

## Summary

The aim of this paper is to explore the linguistic creation of the body in poetry by analysing the poems of three Scandinavian female poets: Joanna Rzakowska (Norwegian), Athena Farrokhzad (Swedish) and Eva Tind (Danish). What the authors have in common is their dual identity: they were all born outside Scandinavia, but write in one of the Scandinavian languages. The analysis covers the linguistic means, word choice, grammatical structures and other language elements (including metaphors, idiomatic expressions) that create the linguistic image of the body and corporeality in the analysed works of the Scandinavian poets. Metaphors are not exclusive to poetry and also exist in colloquial language, therefore the analysis will also focus on metaphors preserved in numerous fixed expressions, which makes it possible to reconstruct linguistic images depicting human relations with various phenomena in the world in a specific language. The linguistic creation of the body also reflects the relationship among people. Both the body itself and the linguistic creation of the body are elements that make up a person's identity, which is important for female poets who grew up in a different country from the one in which they were born. The way in which the body and corporeality appears in the poetry of the analysed female poets has individual characteristics. In addition, the analysis takes into account the female point of view, neglected in research until the mid-twentieth century.

This dissertation is intended to be situated on the border between linguistics and literary studies, relying primarily on linguistic research, mainly theories of cognitive linguistics. To begin with, the concepts of categorisation, valuation and metaphor are explained based on the work of George Lakoff. The theoretical basis is mainly based on his two books: *Metaphors we live by* and *Women, Fire and Dangerous Things. What categories reveal about the mind*. In addition, the work refers to the work of Julia Kristeva in order to define the concept of foreignness, as well as to examine poetic language and its structure. The most important of these works is *Strangers to Ourselves*, as well as works that are linguistic in nature. The term 'identity' used in the dissertation is based on the theories of Thomas Hylland Eriksen, but also takes into account linguistic theories, including those formulated by Brit Mæhlum. The contextual part of the paper describes the notion of meaning and body position, both in relation to culture as well as philosophy, biology and psychology. Among the theorists on whose theses the study is

based are Simone de Beauvoir or Liv Duesund. A theoretical basis is used to analyse how Joanna Rzadkowska, Athena Farrokhzad and Eva Tind create their linguistic creations of the body. A number of linguistic structures, e.g. metaphors, fixed expressions, neologisms, pronouns, adjectives, etc., are chosen to achieve this goal. A summary of the thesis will be found in the last section, in which the analysed material will be compared and subjected to final conclusions.

This thesis deals with poetry that mixes different forms of language, from metaphorical to denotational language, as well as colloquial language. The body is a frequent theme in the collections of the three selected female poets, but it has been portrayed in three different ways. All of them write in one of the Scandinavian languages, in which many words, concepts and expressions overlap. However, each of these languages also has its own characteristics. In addition, each poet has a completely different background and is rooted in a different culture, either closer to or further from Scandinavia. All these elements influence their linguistic body creations.

Many similarities can be identified between the three poets, but at the same time each is unique in her use of language. All three use their corporeality to convey experiences of dual identity. Farrokhzad and Tind talk about their bodies in a way that is direct and rooted in reality, while Rzadkowska metaphorises foreignness and describes non-existent entities. Similarly, the poets refer to concrete reality. Rzadkowska's writing is not directly linked to a specific national identity or country, but in Farrokhzad's and Tind's poems it is clear which areas, nationalities and countries are being referred to. All three poets create metaphors that refer to nature. Tind links them to the landscape of South Korea, Farrokhzad compares nature and the body, and Rzadkowska portrays nature as something defective that can be improved. The poets describe the body in terms of emotional states, all using existing metaphors and fixed expressions, but modifying them. Tind is the only one to include graphics in her poetry collections, while Rzadkowska is the only one to draw inspiration from technical language. Farrokhzad, on the other hand, writes mainly on political themes. An important commonality between these three poets is that their linguistic creations of the body bear the stigma of double identity and alienation. Although they address similar themes in their poems and have similar experiences of immigration, their linguistic creations are different - and unique.