

Summary

The dissertation *Sensory landscapes in modernistic and interwar literary images of Kraków* implements the assumptions of urban studies, understood as a syncretic science, which includes anthropology, history and literary studies. In the context of research on the literary description of Krakow, sensual landscapes constitute a new project, although they follow the trend of defining sensory landscapes of cities in works on the poetics of space. The research material consisted of Polish literary works about Krakow, written in those two epochs, comparable in terms of time and style, connected by a broad concept of modernism.

The work consists of eight chapters. The first presents the idea of anthropology of the senses and sensory landscapes in the light of previous research, and the methodology using anthropological tools related to sensory perception. It also presents descriptive conventions of sensory landscapes implemented in the literature in the discussed years. The following chapters propose a sensory approach to specific landscapes of Krakow according to Aristotle's classification of the senses.

The second chapter is devoted to the analysis of the visual landscape. Krakow was perceived visually by literary subjects, often from a mobile perspective, situating the traditional *flâneur* in the modern means of transport. On the other hand, the technique of immobilizing a part of the landscape in the frame facilitated the focalization of eyesight and attention on an architectural detail or an original landscape shot. The modernist style in the architecture of the interwar period directed the writers' optical perception to the vertical axis and height was its main parameter. The literary landscape of Krakow also gained new colours, which was associated with impressionist and formist influences in Polish painting.

In the third chapter, attention is focused on the soundscape. Literature abounds in auditory descriptions of the city, both the bustle of the streets and classical and folk music, permeating from the suburbs and villages. In Krakow, bells' melodies, patriotic and revolutionary songs resounded, and on the other hand, cabaret songs, vaudeville, and finally traditional soundmarks: bugle-call, *krakowiak*, Zygmunt bell ringing. The creators attributed a special symbolic meaning to silence and to the sound of the Wisła waves. There is an inclination to present important historical moments auditorially. The audiosphere has reflected exceptionally well the civilization changes in Krakow over the thirty years under discussion.

The olfactory landscape - discussed in chapter four – revealed Krakow's fragrance islands – clusters of unpleasant odours of various provenance scattered in different locations. Their domination led to the perception of the city as an odorous *locus horridus*. On the other

hand, the aromas - mainly natural - formed an archipelago leading from the Main Square, along the route of Krakow funerals (flowers, incense, wood), to the south, towards the Wisła and the Wawel Cathedral. Fragrances activating memory or evoked from memory constituted a separate group of experience. These oscillated mainly around the historic city center.

The theme of the fifth chapter is the taste landscape. Krakow was presented as a city rooted in the circle of the Central European culinary community, with borders set not only by the Austro-Hungarian administration, but also by the range of consumption of dishes common for this region. The literature, apart from descriptions of the meals eaten, pointed to the culture-forming role of consumption, placing Kraków in the sphere of influence of the Viennese coffee house culture and emphasizing local culinary rituals. The poignant descriptions of hunger in the city occupy an important place in the gustatory landscape. This phenomenon, visible especially in the interwar period, sharpened other senses, which made the city more influential on subjects, and the landscape became very expressive. The imaginary culinary map of Krakow allowed to organize this very extensive thematic scope.

The haptic landscape, on which the sixth chapter focuses, shows Krakow as a place without a determined shape, often depicted in motion. In a peculiar way, the literature has shown a tendency to animate individual objects, streets and spaces. The authors looked for dynamics in architectural concavities and convexities, and in moving landscape elements (for example, in the form of Emaus figurines swaying on springs). On the other hand, the components of the city influenced the corporeality of subjects, evoking somatic and affective reactions. This landscape most of all draws attention to the subject and its corporeality.

In the seventh chapter, the dissertation suggests that landscape recognition is possible only with the participation of the entire *sensorium*. This conclusion results from the analysis of polysensory landscapes, both synesthetically combining impressions and assembled into sensory autonomous sequences. These landscapes are heterogeneous, they do not constitute a monolith because they relate to different dimensions. Nevertheless, the simultaneous perception with many senses does not weaken individual elements of the *sensorium*, but it results in the creation of a new quality of impressions. The fuller multisensory experience was suggested in the previous parts, but here it was accounted for. It also shows the relationship between polysensory cognition and history, allowing the discovery of the inner layers of an urban palimpsest.

The last chapter contains conclusions. Sensory orientation allows us to look at Krakow in a different way than through the prism of myths built over the years and reinforced in the poetics of the nineteenth century (both romantic and positivist). Krakow ceased to be just a

national symbol and to function mainly in an abstract space. The city turned out to be a complex meta-text that tells about itself through eyesight, smell, hearing, touch or taste stimuli, singly or in combination. Landscapes: visual, auditory and gustatory are the most characteristic of the literary representations of Krakow, they resonate most strongly and seem to have the widest range.

Literary descriptions of individual landscapes distinguish places and objects in the city, often unknown, rarely described (such as viaducts, premises). In reading awareness, specific locations begin to have permanent or temporary colours, sounds and flavours. From this perspective, the city gains a new existential dimension as an organism teeming with life. Sensory conditioned descriptions also draw attention to places, buildings, streets that have disappeared from the perception of the contemporary reader or inhabitant of Krakow. In the reading imaginary, bridges, cafes, routes, gates and tollbooths are reactivated. Finally, the dissertation reveals the works and profiles of rarely read writers, whose works also contribute to the landscape of this city thanks to their literary descriptions of Krakow, based on the criterion of sensuality.