

## Foreword

The present book is a volume of articles in honor of Edward Mozejko. Its chosen title, *A World of Slavic Literatures: Essays in Comparative Slavic Studies in Honor of Edward Mozejko*, although seemingly immodest in the expanse of thematic purview it suggests, is actually but a partial indicant of the scope of Edward Mozejko's contribution to Slavic scholarship in a number of disciplines. It is the breadth, if unfortunately not the complete depth, of this contribution which this volume seeks to acknowledge with a selection of fourteen comparative articles ranging chronologically from the nineteenth to the twentieth-century across various forms of artistic expression in six Slavic cultural traditions.

Since the appearance of his first published work in Poland in 1953, Edward Mozejko has, in four books in English and close to two hundred publications, contributed richly to our understanding of an astounding range of topics across the spectrum of Slavic studies—from socialist realism in the Soviet Union, through the dynamics of the Russian avant-garde and the conceptual ambiguities of literary modernism to characterizations of postmodernist writing in totalitarian societies; from investigations of Il'ia Sel'vinskii's constructivist drama to identification of the post-ideological quality of Tadeusz Konwicki's prose; from delineating trends in Bulgarian literature to charting the literary quest of Vasilii Aksenov; from analysis of the Nitra school of literary criticism to determining the ethnic or national character of Polish literature in Canada. Although most widely known to the academic world through his academic writing, Edward Mozejko's contribution to scholarship and a fuller understanding of the Slavic world also extended into, and was complemented by, his teaching at a number of institutions of higher learning around the globe, his editorial responsibilities—most recently at *Canadian Slavonic Papers*—and his administrative service both at the University of Alberta as well as in various scholarly and civic organizations.

Edward Mozejko was born in Samarkand, Uzbekistan in 1932. While he was still an infant, his family moved to Vitebsk, Belarus, where they remained throughout the pre-war period of Stalinist re-

pression of the Soviet Union's Polish ethnic minority and the first stages of the Second World War. In the wake of the terrible upheavals of the war, Edward Mozejko settled with his family in Poland. From 1951 until 1964, he studied Slavic Philology at Krakow's Jagiellonian University, completing his Masters degree in 1956 with a thesis on the prose of Georgi Karaslavov and his Ph.D. in 1964 with a dissertation on Yordan Yovkov. The award bestowed on his study of Yovkov by the Polish National Ministry of Higher Education for the best dissertation of 1964 presaged both the quality and recognition of Edward Mozejko's subsequent scholarship. From 1965 until 1968, Edward Mozejko was a visiting lecturer at the University of Aarhus in Aarhus, Denmark. Since 1969, when he accepted a position in Edmonton, Canada, Edward Mozejko has greatly enriched the scholarly profile of the University of Alberta, where he taught in the Departments of Comparative Literature and Slavic Languages and Literatures until his retirement from full-time teaching in 1998. Based at the University of Alberta throughout most of his career, Edward Mozejko has continually sought the personal and intellectual challenge of extended scholarly sojourns in various countries at differing universities. In 1971 he accepted a visiting professorship at the University of London's School of Slavonic Studies; in 1972 he was visiting professor at the University of Aarhus; while in 1991-92 he was visiting research professor at the Slavic Research Center at Hokkaido University in Sapporo, Japan. More recently, since his retirement in 1998, Edward Mozejko has taught regularly at the University of Silesia and at Jagiellonian University.

Edward Mozejko's indefatigable services as scholar, teacher and administrator have been appropriately acknowledged in a manner duly expressive of the esteem he enjoys amongst all those who have had the opportunity to share association with him. As the teacher and mentor of numerous students, Edward Mozejko is remembered as one who instigated enthusiasm for scholarly endeavor while simultaneously encouraging academic precision and thoroughness. Possessed of firm cultural and scholarly convictions, he nonetheless never imposed these convictions in his teaching or in the supervision of graduate students, choosing instead to guide and form students through the strength of his own liberal example rather than through the arbitrary imposition of opinion. Edward Mozejko inspired students to their own enlivened interest in literary and cultural studies rather than stunting the excitement of academic discovery

through the inculcation of pre-formed views. A related commitment to the maintenance of intellectual principle, while remaining open to scholarly innovation and advancement, has likewise characterized Edward Mozejko's exercise of editorial and administrative duties. As the managing editor of *Canadian Slavonic Papers* from 1991 to 2001, Edward Mozejko guaranteed continuation of the high intellectual quality of the journal while ensuring that it remained a forum open to a broad arrange of subject matters and approaches from across the spectrum of Slavic Studies. In his various functions as a university administrator, particularly as chairman of the Department of Comparative Literature from 1986 to 1991, Edward Mozejko distinguished himself in his conscientious fulfillment of his administrative responsibilities.

