena Malířová consistently followed the issue of abortion, its reasons, its implementation and the criminality associated with it. She advocated for the decriminalization of abortion. Abortion at her time was partly an expression of hidden domestic public violence especially among the poorer classes. Her novel *Ten Lives* she also looked into the environment of a women's prison where women are serving time for punishments related to unwanted pregnancies, the illegal abortions, mutilations, infanticide.

Title: Patriarchal violence as (un)natural law. Violence and nature in Zofia Nałkowska's novels

In my paper I would like to explore the literary ways of interrelating individual experiences of patriarchal violence to the non-human worlds, present in the chosen novels of Zofia Nałkowska (1884–1954). Some scholars have pointed out that in the writer's work animal suffering becomes a carrier for female suffering (Magdalena Janowska) and a way to express experiences of war violence (Piotr Krupiński). In both examples, „nature's” presence seems to be interpreted in representational terms – those aspects of the human existence that cannot be verbally expressed take on a metaphorical forms of the non-human. In contrast, I wish to reflect on non-representational functions of the „natural”, referring to the idea of violence as a „natural law” (expressed in the Darwin's theory of evolution, as well as Freudian concept of death drive – by both of which Nałkowska was highly inspired), and the idea of violence as a dehumanizing force. Mostly, I will look into several examples of the gendered violence in Nałkowska's novels and ask how the female characters, confronted with patriarchal violence, see themselves and their experiences entangled with the nature surrounding them. It is not to say that the gendered violence has its roots in „nature” – rather, that „nature” is being drawn into the narratives on violence in order to naturalize that what seems inhuman, „out of the human world”. I will follow the ways in which the characters relate to the soil and non-human beings in order to show how those entanglements extend over the representational function of the literary imaging. Furthermore, I will ask: what is the status of landscapes, animal populations, ecosystems in relation to private and public spheres and their entanglements? How the violence and suffering present in „nature” interfere with our understandings of private and public spheres, if as such is located within neither of them? Answering these questions will help to understand better why „nature” takes such an important role in Nałkowska's depictions of patriarchal violence.

Zofia Jakubowicz-Prokop – PhD candidate in the Interdisciplinary Doctoral School at University of Warsaw, affiliated in the Institute of Polish Culture. She is currently working on her dissertation on nature and sexual difference in literary writings of Zofia Nałkowska. Works as Main Editor's Assistant in „Matter: Journal of New Materialist Research” (published by University of Barcelona). Recently published articles (in Polish): *Fear of infection. Open body, permeability of boundaries and ecohorror in Rory Power's Wilder Girls and Jeff VanderMeer's Annihilation*, in „Civitas. Studia z Filozofii Polityki”, No. 30 (2022), and *The Metaphysical Potential of Feminism*, in „Stan Rzeczy”, No. 1 (2022).

Violences « conjugales » au Goulag.

Outre les violences qui attendent toute femme dans l'univers concentrationnaire, les détenues qui "fondent une famille au camp", c'est-à-dire, qui recourent sous contrainte à la protection d'un truand ou simplement d'un détenu suffisamment fort pour les défendre, expérimentent des violences « domestiques » de la part de leurs compagnons. Par ailleurs, les témoignages des anciens détenus, hommes et femmes, comprennent de nombreuses histoires d'épouses de chefs de camp maltraitées par ces derniers. Cette situation pouvait créer une forme de solidarité entre détenues et épouses subissant les violences. On se concentrera sur les témoignages d'écrivaines et artistes.

Marital violence in the Gulag.

In addition to the violence that awaits every woman in the concentration camp, inmates who "start a family in the camp" - that is, who resort under duress to the protection of an "urka" (a thief, professional criminal) or simply an inmate strong enough to defend them – experience "domestic" violence at the hands of their companions. In addition, the testimonies of former prisoners, both men and women, include many stories of camp leaders' wives being mistreated by the latter. This situation could have created a form of solidarity between inmates and wives suffering violence. We will concentrate on the testimonies of women writers and artists.

How to Express the Unspeakable? The Experience of Sexual Violence in the Family in Czechoslovakia and West Germany after 1945

Ota Konrád, Charles University, Prague

The paper focuses on the strategies of women and girls who were victims of (sexual) violence in the family. It summarizes the results of an ongoing research project on domestic violence in post-war Czechoslovakia and West Germany from 1945 to the 1980s. The paper's sources are mainly criminal records from that period and area. The paper tries to answer the following questions: What methods did victims of domestic violence choose, and what possibilities did they have to report the sexual violence they experienced in the family? What limits did they face regarding social practice (neighborhood, state apparatus, courts), gender order, language, and contemporary expert knowledge of physical violence (medicine, psychiatry, psychology)? What role did emotions (fear, shame) play in processing the experience of sexual violence? The paper argues that these historically and culturally conditioned boundaries also significantly influenced the understanding of one's own experience of violence as a victim, and thus often did not allow the victims of violence, but also those around them, the space (symbolic, physical, or linguistic) to understand the lived experience of violence as violence.

CV

I am a full professor of modern history and director of the Ph.D. program in modern history at Charles University in Prague. From 2012 to 2019 I was head of the Department of German and Austrian Studies at Charles University. I was also a visiting professor at the University of Regensburg and the Centre d'histoire de Sciences Po, and a visiting researcher at L'École des hautes études en sciences sociales in Paris. In 2021 I was a research fellow of the Alexander von Humboldt Foundation at the University of Munich.

