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THE CARTOGRAPHIC IMAGINATION AND THE LITERARY CANON

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The Canon

In order to explain what cartographic imagination is and how it may be related to the literary canon, let us start with a quote from Robert Traba's reflection on Masuria:

No popular Polish literary narrative has yet fully captured the uniqueness of Masuria. *Heimatismuseum* by Siegfried Lenz, born in Elk, still offers an unmatched literary portrayal of the region (Traba 2010: 474).

Traba refers to a German-language novel from 1978, which was published in Polish under the title *Muzeum ziemi ojczystej* twenty-one years later. As we can see, the topographical (or more broadly, spatial) turn in thinking about literature

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demonstrates that when looking for works that are representative of **Polish** culture or even belong to the **Polish** canon, we lose sight of regional canonical texts. While Lenz's novel undoubtedly belongs to Masurian literature, it can hardly be considered part of the history of Polish literature. Hence, Masuria lacks representation in the national canon. Erwin Kruk, who in his poetry and prose single-handedly attempted to reconstruct the image of this region from the perspective of ethnic Masurians by using fragments and remnants of memory, remained largely an outsider in Polish literature. Well-known only locally, he was absent from the Polish collective imagination shaped by the literary canon (e.g., school readings and Polish literary history textbooks). This may largely be because, for a long time, no community in Poland could identify with this perspective. Even Kruk himself wrote about the fading away of both the Masurians and their cemeteries.

This example, even if somewhat extreme and exaggerated, aptly illustrates the fundamental problem of creating the literary canon and defining its characteristics: the canon is centralized and homogenous in accordance with the social and political function that it plays and that has not changed for decades. Since the 1970s, global debates have emphasized that the canon is not part of an objective reality but rather serves as a construct created by once dominant groups or as an expression of "sites of conflict", "a contested field, a battleground among various groups, practices, and institutions" (Lanoux 2003: 2). However, it seems that in the Polish context, this idea and the practical solutions that result from it remain largely unfamiliar. The major problem, therefore, lies in thinking of the literary canon primarily as a national one. Even scholars who postulate a more critical and universalist approach to this issue argue that the Polish canon has not been deconstructed or even debated due to the fact that, as Wilczek puts it, "Polish literature lacks large-scale phenomena which in the Western world were associated with its colonial past, multiculturalism, multiraciality, or multiethnicity, and which have contributed to a fundamental re-evaluation of the literary canon" (Wilczek 2004: 13). This shows that Wilczek himself takes recourse to an imaginary construct shaped, among other things, by the literary canon, a construct based on the false conviction that Poland was never a site of ethnic or racial tensions and historically constitutes a uniform and homogenous entity. The cartographic imagination helps debunk such a myth, while simultaneously opening a discussion about the possibility of creating alternative literary canons. In this respect, one should consider two interpretative aspects of the regional literary canon, which often intersect and overlap. One may view the canon through the prism of both the representation of a given region in literary works and their authors' rootedness and sense of belonging.

According to Yuri Andrukhovych, an analogous mechanism determined the status of Bruno Schulz in Ukrainian literature. As in the case of the Polish reception of Lenz's texts, Schulz's works were not translated into Ukrainian. In fact, Schulz was essentially absent from Ukrainian literature, let alone the Ukrainian canon, which is automatically seen as the national canon and understood as a collection of works written in national languages, even if this criterion is not as obvious as it may seem. After all, one could adopt different criteria. Andrukhovych, for instance, suggests that Schulz be treated as a Galician writer (Andruchowycz 2012). He refers to the region rather than the abstract notion of a state whose borders are historically fluid, while the territorial affiliation of its various lands remains changeable, even if we limit our considerations only to the Polish or Ukrainian history of the twentieth century. As Andrukhovych explains in an interview,

My drifting towards Schulz is a longer story. It starts in the mid-1980s, when I first heard about a fantastic writer from Drohobych whom I knew nothing about. I also learnt that he is well-known all around the world, even if **his prose is very local** – not only in terms of content, but also the mood. As if he was writing about our everyday life. After all, it's right here, so close, in Galicia.