As a scholar, the quality and dedication of Edward Mozejko's academic writing and administrative services to the disciplines of Comparative Literature and Slavic Studies is witnessed by the variety of awards which have distinguished his long career. Apart from the various academic awards and prizes, such as, among others, the McCalla Professorship Award in 1985 and the University of Alberta Research Prize in 1988, Edward Mozejko's long-standing commitment to civic engagement in Canada led to his election as a Fellow of the Royal Society of Canada in 1987. More recently, a National Professorship was conferred on Edward Mozejko by President Aleksandar Kwasniewski of Poland in 1999, while in October 2000, Sofia University St. Kliment Ohridski bestowed on him the honorary degree *doctor honoris causa*.

In the compilation of *A World of Slavic Literatures: Essays in Comparative Slavic Studies in Honor of Edward Mozejko*, the attempt has been made both to acknowledge, and reflect upon, Edward Mozejko's contribution to scholarship in the disciplines of Comparative Literature and Slavic Studies. The organization of this book, as with the individual articles contained within it, is meant to replicate the broadly comparative nature of Edward Mozejko's writing and to recall many of the topics of Slavic literature and culture addressed by Edward Mozejko himself. This collection opens with Nina Kolesnikoff's "Generic Experimentation in Russian Postmodern Prose," the first of four articles devoted to differing topics of Russian literature. Her article examines recent examples of Russian prose to indicate the central forms of generic experimentation and hybridization which characterize much of this innovative new writing.

Theoretical in subject matter, Kolesnikoff's study is grounded in selective reference to representative texts, providing important insights into recent developments in Russian fiction. Paul Morris takes up analysis of one of world literature's most influential and contradictory texts: Maksim Gorkii's *Mother*. In his discussion of this unusual work, Morris suggests that it was precisely the generic inadequacy of this pre-Soviet work, as a realist novel, which rendered it a paradigmatic text for the subsequent method of socialist realist writing. In "Family Values: Reading Aksenov's *Moscow Saga* through Bulgakov's *White Guard*," Allan Reid discusses the manner in which the concepts of "family" and "home" provide important intertextual and associative links between these two works. Douwe Fokkema's article, "Suicide as Metaphor of Free Will: Traces of Dostoevsky's Kirillov in Gide, Camus, and Coetzee," traces the international trajectory of a particular character and event from Dostoevsky's *Devils*. Positing the archetypal quality of the character Kirillov, Fokkema offers an intriguing analysis of the manner in which Dostoevsky's dramatization of his suicide in *Devils* has echoed and reverberated through later works of literature by Gide, Camus and Coetzee.

Wojciech Skalmowski's "Writers and Ideology: Poland's Prose during the Period 1956–1970" opens a three-article section related to Polish literature, film and culture. Skalmowski's essay provides a detailed survey of the related ideological and literary vicissitudes of Polish literary culture during Władysław Gomułka's rule. Moving from the literary repressions and thaws within Poland treated by Skalmowski, Włodzimierz Bolecki addresses the phenomenon of Polish émigré literature and, in particular, the fascinatingly complex, and at times paradoxical, status of Polish émigré writing within the larger tradition of Polish literary history. Bolecki's "Polish Émigré Literature and Polish Literary History" indicates the manner in which events since 1990 have rendered problematic divisions between exile and national Polish literature and ultimately argues for a reading of Polish literary history which would accord émigré writing a central position. "Krzysztof Kieślowski: European Art Film and National Context" by Marek Haltof turns to film, providing an informative study of one of Poland's most well-known film-makers. Haltof argues that given the nature of his film oeuvre, Kieślowski ought to be seen in the context of European art cinema rather than the narrower national context of Polish film.