I have worked on topics in the history of the humanities, the history of foreign policy, the history of the First World War in Central Europe, a cultural history of violence, and contemporary Austrian history. I co-authored (with Rudolf Kučera) "Paths Out of the Apocalypse: Physical Violence in the Fall and Renewal of Central Europe, 1914-1922" (Oxford University Press: 2022). I have also published a monograph on the history of the humanities at the German University in Prague, 1918-1945 ("Geisteswissenschaften im Umbruch: Die Fächer Geschichte, Germanistik und Slawistik an der Deutschen Universität in Prag 1918-1945". Berlin, 2020) and co-edited two volumes on post-war violence ("In the Shadow of the Great War. Physical Violence in East-Central Europe, 1917-1923". Berghahn 2021, and "Collective Identities and Post-War Violence in Europe, 1944-48. Reshaping the Nation". Palgrave Macmillan, 2022).

In my current research project, I focus on domestic violence and its contexts in post-1945 Czechoslovakia and West Germany as a tool for analyzing complex post-war social and political reconstruction.

Joanna Kubicka
Instytut Kultury Polskiej UW

Odzyskiwanie sprawczości. Kobiece strategie oporu na początku XX wieku na przykładzie wspomnień Marii Jadwigi Strumff

Wspomnienia Marii Jadwigi Strumff są jedynym w swoim rodzaju źródłem - spisane na początku XX wieku przez kobietę samodzielnie utrzymującą trójkę dzieci w środowisku miejskim, pozwalają prześledzić najważniejsze aspekty jej (nie)kobiecej tożsamości. Maria Jadwiga wymyka się standardowym ramom społecznej tożsamości - młoda Żydówka, w dużym stopniu zasymilowana, niepewna swej tożsamości płciowej (albo celowo ją kwestionująca), pełna pragnień i aspiracji, ale wychowywana wbrew swoim pasjom, wydana za mąż za obcego mężczyznę, porzucona przez męża podejmuje pracę niezgodną ze swym społecznym pochodzeniem (masowanie ciała) i zaczyna wędrówkę, często wiodącą przez kuchenne drzwi warszawskich salonów. Ze wspomnień Marii Jadwigi Strumff wyczytać można nie tylko strategie adaptacyjne, ale przede wszystkim ogromny wysiłek odzyskiwania sprawczości, stawiania oporu społecznym normom, negocjowania siebie w świecie bezwzględnym dla kobiety samotnej.

Regaining agency. Women's strategies of resistance at the beginning of the 20th century on the example of Maria Jadwiga Strumff's memoirs

Maria Jadwiga Strumff's memoirs are exceptional source material - written down at the beginning of the 20th century by a woman who single-handedly provided for three children in an urban environment, it allows us to trace the most important aspects of her (not)feminine identity. Maria Jadwiga escapes the standard framework of social identity - a young Jewish woman, largely assimilated, uncertain of her gender identity (or deliberately questioning it), full of desires and aspirations, but brought up against her passions, married to a man chosen by her parents, abandoned by her husband, she took up a job that was inconsistent with her social background (body massaging) and started her journey to Warsaw salons, often leading through the back doors. Maria Jadwiga's memoirs show not only her adaptation strategies, but above all a huge effort to regain agency, resist social norms, and negotiate herself in a world that is ruthless for a single woman.

Joanna Kubicka – holds a Ph.D. in cultural studies. Her academic interests focus on social and cultural history of the 19th and 20th century, she is also involved in practical training in social arts and community development. She is a member of the Section of History of Culture and Social Arts Unit. She coordinated various international projects devoted to cultural animation and community development (*Localise. Study trip as a model of research, education and practice in vocational training in culture animation and community work* and *Residency. Developing a model of arts residency is applied civic engagement* funded by the European Commission). Her current teaching focuses on critical approach towards cultural institutions and social participation. Co-editor of *Creative Communities. Field notes* (2013), *Polish Cultural Studies in the 20th Century* (2013) and *Practice, Utopia, Metaphor. Invention in the 19th Century* (2016).

Morska cisza. Przemieszczenie i przemilczenie na podstawie tekstów Martyny Bundy i Alvydasa Šlepikasa

Historia terenów nadbałtyckich w jakimś sensie nie różni się od historii innych terenów Europy Środkowej: pamięć miejsca, rodziny i osobista to jednocześnie pamięć politycznej i militarnej przemocy. Sądzę jednak, że zarówno w przypadku społeczności kaszubskiej, jak i w przypadku protestanckich niemieckojęzycznych mieszkańców Małej Litwy doświadczenie systemowej i domowej przemocy zostało wzmacnione przez społeczną normę codzienności, restrykcyjną dla emocji i cielesności, ograniczającą zarówno emocjonalną ekspresję fizycznego i psychicznego bólu, jak i narrację o konkretnych zdarzeniach. Surowe normy bałtyckiej kultury nigdy nie sprzyjały osobistym opowieściom. Ani czuć, ani opowiadać.

W swoim wystąpieniu skupię się na literackich realizacjach tych doświadczeń i zestawię dwa teksty: *Nieczułość* Martyny Bundy, powieść z 2017, poświęconą międzygeneracyjnemu doświadczeniu kaszubskich kobiet oraz *Mam na imię Marytė* – powieściowy tekst Alvydasa Šlepikasa, napisany na podstawie relacji Renaty Markevitz-Savickienė, jednej z *Wolfskinder* z Małej Litwy.

Sea silence. Displacement and silence - based on texts by Martyna Bunda and Alvydas Šlepikas

The history of the Baltic area is in some sense no different from the history of other Central European areas: the memory of a place, family and personal one is usually also the memory of political and military violence. I believe, however, that both in the case of the Kashubian community and in the case of the Protestant German-speaking inhabitants of Lithuania Minor, the experience of systemic and domestic violence was reinforced by the social norms of everyday life, restricting emotions and corporeality, limiting both the emotional expression of physical and mental pain, as well as the narrative of specific events. The strict norms of Baltic culture have never been conducive to personal stories.

