

Summary

The second volume of studies presented here, entitled *Experience of text*, is the fruit of a three-year long grant *Cultures and literatures of Central and Eastern Europe 1867–1918*, awarded by the National Fund for the Humanities. The common goal of presented studies is to seize the specifics of modernist text developed in Central and Eastern Europe in the last quarter of the 19th century and the decade preceding the First World War, a period crucial for the further evolution of the region's literatures and cultures. The introductory remarks by Mateusz Chmurki resume this approach in terms of patchwork, intermingling literary voices from the past and their echoes, parallels or analogies in other literatures of our region. The articles that follow focus on analytic categories and artistic phenomena representative for the region's literary evolution in the period.

The richness of grotesque used in the works of Central and Eastern European modernist authors is without any doubt one of the most important features that distinguishes the region. Evaluating its genealogy and evolution, Katarzyna Sadkowska focuses on the example of Lviv's modernist prose. Scrutinizing the works by Ludwik Maria Staff, Stanislaw Mueller and Stanislaw Womela, she observes how, in their poetry and prose, the tradition already present in the satire from the 2d half of the 19th century further develops. She describes also the role of Karol Irzykowski's *The Hag* (1903): novel that became an important point of reference to numerous authors of this generation. The milieu of Lviv is also the subject of Sebastian Kochaniec's article, devoted to

the aesthetic experience of modernity in the writings of Stanisław Machniewicz. The latter, largely forgotten nowadays, is the author of a book called *The aesthetics of everyday life* (1934), based on the idea that the modern man, a man of the late 19th and early 20th century, gained both new possibilities of reaching beauty and, at the same time, losing its proper perception. Therefore, as the author observes, Machniewicz calls for an emancipation of sensuality leading to further development of aesthetic perception: in other words, not only to a better understanding of art, but also of the reality as such, which is becoming more aesthetic than sensual.

Further articles observe the development of modernist literature in the region. Joanna Tabor presents Jurgis Savickis (1890–1952) – Lithuanian writer, who was the one to modernize most radically the thematic and stylistic structure of Lithuanian prose at the beginning of the 20th century. Observing how he introduced into the Lithuanian story a European city atmosphere and new places of action through multi-layered stylistics of his *nouvelle* work, she scrutinizes also the modernity and originality of his work Savickis as main reason of his long-lasting rejection by the public. Today, literary critics attempt to classify his stories as impressionistic or expressionistic but none of these terms describes it adequately. Thus, the most suitable characteristics of Savickis' complex work comes with the category of classical or high modernism. Similar optics leads Mieczysław Dąbrowski in his reevaluation of the Viennese literature anno 1900. Summarizing the well-known richness of this culture, he insists on the importance of *biedermeier* as a paradigm of urban culture of the 19th century in order to confront its role with a presentation of some of the leading Viennese (and, more broadly, Austrian) writers of this time: H. von Hofmannstahl, A. Schnitzler, R. Musil, among others.

Further studies complete the panorama of Central-European modernist literary phenomena by focusing on exemplary genre problems. Mateusz Chmurski observes the importance of personal diaries at that time through a comparative study of the works by Hungarian author

Géza Csáth, the Czech philosopher Ladislav Klíma and Polish writer Karol Irzykowski, scrutinizing on the emergence of proto-generic forms in modernist life-writing and their role for the development of fiction and literary criticism. Thus appears the fundamental role of autobiographical narratives in the development of early modern innovative literary experiments. Completing this analysis, Ewa Paczoska discusses how a specific hallucination discourse emerges as a mean to approach reality in East and Central-European modernist prose (L. S. Liciński, G. Krúdy, L. Klíma, G. Csáth, A. Schnitzler, G. Meyrink), proving its relevance to the region's geopolitical and ontological instability, diagnosed by the writers. Further generic transformations are observed by Izabela Poniatowska in her study of the ways Polish literary critics perceived romance as a literary genre, comparing its 19th c. understanding and contemporary interpretations. The rapid development of the novel in the 2^d half of the 19th c. might have had diminished the importance of romance as an anachronistic literary genre. However, the years 1867–1918 brought its unexpected revival, that the author discusses through an analysis of periodicals, historical and literary criticism in the comparative context of French and English literatures.

The particularity of Central and Eastern European geocultural situation is observed in following two articles in a specific dialogue. Focusing on the role geographic codes play in Polish literary criticism observed through the example of Bronislaw Chlebowski, Urszula Kowalczyk observes how he defined the particularities of Polish literary evolution in a way similar to the contemporary definitions of the Central-European region and its particularities. Scrutinizing the ways the most famous Serbian vampire – Sava Savanović – was represented in the 19th century, Patrycjusz Pająk observes the differences between the figures of Serbian literary vampire and its Western European version.

Finally, the role of women writers and their importance in the changes occurring in Central and Eastern European modernist literatures is represented by the study of literary and journalistic activity of

Marija Jurić Zagorka, Croatian feminist, educator and writer of popular historical novels trying to break the German novel monopoly and introduce the country's history to Croatian people, and show women as active participants of historical events (Malgorzata Vražić). Another dimension of the feminine condition of the time is the subject of Britta Benert's study, devoted to Lou Andreas-Salomé (1861–1937), an author long forgotten despite her numerous publications dealing with religion, psychoanalysis, anthropology, history of culture.

keywords: Central and Eastern Europe, modernism, modernity, topographical turn, literature, locality, translations, experience.

słowa kluczowe: Europa Środkowo-Wschodnia, modernizm, nowoczesność, zwrot topograficzny, literatura, lokalność, tłumaczenia, doświadczenie.