



To Where Joseph Roth Came From, or Travels Based on a Historical-Literary Archive

Abstract: The article discusses contemporary travels to Galicia in German-language literature from 1989 to 2016 and presents its thematic and focal development. After an excursus into the meaning and history of travel texts to Galicia, which were crucial in constituting the province, the article, through drawing on the relation between mnemonics theory and archives, attempts to demonstrate how travels to historical spaces function. The following analysis is carried out on the basis of texts that draw on the historical-literary archive, which is one of three archival types the author developed in her research.

Keywords: Galicia, Lviv, archive, memory, mnemonics, travels, German-language literature

Introduction

It has been almost a hundred years since the Austrian crown land of Galicia and Lodomeria perished with the entire multiethnic Habsburg Empire. The subsequent reorganization of Europe after the First and Second World Wars, as well as the massive migration from this area, led to an afterlife of Galicia in different national narratives. Galicia became a transnational phenomenon that can be read today as a continuation of polyethnic Galicia. What was once the largest Austrian province lives on as a political, cultural, and historical space, even though a stereotypical view of Galicia as a peripheral, backward, and poor region has become the established image in the public sphere. Moreover, ambivalent views of Galicia shape its afterlife. On the one hand, the memory of the mass migrations as well as the ethno-social conflicts and destruction of the two world wars shape its today's perception; on the other hand, Galicia still represents a place of longing that has disappeared forever.

Nowadays, many people go on a trip to Galicia. But how can you travel to a region that de facto no longer exists – just like Galicia? The following article gives an answer to this question – as an example, contemporary journeys to Galicia in German-language literature are used, but the concept can be applied to other literatures and spaces as well. This paper shows how journeys into historical spaces work and the role of the archive in this process.

The discussion of the new trips to Galicia in the German-speaking world is indispensable due to their importance and number. One can literally speak of a Galicia travel boom in the 1990s, which is primarily due to the fall of communism and the opening of the borders. The itinerary is mainly determined by the traces of Galician authors, famous personalities and historical memorials. In the following paragraphs, I will exemplify how such journeys work, on which traditions they are based and which images of Galicia they transport. Moreover, the chronological presentation allows to see the course of their development. The analysis of the current journeys is preceded by a historical outline of this genre in relation to Galicia, as well as the presentation of methodological-theoretical considerations on current views of Galicia in the context of the archive.

Historical Travelogues

The different instrumentalizations of Austrian Galicia, as well as the artificiality and mutability of this construct implicit from the beginning, a phenomenon depicted by Larry Wolff (Wolff 2004; 2010), determine its existence until today. Galicia, as a mutable construction of the past, represents a cultural heritage for the future that can always be reshaped as needed. This is also done by the texts that are the subject of this study: the numerous travels to the post-Galician region in German-language literature published after 1989. Travels to Galicia hark back to a long tradition, which, since the creation of the province in 1772, significantly determined the reception of Galicia within and outside of it. They are thus of lasting importance as an object of study in the present context.¹

As early as 1786, barely fourteen years after the founding of the Austrian crown land, the first travel text appeared: *Briefe über den itzigen Zustand von Galizien* by Franz Kratter (1786). There, the author painted a thoroughly negative picture of the province, characterized by corruption, a low level of education and backwardness. The letters were the beginning of a long series of publications describing travels to Galicia. German-language travelogues include Alphons Heinrich Traunpaur d'Ophanies' *Dreißig Briefe über Galizien oder Beobachtungen eines unpartheyischen Mannes, der sich mehr, als nur ein paar Monate in diesem Königreiche umgesehen hat* (1787), Balthasar Hacquet's *Neueste physikalisch-*

¹ So far, one monograph has been published on the German-language journeys: Anna de Berg's "*Nach Galizien*" *Entwicklung der Reiseliteratur am Beispiel der deutschsprachigen Reiseberichte vom 18. bis zum 21. Jahrhundert* (de Berg 2010). This work deals only with German-language travelogues and the focus of the analysis are the images of Galicia produced by the travel texts as well as their developments over the centuries. In many areas, however, the book unfortunately remains superficial and does not provide a new approach to the subject.

politische Reisen in den Jahren 1794 und 95 durch die Dacischen und Sarmatischen oder Nördlichen Karpathen (1795), Karl Emil Franzos' *Aus Halb-Asien. Culturbilder aus Galizien, der Bukowina, Südrußland und Rumänien* (1876), Joseph Roth's *Reise durch Galizien* (1924), and Alfred Döblin's *Reise in Polen* (1925).

