



Original article

Production of a Literary Map of Ostrava 1918-2018 – a case study about one city in the Czech Republic

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ABSTRACT

Ostrava used to be one of the significant industrial and cultural centres of Silesia. It became part of Czechoslovakia in 1918, with the character of the territory being multi-ethnic, multilingual, and with industrial dynamics. This article explores various approaches to literary cartography and establishes a method of creating a printed Literary Map of Ostrava 1918–2018 (including places, events, personalities, institutions, texts). The map is trying to record the emergence, consolidation and transformation of the literary identity of the city of Ostrava over a period of one hundred years. It presents the aspects that determined the character of the map (including among others, the back part of map which includes interpretations, uses the princip of synecdoche and aspects of complexity too). It depicts the emergence reference of individual points on the map in relation to the historical, socio-economic, political and religious aspects of the city and includes work with temporal and spatial layers which were used in the preparation of the thematic map. The map presents, through the application of synoptic literary map theory, the nature of the semantic network through which literary history is reflected. It explains the inspirational significance of a cartographic treatment of literary history that goes beyond locational character. It not a map of fictional places.

KEY WORDS: spatial turn, literary cartography, literary map, literary history of region

ARTICLE HISTORY: received 9 March 2025; received in revised form 9 October 2025; accepted 23 October 2025

1. Introduction – our map and literary cartography

The linking of a space, depicted in terms of cartography, with literary texts has been an accepted and developed method since the 1990s. The creation of a printed literary map defining the literary identity of the industrial city between 1918 and 2018 was the starting point for our exploration of this methodological space. This work with a literary map is based on the idea of the concept of Peter Zajac. The literary map of Ostrava deviates from the abstract models of literary history that have been established by MORETTI (2005) and subsequently adopted by other researchers. *The Literary Map of Ostrava 1918–*

2018 (depicting places, people, events, texts) has attempted, in contrast, to enliven literary history with real places in the city and at the same time point out the relationship between the actual and the depicted. The map depicts the layered literary identity of the city.

2. The abstract models of literary criticism and a shift from them

Moretti's approach to the map, as a new medium for studying and providing an analysis of actual literary texts (MORETTI, 2005), was not the method we used. The objective of the map, unlike Moretti,

was not to insert points in the base map that connects places in novels and poems with a specific space of the city. However, it is clear, that the individual elements of Moretti's research were crucial in this case. He drew attention in his texts, to the suggestiveness of Bakhtin's definition of chronotope (BACHTIN, 1980). The linking of time and space influences the semantic developments in the particular fictional texts and defines their interpretation for placement into a wider context. The chronotope of the path (when sorting points in the map legend) was activated when the preparation of our literary map was started. It makes it possible to observe the time and space intersections of the events narrated in the stories and in the metaphorical images of the authors. Contacts between phenomena occur, which would not otherwise meet. The path also supported our intention of organizing the points on the map within each borough in the explanatory section on the back of the map. The points represent events, personalities, texts, and places (see below). The map functions as a city guide, allowing visitors and pedestrians to explore locations associated with the literary history of the region in a coherent way. Another aspect of our approach to creating a literary history of the city/region was to look for ways to break down stereotypical connections between works, authors and themes. Chronotop of the path – literary walks enabled us to do this.

The chronotope of the threshold became of interest since the depicted literary phenomena in an industrial city over the course of a century brought with it a range of sharp conflicts. Conflicts, destruction and catharsis are part of literary portrayals and also accompany literary life. They reveal the character of the literary identity of the city and the transformation of its features in the depicted historical periods.

Změlík's overview-interpretative study (ZMĚLÍK, 2022), which was published in the monothematic issue of the journal *Czech Literature* with the sub-title Quantitative and Statistical Methods, attempted to define the possibility of working with literary cartographic models. The study enriched the characteristics of the now established approaches (MORETTI, 2005; PIATTI, 2016) with other approaches (e.g. RYANOVÁ, 2004; YONG & LEVIN, 2011). The basic framework concerning reflections on literary cartography defined questions related to the so-called "spatial turn". Answers explored the relationship between actual and fictional places, the relationship between illustrations and context, the relationship between conceptualization/modelling

and the palimpsest. The centre of focus remained the fictional world of literary works.

Thus, a framework is created in which the contrast between these theories and the literary map of Ostrava becomes evident. The literary map of Ostrava does not create models leading toward literary theory analysis. It does not focus on fictional topography or on records on maps (and in consequent transfers to graphs) or on how socio-cultural and historical facts are recorded in fictional worlds (MORETTI, 2005; ZMĚLÍK, 2022). The points on our map indicate how and when and by what means literary occurrences are focused on certain places of an actual space (cf. ALEX & GROVER, 2019; TOBIN & OBERLANDER, 2019). It indicates where and when the phenomena characteristic for the character of literature, within the framework of a city space, are relocated, and thus how they transform the literary identity of a city. Of fundamental importance is the relationship between the map and the text on the reverse of the map, especially the placement of the literary event or institution or image in the historical period (a colour coded point, see below), or the linking of the interpretive parts to a specific urban district. In this way, each point on the map "comes to life" as an element of literary history.

