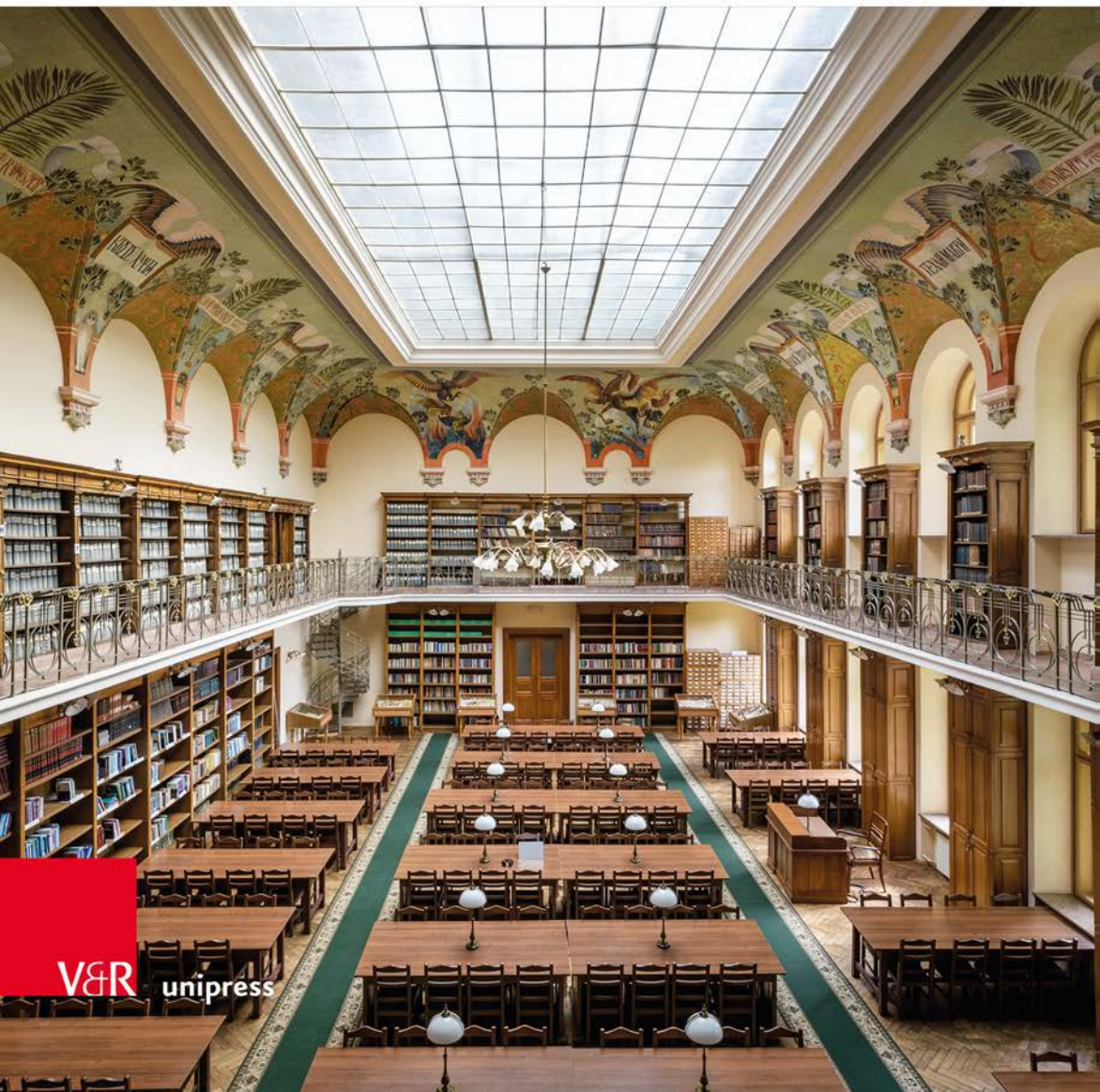
Olha Voznyuk

Galicia as an Anthology Project in Text and Image

Vienna University Press



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Galicia as an Anthology Project in Text and Image

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By

Olha Voznyuk

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Preface

As the American historian Larry Wolff emphasized, although Galicia was created as a territorial entity in the First Partition of Poland, it first had to be "invented" as crown land of the Habsburg Monarchy, endowed with its own distinct and unique identity. This invention came about largely through texts that popularized the term and construed it as an "umbrella" concept encompassing various heterogeneous components. The significance of such narratives is comprehensively demonstrated in this study, with particular emphasis placed on the genres of the anthology and the encyclopedia.