[...]

There is still something Schulzian about today's Drohobych. Perhaps it is because of the hills, the crooked streets?

There is a *genius loci* to this place. Yesterday, I had the impression that I was in the middle of some Schulzian story. After the festival concert with Karbido, we went to the "Kholodny Yar" bar. There is a thicket of cypresses there – an old park or an orchard. And that was already his world – something from that darkness appealed to us. In Drohobych, whenever one finds a zone between nature and architecture, where the ruins of some villa merge with the green thicket – that is when you immediately feel Schulz (Andruchowycz 2012).

These few arbitrary examples do not exhaust the richness of phenomena and the multitude of studies on the literature of specific regions of Poland. Still, they clearly illustrate the problem that we wish to address in this article: the possibility of formulating or reformulating **the literary canon** based on **the method and practice of cartography**. At the same time, we have been looking for examples of literary texts that problematize our method because of their borderland nature or multiculturalism. As we also demonstrate, their authors themselves use cartographic imagination and metaphors in their works. In this way, we shed light on yet another dimension of the relationship between literature and cartography.

The Cartographic Imagination

Repositioning a literary text on the axis between “the canonical” and “the non-canonical” may involve the transposition of the narrative from the domain of words to the domain of **maps**, which results in a shift in the narrative formula. We treat the map not only as a metaphor or a literal reflection of a space, but primarily as a method and philosophy of understanding the literary canon.

The spatialization of a literary narrative, i.e., embedding it in a three-dimensional universe, gives way to the cartographic practice of structuring the reality presented in a specific work. According to this procedure, the identity of a place may serve as an ontological lens (i.e., what should be included in the map as a result of the above-mentioned transposition?) and an epistemological lens (how can this be conveyed on a map?).

When they involve translating the text into the cartographic discourse, the re/deconstruction of the canon of national literature and the reconfiguration of the identity of a place ultimately delineate a field of negotiation, the above-mentioned “contested field” between objective realities and their subjective awareness. They also help modify our approach to the problem. In this sense, instead of the spatial paradigm (emblemized by a classic topographical map), we accentuate the paradigm of representing space (embodied in various cartographic projections), and, as a result, the transfiguration of the research approach: instead of focusing on the spatial turn, we explore the perspectives offered by the cartographic turn, which has already been recognized in the humanities (Madurowicz 2022). Thus, we speak of the cartographic imagination, rather than the topographic imagination.

What will help us deconstruct the national canon and, particularly, challenge the deeply rooted belief that the literary canon inevitably must refer to the concept of the nation-state is cartography. It is understood as “the science of representing and studying the spatial distribution and interrelationships of natural and social phenomena (and their changes over time) with the use of special image-sign models (cartographic representations)” (*Kartografia...*). First of all, cartography studies the positioning of a point on the map and its relationality. Secondly, it deals with the visual connection between the point and its immediate surroundings, both its proximity (e.g., its proximity to the state borders, visually illustrating the borderland nature of its location) and distance (e.g., from the centre, i.e., the capital of a given state). Thirdly, cartographic models aim to show the changes that over time affect spatial phenomena. Following Roger Brunet, one may argue that geographic “location is not just an indication of ‘where something is situated,’” but also an indication of the object’s environment, “what is next to it

and in what structure of relations [it is] located” and, for this reason, the location on a map “directly leads to relativization” (Rosemberg, Troin 2017). We propose that it is precisely in this way that we should think about the history of Polish literature and – taking the cartographic aspect into consideration – consider the possibility of creating an alternative canon. We believe that “**the cartographic anxiety**”, as expressed in the centralized, ethnically homogenous canon, can be replaced with the cartographic imagination.