The question posed in the preparation of fictional maps is how to treat the resulting models and how to incorporate them meaning fully into literary interpretation (ZMĚLÍK, 2022). We offer other questions such as:

- What do the places marked on the map relate to about the literary history of the city?
- Which places are significant for the literary history of an industrial city?
- How and why are places (uniquely and repeatedly) linked with literary events, with creative personages and with literary texts?
- What kinds of information or interpretive perspectives – so far unnamed and unspoken in literary history – do literary phenomena offer when they are plotted on a map?
- What implications does this have for interpreting the regional literary history of an industrial city?
- What do the temporal layers – encoded in the colours of individual points on the map – reveal about the trajectory of the literary century and about the presence of literature under different political regimes?

- Can we, in this way, also trace the transformation of literature itself in relation to the industrial and economic transformation of the region?

3. Approaches when creating a thematic (literary) map

The printed literary map (Certification MK 40836/2022 OVV, in Prague 12 July 2022) represents a possible sub-genre of literary-historical outputs. It provides a different possibility to the monographic interpretation (regional) of literary history. The placement of events, people and texts on the cartographic coordinates provide visualization and concrete and even abstractly existing phenomena are interconnected with urban space (in the sense of the requirement of Döring: *the benefit of any map of literature has to be that it visualizes things that would otherwise remain invisible*. DÖRING, 2013). It underlines the complementary (interaction of a map and literary entries) and essential polyfocal character of interpretation of the literary history of one dynamically developing and rapidly transforming city.

Each phenomenon, which one considers defining (on the basis of extensive research of sources, literary theoretical and literary historical sources) for reaching an understanding of the literary history of a city in the years between 1918–2018 is assigned one point on the map and one entry in the interpretative section. The points are linked not only with locations where a certain literary life took place, but also with book presentations of places. The placement on the map (the centre, district, populated area, natural locale or area impacted by industry, or modelled by unified development) indicates possible signs of literature about the city and in the city. They become apparent clearly when additional functions of the map is used (it becomes a tourist cultural map, a guide to the places where literary history took place), when the user, guided by the map, stands physically on a certain place in the city (to compare PLATE, 2006; LUCHETTA, 2018). The active experience of the chronotope of the path (see above) is possible because the single points within the city districts also bear numbers and their sequence determines the "passage through the literary city" (Fig. 1).