With his 1984 book *Nach Galizien. Von Chassiden, Huzulen, Polen und Ruthenen. Eine imaginäre Reise durch die verschwundene Welt Ostgaliziens und der Bukowina* (Pollack 1984),² Martin Pollack began, after a long hiatus, an examination of Galicia in the context of travel, but now this journey took him into a historical space. The imaginary journey into the past takes him along the railroad route of the Karl Ludwig Railway, beginning in Przemyśl and ending in Lviv. Pollack constructs his image of a “disappeared” Galicia using literary sources from earlier Galician journeys and Galician authors. The popular book of the Austrian journalist and writer, which today undoubtedly belongs to the canon of Galicia literature, served as a starting point and source of inspiration for many subsequently published travel texts. However, these journeys are no longer imaginary, but records of actual movements in real space. It is now not about “the reconstruction of a vanished world” in the form of a literary anthology, but the documentation of this world on the basis of reliable literary and historical sources, which amounts to a comparison with the actual state of today” (Woldan 2004, 92).³ With this sentence, Alois Woldan already draws attention to some characteristics of the more recent Galicia journeys, where the intertext acquires a fundamental function.

Galicia as an Archive⁴

The survival of Galicia is based, above all, on literary and family sources, which, regardless of the present nationhood, due to the common past in the space of Galicia, always correspond with each other and break through the boundaries of national literatures. Galicia can be thought of as a cultural heritage secured in a large transnational archive. What has been handed down from the past can always be reevaluated, retold and reinterpreted in the present, but this is first preceded by a much more important activity – selection. This determines the subsequent journey and thus the movement in post-Galician space. “The survival of those spaces in literature is secured in the intertextual circulation of certain

² In 2001, a new edition of the book was published under a slightly different title. See Pollack 2001.

³ All translations from German by Magdalena Baran-Szołtys.

⁴ The theories and analyses presented here are based on my book. See Baran-Szołtys 2021.

recurrent narratives, motifs, and topoi” (Marszałek and Sasse 2010, 13). The consideration of contemporary real space is thus dominated by reference to the past: the here and now functions as the starting point and (usually negative) opposition to the past.

In accordance with the function of Galicia in the texts as well as the types of sources used, three types of archives can generally be distinguished. First, the historical-literary archive, where intertextuality is the main feature of the travel texts, which are mainly based on historical and literary sources and include travels in the footsteps of famous writers and important personalities, historical places, and events. Secondly, the family archive – the journeys originating from this archive are journeys in the footsteps of one’s family history mainly based on oral family stories and traditional material cultural objects. The travelers are mostly descendants of displaced, emigrated or resettled “Galicians” and through their travel texts they perform a memory reappraisal in the form of reconstruction of family history. Third, the idiosyncratic archive based on archival materials of both the historical-literary and family archives, whose specificity, however, draws from an additional completely subjective, arbitrary part. These connections create an idiosyncratic image of Galicia in an innovative literary form, whereby it particularly often generates identity negotiations. The texts that draw from this type of archive are characterized by their idiosyncrasy: idiosyncrasy is translated from Greek as a peculiar or idiosyncratic mixture that does not lead to semantic clarity. These three types of archives describe not only the type of materials used, but also how they are handled: a public one in the case of the historical-literary archive, a personal one in the case of the family archive, and an individual one in the case of the idiosyncratic archive. Of course, there are also slightly mixed forms, but in general each text can be attributed to one of the three archives, since materials from one archive mainly dominate and guide the text.