“The cartographic anxiety” can clearly be observed in the context of India as a postcolonial country. Generally, it is often associated specifically with the context of postcolonial states. Sankaran Krishna notes: “In a postcolonial society such as India, the anxiety surrounding questions of national identity and survival is particularly acute” (Krishna 1994: 508). It is conspicuous in fears related to the creation and representation of state borders. In response to the anxiety, the map of India becomes “an iconic representation of the body politic, [...] the terrain for competing efforts to define, and possess, the self”, which conceals the violence implicit in the delineation and enforcement of borders (Krishna 1994: 510). It seems that in the context of Polish statehood, which for centuries was either weak or non-existent, the creation of a literary canon that at the same time serves as the national canon is a manifestation of a similar anxiety. Hence, the centres of cultural and literary life, as well as institutions that establish core curricula for schools failed to recognize minor literatures, while attempts to incorporate into the Polish “body politic” works that are significant to ethnic minorities who lived and created literature in Poland in the twentieth century were far and few between. The homogenous canon symbolically and imaginatively dispels the above-mentioned anxieties and delineates stable state borders. Let us also briefly note that, unlike the works of populations inhabiting the current territories of Poland before 1945, the Polish literary canon of the twentieth century strongly features artistic depictions of the lands lost by Poland after 1945. The mythical Eastern Borderlands still strongly shape Polish collective imagination, not least through the works of Tadeusz Konwicki or Czesław Miłosz.

If, using strictly cartographic language, we were to imagine a map of a canon encompassing “minor literatures” and writers associated with specific regions, rather than expressing a national perspective, it would undoubtedly be a **variable-scale map**. Some of its sections would be densely filled with content (here we would need to use a large scale, e.g., 1:1000), while the content of other parts becomes sparser as we move further away from the former sections. Simultaneously, the scale of the map gradually decreases (e.g., 1:50,000, 1:100,000), much like in the method of rendering called foreshortening. Traditionally, such a technique allows for a large-scale representation of the

centre with a dense informational texture, and for a gradually smaller scale in the peripheries, where the semantic density is significantly lower. The essence of such scale variability was brilliantly captured by Bruno Schulz in literary language in his *The Street of Crocodiles*:

My father kept in the lower drawer of his large desk an old and beautiful map of our city. It was a whole folio sheaf of parchment pages which, originally fastened with strips of linen, formed an enormous wall map, a bird's-eye panorama.

Hung on the wall, the map covered it almost entirely and opened a wide view on the valley of the River Tysmienica, which wound itself like a wavy ribbon of pale gold, on the maze of widely spreading ponds and marshes, on the high ground rising towards the south, gently at first, then in ever tighter ranges, in a chessboard of rounded hills, smaller and paler as they receded towards the misty yellow fog of the horizon. From that faded distance of the periphery, the city rose and grew towards the centre of the map, an undifferentiated mass at first, a dense complex of blocks and houses, cut by deep canyons of streets, to become on the first plan a group of single houses, etched with the sharp clarity of a landscape seen through binoculars. In that section of the map, the engraver concentrated on the complicated and manifold profusion of streets and alleyways, the sharp lines of cornices, architraves, archivolts, and pilasters [...].

On that map, made in the style of baroque panoramas, the area of the Street of Crocodiles shone with the empty whiteness that usually marks polar regions or unexplored countries of which almost nothing is known. The lines of only a few streets were marked in black and their names given in simple, unadorned lettering, different from the noble script of the other captions. The cartographer must have been loath to include that district in the city and his reservations found expression in the topographical treatment (Schulz 1988a: 69–70).

On the map of a regional canon, the large scale would have a dispersive, insular character (fig. 1), and borderlands/peripheries would be depicted with much detail. Therefore, maintaining the same scale for all regions or adopting a large-scale perspective for the centre would, respectively, result in the uniformization of the literary significance of the regions or the prioritization of a centripetal canon. Of course, this kind of scale variability on the map of the canon is subject to natural diachronic changes. What serves as another cartographic method that can be used to visualize the archipelagic, regional nature of the canon is **anamorphic mapping**, where the size of the reference units is manipulated.