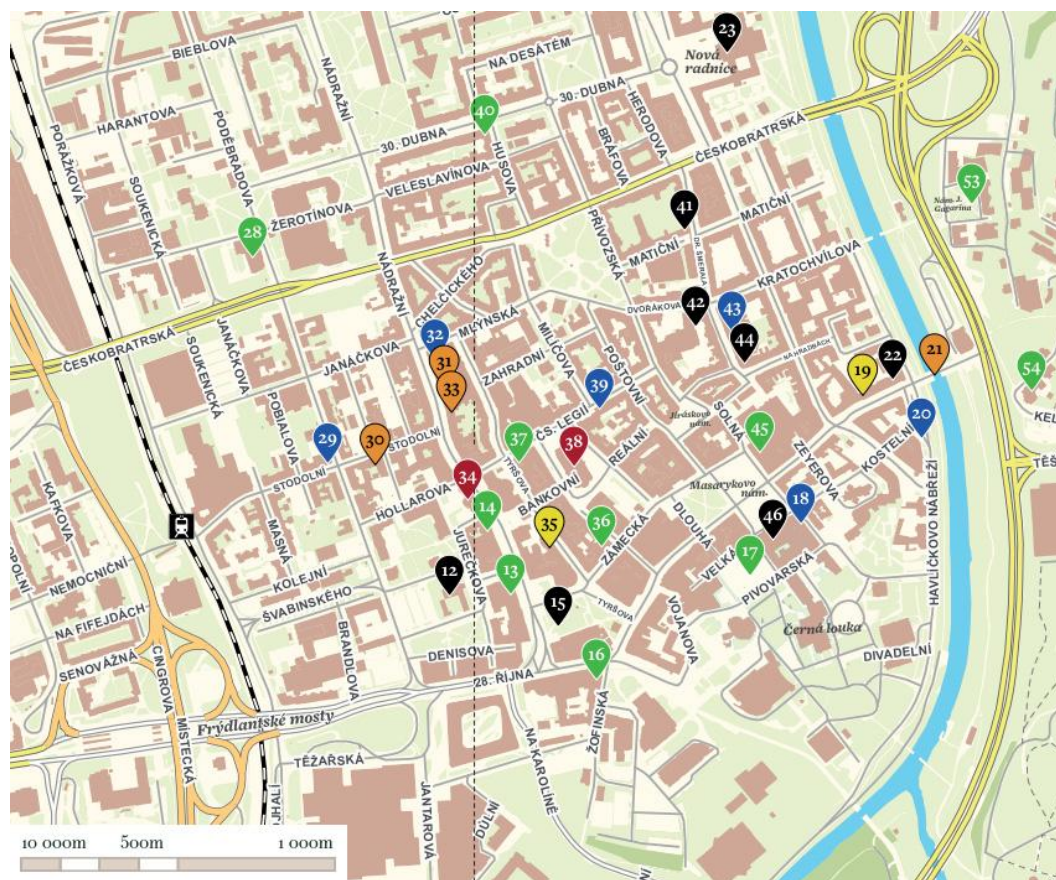


Fig. 1. View of the map – part of centre of literary Ostrava – the opportunity to work with time layers in the history of literature (tracking points by colour shade) and to actively experience the chronotope of the path between literary events (tracking numerical sequence)

The points are situated on a cartographic basis. We worked with Google maps in preparation, so it was possible to read the characteristics of each point/ of each historical layers in the digital environment. However, we were preparing a printed map. The data (also the individual temporal and spatial layers – again see below the colours of the individual points) was transferred to the GIS environment for finalization and certification and the map was prepared for printing. The names and the addresses of the points are defined in the interpretative entries on the back of the map using the GPS coordinates and these are also included with the interpretative entry for each point. Consequently, it is obvious on our map that there are other ways to identify and interpret the point on the map/in literary history and make it possible in various ways in reality too (to compare [YOUNG & LEVIN, 2011](#)).

3.1. The spatial arrangement of the literary map

The spatial arrangement of the map is the defining perspective. The basic boundaries are defined by the focus on a single city. This consists of a territory which was unified by the emergence of so-called Large Ostrava in the year 1924. This means that at the beginning of the time which is being analysed by ourselves, there were independent villages and small towns. They were gradually incorporated into the whole of the industrial city. This circumstance was one of the factors that led to the structure of the explanatory part of the map. We do not ignore the historical criteria of the spatial division and keep the framework of individual city districts. For the areas that are now independent municipal districts, we have retained the original names, which are still commonly used and often link the districts to their landscape and economic origins. We may also have succeeded in shedding light on the origins of some literary images and stories. The following example will illustrate this further. The current circuit of Ostrava-south, for example, includes the original municipalities of Zábřeh nad Odrou, Výškovice and Hrabůvka. Hrabůvka neighbouring Hrabová is now a separate city district. Hrabová and Hrabůvka (which is historically small Hrabová – the Czech word Hrabůvka is the diminutive for the name Hrabová) are linked not only by the origin of their names derived from a kind of tree – the hornbeam which was able to grow in the local clay soil around the ponds and along the Ostravice river. Social and

church activity and schools also naturally linked both localities, therefore, forming a unit on the map.

The territory of today's city districts makes up the basis of the spatial level of the map. The entire map was formed successively by individual parts of the town. The borders between them are not that sharp in the literary map. It is evident that there were minor shifts in focus; subjects are influenced by a combination of historical changes and literary depictions of specific places (to compare [ASHWORTH & GRAHAM, 2018](#); [KITCHIN & DODGE, 2007](#)). The smaller territorial units of the city are therefore essential spaces for understanding the identity of the city, they are a specific synecdoches of the literary city. These make it apparent that the appearance and size of the city are also dynamic elements. The same character (the nature of the boundaries, the nature of the space) is also the relationship between the whole city and its centre. In the city centre, the features of individual spatial districts, historic periods, and institutional profiles are concentrated and defined in contrasting or parallel ways. It is for this reason that a discrete section of the map has been allocated to the subject. In the interpretation, it is considered to be an integral component of the overall structure. This tension can also be used in a specific reading of the map, when working with the map as a guide to literary history (compare Fig. 1).

The structuring and character of the literary-history interpretation helps with the understanding of the character of the literary history in Ostrava (to compare an episode-driven analysis, [MORENO ET AL., 2001](#)). The interpretative part situated on the reverse of the map is divided into particular city districts. (Nineteen territorial units are presented, not including areas which have no 'activity' in terms of literary history.) This contains points linked with literary phenomena which took place in the given area. The map consists of 102 literary locations. With the characteristics of the particular city districts, there are 121 possible stops. They are arranged (as numbered points) in such a way as to create a tourist guide to literary history. This makes it possible to analyse events, personages, texts and places of the defined territory in connection with the line naturally travelling through the city area and through the typical themes of the city. (During preparation, we drew upon our experience in preparing partial thematic maps related to the Ostrava urban space: *Mapa ostravských památek*, 2017; *Mapa ostravských výletů*, 2018; *Mapa tří živelů*, 2021). One can, of course, logically navigate the city

area by means of these coordinates. One can go on a walk through literary history, becoming a tourist moving from one literary picture to another. One can tangibly link literary phenomena with a place or confront literary pictures with reality (in the present, or in the past).