In my presentation, I will focus on the literary realizations of these experiences and will juxtapose two texts: Martyna Bunda's "Insensitivity", a novel from 2017 devoted to the three generations' experience of Kashubian women, and "My name is Marytė" - a novel text by Alvydas Šlepikas, written on the basis of Renata Markevitz-Savickienė's account , one of *Wolfskinder* from Lithuania Minor.

dr hab. Małgorzata Litwinowicz, Assistant Professor at Institute of Polish Culture (University of Warsaw, Poland). Primary fields of her research include 19th century history of Polish and Lithuanian cultures, problems of modernity and modernization, in particular issues related to media transformations and inventiveness. Currently working on a project devoted to "domestication" of the Baltic Sea in Polish culture and the interwar period and cultural history of national parks in Poland in the same time.

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Hélène Martinelli
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Paper proposal for the international conference “Facing Familiar Violence: Women’s Creative and Literary Practices in Central and Southeastern Europe in the 20th and 21st Century”, CEFRES, Prague, 9-10th November 2023.

Who actually killed “the angel of the house”?

In “Professions for women”, a 1931 speech originally intended as a sequel to a *Room of One’s Own*, Virginia Woolf sets out to kill the “angel of the house”, a metaphor taken from a poem by Coventry Patmore, who she felt haunted Victorian England and prevented women from having “a mind of their own”.

What kind of “angels of the house” can be found in Central European literatures at the same period, and to what extent are they caught between the dynamics of emancipation and sequestration, or even persecution?

The aim of this paper is to answer this question using texts by Zofia Nałkowska (in particular *Romans Teresa Hennert*, 1924) and Milena Jesenská (in particular “Dábel u krku”, *Narodní listy*, 1923), in order to highlight the tension between feminist thought and the female condition.

Hélène Martinelli is assistant professor at the École Normale Supérieure de Lyon. She has a PhD in comparative literature from the Aix-Marseille University and the Sorbonne University (Dissertation title: “The Practice, Imagination and Poetics of Self-illustration in Central Europe (1909-1939): Alfred Kubin, Josef Váchal and Bruno Schulz”). Her main research topics are Central European literature, book history and illustration. She co-edited the proceedings of the international conference held in Lyon on “Commissioned works in contemporary literature” in *COnTEXTES. Revue de sociologie de la littérature*, nr 29 : “Logiques de la commande (XXe-XXIe)” : <https://journals.openedition.org/contextes/9531> (2020) and an issue of *Otrante* on the « Fantastic effigies from Central Europe » (nr 52, 2022).

Proposition de communication au colloque « Faire face à la violence familiale. Pratiques créatives et littéraires des femmes en Europe centrale et du sud-est aux XX^e et XXI^e siècles », CEFRES, Prague, 9 et 10 novembre 2023.

Qui a vraiment tué « l’ange du foyer » ?

Dans « Des professions pour les femmes », un discours de 1931 d'abord pensé comme la suite d'*Une chambre à soi*, Virginia Woolf se propose de tuer l'« ange du foyer », une figure tirée d'un poème de Coventry Patmore et qui hante selon elle l'Angleterre victorienne au point d'empêcher les femmes d'avoir « un esprit à soi ».

Quel type d'« anges du foyer » trouve-t-on dans les littératures centre-européennes de la même période, et dans quelle mesure sont-elles prises entre des dynamiques d'émancipation et de séquestration voire de persécution ?

Il s'agira de répondre à cette question à partir de textes de Zofia Nałkowska (notamment *Romans Teresa Hennert*, 1924) mais aussi de Milena Jesenská (notamment « *Ďábel u krbu* », *Narodní listy*, 1923), mettant en évidence la tension entre pensée féministe et condition féminine.

Hélène Martinelli est maîtresse de conférences en littératures comparées à l'ENS de Lyon depuis septembre 2015. Elle a soutenu en 2014 une thèse de doctorat en littérature comparée, intitulée « Pratique, imaginaire et poétique de l'auto-illustration en Europe centrale (1909-1939) : Alfred Kubin, Josef Váchal et Bruno Schulz » et préparée sous la direction de Fridrun Rinner (Aix-Marseille) et de Xavier Galmiche (Paris Sorbonne). Ses recherches portent sur les littératures européennes et centre-européennes des XIX^e et XX^e siècles et traitent essentiellement de l'histoire du livre et de l'illustration, en mettant l'accent sur les conditions matérielles de création. Elle a co-dirigé un numéro collectif de la revue *COnTEXTES* sur les *Logiques de la commande (XX^e-XXI^e siècles)* : <https://journals.openedition.org/contextes/9531> (2020) et un numéro de la revue *Otrante*, sur les « Effigies fantastiques d'Europe centrale » (2022).

Interwar and interwoven. The play *The Maiden's Love* by Maria Kuncewiczowa as an example of an artistic intervention in terms of reproductive rights, abortion and female objectification

Reproductive rights in Poland have been subject to fight for more than a hundred years. Since Polish independence in 1918, the topic of abortion has been present in literary forms of female artistic expression. The socio-feminist dramaturgy of the interwar period is a poignant example of how Polish authoresses contributed to the public discussion about the right to control their bodies; how dramaturgical writing became a form of weak resistance towards the symbolic and material violence. One such play is *The Maiden's Love* written by Maria Kuncewiczowa in 1932, a first drama piece of hers. The protagonist, a young woman named Inka, faces a weighty choice of whether to maintain the pregnancy or not, having been left alone with this decision by her partner. In 1932 the piece was staged in Teatr Maly in Warsaw (dir. Aleksander Wegierko) and widely discussed in the newspapers and magazines. It was also a year when a new penal code was established and abortion was criminalized (unless the pregnancy was a threat to a woman's life or was a result of a crime). *The Maiden's Love* conveys that theater can be considered as a form of social relation, that it is inherently interwoven with socio-political and economic discourse and is a field of renegotiation of hegemonic narratives. In this paper I would like to analyse the Kuncewiczowa's play via the prism of the legal and political situation of the 30s in Poland and also analyse the reception and critical discourse around the – probably the only one – inscenization of the play from Teatr Maly.