Olha Voznyuk's study encompasses a broad temporal span from the late 18th to the 21st century and convincingly demonstrates that comparable narrative strategies structured the historical reality of Galicia while simultaneously shaping its contemporary re-emergence in Central European cultural memory. A key hypothesis of the work that textual narratives are fundamentally complemented by visual representations is articulated with clarity and substantiated through a compelling and methodologically rigorous analysis.

Each phase in the development of the concept of Galicia exhibits its own particularities. For instance, in the earliest anthological projects, the shared Polish–Ukrainian folklore is identified as what is specifically Galician, with language playing a decisive role in determining which of the Galician languages is best suited to express this transnational element. At this stage, images hold no significance. However, they become important in the next phase, when, in the second half of the 19th century, the anthology gives way to the encyclopedia, a genre oriented both toward a comprehensive presentation of Galicia and toward the inclusion of images as an additional medium. The introduction of images not only diminishes the primacy of language as the sole code but also opens an imagological dimension: Galician encyclopedias present the "Other" of this crown land primarily with regard to its exoticized population groups, which stand in marked contrast to the familiar populations of the older crown lands. In this context, the encyclopedic project could fail, as in the first attempt by Antoni Schneider, due to the sheer abundance of material or succeed, as in the Galicia volume of the so-called *Kronprinzenwerk* (*Die Österreichisch-Ungarische Monarchie in Wort und Bild*) / (The Crown Prince's Work (The Austro-Hungarian Monarchy in Word and Image)), thanks to a precise selection and conceptual framework. With this representation published shortly before 1900, the project of Galicia reaches its conclusion after roughly one hundred years, only a few years before the political reality of this region disappeared in the World War I.

With the Central European movement and the political turning point of 1989, interest in Galicia was renewed in the late 20th century. Scholars and cultural producers sought to highlight the positive aspects of this lost crown land, such as the peaceful coexistence of diverse national groups and a cultural synthesis capable of integrating a wide array of elements. Once again, literary sources were the primary medium of inquiry, with anthologies and encyclopedias serving as key instruments for reconstructing Galicia's cultural past. Questions of selection resurfaced: to what extent should German, Polish, Ukrainian, and Jewish sources be included, and which language should predominate? Initially, anthologies appeared in German, followed shortly by editions in Polish and Ukrainian. The range of Galician authors represented in these collections expanded from anthology to anthology, reflecting the gradual discovery of new writers from the former Galicia. This, in turn, raised issues of canon formation, which the author has previously addressed: who belongs to the core of Galician literature, appearing consistently across anthologies, and who remains at the periphery, represented only in select collections? The thematic focus of the anthologies also varied. Increasingly, the old city of Lviv, the former capital, emerged as the center of attention, standing as a symbolic representation of Galicia as a whole.

Once again, the visual component in these collections assumes new significance, even though the individual editions cannot necessarily be considered encyclopedias in the traditional sense. The images no longer merely illustrate what the text conveys, rather, they constitute an independent narrative that complements the textual component and, at times, offers polemical commentary. These are no longer depictions of the "Other," but Galician stereotypes that are critically examined through a different medium. It is only in this way that the Galician narrative can be sustained as a point explicitly acknowledged in the title of one of the most recent collections analyzed in this study.

With this book, Olha Voznyuk has produced a substantial compendium that presents the essential aspects of the "Myth of Galicia," to borrow Claudio Magris's phrase, tracing its development from inception to deconstruction. She addresses an innovative research question through the tools of contemporary cultural studies, thereby making a significant contribution to the literary and cultural–historical scholarship on Galicia. This work unquestionably deserves wide recognition and success!