This movement also makes it possible for the map user to move through established pictures and records (Ostrava as a city of mines, steelworks, chemical factories; odd characters; etc...), but at the same time discover the forms of cultural/literary Ostrava which defy the stereotype topos. One can meet, for example, Marie Stona in Třebovice who represented for Ostrava an earlier overlooked social layer not usually linked with the period between-the-wars in Ostrava in traditional interpretations. Stona also represents a German language author who does not merely communicate with the regional space, but also with the cultural and literary essence of Europe. Her work was also published by foreign publishing houses. The space of her (no longer extant) chateau became a shelter and site for discussions of intellectuals in Europe at the time (this included, among others, the writer Stefan Zweig, the anthroposophist Rudolf Steiner, and the first female recipient of the Nobel Peace Prize Bertha von Suttner).

The interpretation of the map's point also „provides a view“ of the building where the Fénix cafe used to be. Graduates from the nearby Matiční secondary school would meet here and the legendary magazine *Poesie* was created here in the 1930s dedicated to pure poetry with spiritual roots. We once again stop at a characteristic which disturbs the traditional interpretation of culture in an industrial city. The defining features were not only the pub, the production environment, the realistic method of depicting social contrasts, but also the cafe, the circle of humanitarian educated university graduates from the local secondary school and a Catholic priest.

One of the points is the Savoy cafe, now almost entirely in ruins. The exuberant singing of the golden youth of the day would ring out here in the 1930s. The echos and transformations of songs are pointed out here as the refrain from one of them became the basis for the chants of football fans of one of the most well known local football clubs Baník Ostrava. Baník Ostrava became the successor to the original club SK Slezská, which is thematically examined in one of the key works defining Ostrava as a literary city, that is in the novel by Ota Filipa *Nanebevstoupení*

Lojzka Lapáčka ze Slezské Ostravy (The Ascension of Lojzek Lapáček from Silesian Ostrava).

Thanks to their spatial location, previously separate literary events intersect, exist in parallel, and overlap.

3.2. Principle of the temporal layers

In order to comprehend literary history through the map, it is imperative to consider the temporal layers. The utilisation of the colours of individual points for the purpose of defining temporal layers constituted a pivotal aspect of the methodology. Each of the colours represents a certain period of time. The particular entries of the interpretation on the opposite side of the map are also marked with a coloured point. The authors of the map are aware that the selection of colours do not correspond to a geographic standard. However, we have offered a symbolism and semiotics of colour, referring to historical layers (Fig. 2).

LEGEND

- period 1918-1938
- period 1939-1949
- period 1950-1970
- period 1971-1989
- period 1990-2018
- several periods

- ▬▬▬ Borders of the city of Ostrava
- ▬ Boundaries of urban districts and their associated municipalities

BLOCK MAP

- buildings
- built-up area
- green space
- forest
- water

TRANSPORT INFRASTRUCTURE

- ▬ motorway
- ▬ first-class (national) road
- ▬ second-class (national) road
- ▬ third-class (national) road
- ▬ local street
- ▬ railway line with station
- - - footpath or pathway

10 000m 500m 1 000m



Fig. 2. Map legend

Thus, for example, the green colour of the points belongs to the period of founding of Czechoslovakia in the year 1918 up to the year of the Munich Pact in 1938. Following the establishment of the Protectorate of Bohemia and Moravia, parts of Ostrava's territory were lost – some annexed to the Sudeten land, and

the rest absorbed into the German Reich. The identification of the "green points" depicted in the map provides knowledge of a period of literary history characterised by the following features: energy, dynamism and variety in the field of literature. It introduces subversion into the stereotypically defined cultural/literary character of the city. The literary texts and creative activity linked with fiction exist in Czech, German, Polish, Slovak, Hungarian, in a mix of dialects which was spoken by those who arrived in the developing city (Jindřich Vybíral writes of the "*birth of the large city*", VYBÍRAL, 1997). The key lyrical and epic message makes reference, among other things, to the Jewish, Christian, Slavic and Germanic cultures and also to the heterogeneous characters of the religious faiths, ideas and mythologies.

Example: The following quote is on the back of the map and refers to the point on the map: Silesian Ostrava Town Hall (Keltičkova 2) – Green Point B8

After the establishment of the left-bank of Ostrava (on the Moravian side), the settlement on the right bank of the river began to be referred to as "Polish," as the area had historically belonged to the Polish state. The international border along the Ostravice River later became a provincial Boundary – between Moravia and Silesia – and with the rise of Czech national consciousness in the late 19th century, calls intensified to rename Polish Ostrava as Silesian Ostrava (which officially occurred in 1919).

