

## Conceptualizing Literary History: A Survey of Poetics in Czech Fiction 1860–1910 (Part One<sup>1</sup>)

**Keywords:** Czech literature, fiction, realism, modernism, poetics, literary history

### Abstract

The article provides an innovative model of poetics (or isms, styles, etc.) in Czech prose in the latter half of the long 19th century. It gives an overview of seven individualized and mutually distinct poetics, including ideal, analytical, and psychological realisms, Parnassism, naturalism, impressionism, and decadence. The individual poetics do not represent periods, but exist in parallel, allowing confrontations and intersections either within the author's work or in a specific text, as in the model of Czech literature developed by Dalibor Tureček in the past decade. They are always set in the context of European literature and supported by many illustrative examples. The model is not only typological, but also assumes a diachronic perspective, which can be developed in future scholarly work on the history of Czech literature. The aim is to create a system that can potentially be applied not only to Czech fiction, but possibly also to poetry or drama, in other periods and literatures. Part One of the article concentrates on a general overview and on ideal and analytical realisms.

Theodor W. Adorno argued against aversion to so-called “isms,” a tendency in the German literary environment that he dated as starting with Hitler. In his mind, isms are more than just hollow labels, and only seemingly “expel the element of involuntariness” (Adorno, 2002, p. 24) by emphasizing an ideological program. In reality they can embody the idea of art itself, inexpressible by any single work of art, as

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well as the tradition of a certain conception of art belonging to no particular creator, but a school:

Isms are scandalous because they do not fit into the schema of absolute individuation but remain as an island of a tradition that was shattered by the principle of individuation (Adorno, 2002, p. 25).

These “isms” therefore go beyond mere labelling, but instead capture the significant characteristics of broad literary spheres that constitute the context for a specific work. If they may be, according to Adorno “defended as watchwords, as witnesses to the universal state of reflection, and, insofar as they function in the formation of movements, as the successors of what tradition once performed” (Adorno, 2002, p. 270), this shows their significant importance for literary history. More than ever before, this holds true today, when the regular linear model of literature (Romanticism – Realism – Modernism) suggesting a direct continuity in the sense of overcoming older, less perfect stages<sup>2</sup>, is less and less sustainable. In literature, in short, one cannot say that newer concepts of literature are consuming the old entirely, creating a new stage of development. Instead it would be more accurate to claim that each new effort only expands the spectrum.

Tynianov’s aforementioned notion of evolution, emerging from tensions in the correlations of literary and non-literary series (Tyňanov, 1988b, p. 189–201; Striedter, 1989, p. 59), also inspired the Prague structuralists to come up with further revisions to the model of literary history. Of note here was Jan Mukařovský, who understood literature to be a semiotic structure whose immanent properties include energetic activity and an internal dynamic (Schmid, 2014, p. 212–219). The structuralists’ dream of construing the history of Czech literature according to historical poetics did not however take place, due to the Czechoslovak political coup of 1948. Felix Vodička came the closest

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<sup>2</sup> In his *Literární fakt* (Literary Fact), Yuri Tynianov had already described the process in which the expansion of a new principle of literary construction replaces the older, automated principle. This is later also automated and substituted by another constructive principle (Tyňanov 1988a, p. 133). The result is a string of consecutive phases or periods of literary evolution.

in his *Počátky krásné prózy novočeské* (*Origins of New Czech Fiction*) published that same year, where he described the developmental tendencies of Czech prose at the turn of the eighteenth and nineteenth centuries, but even this book is a mere slice of the much broader topic. Lubomír Doležel later contributed to the structuralist concept of literary history with his systematic work while in exile, describing the great transformation from the classical epic structure to the modern structure (Doležel, 1973). If even today, Jiří Koten acknowledges possible inspiration from the pre-war structuralist conceptions of historical poetics, he adds – entirely in line with current literary science – that the formalist and structuralist approaches are now outdated in their notions of unidirectional, logically contingent development, and his expectations are that research will uncover various ruptures, irregularities, regressions and discontinuities (Koten, 2020, p. 12).