Marcelina Obarska is a PhD student in the Doctoral School of Humanities of Warsaw University in the discipline of cultural and religious studies. Currently she is working on her PhD project – *Abortion Representations in Polish Theater after 1918*. She holds a Master's degree in the field of theater studies at Jagiellonian University (her MA thesis was awarded with the third award in the annual Theater Institute in Warsaw contest for the best MA dissertation). She also completed postgraduate gender studies at the Polish Academy of Sciences. Since 2018 she is an Adam Mickiewicz Institute contributor working as an editor and an author of critical and historical texts about Polish performing arts. She published her work in "Didaskalia. Gazeta Teatralna", "Dialog", "Magazyn SZUM" and "Performer". In 2023 she published her debut book, a philosophical essay *The Histories of Touch*. Among her publications are such articles or papers as *The Refusal Matrices. Reproductive rights, reproductive work and performing arts* ("Dialog", 2022, nr 11), *Of the Body and Flesh: The Animals of Romeo Castellucci* ("Didaskalia", 2018, nr 148) and *On Faces and Snake. Work of Przemek Branas* ("Performer", 2020, nr 20).

DEHUMANIZATION PRACTICES: HOW VIOLENCE AFFECTS SELF-IDENTITY IN DIANA BALYKO'S PLAYS

Diana Balyko (1979) is one of the most prominent Belarusian contemporary playwrights writing in Russian language. Balyko's production is heavily influenced by the so called post-Soviet New Drama, as is evident in the choice of narrative techniques and themes. In particular, violence results both in the theatrical movement and in Balyko's plays not only a pivotal theme, but the main 'way of telling': violence becomes the lens through which contemporary reality is read. In the author's work violence manifests itself, among other things, in the portrait of sexuality and in the use of medical language. Sex and physical intimacy are not a means for human connection but a struggle for power between individuals. At the same time, medical language is used by the characters to detach emotionally, normalizing in this way the objectification of the other who is dehumanized. In fact, what lies beneath the widespread lack of empathy is a desperate longing for recognition and acceptance. In this way, Balyko points the finger at the absence of high moral values in post-Soviet society and in post-Soviet Belarus at the beginning of 2000's which appears especially in a disregard of human life. This research aims at exploring how violence affects character's identity in Balyko's work with a particular focus on the body, considered one of the main sites for the construction of the self as well as subject and object of violence. For this purpose, the plays *Belyj angel s černymi kril'jami* (*White Angel with Black Wings*, 2005), about the social stigma of AIDS, and *Gorjačaja točka* (*Hotspot*, 2006), devoted to the demythologization of the Second Chechen war, will be taken into consideration. Foucault's concept of body-politic and biopower, as well as the notion of corposphere, elaborated by Finol, will be especially useful in the analysis.

SHORT BIOGRAPHY AND RELEVANT PUBLICATIONS

Erika Parotti is a PhD student in 'Linguistic, Literary and Intercultural Studies in European and Extra-European Perspectives' at the University of Milan. Her doctoral thesis revolves around the evolution of female characters in contemporary Belarusian drama.

2023

- (Forthcoming) "Le traduzioni in lingua russa delle opere di Mussolini: una questione politica", *Expressio* (ISSN 2532-439X)
- (Forthcoming) "Un'identità in costruzione: rappresentazioni del nemico sovietico nel teatro pionieristico degli anni Venti, *Labirinti* (<https://www.lettere.unitn.it/219/collana-labirinti>)
- "Творчество детей в детском театре двадцатых годов как воспитательный и идеологический инструмент", *Detskije Chtenija*, 23, 1 (2023), pp. 152-174. <https://doi.org/10.31860/2304-5817-2023-23-1-152-174>

2022

- (Review) "Galina Rymbu. Žizn' v prostranstve (Vita nello spazio)", *Altre Modernità*, 28 (2022), pp. 535-538 <https://doi.org/10.54103/2035-7680/19162>
- (Review) "L. Fedorova, Adaptacija kak simptom. Russkaja klassika na postsovetskem ékrane", *Studi Slavistici*, 19(2), 341–343. https://doi.org/10.36253/Studi_Slavis-13816

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Choreographing Resilience: The Role of Dance in Negotiating Trauma and Gendered Displacement Among Ukrainian Women Refugees in Poland

This paper explores the role of dance in addressing the trauma of displacement among Ukrainian women refugees in Lodz, Poland. Using a case study approach to a predominantly female Ukrainian dance class, it illuminates how this creative practice operates as a vital coping mechanism, a form of resistance, and a source of community connection.

The dance class, frequently mediated through online platforms, becomes a crucial part of the routine for many of these women, who find their daily lives dominated by manual labour and the challenges of adjustment. Dance emerges as a refuge—a space for non-verbal, embodied expression and shared experience - as one of the primary means of performative politics.