Mnemonics

Basically, it is difficult to imagine movements through historical spaces, to speak and write about them without resorting to certain images and metaphors that make thinking about them possible in the first place and, to a large extent, determine them. Since ancient mnemonics, a connection between memory and space has been prevalent. This mnemonics is based on the legend of Simonides of Keos, taken from Cicero’s *De oratore* already in 1966 by the literary historian Frances A. Yates. On its basis, she recalls in her study *The Art of Memory* (Yates 1966), the “ars memoriae.” The narrative is about the Greek poet Simonides of Keos (c. 557-467 B.C.) who, after the ceiling collapsed in his host’s house, was able to

identify the mutilated bodies of the feasting party by their seating arrangement. This procedure was developed into a conscious learning technique (Assmann 1999, 27), which is based on attaching mental images (*imagines*) to certain selected places (*loci*), which stand for what is remembered or memorized. If one goes to these places, one can fall back to these mental pictures, the memory is activated. This technique can also be used in the travels to the post-Galician space. In the process of memorization, the travelers initially draw on a wide variety of materials, all of which are stored under the umbrella term Galicia, as if in an archive; what ultimately evokes these images, however, is the movement in space.

This process can be symbolized very well by Edmund Spenser's Memoria metaphor from his 1596 verse epic *The Fairie Queene*, which Aleida Assmann draws on in her remarks on the metaphors of memory. The second book of Spenser's "Allegory of the Christian Virtues" describes the Castle of Alma, which stands allegorically for the healthy human body. The tower, which stands for the head, symbolizes human memory and consists of three chambers that symbolize the future, present, and past (Spenser 1977, 256–258). The third chamber, the past, makes a run-down impression and has two inhabitants: Eumenestes and Anamnestes. Eumenestes is an old man with a dazzling memory who is "witness to all that has happened since time immemorial" and lives in a room surrounded by the documents of that past. However, the old man is too frail to retrieve his volumes from the shelves himself, so he has his library assistant, Anamnestes, who is not only agile, but can also locate volumes thought lost. Eumenestes stands for "Good Memory," while Anamnestes is "the Reminder." (Assmann 1999, 158–159). Assmann expresses the complementary aspect of the characters with the terms memory and reminder:

The passive memory bears the name Eumenestes. This figure embodies the memory, the infinite stock of accumulated data. The active memory bears the name Anamnestes. It embodies the mobile energy of finding and bringing forth, which helps the data from its latent presence to manifestation. Memory is the store from which memory selects, actualizes, makes use of. (Assmann 1999, 160)

Thus, the examination of Galicia is, again and again, a walk into the archive, during which very specific materials are taken out in a selection process. These are updated and become part of this archive. In this extensive archive, certain themes, images, myths, material relics, and cultural practices are preserved. The themes and myths explicated textually or materially are, for example, multiculturalism, multilingualism, periphery, tracing, shtetl, Eastern Jewry.

The newly created text is constituted on the basis of three things: the confrontation with the materials deposited in the Archive Galicia (texts, images, narratives, maps, etc.), the concrete search for the space of Galicia, and the concrete movement in this space (both can also be imaginary). From the interplay of these three elements, travel literature is created, which represents a point of connection between the past and the present. Indeed, the text is created only through the negotiation of the historical, literary images with the present expectations and the experiences of the journey. Selection (from the past), actualization (in the present), recording (for the future) – these three traits define post-Galician travel. In this process, the travelers take on a double archival role in the formation of lore: they are both the administrators of the archival materials (selection) and their producers (actualization, recording).

Travels in the Post-Galician Space: The Historical-Literary Archive

The journeys can be divided into different groups depending on the type of access to the archive. In the following, I present a brief overview of the largest group in post-1989 German-language literature: that which primarily accesses the historical-literary archive. The archival materials of the historical-literary archive include literary and historical texts (as well as related topoi), old maps, photographs, postcards, etc. Journeys drawing from this archive embark on the traces of famous writers and significant personalities, historical places and events. Intertextuality and the connection between text and image are prevalent in these texts. In doing so, the travelers draw from sources by authors of various nationalities and ethnicities, whereby the newly updated image of Galicia is based on a transnational network of archival materials. The authors choose specific focal points for their journey, propagating a part of the past.