I agree it is necessary to reject the notion of linear development, which on the one hand trivializes the complexity of the literary process and on the other hand may lead to the underestimation of the older literary convention in lieu of the one that replaced it (an example would be the regrettable experience we have had here in Central Europe with the one-sided preference for realism in the Marxist conception of literary history). At the same time I am convinced that literary historians still have much to gain from studying poetics, commonly labelled with terms ending in -ism, but must view them differently, with an emphasis on the plurality of aesthetic conceptions. A poetics, as understood here, differs from a historic or diachronic poetics that investigates changes in literary technique, but also from an authorial poetics whose subject is the collected works of an individual writer. It should be viewed, like related concepts, as both a movement behind a certain aesthetic conception<sup>3</sup> as well as a certain time period (Lehan, 2002, p. 66). Such a timeframe is only indirectly associated with the internal processes of literature, because external politi-

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<sup>3</sup> Or also the “tendency of the imagination” (Brooks, 2005, p. 218). The art theorist Boris Röhrle uses the analogical German terms “Stil” and “epochenübergreifendes Prinzip” (Röhrle, 2003, p. IX).

cal and historical events are seldom capable of immediate formation of individual artistic efforts. I suspect therefore that literary historians, if they want to live up to their *métier*, should base their reasoning first and foremost on the transformations of literature itself and look to the historical context only secondarily (in no way does this mean neglecting that context). An important question here is the relationship between poetics and creative method; the latter may be defined as a writing technique associated with authorial intent. Method is therefore primarily evident at the level of authorial poetics, but may also be influenced by a more general program or “doctrine” (e.g. the naturalistic). It is important that a poetics not be comprised of a mere sum of individual authorial usages, but display its character through its own criteria. The primary thing defining a specific poetics is therefore less the period usage of a term (e.g. naturalism), as reflected in literary reviews of the time, but more its literary-historical definition, formulated with hindsight and taking into account the broader systemic model of poetics as a whole. I will admit that the term poetics, while appearing in both Czech and English usage is not always obvious, but it does seem to best express the meaning in question. I see it as a literary equivalent to the term style, as used in art history. Conversely, for a number of reasons, I consider terms such as form or genre to lack concreteness or be misleading, with little more success using terms such as current (*courant*), suggesting a direct developmental teleology aiming at some specific goal that literature is putatively trying to achieve, and ism, which remains merely formal and gives up on any semantic characteristics of the phenomenon.

The basic inspiration for my conception of poetics was the recent model of nineteenth-century Czech and Slovak literature compiled by Dalibor Tureček and his team of collaborators (on the project's methodology, see in particular Tureček, 2012a, 2012b, 2018). Tureček characterizes the four basic poetics (which he terms *discourses*<sup>4</sup>), in other words classicism, romanticism, realism and Parnassism, as long-term events, working in parallel and mutually interacting, although

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<sup>4</sup> I associate this term with narrative discourse tied to an individual literary text.

not always applicable the entire time. In this way he moves the model of literary history from chronology more in the direction of typology, essentially breaking the traditional successive model, which implied unidirectional and seamless literary development, and also abolishing the unjust hierarchy of poetics, in which romanticism was seen as losing to realism, realism to modernism, etc. The succession of literary periods so characteristic of the older model, which remains in occasional use even in Western literary science,<sup>5</sup> changes into a multidimensional plurality of approaches to the literary arts. Tureček indicates and documents examples where the boundaries between individual poetics (“discourses”) can also take place within the collected works of a specific author,<sup>6</sup> and even within an individual literary text. This however requires a precise delineation of poetics and a clear distinction between them. It is also possible to describe the diachrony of various poetics.

In the following passages I would like to introduce an innovative model of poetics, using as an example the Czech prose of the second half of the nineteenth century. Czech literature from the revival of constitutionalism in Austria to the First World War achieved a hitherto unprecedented diversity of aesthetics, genres and forms and constitutes an important part of the history of Slavic literatures. This allows us to set up a differentiated model supported with an abundance of material in every segment. I will limit myself to prose firstly for pragmatic reasons, but also because Tureček's project devoted significantly less at-

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<sup>5</sup> A clearly normative timeframe for literary poetics is for example provided by Richard Lehan: “Realism [i.e. in Europe, M. Ch.] lasted approximately from 1848 to 1871, naturalism from 1871 to the early 1890s, and symbolism from about 1890 to 1914. In America, realism *took hold* after the Civil War and lasted until the turn of the century when it *was forced to compete* with literary naturalism. Literary naturalism in American fiction lasted until the end of World War II” etc. (Lehan, 2005, p. 3, emphasis mine).

<sup>6</sup> For example he considers Parnassism predominant in the epic poems of Svatopluk Čech, while in Čech's prose it is realism (Tureček, 2018, p. 117). Similar examples have been known for quite some time – even Yuri Tynianov noticed the mixing of romanticism, sentimentalism, classicism and realism in Pushkin (Tynianov, 1988c).

tention to it over poetry. Without a doubt, the situation of Czech fiction of that time deserves a thorough and complex investigation.