Petr Bezruč firmly opposed this renaming and expressed his protest in the poem Polish Ostrava, which was first added to Silesian Songs in 1920: I am Polish Ostrava, yet of Moravian people. // ... The indifferent newcomer only changes ancestors' names! // ... Moravian nation, do not let them take my name away! / Sweet Cieszyn speech shall sound in a sweet voice, / when you enter the town hall, when YOU are the one to stand there, / you shall return my name, the one I bore for ages [GPS 49.8374, 18.29817].

Black has a specific meaning in the map. The black colour, into which all of the colours of our chosen spectrum merge, consequently makes reference to the locations through which the history of the literature in years 1918–2018 of the city of Ostrava pass. They also contain within them one of the most frequent epithets linked with the city – "black Ostrava". The black colour also recalls coal which provided the prosperity of industrial production (mines, steelworks, chemical factories), and which can also be a sign of the pride of those who were behind the

production process. The points on the map that are associated with the black colour mark the locations of the most concentrated literary life. There are frequently associated with literature, and often serve as venues for events with a highly contradictory nature.

Example: Zárubek Mine – the Black Point B4

Until 1914, the mine bore the name Hermenegild (under the ownership of the Northern Railway of Emperor Ferdinand), and a large mining colony was situated nearby. The fire scene at the end of František Sokol Tůma's novella At the Pit III (1929) is a fictionalized account of a mining disaster that occurred here in 1896. The Zárubek shaft also plays a central role in Jan Neuls's literary reportage The Battle for Coal (1949), which depicts the fervent "communism frenzy" in the Ostrava region.

In the final novel by writer Jan Balabán, Ask Your Father (2010), published posthumously, a meditative passage reflects on the disappearance of this once-active mine: Tram stop Zárubek Mine. Scrubby birch groves fighting each other for light. They stretch upward without forming proper trunks. This is how weeds grow – wildly, without restraint. Now or never... On the right, the buried mine – this is serious labor, a thousand, maybe a hundred thousand truck loads of gravel. The fill sits like a gag rammed into the mouth, down into the throat of a great man whose body, legs, and arms are stretched out beneath us. The entire colony of brick houses once home to miners, who used to descend and ascend daily through what is now a sealed shaft, has sunk into reeds and willow thickets. This land is capable of swallowing anything.

The site has also entered local mining folklore, particularly in the Ostrava variant of the age-old theme of "The Taming of the Shrew": In a little house / at Zárubek / there once lived a lad / with a lovely lass / and that lass / well, she didn't / quite care for her lad... [GPS.82803,18.30142].

The black points in question are linked to authors and works that tie the literature of the city to a stereotypical image (the city of work, the city of alcohol), but also offer "controversial"/ archetypical works that go beyond the horizon of the region (e.g. the works of Vilém Závada, Ota Filip, Jan Balabán).

The use of the red colour for the decade connected with the building of socialism is supposed to also provide a range of connotations. The 1950s to the 1980s provide Ostrava with

another practically rigidly established label – *the steel heart of the country*. Red also belongs to the heart which maintains the life of literature and which beats even stronger despite the fact that the representation of the city is primarily focused on production and results which are linked with blast furnace melting (and this needs uncompromised managed operations of all the industrial elements of the city), as well as with the transformation of human beings for them to be “ideologically forged”. Red was also the colour of the party books, that is the passes of the members of the Communist Party of Czechoslovakia and the flag of the Union of Soviet Socialist Republics which reflects the pressure on official publishing and editorial work. We could also further explain the functions of the colours yellow and blue.

3.3. The principle of synecdoche

The defining element for the thematic map as concerned with the literary history of the city is the concept of interpretation by means of synecdoche.

On the reverse of the map, in the particular interpretative entries, we seek out words/images which are able to concentrate (in pars pro toto relation), express and also evoke not only the character of the city space over the course of a century, but also events of literary life (linked with authors, books, publishing houses, magazines, the creative performative). The interpretation thus focuses on how the minimalist expression was also the space of the city linked with pictures in poems, prose, and with stories. Everything is also underlined with historical anchoring. The first way of using synecdoche – of figurative naming – is apparent on the front of the map. Citations are placed on it from fictional works (Fig. 3) in order to present the coded features of the city in metaphors and metonymies, traditional and obvious, as well as non-traditional and hidden (*Město*, 2011). Döring also emphasizes a similar feature in maps: ... *always referring to concealed, or rather silenced, information; they implicitly involve spatial information that has been excluded and with held from the reader* (DÖRING, 2013).