Alois Woldan

Introduction

Galicia, from its establishment in 1772, emerged as a territory of literary and cultural significance and entered European cultural discourse as such. The Galician literary and cultural narrative created and developed by writers and cultural figures residing in the region was instrumental in constructing the Galician so-called upper identity, which the American professor Larry Wolff aptly called an "umbrella identity."[1] For many decades, the evolution of Galician cultural and literary discourse went hand in hand with the development of this multinational region. It is highly relevant to the analysis that the crown land was populated by Ukrainians, Poles, Jews, Armenians, Austrians, Germans, and other nationalities.

After the collapse of the Austro-Hungarian Monarchy in 1918, the Galician literary and cultural narrative should have ceased to exist, as the monarchy, which had previously given rise to it, faced a complete disintegration. However, Galician literature was consistently evolving and was later revitalized in a new phase, the so-called post-Galician time, during which it acquired new prominent features and emerged as a phenomenon in world literature. Subsequently, it gave a powerful impetus to opening new horizons in the study of Galician multicultural heritage related to the former Kingdom of Galicia and Lodomeria. The myth of Galicia, as well as the nostalgia for the former province of the Habsburg Monarchy, i.e., the "lost Arcadia," appeared to be not only one of the key features of post-Galician literature, but also the medium for constructing a new unit in the literary and cultural discourse of Ukrainian, Polish, and German language literature of the late 20th to early 21st centuries.

Over the centuries, writers have been sequentially forming a canon of Galician literature enshrined in anthologies which present a selection of Galicia's best literary and cultural narrative and affirm the phenomenon of Galician literature. Anthologies, which were first compiled in Galicia in the early 19th century, served as a consolidating factor and testified to the development of Galician literature. Retrospectively examined, they also prove to be a driving force in the development of literary and cultural dialogue in Galicia. Therefore, it might be assumed that they contributed not only to the spread of Galician literature, but also to the establishment of Galician upper identity as such.

Hence, the central research question of this book is the formation of Galician literature as a supranational phenomenon through the agency of anthol-

1 Wolff, The Idea of Galicia, 2010, p. 16.

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ogies. The underlying assumption is that an anthology is a vital contributory factor behind this unparalleled phenomenon. Multilingualism and polyphony[2] of Galician literature could be named as defining features of this phenomenon. The hypothesis stems from the observation that, in the works of writers after 1918, Galicia, as both a site of literary production and a literary landscape, functioned as a unifying factor in Galician literature.

Since Galician literature began its development as a new cultural project in the early 19th century, it profoundly influenced the formation of Galician cultural upper identity, the elements of which may be still traced, in particularly in Eastern Galicia a part of contemporary Ukraine. Thus, a special emphasis is on the questions of the cultural narrative of Galician literature, which has been created over the span of several centuries.

The novelty of this study consists in the fact that it is the first attempt in literary scholarship to engage in the broad-based discussion of the development and formation of a Galician cultural narrative, a Galician identity, and a Galician literature through the prism of multilingual anthologies which trace this process from the early 19th century to this day (21st century). This book also defines the role of Ukrainian-, Polish-, and German-language anthologies in the process of the formation of Galician cultural upper identity and Galician literature from the beginning of the 19th century to the present day. In addition, for the first time in the comparative analysis, this book offers an innovative vision of the principal cultural messages of multilanguage anthologies in these processes. Another important dimension of this research is a systematization of canonic elements which represent Galician literature in different periods of its development. It is noteworthy that it has been the first attempt to compile a table of canon of Galician literature.

Galician literature as a unique literary phenomenon, which is still developing, had been the focus of attention of scholars from Ukraine, Poland, Austria, etc. starting from the late 19th century and continued in the late 20th to early 21st century. At the end of the 19th century and the beginning of the 20th century, studies yielded a great deal of insight into the patterns underlying Galician literature as a literary phenomenon in the context of Ukrainian literature (research by Mykhailo Drahomanov,[3] Mykhailo Vozniak,[4] and Mykhailo Hrushevsky[5]). Ukrainian diaspora philosopher Mykola Shlemkevych[6] clearly