### Realism and modernism

During the second half of the long nineteenth century, fiction achieved significant importance and – for example in the British and for a time Russian literature – clearly dominated over poetry. The literature of the time generally spanned the range between realism and modernism, while it cannot be said, as sometimes happens, that realism corresponded with prose and modernism with poetry. As I hope to show, prose with modernist inclinations also played a significant role in the Czech lands. Overall, one can speak of a realist-modernist conglomerate of period literature, whose functional interconnection was facilitated by a number of component poetics. Despite the numerous differences of opinion or even personal, generational or other antagonisms primarily on display within criticism, the interface between realism and modernism appears to be blurry and permeable.

Modernism is here taken to mean a grouping of various poetics, acting together within various national literatures for over a century (beginning most likely with Gautier's *l'art pour l'art* in France), while reserving the term *moderna* – more common in the Czech lands – for the groups of authors and critics with a defined modernist program, that were mostly active locally and for a short period (for example around the year 1900, the Czech *Moderna*, Catholic *Moderna*, the decadent circles of the *Moderní revue*). In modernism, compared to realism, the elaborate and sophisticated mirroring of reality takes second place behind myth, fantasy and irony. At the same time, for the modernists the sphere of public life is transported into the private and the realistic optimism of active patriotism is devalued and transformed into the disillusionment of the individual struck with beauty. For realism in this comparison, less emphasis can be placed on adhering to formal rules, leading to a correspondingly lower share of intertextual elements than in modernism, however with an increasing importance of direct observation, reflecting reality in a complex manner. Realism

makes use of a range of different approaches to the current world, from realism-documentation and non-fiction, to a realism presenting plausible fantasy worlds, magical realism, etc. Michael Riffaterre notes that even realist texts usually contain multiple signals of fiction outweighing signals of simple truthfulness and therefore tend to be more diegetic than mimetic (Riffaterre, 1993, p. 29–30, 84). The complaint of direct imitation of external reality cannot therefore stand. Lilian R. Furst rejects direct mimesis for realism, instead emphasizing the sophisticated and arduous rhetorical strategies realist text uses to achieve an illusion of authenticity, and the interweaving of the factual component with the mythopoetic (Furst, 1995). In defense of realism, its “ontological claim” of achieving veracity is often brought up (Shaw, 1999, p. 94).

Modernism tends to be associated with a rejection of the traditional tight plot, in which everything is subordinate to the storyline, or story in general, having a preference instead for a loose, “analytical” plot, including moments where the characters do nothing that would progress events, or that would directly characterize them during those idle moments, magical musings, muted poses, and instead “merely” inhabits the text. These are moments where the story stands still, although the meaningful flow of events has not stopped.<sup>7</sup> In prose the traditional forms of plot construction depend on the storyline. Nevertheless it must be stated and further demonstrated, that this loose plot is not the exclusive domain of modernism, but applies – in Czech fiction especially from the second half of the 1880s – even in the highly realistic poetics that we will be calling analytical realism. Even here, the dichotomy between modernism and realism is blurred.

While the diversity of modernism has long been acknowledged as potentially including several dozen component poetics, more or less individualized, the internal segmentation of realism is not so common. But even realism is such a multifaceted phenomenon that it defies any

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<sup>7</sup> Linda Nochlin points to similar examples in realist portraiture rejecting the romantic pose, such as Courbet's Proudhon sitting thoughtfully on the steps with his hand on his chin, or Bazille's Renoir who sits with bent knees (Nochlin, 1990, p. 183, 189).

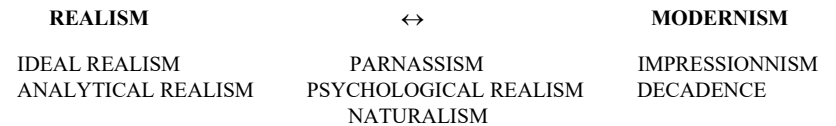
singular description. Based on her study of various conceptualizations of realism over time, Lilian R. Furst comes to the conclusion that research into the plurality of realist poetics is “arguably, an agenda for the future, in which we pay less attention to realism than to realisms” (Furst (ed.), 1992, p. 22) On a more closer inspection then, it seems that terms such as modernism and realism provide only a general, undifferentiated view of the almost limitlessly broad and significantly diverse spheres of literature they are trying to describe.<sup>8</sup> It is therefore necessary to descend, metaphorically speaking, one level down and move our notion of poetics from more general terms such as “realism” and “modernism” to a set of hyponymous terms comprising a pluralistic model of poetics significantly individualized in order to allow for the precise and detailed comparative consideration of literature in a delienated area.