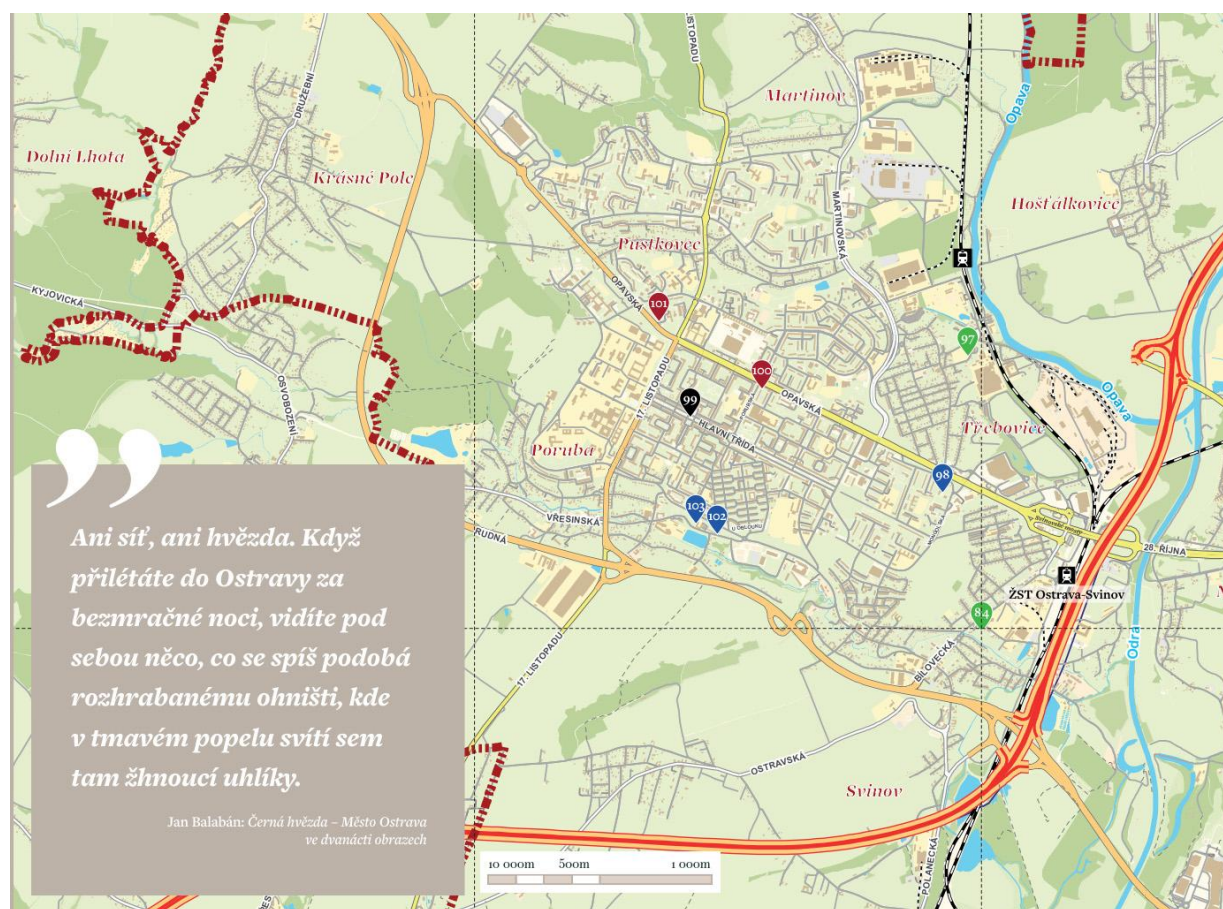


Fig. 3. Citations from the fictional works on the map / metaphors about the identity of the city (translation Balabán's text in the study)

The verse and prose excerpts and essays provide a testimony as to how the authors perceived the city changing in time through their senses and experiences (mediated versus authentic, material versus spiritual, the view of a native versus 'a foreigner'). They record forms of integration of the 'other', the 'foreign' to the city and its transformation 'in us' are also depicted (to compare KITCHIN & DODGE, 2007). Thus, for example, the sulphurous mixture in the air of the industrial city is evoked, and the mysterious underground coal layer of the city also emerges, which has the character of a lost natural paradise with horsetails. The transformation of the city, where foundries and 'living' heaps are disappearing from the centre, this being captured by a picture of a fire pit, etc. Compare the excerpt from Balabán's text in Fig. 3, its English (no – artistic) translation is as follows: *"Neither a net nor a star. When you arrive in Ostrava on a cloudless night, you see below you something that looks more like a ruined fireplace, with glowing embers glowing here and there in the dark ash."*

The reverse side of the printed map thus contains a presentation of the literary past of the industrial city. One hundred years of literary history of Ostrava are explained by texts of a dual nature of the application of synecdoche. The first is a perex summarising the characteristic of the city area. Several sentences serve to define it, e.g. dichotomy of the agricultural and the industrial landscape and its transformation over the years. Social, cultural, or even religious attributes are added (VYBÍRAL, 1997; DERDOWSKA, 2011; REUSCHEL & HURNI, 2011; MATĚJ, 2019; JEMELKA & ŠTOFANÍK, 2020; MAHLER, 2020).