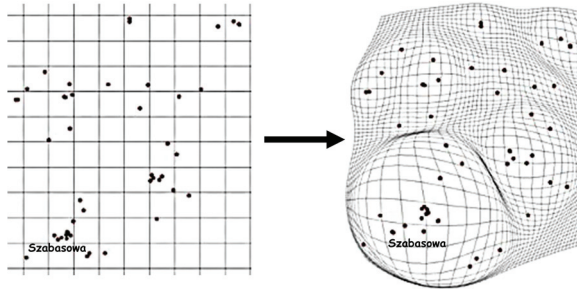


Fig. 1. The idea of a variable-scale map

Source: own work based on a conceptual illustration (Michalski, Tymków 2011: 26)

From a geographical perspective, a map is **an attempt to express the idiomatic nature of each place** in the world through a graphic and verbal language that is universally understandable. Thus, a map is an attempt to reconcile the inevitably idiographic, unique, heterogeneous, and ever-changing content structure with the formalized and unifying, somewhat homogenizing framework of expression. A cartographer who creates a map strives for fidelity to reality. They seek its formal equivalents and strive for consistent and clear strategies of representing reality, valid generalizations, both qualitative and quantitative, and the adequacy of the chosen scale for the size of the mapped area and the type of content that is presented. Most importantly, a map conventionally analogizes reality; it offers a certain representation of the world which is in a more or less isomorphic relationship with reality, and thus reduces the multidimensionality of the environment to its selected characteristics. This is closely connected with the challenge for the cartographer who tackles the issue of the canon: how can one preserve the originality and vibrancy of the world while simultaneously aiming to find a common denominator among similarities and differences, norms and deviations – in short, the above-mentioned representativeness.

“Thinking with maps” is not synonymous with “thinking with space”, even if the former derives from the latter. The cartographic imagination that we mention in the title pertains not so much to the awareness of the space embodied in a literary work (which could be called the topographical imagination), but rather to a method of operationalizing the narrative and attempting its critical interpretation through the transposition of literary material onto a cartographic plane. Such a procedure, however, does not simply involve a straightforward localization of the space articulated in a literary text. It rather consists in calibrating the meaning of the content, i.e., establishing its position on the “literary language – cartographic language” axis. But is this even possible?

The cartographic imagination involves both: (1) focusing attention on a particular fragment of the universe (as the quote from *The Street of Crocodiles* best illustrates), and (2) adding signature elements to the narrative (using places as markers or perceptual benchmarks, i.e., as signs of identity or points of reference), which we can clearly see in Leopold Buczkowski's *Black Torrent*:

That was the beginning. Castle Street burned next night. Crossed hands leaned over the children in the glow. From the ancient wall, rifles sliced into the mud walls along Murarska and Rybia Street. A droshky horse survived with the withers scorched. It could still be seen in the morning, walking through the fields at Smolno, but dogs set upon it at a crossing (Buczkowski 1969: 37–38).

The cartographic imagination also entails (3) highlighting a mappable starting point of the narrative structure and identifying lines of gravity or turning points in a literary text. The following fragment of Schulz's *The Republic of Dreams* offers a good illustration: "He proclaimed a Republic of Dreams, a sovereign realm of poetry. On so many acres of land, on a surface sheet of landscape flung down in the woods, he established the exclusive domain of the fictive. He staked out its borders, laid down the foundations for a fortress, converted the realm into a single great rose garden" (Schulz 1988b: 222). The cartographic imagination enables (4) finding a balance between what is present and what is absent (as usually a text frames specific realities and depicts them selectively), as well as (5) capturing the centripetality (inward focus) and dispersiveness (outward diffusion or fragmentation) of the narrative¹ and (6) mapping the reality verbalized in the literary text. To further explain the last point, let us use the categories proposed by the painter Władysław Strzemiński, albeit originally with reference to visual arts (Strzemiński 2016: 61–195). When approached from a cartographic perspective, the contour vision, the silhouette vision, the cubic vision, and the chiaroscuro vision reflect **the gradient of narrative intensity related to a specific place**. These modes not only reveal its status (ranging from the priority to peripheral or even background landscape) but also, through the chronology of the narrative, indicate the distinctiveness and thus the significance of that place within the narrative structure. This is precisely what we have discussed in the context of variable-scale representation. Hence, the silhouette mode in the following excerpt from *Black Torrent*:

Going down into the valley, they could still see smoke from Szabasowa; the trefoil was blackening in piles near Lipki. The sky was violet in stretches to the right and left

¹ The former can also be found in *Black Torrent*: "We went by burned-down Zalaski, and though glens by one human track to the north, under oaks and fields, to the clearing. We crossed the forest, parallel to a duct, and then went by way of the ravine of a pool to Pasieki: there, on a fine day, it is sometimes possible to see from the hillock the tiny dots of roofs in the valley – that's Szabasowa" (Buczkowski 1969: 146–147).

of Szabasowa, and a reconaissance party could clearly be seen on the horizon around Stock. Szerucki's hut was glowing with fire on a violet curtain. The last hut was burning up Cemetery Street; the smoke drifted straight and very high (Buczowski 1969: 96).

The cubic vision can be found further in Buczowski's narrative:

We passed Trojnoga forest and continued on, upwards, along a path drenched on the consistency of paste; we push amidst frozen ferns to the little Tatar Peak. [...] Rain is whispering around; puddles stand in the fields; a red valley long and wide as an island is to be seen beyond the glow. And we walked on the reach Sitwa's that night. [...] the Miodobor slopes were heavy with winter deadness. We dragged across the bridge by the mill on our knees. [...] We slid down the embankment and ran a whole mile (Buczowski 1969: 115–116).

On a map, the contour (which accentuates outlines and borders) would signify a general recognition, the silhouette (which helps notice differentiating properties) – the saturation of certain objects or situations with specific characteristics, the volume related to the cubic mode (which makes us aware of tangibility of the objects and their status) – their depth and significance, while the chiaroscuro (which reveals the ambiguity of physiognomies, their becoming, transience, and interdependence with the surroundings) additionally situates them within a wider context. A transition from the “contour glance” to the “conscious chiaroscuro gaze” would accentuate the weight and clarity of the events and places depicted in the literary work due to the accumulation of meanings attributed to them (fig. 2), accurately represented in the content of the map.








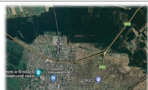
the contour vision	early-Neolithic rock engraving (North Africa)			
the silhouette vision	late-Paleolithic rock painting (Tortosillas)			a fragment of the map of “Brody” (A48 B40, <i>Mapy Wojskowego Instytutu Geograficznego</i>)
the solid (cubic, block) vision	Domenico Ghirlandajo <i>The Birth of St. John the Baptist</i> (fresco, 15 th century)			
the chiaroscuro vision	Rembrandt <i>Titus Reading</i> (17 th century)			a fragment of a satellite photo (Google Earth)

Fig. 2. A cartographic interpretation of the modes of artistic vision

Source: own work based on illustrations from *Teoria widzenia (Theory of Vision)* (Strzemiński 2016: 61, 79, 149, 169), a map of “Brody” – A48 B40, *Mapy Wojskowego Instytutu Geograficznego* (1924) and a satellite photo (*Google Earth*)

A Map of Regions

Andrukhovych's concept of Galician literature is closer to the perspective of the cartographic imagination, although he himself admits that it is more of a construct than reality: "[...] I went through a period of discovering this Atlantis for myself – my discovery of Galicia as part of Central and Eastern Europe. It was my personal, internal geopoetic **project against geopolitics**" (Andruchowycz 2012, emphasis added). As Jagoda Wierzejska notes, it is, of course, a construct or a phantom, but one that is open to the idea of a fluid border and that expresses a positive attitude towards "post-borderness", and that serves as a metonymy of existence without borders, indefiniteness, unpreparedness, and becoming (Wierzejska 2014: 283–304). This concept fits in well with Anssi Paasi's understanding of regionality. Paasi sees the region as a decentralized phenomenon, "a concrete dynamic manifestation of social (natural, cultural, economic, political, etc.) processes that affect and are affected by changes in spatial structures over time" (Paasi 1986: 110). As Paasi further argues, "Regions and localities are a complex synthesis or manifestation of objects, patterns, processes, and social practices derived from simultaneous interaction between different levels of social processes, operating on varying *geographical* and *historical* scales" (Paasi 1991: 242). Such a perspective on regions can be applied to thinking about the canon, as long as it is not national but rather represents the identity of historically variable places that now make up the territory of Poland.