### Models of poetics

The following overview of poetics has been assembled taking into account the Czech narrative fiction of the second half of the nineteenth century and includes those poetics with the most significant representation according to my research. I am expanding the realism-Parnassism pairing here, as previously sketched out by Dalibor Tureček's collective, on the one hand by increasing the number of realist poetics, but also by including certain modernist poetics.<sup>9</sup> At the same time I consider Parnassism to be an individual poetics, rather than a bundle of various poetics as is the case with modernism. For pragmatic reasons I am leaving out the contribution of romantic poetics persisting in historical prose (V. Beneš Třebízský, etc.) and elsewhere from my schema and further discussion.

<sup>8</sup> I presume the situation is similar for romanticism, which is not however the subject of this discussion.

<sup>9</sup> A conspicuous omission here is symbolism, which unlike its great significance in poetry, such as in the works of Otakar Březina, I have failed to find significant examples of in Czech prose of the period.



The proposed model shows a significant association between Czech realism and modernism through numerous poetics; for instance naturalism and psychological realism, despite being associated with a realistic view of the world, were explicitly framed by their advocates around the year 1900 as manifestations of a new, trailblazing literature that was breaking down traditions. The constricting dichotomy of realism and modernism is hereby transformed into reciprocity, into a mutually advantageous “symbiosis”, which leads to the idea of realist-modernist literature as an internally structured unity and also allows a more effective comparison and identification of the overlaps between individual poetics.

The presented schema of poetics opens up the question of literary-historical scope or, more precisely, the diachronic description of poetics. The division of realist-modernist literature into specific poetics in a certain sense takes the place of the periodization that the traditional phase model was built on, insisting as it did on chronological intervals “from – to”. The pluralistic model of different poetics developing in parallel removes such mechanical milestones and returns continuity to literary history. Despite being more or less typological, it therefore also has the capacity for diachronic differentiation, but is obliged to run its lines of division along other paths than those of periodization. Within its typology, it can trace the progress of each separate poetics on the timeline, as well as the changes in its use between authors, or for example also within one author gradually adhering to various poetics throughout their work. The model therefore doesn't presuppose the unidirectional development of literature in the sense of evolution, rejected already by Tureček, but instead a complex and multi-stream transformation of writers' customs within and between the individual poetics. Making it possible to explain the transformations of literature by more than historical milestones (changes on the throne or in government, wars, etc.), instead from the literature itself, to me seems an

obvious advantage of the model. On the diachronic axis, one can usually observe the birth of a “new” poetics, which emerges in a first few more or less distinct strains, and then establishes itself through a larger number of significant works, usually in competition with other, parallel poetics. Conversely it seems almost inappropriate to talk of a poetics’ demise; if it managed to penetrate – initially as perhaps just a literary fad – into the broader readers’ consciousness, it may be endlessly and repeatedly updated and re-used by authors and will usually never entirely disappear from literature.<sup>10</sup>

In fiction, poetics can be studied as a specific “narrative mode”, in Richard Lehan’s words “a set of philosophical and literary ideas that preexisted their textualization” (Lehan, 2002, p. 50–51). Among other indicators I will therefore also be looking at certain narrative techniques in the individual poetics, participating, among other things, in the internalization of the narrative perspective. Alongside a general characteristic of each of the poetics, I will be interested in the foreign source context (usually literary, sometimes also scientific), evidence of the beginnings of these poetics in Czech fiction and their most salient manifestations. I will also comment on the most common overlap between the poetics. I will however forego a detailed elaboration of the diachronic axes of the individual poetics, as this would require extensive analytical commentary.