Much of the German-language travel to Galicia deals with Jewish heritage in the post-Galician region. The first Galician travel text published in the German-speaking world after 1989 was Verena Dohrn's *Reise nach Galizien. Grenzlandschaften des alten Europas* (Dohrn 1991). The author undertook her real journey before 1989 "to get to know the old borderlands of Galicia, Volhynia, Podolia, the Ukrainian province facing our country" (Dohrn 1991, 7). In the course of her journey, she has drawn on the readings of numerous Galician authors as well as on the life stories of important personalities connected with Galicia, making her work highly intertextual, which also explains her aim: "to test in conversation the baggage of what she has read and the prejudices she has formed at her desk, to measure it against vivid impressions and to compare readings" (Dohrn 1991, 9–10).

Dohrn articulates the main theme of the book already in the first chapter:

After the Ruthenians and the Poles, the Jews were the largest minority in Galicia, Volhynia and Podolia, making up ten to twelve percent of the total population in Galicia, and often more than half of the population in the towns and cities. People with great names – Joseph Roth, Rosa Luxemburg, Paul Celan, Rose Ausländer, Manès Sperber, Wilhelm Reich, Helene Deutsch, the family of brothers Isaac Bashevis and Israel Yoshua Singer come from the province of Galicia. (Dohrn 1991, 9)⁵

The main aspect of the work is the Jewish heritage of Galicia. The Polish literary component remains almost entirely in the background, the exceptions being references by Zbigniew Herbert and Stanisław Lem. Of the Ukrainian sources, Ivan Franko, Taras Shevchenko, and Mykhailo Kotsiubynsky are cited in the text. For orientation and help during the journey, Dohrn uses historical maps; by using them, a palimpsest is created: past and present are superimposed, with the pre-1918 period as the most valuable. One does not find many of Dohrn's own descriptions of places: the text and the presentation of the places are created on the one hand by intertextual references, allusions and quotations from texts dealing with these places, and on the other hand by citing biographies of personalities who grew up in these places, were born there, traveled there or were there for other reasons. The places visited are always associated with literary works or famous personalities. For Dohrn, nothing works without intertext, so at the end of the book she adds a "Selected Bibliography" of several pages, from which one can see the focus of her archival work (Dohrn 1991, 187–192). The Slavist and a literary scholar creates a picture of Galicia in which only the Jewish heritage is significant. Contemporary Ukraine is portrayed as backward, dirty and exotic, just as it was in the old Enlightenment travelogues. The narrator adopts an arrogant attitude toward the locals, often criticizing their lack of interest in the history of the places. The Ukrainian and Polish heritage is almost completely omitted.

Also Kaspar Schnetzler's *Meine galizische Sehnsucht. Geschichte einer Reise* (Schnetzler 1991) has the same focus – the Jewish heritage: "The history of Galicia was unthinkable without the Eastern Jews; soon the Eastern Jews will only be thinkable in Galicia" (Schnetzler 1991, 38). The Swiss writer prefers to focus on the decline of Eastern Jewry and the Shoa. He does it differently from

⁵ The quotation by Verena Dohrn contains a substantial mistake: the Singer brothers were not from Galicia, but from Congress Poland.

Dohrn, because his book is characterized by an innovative form. It is a collection of different personal encounters, experiences, and impressions, framed in 27 short demanding literary forms. The representations are alienated: present and past, reality and imagination, real and invented figures intermingle; the boundaries between them are not recognizable. He meets survivors of the Holocaust, remembers those who have already died at cemeteries, or resurrects literary figures such as Karl Emil Franzos and lets them speak. In a mnemonic sense, he recalls at certain places the people or events that belong to those places. The atmospheric text is intertextual, with archival materials intermingled in the text without indications. One looks in vain for a bibliography like Dohrn's in Schnetzler's work. His sources are not only literary works, but also newspaper articles, epitaphs, Russian and Jewish proverbs, or narratives by survivors who have come to function as historical figures, such as the Czernowitz Jew Rose Rapaport. The account of his finding her exposes the cynicism of some travelers as well as journalists from the West:

Rose Rapaport was the model Chernivtsi, she was considered a good source in the Western publicist world. Contemporary witness: she was of the right age, Jewish – not religious like most, but “cultured,” as she said – spoke German with an Austrian accent. (Schnetzler 1991, 1)

