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SUMMARY

Doctoral Thesis

*(IM)POSSIBLE IDENTITIES. REVIEWS OF THE IDENTITY DISCOURSE ON
SELECTED EXAMPLES OF POLISH, UKRAINIAN AND BELARUSAN ARTISTS*

written under the direction of Professor Tomasz Majewski

Doctoral dissertation *(Im)possible Identities. Revisions of identity discourse on selected examples of Polish, Ukrainian and Belarusian artists* is divided into five parts, with an introduction and conclusion.

In the first part of the work, I try to deconstruct the category of „identity” using the instruments of the Frankfurt School, especially the philosophy of T.W. Adorno, I also look at the concepts of *idem* and *ipse* identity, as well as narrative identity proposed by the French philosopher Paul Ricoeur. In this chapter I also present the main assumptions of postcolonial theory, I recall the names of subsequent classics: E.W. Said, H.K. Bhabha, F. Fanon and G.Ch. Spivak.

The second part focuses on an attempt to answer the question of how postcolonial theory influences the study of postsocialist cultures. Therefore, I map the concept of cultures „betweenness” the East and the West, I check how Ukrainian, Belarusian and borderland identities are situated in relation to both postcolonial theory and research on post-socialist cultures. In this chapter I also deal with the concept of hybridity of culture and identity, as well as the difference between W. Welsch's transculturalism and F. Ortiz's transculturation.

The third chapter is devoted to the category of borderland, the literary works of E. Tkaczyszyn-Dycki, I. Karpowicz and the artistic activities of Aleksandra Czerniawska. I try to answer the question of what borderland identity means, what components of this work are suppressed, and why Foucault's counter-history works well in the Polish-Ukrainian and Polish-Belarusian borderlands, and how these three works can be read using M.Hirsch's theory of postmemory.

In the fourth part, I look at three Ukrainian revolutions to see what significance they had in shaping modern Ukrainian identity. I try to answer the question of how the Ukrainian revolutions manifested themselves in the field of art (for this purpose, I reach for the achievements of the R.E.P. group, i.e. Revolutionary Experimental Space, and J. Andrukhovych's novel *Radio Night*, which at the fictional level can be considered a novel about revolution). In this chapter, I outline the framework of concepts such as „revolutionary place” and „postcolonial revolution”.

In the last part, I focus on the Belarusian revolution of 2020 and its artistic representations (the poetry of Yulia Tsimafieva) or the artistic potential it has unleashed when it comes to thinking about identity based on photos from private archives (VEHA project). I also outline the ways and possibilities of interpreting modern Belarusian identity on the basis of national myths.

The nature of my research is interdisciplinary, I tried to combine several areas: poetry, prose and visual arts to show how postmodern identity is shaped in the area of interest to me. I check how identity can be constituted during map changes.