

ZUSAMMENFASSUNG AUF ENGLISCH / ABSTRACT

The image of Poland in the works of Martin Pollack. Between report and fiction

This doctoral thesis is devoted to the work of the Austrian writer Martin Pollack (born in 1944), in particular, to the image of Poland and Poles appearing in his works and the presence of fictional elements therein.

Pollack's work is unique – historical, autobiographical and presented by the writer as works of non-fiction, linked to the author's biography. Pollack's father was the Gestapo officer and SS-man Gerhard Bast whose many brutal crimes included participation in the suppression of the Warsaw Uprising. In his most famous work *The Dead Man in the Bunker* (German: *Der Tote im Bunker*), Pollack created a story of a son who, on the one hand, strives to reconstruct his father's life story and, on the other hand, places him against the background of the extermination of the Poles, the Jews and other nations in the territories occupied by the Germans during World War II while being aware that his father was also a cog in this murderous machine. Pollack's works result from that tension, which is particularly interesting from the perspective of Polish-German relations. It is also worth adding that Pollack is a well-known writer in Poland and his key works have been translated into Polish.

This doctoral thesis consists of ten parts. After a short introduction and the methodological part, individual chapters contain an analysis of Martin Pollack's works which contain numerous references to Poland and Poles. These are the following three works:

- *Nach Galizien – von Chassiden, Huzulen, Polen und Ruthenern. Eine imaginäre Reise durch die verschwundene Welt Ostgaliziens und der Bukowina* (1984)
- *Der Tote im Bunker. Bericht über meinen Vater (The Dead Man in the Bunker. Discovering my Father)* (2004)
- *Warum wurden die Stanislaws erschossen?* (2008)

In these works one can find many images of Poland with two of them repeated most frequently: poverty and the association of Polish nationality with the Catholic religion. These images appear not in just these three texts; they run through all the Pollack's work as shown in another chapter of this doctoral thesis. Other images of Poland are also presented, for example, the motif of the Polish woman, the love of freedom, uprisings and patriotism, but also images of alcoholism, antisemitism and thievery. As we can see, the works of Pollack, who perceives himself as the builder of bridges between the Polish and German-speaking cultures, contain both positive and negative connotations.

The analysis of Poland's image is accompanied by a reflection on the relationship between fiction and non-fiction in Pollack's work, which he himself often describes, even in the subtitles of his books, as reportage or even reports. This thesis discusses the pact between the reader and the author and the acceptable limits of fiction in non-fiction in this context.

A long interview with Pollack that the author of this dissertation managed to conduct with the Austrian writer in Vienna is an important supplement to this doctoral thesis. It is referred to in the form of quotations in some places and in its entirety it forms an integral appendix at the end of the dissertation.