The passage also expresses the exploitation of the heritage of Eastern Jewry by the Western intellectual circle (whose strong focus on it is also confirmed in the travel texts presented here); on the other hand, it reveals the constant exclusionary discourse of backwardness surrounding Galicia. In doing so, Schnetzler visualizes the idea of progress and the immanent polarization between East and West:

What is alienating is the inconceivability that one day all this will be no more. That the streets will be leveled, tarred and smoothed, the houses renovated, plastered, painted. That colors will rule. That the displays and offers of the stores will be plentiful, that the clothes of the Lviv women will be colorful. (Schnetzler 1991, 59–60)

The fact that Schnetzler had traveled to Galicia on the last days of its affiliation with the Soviet Union strengthens this argument. His view of the future, the future alignment of Ukraine with the West, has not yet been fully realized (which is confirmed below with Stefan Weidner's analysis of the latest trip to Galicia). Moreover, the Swiss shows the constant changeability of Galicia: “For that I still saw the old Galicia, the old Lviv. The old? Today

the k.u.k. Galicia is the old one, tomorrow Soviet Russian Ukraine will be the old Galicia” (Schnetzler 1991, 60).

The Jewish heritage is also the focus of the next travelogue *Verwehte Spuren. Von Lemberg bis Czernowitz. Ein Trümmerfeld der Erinnerung* by Ernst Hofbauer and a photographer Lisa Weidmann (Hofbauer 1999): “We have endeavored to illuminate and document the Jewish background of this often forgotten eastern corner of historical Austria in words [...] and pictures [...]” (Hofbauer 1999, 8). Like Dohrn and Schnetzler, Hofbauer makes it her goal to commemorate the eradication of Eastern Jewry in this area:

But where this music originated, in the Yiddish shtetls, no one plays or listens to it anymore. For Yiddish life has died out there. If the extent of absolute power over people and their religious and cultural symbols can be grasped topographically at all, then the towns and shtetls of Galicia and Northern Bukovina are authentic fields of rubble of expulsion, abandonment and oblivion. (Hofbauer 1999, 7)

The report is based, on the one hand, on literary texts, primarily by Joseph Roth, Rose Ausländer, Paul Celan, Leopold von Sacher Masoch or Salcia Landmann, and, on the other hand, on interviews with contemporary witnesses and actors of contemporary Jewish life in Ukraine (Alexander Lisen, Josef Burg, Max Schickler and others). Galicia represents Jewishness as a part of Austrian history and shows how Habsburg policies fostered the emergence of a Ukrainian nation – an Austrian narrative prevails. Thus, the journey leads only through the Ukrainian part of the former province: Lviv, Brody, Zablotów, Sadagora, Chernivtsi. In addition to securing the Jewish heritage, the journalistic text primarily provides a portrayal of the West Ukrainian reality at the end of the 1990s. This travel text is dominated by the description of the socio-economic and political conditions with the historical background, completely omitting the Polish perspective. The Austrian author of *Scandal*, who comes from economic and political circles, paints a dreary, hopeless picture of a decaying Ukraine, marked by mafia wars and corruption, which seems to be slightly overdrawn. Here, too, today’s Galicia stands for backwardness, as is evident in the example of Brody: “The short drive [...] is reminiscent of a drive through a sloppily organized Third World city” (Hofbauer 1999, 101).

A relatively new way of relating a trip to Galicia is *Der stille Bug. Reise durch ein zerrissenes Land* by the journalists Annette Dittert and Fritz F. Pleitgen (Dittert and Pleitgen 2004). The trip was made to shoot a documentary film, with the writing and publication of the book taking place afterwards. As the title suggests, the

book focuses on the context of historical upheavals and related developments. Much space is given to the presentation of historical contexts and their impact on the present, including a historical timetable in the appendix. The starting point is the border river Bug with its political and historical significance for the region and the journey leads to Brest. The sources for the journey and narrative are primarily the people living and encountered there, with their fates and accounts of present and past Galicia described in the book, but also literary and historical sources (Rose Ausländer, Paul Celan, Martin Pollack, Joseph Roth, Taras Shevchenko, etc.). This journalistic text is similar to Hofbauer's in that it focuses on and illuminates Ukraine's present with its history. For the first time, the Jewish heritage is no longer explicitly at the center of the journey.