Literature, along with the contemporary "spatial turn", seems to be an excellent tool for such mapping, which encompasses both the whole Galicia, compared by Buczkowski to the lost Thrace, and individual cities, such as Vyshnivets, which "is located in the middle of the world" (Buczkowski 1976: 61), or Schulz's Drohobych and Lenz's Elk (Ger. Lyck). Mikhail Bakhtin saw the map of the world where all borders are clearly delineated as "deeply substantial", "monolithically serious", and thus having a fixed position in the hierarchy (Bachtin 2009: 452). Alluding to this metaphor, which Bakhtin used to diagnose culture and the literature rooted in it, one can say that not only a literary act but every fact – especially a topographical one – lives on the borders, and "when removed from the borders, it loses its ground and becomes empty and arrogant; it degenerates and dies" (Witkowski 2000: 25).

Such a concept of a map primarily proves the importance of the existence of what lies both outside the centre and beyond the peripheries – of moving, fluid, transitional, and borderland areas. However, this is not about the well-established connection between marginality and dialogue, which has been well explored in theory and practice, but rather about the concept embedded in this idea and

the reconstructible project of an alternative map of the world – a project that is different from the one that clearly delineates and hierarchizes all the elements – or an alternative reading of a map that already exists. What would matter are the borders themselves, rather than what they separate, and what would serve as the heart of the map are not so much the capitals of states, but borderlands that produce the “effect of decentring” (Witkowski 2000: 50) (fig. 3), which shatters the rigid, inflexible forms of culture and the “sanctification of inviolable borders” (Bachtin 2009: 452). The role of borders is not so much to separate, but create a space that facilitates flow, permeation, and exchange.

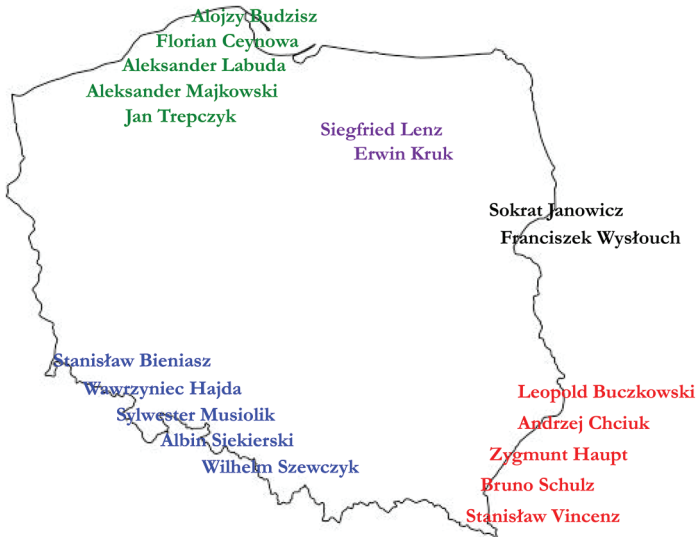


Fig. 3. A draft of a decentralized map of the regional Polish literary canon (colours: Kashubia, Masuria, Podlachia/Polesia, Galicia, Silesia)

Source: own work

The Identity of a Place

According to Paasi, a region is a work-in progress – it is continuously produced and transformed through ongoing and accumulating social, symbolic, and institutional processes. In light of this concept, it is only in the course of the formation process, which is open to change, that the region acquires a set of distinctive characteristics (Paasi 1986), and hence develops its own identity and uniqueness thanks to durability, continuity, and accumulated tradition.