### **Ideal realism**

The poetics I am referring to as ideal realism partially follows on the romantic tradition and integrates into it a previously not fully defined, generally realistic approach to literature. Unlike Donald Fanger, who defines the partially similar “romantic realism” of Balzac, Dickens or Gogol, explicitly as a “fusion” and a “particular stage of [...] evolution” between romanticism and realism (Fanger, 1967, p. VII), I view ideal realism as more than just a transitional phase, rather it is

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<sup>10</sup> For example both detective and horror stories today may exhibit traces of romanticism.

an autonomous, long-term poetics, which creates a distinct literary-aesthetic conception of the world by confronting the newly visible reality of the petite bourgeoisie and socially stratified countryside, with rigid ideological schemes expressing tradition, morality or national values. Alongside the Victorian novel, the inspiration behind ideal realism includes the prose of for example G. Sand (rather than Balzac), Scandinavian authors such as B. Bjørnson, A. Kielland and, in Central Europe, the works of A. Stifter or O. Ludwig (who spoke of ‘poetic realism’) and a number of Slavic authors, who expressed the idea of an oppressed nation in their texts.<sup>11</sup>

Ideal realism in the Czech lands was latently expressed through poetry and drama, but its domain was nevertheless prose. It drew on the tradition of patriotic and sentimental romanticism, but suppressed intense subjectivity, smoothed down and harmonized it. In prose, it continued to be based on the tight plot of the romantics, dividing characters into nobles and villains, including exalted scenes of character identity reveals in terms of kinship (as in an opera or melodrama) and as a result of the presented moral code, usually leading to either a fiercely fatalistic or conversely a comfortingly idealized closure, a culmination of the conflict between the tight circle of protagonists. It is typical to break up an idyllic situation through moral conflict, leading either to restitution or denial of the idyll at the conclusion of the text. In accordance with the progressive modernization of society, these ideal realists attempted to break out of the aesthetic and moral clichés associated with the tight plot and inserted current social thought into the storyline. From the 1880s onwards, they gradually moved away from certain moral taboos (for example in the amorous sphere, where infidelity no longer necessarily leads to fatal consequences, etc.). It is common to see the narrator’s rhetoric comment on the ideas of the story. The countryside is evoked more realistically, usually local and well-known to the author.

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<sup>11</sup> This applies to certain novels of the Polish positivists (H. Sienkiewicz’s trilogy, E. Orzeszkowa’s *Nad Niemnem*, etc.), as well as to Czech and other Slavic authors (e.g. A. Šenoa, I. Vazov, S. Hurban-Vajanský).

Despite the fact that traces of ideal realism in Czech prose can be found on the cusp of the 1840s and 50s (J. K. Tyl, F. Pravda), it began to be expressed more dominantly just before 1860,<sup>12</sup> initially for example in the prose of B. Němcová such as *Chudí lidé* (Poor People), *Dobry člověk* (A Good Person), etc. and later from contributors to the *Máj* almanacs, namely V. Hálek, K. Světlá and S. Podlipská. While the emancipated heroines of Světlá often relinquished love for noble reasons, choosing personal sacrifice (Sylva in *Vesnický román* “Village Novel,” Frantina in the eponymous novel), for Hálek love was most often impeded by lack of parental consent concerning someone lower on the social hierarchy, leading to madness (*Muzikantská Liduška* “Liduška of the Music”) or death of the characters (*U panských dveří* “At the Lord's Doors”). At other times, disappointment is accompanied by forgiveness (in *Poldík rumař* “Poldík the Scavenger,” where the uneducated laborer selflessly takes care of the son of his beloved, who chose another man). In his essay *Gogola hledám* (I'm Searching for Gogol), Hálek explicitly asks for literature to have a “tendency in the higher sense, a tendency, without which almost no work of art can emerge” (Hálek, 2020, p. 372), and rejects the pedantic and dry classroom feel of scientific aesthetics. As a result, he looks for an idealized truthfulness in realism, raising up humanity above everyday life and in his texts he suppresses problematic topics.<sup>13</sup> Poverty and deprivation are described in a sentimentally romantic vein (J. K. Tyl, B. Němcová's *V zámku a v podzámčí* “In the Mansion and Below”), but also with a humorous detachment, as in J. Neruda's *Trhání* (The Blasters), depicting a privileged group of workers, and rarely also socially critical, as in G. Pflieger Moravský's novel *Z malého světa* (From the Small World), where the worker – factory owner antagonism leads to a rebellion and the smashing of machines.

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<sup>12</sup> For some excellent writing about the critical discussions of realism at the time see Hrdina, 2015.

<sup>13</sup> For example in *Na statku a v chaloupce* “At Farm and Cottage”, Hálek limits his inspiration from Turgenev's *A Sportsman's Sketches* to only the poetic ethos of nature, omitting social criticism.