Roswitha Schieb's *Reise nach Schlesien und Galizien. Eine Archäologie des Gefühls* (2000) opens up a new approach to the area, which also applies to Sabrina Janesch's novel *Katzenberge* (2010). Schieb and Janesch both embark on a journey in search of their own family's past in Silesia and Galicia, respectively. Both texts share the same historical context: the forced resettlements and expulsions of the Polish population from eastern Galicia and the Germans from Silesia in the 1940s. Thus, both journeys begin in Lower Silesia and only later lead to Galicia. Janesch's text focuses exclusively on family history, which means that it is not really based on a historical-literary archive. Schieb's text deals both with the places of origin of her family (she is the daughter of Germans expelled from Silesia) and with the literary-historical traces of Silesia and Galicia. The intertextual component, however, is much less developed in Schieb's work, since she is primarily interested in the fates of the expellees and their descendants, as well as in contemporary developments in Silesia and Galicia. Since Galicia is of interest to her primarily because of the expelled Poles, the Polish sources are also given more space (Jan Parandowski, Józef Wittlin, etc.).

The latest published trip to Galicia, entitled *Ins Griechenland des Ostens. Die Ukraine, Lemberg, die Juden und wir. Wiederholung einer Reise* is, in the words of its author, Stefan Weidner (2015), "a re-traveling of writers' journeys." The German writer, translator, and an Islamic scholar toured Lviv in March 2014 in the footsteps of primarily one author, Alfred Döblin, and was "in search of the pan-European roots of the crisis in Ukraine." It is a trip initiated by the events surrounding the Ukraine crisis and Euro-maidan, which brought Ukraine back into the public eye in the German-speaking world and also produced some journalistic and

literary publications.⁶ Weidner bases his account primarily on an archival source: Alfred Döblin's *Reise nach Polen*, which is cited throughout the text. He visits the places Döblin visited and juxtaposes both impressions or texts, his of the present and Döblin's of the past, throughout the text. Döblin's text is marked with an italic font. In his visit to Krakow Square in Lviv, the two points of view complement each other almost congruently. The layers of time and perspectives are superimposed:

[...] in front of us an elongated square, covered with stalls, board shacks. While I look at the picture [...] I feel something – a memory of things that I myself have never experienced breaks over me [...]. *Behind the municipal theater, a quagmire begins. My boots are covered with clay. With slush. This has been, with a tingling mass of traders, petty traders, small traders, they really stand there, loiterers, scroungers, less of them, is probably due to the snow, the Judenstadt. Krakowskiplatz expands; it is full of wooden stalls. A free area, in Döblin's time still desolate, horrifying masses of ruins. A lonely house is preserved. I see it.* (Weidner 2015, 18–19)

Transparent palimpsesting – this is how one could describe Weidner's method. Apart from Döblin, Józef Wittlin's *Mój Lwów* and Stanisław Lem's *Wysoki Zamek* are also cited several times. Furthermore, he cites a speech by Hans Frank, testimonies of a survivor of the massacre of Lviv professors in Eastern Galicia, Martin Pollack's *Reise nach Galizien*, Johann Gottfried Herder's *Journal meiner Reise im Jahr 1769*, and Laura U. Mark's *Enfoldment and Infinity*. This remarkable journey is actually just a four-day visit to Lviv and differs in several ways from previously published travel texts – his text is reflective, detached, and thoroughly self-critical. The self-proclaimed “metropolitan archaeologist” (Weidner 2015, 30) probably knows, based on his theoretical and methodological knowledge, how remembering works and demonstrates this in an exemplary way:

What are we, what do we think, what do we speak other than the languages, the thoughts, the ways of seeing that have been inherited, imprinted in the wax of our memory? I merely recognize and find this heritage, consciously