2 Terms are used according to Bachtin 1975.

3 Drahomanov 1873.

4 Vozniak 1924.

5 Hrushevskyi 2002, p. 376–382.

6 Shlemkevych 1956.

distinguished Galician identity and the identity of inhabitants of other territory of Ukraine, also called Great Ukraine (Velyka Ukraina). Recent developments have undoubtedly generated significant new foci of study and analysis. Thus, a contemporary Ukrainian scholar Jurko Prochasko[7] provides sophisticated conceptualization of the formation of Galician literature or what he understands as Galician literature, during the period of 1772–1918. He devotes special attention to the historical development and existence of Galician literature within the framework of the literary landscape. In a similar vein, Galicia is also regarded as a certain heterogeneous space by Larissa Cybenko.[8] She posits that not only are different cultural narratives combined, but also political and administrative factors influence the formation of local identity. The question of Galician writings in the context of Ukrainian literature is explicitly addressed by the American-Ukrainian scholar George G. Grabowicz[9] and Ukrainian scholar Mykola Ilnytskyi.[10] Concurrently, the topic of Galicia in Polish literary criticism became apparently relevant after studies by Maria Kłańska,[11] Ewa Wiegandt,[12] and Danuta Sosnowska[13] had been published. In addition, in their comprehensive studies, Ola Hnatiuk[14] and Larry Wolff[15] also provided extensive analyses of the concept of Galicia and its cultural space in Central Europe.

The Italian researcher Claudio Magris[16] was the first among Western scholars who drew particular attention to the special characteristics of German and Polish literature in Galicia, highlighting this literary phenomenon as a separate research question in 1956. Also, a contemporary Austrian scholar Alois Woldan[17] contributes substantially to Galician studies and thoroughly examines the Galician literature. It stands to reason that he asserts the phenomenon of Galician literature as supranational[18] literature written in many lan-

7 Prochasko 2013.
8 Cybenko 2008.
9 Hrabovych 1997.
10 Ilnytskyi 2015.
11 Kłańska 1991; Kłańska 1985; Kłańska 1994.
12 Wiegandt 1988; Wiegandt 1979.
13 Sosnowska 2008.
14 Hnatiuk 2003.
15 Wolff 1994.
16 Magris 1963; Magris 2000.
17 Woldan 2015; Woldan, Polyphony 2015; Woldan 1998; Woldan, Terpitz 2016; Woldan 1996; Woldan 2014; Woldan 2008; Woldan, Galizien. Aus dem grossen Krieg 2014; Woldan 2019.
18 Woldan, Galician Literature: Texts and Contexts, 2014.

guages by different nations by revealing its peculiarities in the Ukrainian and Polish, German, and other language contexts.

It is no overstatement to assert that approaching Galician literature through the lens of anthological analysis is new in literary criticism. The monograph by the Ukrainian researcher Olena Haleta,[19] addresses this issue in part, with a few chapters devoted to it. Thus, the studies discussed above have provided fertile ground for the book and triggered further theoretical reflection on Galicia as an anthology project.

The research material for this study was retrospectively collected from the anthological[20] editions of the 19th century and the anthologies of the 20th and 21st centuries related to Galicia. Additionally, the analysis heavily relies on encyclopedic publications of the 19th–21st centuries which meet the research objectives. This approach to the choice of literature is premised on research questions, as well as the purpose of exploring Galician literature in an interethnic context.

Before embarking on the examination of anthologies, the book overviews a general stock of theoretical concepts. Some theoretical perspectives emerged as particularly significant, in particular the theories of anthological reading of literature by Anders Olsson[21] and the importance of the anthology in the formation of literary discourse by Barbara Benedict,[22] Leha Price,[23] and others.[24] Since the role of the anthology in shaping Galician literature was studied for the first time, a theoretical framework is developed in this book, which takes into account the compilers of anthologies and their dominant roles.

In this research, I extensively applied the methods of comparative literature, which compare anthologies published in different periods and in different languages. Theoretical discussions on the formation of the canon[25] of literature, cultural memory[26] as an archive,[27] and cultural identity[28] significantly contributed to understanding and investigating the phenomenon of Galician literature. This study also reflects on the concepts pertaining to

19 Haleta 2015.

20 The first chapter explores the concept of an anthology.

21 Olsson 2000.

22 Benedict 1996.

23 Price 2000.

24 Pautasso / Giovanetti 2004; Srivastava 2010, Vol. 46, Nr. 2, p. 151–163; Leo 2004; Jusdanis 1991; Roche 2004; Damrosch 2017.

