

***Czech literature published in Poland between 1993 and 2019 in the light of Pierre Bourdieu's theory, Anna Maślanka***

The aim of this dissertation was to examine the field of Czech literature published in Poland between 1993 and 2019. Due to the strong stereotypes that exist in Poland today in relation to the Czech Republic and Czech culture, common perceptions of Czech literature were an important point of reference within the research. Among other things, answers were sought to questions such as whether actors in the field work with these perceptions, whether they are driven by a desire to break stereotypes and whether their actions are effective. Research attention was also given to possible future directions for the field.

The methodology used was inspired by Pierre Bourdieu's field theory, which is why the dissertation – after the introductory chapters on Czech literature published in Poland and the mirror phenomenon of the reception of Polish literature in the Czech Republic – uses a three-step analysis: 1) analysis of the position of the field, 2) analysis of the structure of the field, and 3) analysis of the literary habitus of actors. Stage one examined the position of Czech literature in relation to the Polish literary field as a whole, its presentation in the media, on social cataloging websites, at literary festivals and in Polish literary awards, and its dependence on the Czech translation support programme. Stage two consisted of a presentation of the most important publishers, translators and promoters (people and institutions) of Czech literature in Poland. In stage three, a dozen interviews were conducted with actors in the field, which were used to determine their habitus determining behaviour in the field. This was supplemented by an analysis of the paratexts of published Czech items and an attempt to determine what the canon of Czech literature in Poland looks like today.

The research shows that since 2010, almost all recent literary production from the Czech Republic has been published by small publishing houses, which entered the field with partly heretical (according to Bourdieu's terminology) motivations – a desire to interest Polish audiences in phenomena outside the Czech canon (Bohumil Hrabal, Milan Kundera, Jaroslav Hašek) and outside the common set of ideas about this literature (humour, irony). However, due to the lack of consistent strategies in this area and the progressive loss of autonomy of the field in recent years forcing publishers to make more conservative moves, their actions have only been partially successful. The analysis indicates that the situation in the field will not be conducive to possible new heretical activities in the next years either.