Example of one perex: Silesian Ostrava – the Black Point

Settlement on the right bank of the Ostravice River predates that of the left-bank, Moravian part of the city (the right-bank "Ostrava" is first mentioned in a 1229 in a bull issued by Pope Gregory IX). The district's originally rural, agrarian character was radically transformed by the headlong expansion of coal mining in the last third of the nineteenth century. By the 1920s, studded with numerous workers' colonies, Silesian Ostrava had become the largest mining town in Czechoslovakia.

The second type consists of the actual synecdoche explanation of the phenomena of literary history. This takes place in micro-stories, in the word's "clips" which explain the regional/over-regional, period/timeless essence of the selected literary

works. Place, time, fictional performance, authorial gesture, a critical reaction to a work, or only the position in the literary canon of the region are gradually put together in "historical flashes". Events, institutions, personalities, and texts are always linked to a specific place on the map. There is often a tension between the character of the place and the literary events of the city. The interpretative entries attempt to name the typical motifs and thematic content of the works of the industrial city (mines, steelworks, factories, workers, exhausting work, work as celebration, social differences, revolutionary ferment, heroic work, social exclusion), language means and expressions documenting, among other things, the multilingual character of the city territory (German, Czech, Polish, Slovak, Hungarian, Yiddish; dialect links with the areas where the workers come from to Ostrava and their mix; conciseness of speech, vulgarisms as a natural element of language, etc.). It also provides the circumstances which belong to the literary history of the city, but which have not been perceived as significant up until now (publication of trashy literature, sci-fi and fantasy, the creative impulses of people who are of European significance, quality translation works which have influencing literature up until now).

4. Discussion – aspects revealed by the Literary Map

Moretti's focus on transferring information from the fictional world of books to actual space did not serve as inspiration in our case. Nor do we follow the involvement of maps in the works of the past and the present (MANTZARIS, 2022). We built upon our earlier research into regional literature (URBANOVÁ, 2016), developed new analyses and returned once again to considerations on so-called reorganization as an impulse for transformation. We have confirmed that the concept of industrialization is of key importance for Ostrava (MATĚJ, 2019), this being linked to the social and ideological distinctions which dynamize and layer the space of the city (VYBÍRAL, 1997). Our literary map already attempts to depict the fact too that the space of Ostrava is undergoing significant transformations, with industrial zones no longer locations for work (to compare BÄR & HURNI, 2011).

Literary events and literary images of Ostrava in prose and poetry initially defined the city as hell (KARAS, 1912). In the 1920s and 1930s, authors

chose elements associated with mythical landscapes and the designation of locus horribilis to define the industrial city (TILSCHOVÁ, 1927; TŮMA, 1934; these works are associated with the overall image of Ostrava and especially with the Vítkovice district). The literary depiction of the city underwent a redefinition in the 1950s and began to be associated with the battlefield of building a communist society (the Kunčice and Kunčičky districts) and with the symbolism of a future paradise and the construction of utopian urban districts for rest and happiness (the Poruba district). Later, another definition of the city emerged as a place of punishment (KUNDERA, 1967; FILIP, 1974) or as a place generating subversive energy (DANĚK, 1996).

These same places become, however, part of sentimental depictions at the beginning of the twenty-first century. The romanticizing of 'the white city' begins to overlay the depiction of 'black Ostrava'. The literary map allows us to naturally record the defined and redefined features and roles of the city. It allows the designated phenomena to remain in constant motion, not to be presented in a definitive form, but in a pulsation that constantly evokes unrest.

If we reconstruct our approaches, it becomes apparent that in relation to literary history, the chronological arrangement of literary data was that starting point (for example publishing literary works, moments linked with the creative life of individuals, with the activities of journals, with critical reception, with the interpretation of literary theory, with the events depicted in stories and pictures). Historical events, which are chained by succession, also always form the foundation of literary interpretations. We provide a certain chronological framework when we mark a point with a certain colour with these belonging to a certain time belt (see above). The map and the legend can thus "be read with colours" in the perspective of time associated events. The placement, however, of the particular events within the dimension of the entire map and within the particular city districts disturbs the strict chronology. Literary circumstances from various historical periods stand alongside one another. This also, however, serves to make the particular realities independent and highlighting the unique character of the particular factors included on the map. Contact between various phenomena come about (for example publishing activity, authorial statements, events of literary life, media transformations of a literary work). The time relations seemingly dissolve

into the particular events and this without a values hierarchy. This resulted in the activation of the pulsating synoptic view of literary history. This indicates the dynamism and complex character of the phenomena shaping literary history.

The events of the literary history of Ostrava/of an industrial city obtain unique features and this in particular is anchored in a concrete space. This changes from an abstract unit into an element which can be physically experienced. This serves to create another element of understanding of cultural/literary history of an industrial city which make it possible to analyse literary activity by means of various, unfixed interpretations. This approach also enables the seeking out of spatial parallels and the possibility of comparative analysis.