25 Giovanetti 2004, p. 17–28; Bloom 1995; Gorak 1991; Neuhaus 2002; Saul / Schmidt 2007.

26 Assmann 2011; Assmann 2012; Kalaga, Memory and Ontology 1999, p. 29–40; Csáky 2019.

27 Assmann, Kanon und Archiv 2006, p. 20–34; Ebeling / Günzel: Einleitung, 2009, p. 7–26; Derrida 2009, p. 9–60.

28 Wagner 1998, p. 44–72; Straub 1998, p. 73–104; Lazić /Pešić 2014, p. 142–168.

realms that go beyond literature. While discussing the multicultural diversity of Galicia in a comparative aspect, I employed the methods of imagology studies,[29] which were conducive to assessing the images[30] of Self and Other in the cultural discourse. Some postcolonial methods of reading literature were equally productive in the process of research. Edward Said's[31] core concepts and his perspective of cultural values of postcolonial literature, as well as the culture in the age of imperialism, offered some rigorous analytical tools. On top of that, the theory devised by the Austrian scholar Clemens Ruthner[32] played a facilitative role in compelling close attention to the postcolonial reading of the Galician cultural heritage in the Habsburg Monarchy.

The research has gone some way towards enhancing the understanding of a multi-faceted nature of anthologies. Their analysis is performed through the instrumentality of an intertextual approach, which allowed identifying the features of anthologies and cultural discourse of Galician literature, in particular in the 20th and 21st centuries. The interdisciplinary approach in the research is pivotal in investigating the mutual influences and peculiarities of creating the Galician narrative both in imagological and cultural contexts.

This book consists of two parts and six chapters, which critically analyze both a theoretical concept of an anthology in the literary process and the formation of the Galician anthological tradition from the middle of the 19th century to the present day. More specifically, the first part, which includes the first three chapters, deliberately focuses both on the conceptual framework of anthologies and encyclopedias, as well as the origin and formation of the anthological discourse of Galicia from the early 19th century to the end of the 19th century. The second part, covering chapters four, five, and six, highlights the revival of the anthological Galician narrative in the 20th–21st century. It is more empirically driven and examines the anthological traditions in the Ukrainian-, Polish-, and German-speaking cultural space of the defined period.

Chapter 1 performs an in-depth theoretical analysis of the concept of anthology and its development in European and American cultural space, an anthology as a determining factor in the formation of a literary narrative and literary canon, as well as an anthology as a form of literary and cultural memory. Furthermore, it unveils the role of the compiler of an anthology and conceptualizes an anthology as a significant factor in the process of identity formation.

29 Beller / Leerssen, Imagology, 2007; Zacharasiewicz 2010; Didi–Huberman 2000.
30 Pelz 2013, p. 40–58; Giuliani 2006, p. 185–204.
31 Said 1993.
32 Ruthner 2018.

Chapter 2 is devoted to the first Galician anthologies, which initiated the tradition of the Galician cultural and literary narrative. Furthermore, it considers the question of how the first editions influenced the formation of Galician identity as such, along with their role in the preservation and formation of Galician multicultural folklore traditions, Galician upper identity, and Galician multilingual literature. The study suggests that Galician literary tradition can be traced back to the first anthological Polish-language editions of the early 19th century, which were influenced by Romanticism. Meanwhile, Ukrainian-language anthological editions of that period established the tradition of the Ukrainian cultural narrative of Galicia. Chapter 3 provides insights into the study of Galicia as a new territory of the Habsburg Monarchy in the 19th century in German – and Polish-language publications. It is premised on the formation of Galicia's image in multilingual sources, the creation of the Galician historical narrative, and multiculturalism of the region from the perspective of imagology.