Through in-depth interviews, this study will engage with participants' narratives, examining the various dimensions of their experience. It will explore how dance aids in overcoming trauma, negotiating changes in personal and group identity, and facilitating integration into their new society, touching upon the evolving language policy and the gendered dynamic in relation to the dance repertoire characterised by male-gaze-focused styles and the ways of asserting control over their own sexuality through their choices of what to visually mediate.

By addressing these issues, this research contributes to our understanding of how creative practices provide displaced women with a form of agency to assert control, express their experiences, and sustain their cultural identity in the face of gendered displacement. It offers valuable insights into the complex interplay between gender, violence, creative practices, and displacement in modern Central and Southeastern Europe.

Facing the Heritage of Mass Violence in Neoliberalism: On Denemarková and Jelinek

During the past fifteen years, literatures from Central and Eastern Europe have been marked by a boom of documentary fiction portraying involvement in twentieth-century mass violence and totalitarianisms. Texts such as Radka Denemarková's *Peníze od Hitlera* (2006; Money from Hitler, 2009) and Elfriede Jelinek's *Angabe der Person* (2022; [Indication of Person]), onto which my contribution focuses, portray complicity with Nazi occupation, Stalinist terror, or other forms of mass violence among contemporaries and descendants. Since understanding the past serves requirements of the present, this boom prompts the question: why the interest in past complicities now?

My hypothesis is that the texts address convergences between, on the one hand, involvement in past acts of mass violence and, on the other hand, current forms of participation in humanitarian, political, ecological or other wrongdoing in neoliberalism. While these issues differ in many respects, they are related in structural and historical terms. Structurally, both present the challenge of forming a nuanced notion of participation, the idea and promise at the heart of democracy that is highly valued yet poorly conceptualized. Historically, both issues are related since justifications of past involvement have established the terminology, narratives, and heuristics with which acts of mass violence are subsequently discussed by inscribing them into cultural traditions. They thus also form the framework for negotiating current problematic types of involvement. This convergence is of particular interest in view of the global crisis of political participation, which is currently undermined by an often unwilling but inevitable participation in detrimental economic structures that can be linked to the increasing delegitimization of democracy and the retreat to identitarian ideologies.

What Denemarková's, Jelinek's and other literary texts contribute to understanding the heritage of mass violence is that these acts are no punctual events: acts of mass violence alter the political, geo-strategic, and socio-economic realities inhabited by surviving victims, perpetrators, accomplices, and descendants while justifications of mass violence establish the linguistic and heuristic parameter for their subsequent juridical, moral, and scholarly evaluation. By exposing the links between different forms of violence, works of documentary fiction outline the implicit normalization of distinctions, ideas, and terms used to justify mass violence that result from denying perpetration, or pushing responsibility onto a few perpetrators without addressing the widespread complicity of populations. Denemarková's text outlines how Nazi mass violence is translated into both identity-based Communist political violence and sexualized violence, as well as into economic conflict in neoliberalism. This process blurs the distinctions between perpetrators, victims, and profiteers, and exhibits the normalization of the link between use of violence and financial gain.

Jelinek's text is the first one which details the persecution of her ancestors by the Nazi regime—on the seemingly unrelated occasion of her prosecution by the state of Bavaria for tax fraud (an accusation which was later dropped). She questions the persisting institutional violence, especially the force of law, in Germany, in spite of its implication in the Nazi rule. And she points out the lasting financial as well as symbolical capital handed down from Nazi perpetrators to their descendants. Jelinek, much like Denemarková, suggests that insisting on the view that different manifestations of violence are unrelated is a prominent form of denial that fosters continuities. Jelinek's text faces this denial by bluntly transgressing the German memory culture consensus: "I warn you: all of the following comparisons are inadmissible." (2022, 34; my trans.)

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Kinga Siatkowska-Callebat

**Maria, Marianna, Wera : trois postures féminines face à la violence domestique dans la prose polonaise de l'extrême contemporain
(Izabela Filipiak, Sylwia Chutnik, Zyta Rudzka)**

Mon intervention propose de réfléchir sur la manière dont trois écrivaines polonaises de l'extrême contemporain : Izabela Filipiak (née en 1961) et Sylwia Chutnik (née en 1979) et Zyta Rudzka (née en 1964) montrent la violence exercée sur des femmes dans la société polonaise. Partant du processus de l'éducation familiale et scolaire, à destination des jeunes filles, puis dans leurs relations avec les proches et la société, on leur impose des rôles traditionnels contre lesquels les héroïnes de leurs romans (*Absolutna amnezja* [Amnésie absolue], 1995, *Kieszonkowy atlas kobiet* [Femmes, l'atlas de poche], 2008 et *Ten się śmieje, kto ma zęby* [Rira bien qui aura encore des dents], 2022, vont se révolter chacune à sa manière. Cette violence, avant tout psychologique mais parfois aussi physique, sera d'autant plus douloureuse qu'elles ne se retrouvent pas dans les normes sexuées imposées par la société.

D'une analyse plus vaste que peut inspirer la réflexion dans ces œuvres littéraires sur l'impact d'une norme androcentrique, j'aimerais faire ressortir la question du sacrifice imposé (illustrée par le mythe d'Iphigénie chez Filipiak, et la figure de Mater Dolorosa chez Chutnik), auquel Zyta Rudzka, dans son dernier roman, donne une contre-proposition audacieuse, créant un personnage d'une femme, Wera, héroïne du roman, qui ne se laisse pas enfermer ni dans la douleur ni dans la souffrance, normes sociétales associées aux femmes dans la tradition polonaise. Elle propose une figure nouvelle : refusant la victimisation et dépassant le drame par le rire. Lors de l'attribution du prix littéraire Nike (septembre 2023) à Zyta Rudzka pour ce roman, cette posture a reçu un nom, celui de « Werisme » (Weryzm).