The cartographic imagination operates with the concrete. Imposed from the above, abstract, homogenizing, and seemingly objectivizing, the national canon lies on the opposite pole in relation to the regional canon, which is created from the bottom up and maintains the dispersion and qualitative distinctiveness of the elements that it is composed of. The imposed, top-down canon is reductive, distilling, cumulative, delimiting, exclusive, and centripetal, while the bottom-up canon is saturating, summative (but not uniformizing), fluid, inclusive, and centrifugal. When approached from the perspective defined by regionality and cartographic practice, the top-down canon seems to be a referential area of dominant features, which imposes a hierarchy. The bottom-up canon, by contrast, would offer a system of complementary oppositions that coexist and interpenetrate one another.

The canon that has its roots in regionality (or transnationality) would exhibit less inertia (resistance) in relation to the dynamics of historical development than the national canon. It would also serve as an emanation of the intentions and goals of a specific qualitative time and be filled by what happens within it. Such a canon would owe its name, shape, pace, and granularity to its own content. Using the language of geomatics, the national canon proposes a structure, while the regional canon offers a texture (fig. 4).

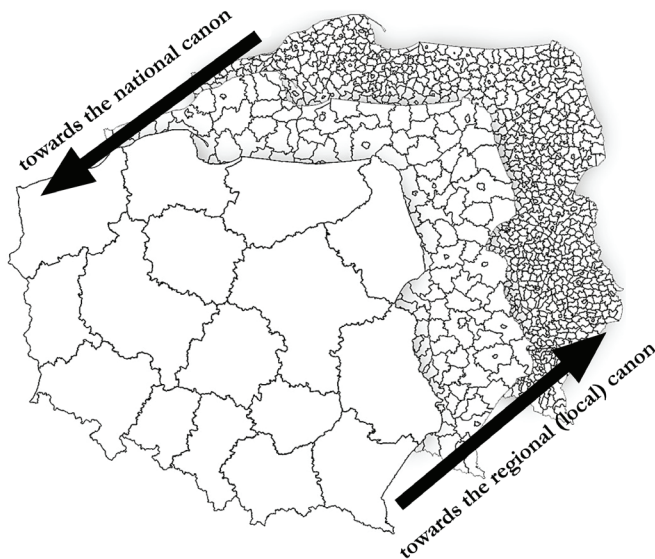


Fig. 4. The oscillation between the national canon and the regional canon

Source: own work

If we do not read the history of Polish literature with a map of regions, if we do not use it to locate the settings of novels and “autobiographical places” (Czermińska 2011: 183–200) of their authors, the Polish canon will always be suspended in an abstract void. It will construe rather than build or express Polish identity. Regions with amputated identities, which are absent from the Polish collective imagination – partly due to the canon of school readings and literary history textbooks – will not have an opportunity to gain shape.

If we abandon the national canon in favour of **a map of the history of literature**, we will not lose much, because Adam Mickiewicz and Juliusz Słowacki will remain in the canon of the eastern border regions (fig. 5). We have not addressed the issue of aesthetic value here, as even the current national canon of school readings and literary history textbooks is not limited only to masterpieces.