Part 2 of the book is focused on the development of the Galician anthological tradition in the post-Galician phase. A notable group of international scholars and writers developed a growing interest in Galicia and, in particular, in its multilingual literary landscape during the second half of the 20th century.

Chapter 4 is concerned with the image of Galicia created in German-language anthologies of the 20th and 21st centuries. Thus, German-language anthologies re-invented the Galician topic in literature and they re-discovered the image of the former crown land of the Habsburg Monarchy from a postcolonial perspective. These modern anthologies aim to widely discuss the topos of Lviv, images of the multicultural heritage of the province, and Galician Jewish historical and cultural heritage. Meanwhile, Ukrainian-language anthologies present the image of the Ukrainian Galician literary elite and cultural life, in particular at the turn and the close of the 20th century. Therefore, Chapter 5 attempts to systematically analyze the Galician narrative in Ukrainian post-Galician anthologies. It seeks to develop a comprehensive vision of modern post-Galicia and its rich cultural heritage. The subsequent step is to rigorously assess the Galician narrative in Polish post-Galician discourse in Chapter 6. The results indicate that Polish post-Galician anthologies most frequently addressed on the image of Galicia, the myth of Galicia, Galician nostalgia, and Galician sagas in modern Polish culture. Finally, the concluding comparative part aims to thoroughly explore the image of Galicia in multicultural post-Galician discourse. To this end, the representation of Galicia in the anthologies of the 19th century is compared to the image of Galicia in the multilingual anthologies of the 20th and 21st centuries. Additionally, the canon of suprana-

tional Galician literature is precisely defined and clearly presented as a unique literary and cultural phenomenon.

Editorial Note

All translations in this book are provided by the author, unless otherwise stated. Transliteration of Ukrainian names and titles are made according to the rules of transcription of the Library of Congress.[33] All Ukrainian titles are transliterated and translated, while all other Slavic language titles are translated. Due to possible discrepancies in the transliteration of Ukrainian names in languages which use the Latin alphabet, I use the version of transliteration which has already been adopted. However, I provide information about the original sources in quotations.

33 See further www.loc.gov.

PART 1

"Inventing" Galicia: The Process of Discovering the Kingdom of Galicia and Lodomeria in Anthologies of the 19th Century

CHAPTER 1

An Anthology as a Project of Literature Development: Theoretical Aspects

Galicia was formed as a separate territory of the Habsburg Monarchy as a result of the first partition of Poland in 1772 and was named the Kingdom of Galicia and Lodomeria. It might be assumed that this moment marks the beginning of the literary and cultural narrative of the region, which existed as a political entity until 1918. Nevertheless, it is still comprehensively studied as a cultural and literary phenomenon today. Since the territory incorporated into the Habsburg Empire was entirely new and virtually unexplored, its research and discovery emerged as a challenging task not only for the monarchy's ruling elite, but also for researchers and writers. Thus, it took decades to create a viable narrative of a new Galician identity. Writers, poets, publishers, and cultural and political figures played a pivotal role in this lengthy evolutionary process. Anthologies have evolved as powerful tools for constructing this complex narrative,[1] as they become a certain cultural archive of knowledge and a conceptual role model for future generations. Moreover, they tend to accumulate patterns of leading literary and cultural advances and thus contribute to setting canons.

1 An Anthology as an Agent in Constructing a Cultural Narrative

It is reasonable to suggest that anthologies play a prominent role in the creation and development of literature and culture. Furthermore, it is important to note that the concept of an anthology is understood differently in European and American literary studies. In the American literary tradition, for instance, the term is often used to refer to a textbook or handbook containing a selection of texts intended for student reading.