As we prepared the initial data collection and events in Google Maps, we were also looking at other map possibilities. The implementation of literary history data within web applications. These would allow us to separate the different time layers even more clearly (e.g. the ability to track only "green dots" on the map) and to see even more clearly which places dominate literary activity in a particular period and what literary activities they attract. Similarly, it would be possible to select only particular parts of the city and define the literary micro-histories of the city within them.

4.1. Possibilities of the literary map

Peter Zajac (ZAJAC, 2004) summarizes and synthesizes the views of, among others, Slovak scholars like O. Čepan and P. Matejovič. This serves to recall the views of O. Čepan, that it is essential to depict literary history in such a way as to comprehend breaks and ruptures, discontinuity and relayering (ZAJAC, 2004). He emphasizes that the literary history as a synoptic map provides the possibility of understanding the simultaneity of phenomena and overcomes the aporia between time and space, between diachrony and synchrony. The text points out the principles of selection, elimination, a new arrangement and hierarchization, which are a danger as they can be used to construct history as a power narrative. We could not avoid, during the preparation of the literary map, selection and elimination (among otherse. g.: the scale and size of the printed map defined the extent of the interpretation on the reverse of the map, if one wants to, among other things, preserve the readability of the letters, the coherence of the front and reverse of the map). But,

thanks to the map, the connections and hierarchy of the particular phenomena remain open, due to the fact, among other things, that they are situated in space. The seeking out of a relationship between the whole of the map and the particular city areas persists. Thus, a concept of literary history with one general voice does not emerge, but instead with more voices. Literary history is presented based on the principle of polyfocality. Further consideration can also be given to other cases of occurrence of phenomena (BUDŇÁK, 2010; PETRBOK ET AL., 2019). The map clearly demonstrates that the multinational character of the literature, specifically up to the middle of twentieth century, did not create a whole society in literary Ostrava. The particular literary circles and institutions functioned separately, without links to the other literary fields. There are also points on the map which demonstrate the existence of the irreplaceability of people (Vojtěch Martínek) or the power of the media (radio), which mediate certain permeations. The map includes observing changes in focal points, that is a poly-perspective of views and a poly-perspective of spaces. The subtitle of the map also leads users to this concept (events, people, texts, places), the approach to work with space (all of Ostrava, particular city districts), to time (particular time layers) and artistic texts (citations, interpretations).

5. Conclusions

The literary map of Ostrava 1918–2018 is not a topography of literature. (The location is not only connected with the birth of the author, and does not indicate only a place where a certain book was written and is not only the location of a death). The map discovers connections, links and relationships which had been interpreted separately up until now or which had been unclear, suppressed or even unnamed. It captures the pulsating of literature. The transformation of literary events, of literary genres, literary images, literární narration becomes not definitive. There is “spatialization of time”, and this is both historical time as well as narrative time, which is further layered and semanticized based on whether we observe time of narrating or narrated time, forming still unnamed links.

Spatial segmentation and time staging are transferred in a simple way to the surface of a printed map and treated in synecdochic interpretative entries which contain short citations from literature. This perspective also provides the possibility for

revision of interpretative stereotypes in literary history (images of industrial Ostrava, Ostrava with social differences, Communist Ostrava). This serves to revive, for example, the memory of the original landscape of Ostrava (that is rural, river, pond), as well as the awareness of the ethnic richness of Ostrava. It thereby reveals the distinct identity of (not only) literary Ostrava, as a locale struggling with the syndrome of existing in an epicentre of industry and political conflicts, but also a locale on the edge, distant from external support.

The map places events, people and texts into a parallel structure, which resist the stereotype of interpretation. Typical (descriptions of the industrial city with the character of literary toponyms)/traditional and exclusive/newly named or named in unusual contexts phenomena are placed alongside one another and without a priori hierarchization.

The use of the possibilities of digital literary cartography becomes an incentive for further work, see the map in the digital environment (MORENO, 2001; MATHIOUDAKIS ET AL., 2021). This would make possible an analytical interpretation of particular time levels, which had to be combined into one two-dimensional space for the printed map. This also provides the future possibility to depict the particular time layer of the literary activity in the city in the form of a historical map (actual topography on a concrete historical map in combination with a record of literary activity). Polyfocalization would also include the possibility of analysing the existence of only certain phenomena: I. – publishing, editing of literary journals, places of meeting of editorial boards, places for organising literary performances; II. – the life and movement of creative people in the city; III. – the occurrence and behaviour of literary figures in the plot which is linked with actual existing places. All of this could be projected on the digital map, both on the surface of the entire city and on the particular districts; both in terms of the overlaying of all of the time layers and in terms of the various historical periods.

Founding

The publication is an outcome of a Czech Science Foundation project, grant no. 25-14527L: Mapping the culture of the last coalfield in Europe, implemented at the Faculty of Arts, University of Ostrava

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