Les trois romans, datant de trois décennies différentes, montrent en même temps les changements, non pas tant dans la situation des femmes en Pologne, hélas, que dans la perception que celles-ci ont de leur rôle.

Kinga Siatkowska-Callebat, MCF HDR à Sorbonne Université où elle assure les cours de littérature, traduction et cinéma polonais. Après s'être penchée dans sa thèse de doctorat sur une étude comparative entre le roman de Karol Irzykowski, *La Chabraise* (*Pałuba*) de 1903 et la prose polonaise de l'entre-deux-guerres, elle a consacré ses recherches sur le dialogue de la culture polonaise de l'extrême contemporain avec la tradition romantique. Auteure de nombreux articles, de deux livres de diffusion du savoir, codirectrice de huit ouvrages collectifs, dont *Représenter la Shoah après 1989 en Pologne et en France*, avec Agnieszka Grudzinska, Editions Petra, Paris 2022, 450 p., Médiatrice des cultures. *Mélanges*

offerts à Maria Delaperrière, codirection avec Aleksandra Wojda et Charles Zaremba, *Études & travaux d'Eur'Orbem*, Paris 2021, 848 p. et Karol Irzykowski. *Człowiek sporu, postać sporna* [Homme des débats, personnage controversé], IBL, PAN, Varsovie 2020, ainsi que de l'édition critique de la traduction du roman de Karol Irzykowski, *La Chabraise*. Les rêves de Maria Dunin, deuxième édition, révisée et augmentée, en collaboration avec M. Chmurski, IES, Paris 2013. Elle codirige avec Luba Jurgenson la collection Texte(s) aux Eur'Orbem Éditions.

Quelques publications centrées sur la période de l'extrême contemporain dans la littérature polonaise :

- « Entre la guerre polono-russe et la nostalgie de l'URSS. *Polococktail party* de Dorota Masłowska (2002) et *L'Est d'Andrzej Stasiuk* (2014) », in *Pologne plurielle. Mémoire de l'Autre dans la Pologne contemporaine*, Florence Corrado-Kazanski et Aleksandra Wojda (dir.), Maison des Sciences de l'Homme d'Aquitaine, Pessac, 2021, p. 169-184.
- « Epitafia dla romantyzmu polskiego na przełomie lat 80. i 90. XX wieku » [Épitaphes pour le romantisme polonais dans les années 1980-1990], in *Poznańskie Studia Polonistyczne. Seria Literacka*, n° 37, 2020, p. 186-210, DOI 10.14746/pspsl.2020.37.12
- « Kieszonkowy atlas języków warszawskich. Cztery Marie – cztery języki – cztery Warszawy (w powieści Sylwii Chutnik, *Kieszonkowy atlas kobiet*) [L'atlas de poche des langues varsovianes. Quatre Marie – quatre langues – quatre Varsovie (dans le roman de Sylwia Chutnik, *Les femmes, l'atlas de poche*), in *Prace Filologiczne* janvier 2020, n° 11-15 (LXXIV), p. 411-424, en ligne : DOI:10.32798/pf.479
- « Transgression comme norme ? Relecture(s) d'un texte canonique de la culture polonaise à la fin du XX^e et au début du XXI^e siècles », in *Normes et transgression en Europe médiane*, Clara Royer, Antoine Marès (dir), *Revue des études slaves*, Paris, XC/4, 2019, p. 579-592, <https://doi.org/10.4000/res.3337>
- « Les grandes pépinières d'histoires ou Bruno Schulz et la prose polonaise après 1989 » in Małgorzata Smorag-Goldberg, Marek Tomaszewski (dir.), *Bruno Schulz entre modernisme & modernité*, Édition L'improviste, Paris 2018, p. 371-386.
- « Les nomades post-modernes ou les post-voyageurs ? La conception du voyage dans la prose polonaise au début du XXI^e siècle (Tokarczuk, Stasiuk, Bator) » in Anne-Marie Monluçon, Anna Saignes (dir.), *Les voyages en Europe des écrivains polonais (XIX^e-XXI^e siècles)*, *Recherches & Travaux* 2016 n° 89, p. 131-144. <https://journals.openedition.org/recherchestravaux/864>
- « Sur les ruines de la littérature engagées. La prose polonaise après 1989 » in Petra James, Clara Royer (dir.), *Sans fauille ni marteau. Ruptures et retours dans les littératures européennes post-communistes*, Peter Lang, Bruxelles-Berlin, 2013, p. 93-106.
- « La Varsovie fantasmatique. Image de la capitale polonaise dans l'œuvre de Jerzy Pilch, Sylwia Chutnik et Tomasz Piątek », in Małgorzata Smorag-Goldberg, Marek Tomaszewski (dir.), *Mémoire(s) des lieux, Noir sur Blanc*, Montricher 2013, p. 157-175.
- « Religion et identité dans la prose polonaise au début du XXI^e siècle », in Michel Masłowski (dir.), *Religion et identité en Europe centrale*, Belin, Paris 2012, p. 99-115.