An anthology as a concept is insufficiently researched and elaborated in world literary criticism. In this book, an anthology is interpreted as a collection of selected works, which is a systematically arranged result of literature evolution related to a suggested topic or a certain issue in cultural and literary

1 Wolff 2010.

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discourse based on the texts published in an anthology. In addition, an anthology codifies national literature for educational purposes[2] and further knowledge transfer. It may be regarded as a summary of cultural achievements in a certain period, which amply demonstrates both the development and potential of a particular ethnic group. Likewise, anthologies communicate the ideas of cultural values which have become distinctly inspirational for future generations, as well as literary phenomena which reflect the current state of affairs in a literary and cultural discourse, being the most interesting, important, or problematic.[3] They played a crucial role as a certain unifying historical instrument acting to "recover past publishing initiatives and propose them to a new attitude in the light of historical distance."[4] From a historical perspective, anthologies serve as benchmarks for determining the stages of literary development within society. This may be attributed to the fact that they present a canonical pattern of the stages through which literature evolves. The leading role of anthologies is not limited to setting a literary and aesthetic canon, as they also participate in the formation of historical discourse in society. Instead, anthologies fill the gaps between readers and literary works by framing a "narrative" assemblage of texts, according to Srivastava[5] and offering a critical apparatus for contextualizing these texts. Therefore, with the help of anthologies, a narrative is created which connects readers with the non-literary context of anthologies introducing an anthology into the ontology of existence and a reader into the cultural and literary discourse in general.

As the Italian researcher Paolo Giovanetti posits, each remarkable anthology undergoes a process of being "labeled as historicizing,"[6] which emphasizes the key role of an anthology in fostering the development of both literature and historical thought in general. From this standpoint, an anthology initiates a process of historicization and becomes a certain stage of the historical development of a nation in a particular period. Researchers of anthologies devote close attention to the theoretical aspects of an anthology. Literary critics Olsson Anders, Barbara Benedict, Olena Haleta, Sergio Pautasso, Paolo Giovannetti, and Neelam Srivastava, inter alia, emphasize that anthologies are often disregarded in literary dictionaries and literary theories, as well as critical literary papers. According to Neelam Srivastava, anthologies have recently become independent objects of research in literary studies "and [their] struc-

2 Olsson 2000, p. 16.

3 Haleta 2015, p. 11.

4 Pautasso, Presentazione, 2004, p. 9–16, particularly p. 11: "per recuperare iniziative pubblicistiche passate e riproporle a una nuova attenzione alla luce della distanza storica."

5 Srivastava 2010, p. 151–163, particularly p. 151.

6 Giovanetti, 2004, p. 17–28, particularly p. 20: "etichettabile come storicizzante."

tural features are only now being more thoroughly analyzed, despite its central importance for teaching."[7] Since the role of anthologies, most notably the theoretical aspect of their creation, is poorly studied in world literature, I suggest that a more comprehensive investigation into the matter would be of great benefit. Thus, in what follows, I will largely elaborate on this issue.

2 Stages of Formation and Development of an Anthology

It is widely acknowledged that the first anthologies date back to the pre-Byzantine period. For instance, ancient Greeks distributed collections of poetic epigrams starting from the 4th century BC. Unfortunately, these early anthologies have hardly survived to this day. The Greek term "anthology" denotes a collection of flowers, which reflects the true essence of a modern anthology as a collection of the best literary works. The first anthology came into being in 70 BC when the Hellenic poet Meleager of Gadara compiled the first so-called "Greek anthology" "Palatine,"[8] which included 134 epigrams of many Greek poets from the 7th century BC. The next major anthology was compiled by Philipos of Thessaloniki (40 BC) and contained the epigrams of 13 Greek poets.[9]

At a later stage, particularly in the 18th century, the so-called miscellanies were published, which may be regarded as early forms of modern anthologies.[10] In broad terms, miscellanies were the collections of excerpts from works by different authors, intended to represent the literary output of contemporary writers. Unlike miscellanies, which are essentially collections of heterogeneous texts, anthologies are characterized by the deliberate selection and criteria-based representation of works considered significant within a particular literary context or thematic framework. In contrast, miscellanies typically feature popular works compiled by publishers whose primary aim was to promote the writings of contemporary authors. As a general principle, early miscellanies primarily served commercial purposes, aiming to facilitate the sale of books and promote authors more widely.[11] For this reason, miscellanies were mostly heterogeneous editions which included works by two or three contemporary authors, as outlined by the researcher

7 Srivastava, 2010, p. 151–163, particularly p. 151.
8 Cuddon / Preston 1998, p. 41.
9 Wilpert 2001, p. 32.
10 Benedict 1996, p. 3.
11 Benedict 1996, p. 19.