Ideal realism is most commonly associated with the nationally and patriotically-minded journal *Osvěta* and its literary circle of the 1870s and 80s, namely V. Vlček (especially the social novels *Věvec vavřínový* “Wreath of Laurel,” *Zlato v ohni* “Gold in the Furnace”), F. Schulz (*Latinská babička* “Latin Grandma,” *Starý pán z Domašic* “Old Man from Domašice”), A. V. Šmilovský (prose from the countryside) and critics such as E. Krásnohorská and F. Zákrejs. A greater literary importance can however be found in the early prose of A. Jirásek, typically his provincial idylls (*Filosofská historie* “Students' History”), but also for example in the historical novel *Psohlavci* (Dogheads), one of the groundbreaking prose works of the time, which expands a story of the fight of Czech seventeenth-century border guards for their old privileges against the German manorial lords, ending in the execution of folk hero Jan Sladký Kozina. Ideal realism also left a clear footprint in the prose of Moravian authors (V. Kosmák, F. Stránecká, J. Večeřa). Despite the adherents of various modernist poetics of the 1890s already considering it out of date, ideal realism was artistically influential even much later, for example in the humor of I. Herrmann's Prague idylls, in the expansive and incomplete series of J. Holeček *Naši* (Our People) (1898–1931), in J. Š. Baar's trilogy in the mid-1920s, etc.

### Analytical realism

In Czech fiction, the central realistic poetics of the turn of the century that came closest to the putative doctrine of “documentary” or “photographic” realism, simultaneously observed the ethos of the represented content as well as beautiful writing. In comparison to ideal realism, it however significantly reduced the ideological component of the text in lieu of a plastic and detailed representation of the environment, characters and storyline, and most importantly it radically rejected the tight plot, replacing it with a less story-focused, gradually developing loose plot with the intention of suppressing the external effects of the story and a nuanced story progression. It was specifically the closed and limited nature of the tight plot – presenting a clear con-

flict with an obvious resolution at the end – that was in conflict with vital empiricism and disrupted a work’s plausibility. The central interest of analytical realism is not just truth, but also art and the discovery of beauty in hitherto ignored areas of social life. Despite this, it is not founded exclusively on the aesthetics of beauty and noble ideas like ideal realism, but rather on an aesthetic of the quotidian and banal, assigning characters the properties and mistakes of ordinary human beings. Although analytical realism was often reacting to ideal realism as the convention, it also became the target of disdain by certain modernists, as an eclectic poetics lacking in figurative language. In reality, it required a greater study of the facts and relationships between them in order to promote its goals than other poetics and according to Furst, also significantly sophisticated rhetorical strategies (Furst, 1995). In this sense, realist novels were among the most demanding linguistic achievements. Analytical realists’ writings are further characterized by regionalism, requiring intimate knowledge of the described environment in order to capture its *couleur locale*. They are typically situated in the recent past or pre-present time, not significantly overstepping the range of the author’s personal experience. Realist writing could however also be successful in describing topics and events from more distant history, due to the functional use of timeless patterns of human experience combined with an educated and careful application of historical facts.

Prominent analytical realists such as H. de Balzac, L. Tolstoy, G. Eliot, T. Mann, or R. Martin du Gard are among the most acclaimed representatives of their national cultures. Their positivist method, also in connection with Auguste Comte’s sociology, influenced tens of Czechs whose works are the backbone of artistic prose of the nineteenth and twentieth centuries. Some of these Czech authors also – similarly to the Polish positivists, but not directly related to them – partially introduced into their writing elements of ideal realism, but nevertheless were also able to introduce other poetics. Significant traces of analytical realism can be found as early as the 1860s and 70s in J. Neruda (*Arabesky* “Arabesques”, *Povídky malostranské* “Tales of the Little Side”) or late K. Sabina (*Král Ferdinand V. Dobrotivý a jeho*

*doba* “King Ferdinand V the Benevolent and His Times”), while the main wave of this poetics arrived in the 90s or later. The Czech analytical realists of the turn of the century also include such significant authors as T. Nováková, K. V. Rais, K. Klostermann, J. Herben, G. Preissová, A. M. Tilschová, A. Stašek, M. Jahn, and others. Analytical realism has even visibly influenced the historical prose of A. Jirásek (the Hussite trilogies *Proti všem* “Against All”, *Bratrstvo* “Brotherhood”) and Z. Winter (*Mistr Kampanus*). Among the most important realist texts of all time, is Jirásek’s novel chronicle *U nás* (With Us), located in the author’s birth region of Broumovsko and detailing the lives of his ancestors in the early nineteenth century. Among the works of analytical realism, one can also include the early short stories of Jaroslav Hašek, who would in his later years lean towards expressionism in his satire and irony.

*Translated from Czech by Thomas Prentis*

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