Heteronormativity in a Transnational Perspective – the Cases of Four Female Writers from the Balkan Diasporas

My aim is to study the articulation between the “heterosexual social contract¹”, as theorised by Monique Wittig in particular, and the transnational and heterosexual trajectories represented in the autobiographical and fictional works of four female writers from the Balkan diasporas in Italy, Switzerland and Germany: Anilda Ibrahim, Elvira Dones, Melinda Nadj Abonji and Marica Bodrožić. Much work has already been produced on the links between gender, sex and nation²; but it would seem that an analysis of these writers’ works may highlight an intersection between “compulsory heterosexuality³” as a gender-based violence and the “nation-form⁴”. In this paper, I will first reflect on how this heterosexual contract is negotiated, experienced or subverted by the characters in a context of exit or even betrayal of the national community. In many of the authors’ works, we find the recurrent topos of the transnational heterosexual couple and I will reflect on the subversive potential of these representations. Besides, I will show that these transnational trajectories also include representations of “unworthy” mothers or aborted women, which can undermine this heterosexual contract. I will finally highlight the possible alternatives to heterosexuality in a transnational context: celibacy, alternative communities and families, sororities in exile that can be analysed through the concept of “lesbian continuum⁵”.

Biography

Lola Sinoimeri is a PhD researcher in comparative literature at the University Paris 8 Vincennes - Saint Denis and at Sorbonne University under the supervision of Nadia Setti and Clara Royer. She is currently a PhD Fellow at the CEFRES in Prague. Her PhD dissertation focuses on the works of four female authors from the Balkan diasporas in Italy, Germany and Switzerland in a multilingual corpus - German, Italian and Albanian.

¹ Monique Wittig, *La Pensée straight*, Paris, France, Amsterdam, 2007.

² For example: Rada Iveković, *Le Sexe de la nation*, Paris, France, Léo Scheer, 2003.

³ Adrienne Rich, *Compulsory Heterosexuality and Lesbian Existence*, London, United Kingdom, Onlywomen press, 1981.

⁴ Étienne Balibar et Immanuel Wallerstein, « 5. La forme nation : histoire et idéologie », *Race, nation, classe. Les identités ambiguës*, Paris, France, La Découverte, coll. « Poche / Sciences humaines et sociales », 2007, p. 117-143.

⁵ Adrienne Rich, *op. cit.*



Ústav slovenskej literatúry
Slovenskej akadémie vied

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Domesticity as a Trap (Representations of Domestic Violence in Slovak Literature)

The paper aims to present how Slovak women writers in different literary periods responded to the issue of domestic violence and what strategies used to depict spaces of domesticity as traps and potential or direct threats.

My starting point will be the phenomenon of domesticity, which has played a prominent role in Slovak culture since the 19th century and has become part of various ideological configurations in the following periods. Contemporary women writers represented this topic within the boundaries of traditional gender and cultural stereotypes, in the context of the traditionally understood role of a woman, mother, wife, daughter or sister. Their writing is a more or less apparent confrontation with the contemporary possibilities of women's emancipation. The private space, the home, for women in this period became both - space of domination and the only possible way of fulfilment.

Informed by feminist readings, novelists of the 1990s and the present abandon the notion of traditional family functions and reconsider the ideal of domesticity of the previous literary periods. Their writing about manifestations of violence in domestic and familiar spaces abandons established stereotypes and depicts transgressive moments explicitly.

By analysing texts by Terézia Vansová, Hana Gregorová, Milka Zimková, Ivana Dobrakovová, Nicola Hochholczerová and others, I will show how women writers of different literary periods have responded to the threat and violence of various forms associated with private spaces.

Bio:

Ivana Taranenková, PhD., is a senior research fellow and director of the Institute of Slovak Literature at the Slovak Academy of Sciences in Bratislava. She focuses on the literary criticism and history of Slovak literature of the 19th Century and problems of national and cultural identity. She also deals with the contemporary Slovak prose. She is the author of a book "A Phenomenon named Vajanský" (Fenomén Vajanský, 2010) and many journal articles on the literary history and current literature. She is also co-author of publications such as "Searching for the Present: Slovak Literature at the Beginning of the 21st Century" (Hľadanie súčasnosti: Slovenská literatúra začiatku 21. storočia, 2014), "Configurations of Slovak

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Realism" (Konfigurácie slovenského realizmu, 2016) and Literary Contacts: Models, Identities, Representations (Kontakty literatúry. Modely, identity, reprezentácie, 2020). She was the editor of several collections of 19th-century prose and the chief editor of several scholarly books: Svetozár Hurban Vajanský: Roots and Shoots. Articles. (Svetozár Hurban Vajanský: Koreň a výhonky. Články, 2008); Fear and Terror. Forms of the Horror Genre (Strach a hrôza. Podoby hororového žánru 2010); The Real Form of Realism (Reálna podoba realizmu, 2011), It Will Be As It Wasn't. Forms of the Utopian Genre (Bude ako nebolo – podoby utopického žánru , 2012), Autobiographical literature of the 19th century (Podoby autobiografickej literatúry 19. storočia , 2012), The Possibilities of Autobiography (Možnosti autobiografie 2013), Svetozár Hurban Vajanský. At the Interface of Art and Ideology (Svetozár Hurban Vajanský. Na rozhraní umenia a ideológie, 2018)

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Oksana Shalyguina : violence artistique, violences conjugales, violences étatiques et géopolitiques, violences des silences

Proposition de Cécile Vaissié
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Oksana Shalyguina est née en 1979 en Ukraine, à Snéjnoe/Snijne, dans la région de Donetsk, mais elle a passé l'essentiel de sa vie en Russie. Elle a quitté ce pays pour la France à la fin de 2016 en même temps que son compagnon, l'artiste Piotr Pavlenski, et leurs deux enfants, suite à des actions violentes (un tabassage, un viol) dans lesquelles certains l'accusent d'être également impliquée. Elle participe, plutôt en exécutante, à certaines « actions » de son compagnon, dont l'incendie des portes de la Loubianka à Moscou, puis de la banque de France à Paris. Parallèlement, elle s'occupe des enfants et de l'entretien de la maison – s'inscrivant ainsi, et étant inscrite, dans les rôles les plus traditionnellement attribués aux femmes, ce qui peut détonner avec l'image iconoclaste de son (ancien) compagnon.