The three following articles move consideration from Poland and Polish culture to Czech and Slovak writers and literature. In the first essay, Lubomír Doležel, in his "K. H. Mácha: A Hero of Structural Poetics," turns attention to one of the most fruitful encounters between theory and analysis known to literary studies. In recounting and commenting upon the exemplary studies of Mácha by scholars of the Prague school, Doležel also elaborates upon the methodology employed by the Prague school and the qualities of the poetics developed there. Adopting the descriptive potential of the musical term "polyphony," Johannes Welfing, in "Friedrich Nietzsche and Milan Kundera: A Polyphonous Voice," investigates important similarities between Nietzsche and Kundera. Welfing judiciously employs the metaphor from music as a means of avoiding the hazards of over-simplification attendant on the concept of influence; instead, Welfing teases out the esthetic, ethical and terminological affinities shared by the two authors through a close reading of selected passages which document Kundera's selective use of Nietzsche in his writing. In the following essay, Peter Petro focuses attention on an important recent work of Slovak literature, Martin Šimečka's *The Year of the Frog*. Petro's reading of *The Year of the Frog* is pitched to emphasise the *Bildungsroman* character of the novel while simultaneously directing attention to Šimečka's postmodernist modifications of the genre.

Roumiana Deltcheva's "European Peripherality: The Image of Bulgaria as Other" brings insights derived from contemporary cultural theory to her perceptive analysis of how a predominantly negative image of Eastern Europe, and in particular Bulgaria, has been constructed in the West. Basing her discussion on recent criticism of Bulgarian film and on representative depictions of Bulgaria in the West, Deltcheva skillfully identifies several of the processes leading to the marginalization of Bulgaria as a peripheral cultural space. The subtlety of Deltcheva's argument is augmented by her identification of the political, economic and cultural ramifications of Bulgaria's position vis-à-vis the West, the former Soviet Empire and Bulgaria's own post-1989 history.

In the first of two articles devoted to Ukrainian literature, Oleh Ilnytzkyj brings post-colonial theory to his discussion of a writer often relegated to the pantheon of Russian writers, Nikolai Gogol. Ilnytzkyj's "Cultural Indeterminacy in the Russian Empire: Nikolai Gogol as a Ukrainian Post-Colonial Writer" is both a perceptive read-

ing of the forces which assigned Nikolai Gogol a position in “Russian” literary history and a vigorous argument in favor of his identification as a Ukrainian writer. In focusing on the example of Gogol, Ilnytzkyj is able to bring to attention not only the specific discourse which influenced Gogol’s national designation, but also reflects on the processes of “constructing” cultural and national identities within the Russian Empire. Natalia Pylypiuk’s essay, “Vasyl’ Stus, Mysticism and the Great Narcissus,” is also devoted to Ukrainian writing and provides an in-depth account of the Ukrainian poet and dissident Vasyl’ Stus. Pylypiuk grounds her study of Stus in a comprehensive account of his mystical narcissism and his relationship to Hryhorii Skovoroda. Informed by detailed knowledge of the literary tradition of narcissism and Stus’ Ukrainian cultural context, Pylypiuk’s central thesis regarding the importance of mystical narcissism to Stus is buttressed by close reading of his poetry.

In the final essay of this volume, Wladimir Krysinski takes up a topic explicitly addressed by Edward Mozejko in his writing: the prickly issue of scholarly definitions of literary modernism. Animated by the conviction that critical thinking regarding modernism has become overly simplified, Krysinski’s intentionally provocative “Modernist Fallacies and Ambiguities of the Modern” provides a wide-ranging and challenging over-view of both recent misuses of the term and the difficulties of arriving at a definitive understanding of so inclusive a term. Returning to the Hispanic and French origins of the term and proceeding through its adoption in the Anglo-Saxon tradition and in the Slavic world, Krysinski observes the disparate uses and understandings of modernism ultimately to identify the critical dangers of assigning an *a posteriori* designation to an intrinsically heterogeneous movement of contradictory discursive practices.

The fourteen essays assembled here present diverse approaches to a variety of the topics from the disciplines Edward Mozejko so competently represented in his own writing. It is hoped that in reading and profiting from them, the reader will be conscious of sharing in homage to a truly great and versatile scholar and a wonderful man, Edward Mozejko.

The compilation and production of a commemorative volume is always a task of many hands. Apart from thanking the individual contributors for their essential cooperation, I would like to extend gratitude to Prof. Dr. Klaus Martens of the Universität des Saarlandes for his moral and logistic support and, in particular, to

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*Paul D. Morris*  
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