6 Cf. inter alia: Andruchowytch, Juri, ed. 2014. *Euromaidan – Was in der Ukraine auf dem Spiel steht*. Frankfurt a. M.: Suhrkamp; Raabe, Katharina, and Manfred Sapper, eds. 2015. *Testfall Ukraine – Europa und seine Werte*. Frankfurt a. M.: Suhrkamp; Schlögel, Karl. 2015. *Entscheidung in Kiew. Ukrainische Lektionen*. München: S. Fischer; Mühling, Jens. 2016. *Schwarze Erde. Eine Reise durch die Ukraine*. Reinbeck: Rowohlt; Sommerbauer, Jutta. 2016. *Die Ukraine im Krieg. Hinter den Frontlinien eines europäischen Konflikts*. Wien: Kremayr & Scheriau.

accept it as mine. When I read Döblin, when I walk with him through Lviv, I find [...] the sentences and images that were already inscribed in my memory as rudiments [...]. And at the same time, by writing about it, I lay a new layer of memory, which may one day be recognized by others, because it is itself only an outflow of what inscribes itself in us, today and after us. (Weidner 2015, 30)

Weidner calls this “transmemoration” and thus describes the archival role in the formation of each individual’s tradition in general and his in particular: one manages and produces archival materials – an archaeological work as implied in the post-Galician journeys to Galicia.

The travel text is also convincing in its contemporaneity. Not only was the book first published as an e-book and the author prepared for the journey not with traditional maps but with Google Maps, but also, and this is probably most significant, he draws parallels to global contemporary political-economic-moral issues. He repeatedly makes comparisons with Islam and refugees, and does so referring to Jews, more specifically those who traveled to Galicia in the interwar period to look at the Eastern European Jews, using stereotypes and trying to confirm them: “To find those who were as Jews were imagined, one had to search, like Döblin (and the Nazis), in Poland and Ukraine” (Weidner 2015, 22). The goal was to understand “the difference between valuable and less valuable people.” Weidner applies this as a warning signal for the present:

It is very important today to understand this, in order not to fall prey (again!) to the delusion that whoever is among us and different from us must adapt; in order not to pretend, as the film does, that the extermination of the Jews is so incomprehensible and shocking today because, like the Jew in the film, they were no different from our mothers, our fathers, not such a strange stranger who engages in air trade, speaks a strangely different language (Yiddish! Arabic! Turkish!), is denigrated as a social fraud (*the hostile words of parasites, freeloaders!*), looks neglected (yes, the Jews in Galicia were poor), believes in another God, forms parallel societies and similar things, which today many accuse the Muslims among us of, and which is the same as the then widespread view of the Jews Döblin saw in Lemberg. (Weidner 2015, 22-23)

However, he also addresses the complexity of frivolous judgments of perpetration and victimhood, which numerous travelers coming to Galicia from the West have ignored so far or tended

to continue as the discourse of backwardness and their position of superiority. Although Weidner does not use Ukrainian sources, he does not try to leave Ukrainians unmentioned: he makes references to Euromaidan and the Ukrainian politics without belittling them. It is not a condescending but an empathetic view.

Conclusion

The analysis of the most important journeys in the post-Galician area in German-language literature after 1989 brings to light several aspects concerning the literary and journalistic representations of Galicia. After 1989, Galicia is mainly related to Eastern Galicia; the real administrative unit of the Habsburgs is no longer significant. The journeys are based on an established literary canon and, for the most part, follow similar trajectories. The focus on Jewish heritage continues to this day, although the portrayal of Ukrainian reality, complete with socio-economic and political explanations, is becoming increasingly important. Polish heritage does not play a serious role in the representations and is treated only in passing, but Polish works serve more as models than Ukrainian ones, which could be justified by the establishment and availability of Polish literature in German translation in the German-speaking world.

Travelers' attitudes toward the post-Galician region and its inhabitants are also changing. Whereas in the 1990s a lecturing, arrogant narrative still prevailed, the latest reports are more self-critical and empathetic. This is a tendency that can explain the increasingly critical attitude toward supposed Western omniscience and merciless neoliberalism. Above all, Stefan Weidner's report also shows one thing: how Galicia can or could be used as a starting point for the analysis of contemporary problems. Yet, all in all, these journeys are based on the material from the literary-historical archive.

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