

The aim of this work is to chart the situation in the Swedish and the Czech literature at the turn of the twentieth century, with focus on the urban space, and to point out the differences that exist between the Swedish and the Czech literature with the help of concrete novels, which gives even more interesting and wider look at the possibilities of a literary city in general.

The real situation at the end of the 19th century was both optimistic and pessimistic, with the blossom of civilization on one side and the uncertainty of changing times on the other side. The urban space was one of the new phenomena and its influence on the man was so fundamental that these subject relations became an important part of the fictitious worlds.

One of those who understood the city and took its gates, squares and pubs as a home was a young and mostly financially secure man with a passive attitude towards life, who walked aimlessly through the city, only interested in what he would see. The flaneur, without participating in what he sees, is a part of the urban space - he is formed by it and he harmonizes spiritually with it. One important writer whose work accents the Swedish metropolis Stockholm is Hjalmar Soderberg (1869 - 1941).

Soderberg's figures formed by the city space go through certain changes, from the childishly light-hearted Tomas Weber in the novel *Forvillelser* (1893) to the passive and unhappy Martin Birck (Martin Bircks ungdom, 1901), from the crime-and-punishment-plagued doktor Glas (*Doktor Glas*, 1905) to Arvid Stjarublom, tortured by love (*Den allvarsamma leken*, 1912). Stockholm influences the figures' steps, it lives through them and it is the highest authority that offers the existential certainty.