Après avoir quitté Piotr Pavlenski, Oksana Shalyguina a publié en 2020-2021 un livre, intitulé, en russe *Il ne me frappait pas au visage. Une histoire de violence, de harcèlement et de libération*¹, et, en français, *Sous emprise*², dans lequel elle raconte les violences subies au sein de son couple : des coups, mais aussi des interdictions de toutes sortes. Curieusement, ces révélations ne semblent pas avoir réellement endommagé l'image de Pavlenski, alors que Shalyguina a replongé dans l'anonymat et le silence.

Ce que je souhaiterais interroger – dans l'approfondissement de mon article « La justice, la violence et le consentement : le procès de Piotr Pavlenski et d'Alexandra de Taddeo »³, ce sont les articulations entre l'art perçu comme d'avant-garde, l'image de l'artiste et la violence conjugale, mais aussi celles entre les violences familiales et sociales, et celles que commettent l'État et les troupes russes actuellement en Ukraine, ainsi que les réactions, parfois très silencieuses, à ces violences et le sens de ces silences.

¹

ŠALYGINA Oksana, *Po licu on menja ne bil. Istorija o nasilii, ab'juze i osvoboždenii*, Moskva, AST, 2020.

²

SHALYGINA Oksana, *Sous emprise*, traduit du russe par Valentine Mikhaïlova, Paris, L'Observatoire, 2021, e-book.

³

Desk Russie, 8 juillet 2023, <https://desk-russie.eu/2023/07/08/la-justice-la-violence-et-le-consentement.html>. Voir aussi le pdf joint.

Cécile Vaissié, Professeure en études russes, soviétiques et postsoviétiques à l'université Rennes 2.

Travaille sur la dissidence et les oppositions russes (y compris sur la place des femmes dans ces mouvements, voir mon livre *Une femme en dissidence - Larissa Bogoraz*, Paris, Plon, 2000), sur les relations entre culture, société et politique en Russie et en URSS, et sur les politiques d'influence russes et soviétiques.

Dernier livre paru : *Le Clan Mikhalkov. Culture et pouvoirs en Russie (1917-2017)*, Rennes, Presses Universitaires de Rennes, 2019. Prochain livre : *Sartre et l'URSS*, Rennes, Presses Universitaires de Rennes, 2023.

Conceptrice, avec Hélène Camarade, du projet de recherches sur l'histoire des femmes à l'Est. Première étape : « Les femmes à l'Est : dissidence, subculture et émancipation (1945-1991) », octobre 2023.

TITLE:

Gender norms as violence against women in contemporary polish literature

ABSTRACT:

The author introduces the understanding and functioning of gender norms in Polish society, analyzing them in the context of two contemporary works by Polish authors - the novel *Pestki* by Anna Ciarkowska and the graphic novel *Totalnie nie-nostalgia. Memuar* by Wanda Hagedorn. The authors of both semi-autobiographical works draw heavily from their own experience of violence in their adolescent years. They approach the issue in a different way, but both contextualize the problem of imposing specific gender norms on girls as a form of violence that affects their entire future lives. Anna Ciarkowska focuses on the linguistic sources of violence, starting each chapter of her work from (over)heard sentences and exploring how they affect the main character. Wanda Hagedorn, using the form of a comic book in an extremely simple but meaningful way, examines the gradual awareness of her own gender and its inferiority in society as she grows up. In my speech, I will look at how the authors contextualize violence in their works and what strategies they adopt in shaping their own narratives, while enriching the statement with socio-historical contexts determining the creation and maintenance of violent gender norms in Polish society.

BIO

Dominika Zajęczkowska – student of cultural studies at the University of Adam Mickiewicz in Poznań. Currently working on a master's thesis focused on critical discourse analysis of tradwife community in Poland

Putting domestic violence into symbolic order: an analysis of relations between father and daughter in *Absolutna amnezja* by Izabela Filipiak.

The patriarchal symbolic order and its continuity relies on solidarity between the father and son. Their alliance is formed to preserve the structures of power that enables them to remain in control of women. Daughters, excluded from this succession of power, become invisible and unimportant.

Izabela Filipiak in her debut novel *Absolutna amnezja* tries to present a new perspective at the complicated relationships between daughters and fathers. In search of new language and symbols that could describe female experience she does a new reading of historical and cultural models of those relationships. The first one that describes the sexual violence presented by Beatrix Cenci, who famously murdered her father who assaulted her, second one symbolizes silencing the women's voices presented Urszula, who was a daughter of prominent Polish poet Jan Kochanowski and the main focus of his known cycle *Treny*, and third one that focuses on the sacrifice of the daughters that is showed through the example Ifigenia, who was sacrificed by her father Agamemnon so Sparta could win the war. The novel *Absolutna amnezja* uses the annotations to those symbolic characters to help the reader understand the complicated relationship between a girl, Marianna, and her father whom she addresses as the Secretary, which is his official function in the party. Marianna, aware of the power her father holds over her, develops severe anxiety and is terrorized by his discipline.

Filiapiak used this trope not only to show the effects of psychological abuse on a child, but to also interpret the situation of Polish women in the 1990s, when the state with church took away the right to abortion. By doing this, the author crossed the line between the private and public, showing links between domestic violence and antifeminist backlash.

Marianna Zakrzewska – MA student at the University of Warsaw in the Polish Philology and Jewish Studies Faculty. She is a part of the Laboratory for the Research of the Literary Culture of Minorities led by prof. Alina Molisak.