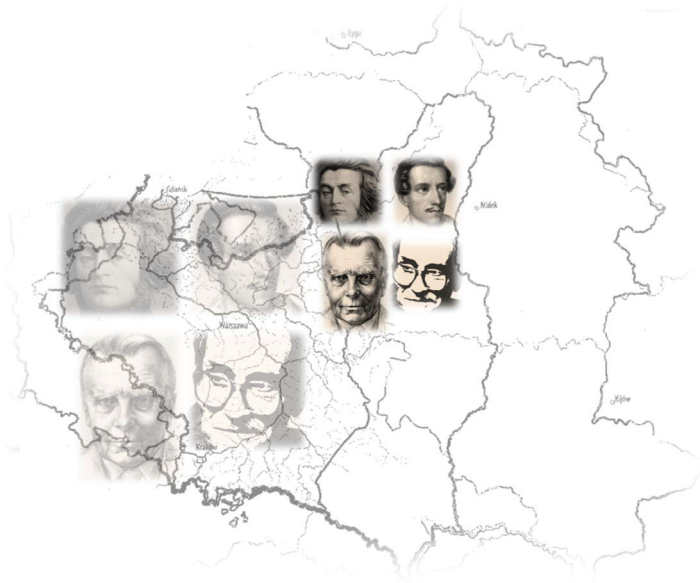


Fig. 5. A map of regional literature that could replace the national canon

Source: own work

From the perspective of cartography, the identity of a place is based on more than a verifiable isomorphic relationship between the real object and its equivalent on the map (mathematical identity), a correspondence of a specific place with its literary counterpart or its predicate (social identity), or a translation of the topography contained in the work into the cartographic language (topographical

identity). A reflection on the identity of a place expressed in terms of cartographic imagination helps explore **a new potential regionalization of literature** – more transnational than national – and serves as a preliminary attempt at redefining concepts such as “centre”, “periphery”, “delimitation”, “universality”, “locality”, “rootedness”, “uprootedness”, and “borderland”.

In mathematical sciences – for example, in topology – there is no general space, *abstractum spatium*, but rather spaces that have their specific, concrete characteristics within a given reference system. In spatial sciences – geography and cartography – a **region**, as a referential unit treated substantively rather than formally, is **an embodiment of idiography**, even if its uniqueness is expressed in a cartographic representation with the use of conventional methods and symbols. A region reduced to only selected defining features – as in the case with economic or political maps – follows the principle of representativeness. In contrast, a region **not reduced** to the status of a comparative reference unit retains its ethnic, social, cultural, or physical and geographical uniqueness. This is clearly visible in the literary testimonies of cartographic imagination, such as those found in the works of Schulz or Buczkowski, where microregionalization relies on a **natural explanatory variable**, which accentuates the idiomatic nature of the identified places:

Villages in the ravines, cottages in the ravines, above the ravines, along the chalk edges, mulleins, above the cottages, along the poles, sometimes higher than the thatched roofs, hollyhocks [...]. Expansive orchards, branches falling beyond the fences, cradling bird nests. Here are Seret, Siorła, Ikwa, and Horyń grazing deep trenches in the meadows, in the devilish abysses the current forms whirlpools and carries frogseed to the sea. [...] A distant space, scented with wild chicory and wormwood (Buczkowski 1973: 146).

Mindful of all differences and distinctions, let us conclude by sketching an issue that likely deserves a separate analysis – a parallel for the dichotomy of “the national canon vs. the regional canon” or “the national canon vs. the transnational canon”. We would like to refer to the difference between two ancient Greek terms related to temporality: *chronos* and *kairos*, where the latter serves as a spatial concept (Lloyd 1988: 209). Abstract and universal, *chronos* is subject to quantitative and objective measurement, whereas the more concrete *kairos*, which is relevant to lasting phenomena and objects, is by nature qualitative and subjective. From the perspective of *chronos*, the canon can be seen as a universalizing and fixed stratification and calculation, whereas when approached from the perspective of *kairos*, it is an individual domain dependent on the place and circumstances, as well as on its recognition by the participants in events.

Translated by Katarzyna Ojrzynska

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THE CARTOGRAPHIC IMAGINATION AND THE LITERARY CANON

(abstract)

The aim of the article is to show the importance of cartography and the cartographic imagination in the process of de/re/constructing a literary work and to demonstrate the significance of geographical and cartographic research in historical literary and cultural discourse. The text presents an interdisciplinary dialogue between a cultural/literary scholar and a human geographer/cartographic theorist on the Polish literary canon of the twentieth century in the context of geocriticism as well as cartographic literary studies. What serves as a starting point for thinking about the reconfiguration of the canon from such a cross-disciplinary perspective is an analysis of Leopold Buczkowski's oeuvre.

SŁOWA KLUCZOWE

Leopold Buczkowski; Bruno Schulz; wyobraźnia kartograficzna; kartografia literacka; region