

## **Anotace v anglickém jazyce**

Reading a story typically involves a question where did this story come into being, where it arose from. Reading Gustaw Herling-Grudziński's short stories involve the answer as well. His texts after a novel *A world Apart* imply well-founded world order, which suggests, that stories exists in variations yet for centuries in old chronicles, files on historical events, commentaries written by historian and in famous European paintings and other works of arts. The plausibility of such stories is supported by their incessant repeating. Never can they be forgotten inasmuch as they can emerge anytime in present events, most often in the place where the previous story took place. In Gustaw Heling-Grudziński's short stories even the seemingly real place is never the purely mimetic image of a real place. Described landscape combines a representation of real European places with the imaginary space of fiction. In Herling-Grudziński's short stories it means that places have their own inner memory reflected in genius loci. As the narrator perceives them not by vision alone, but also by smell, sound, and so on and they interface with other spaces in literature as well, may such a narrative present itself as a projection of the memory engaged to a particular place. It may fully comprise of multiple layers of meaning. For instance, such would be the case with uncanny places that most often function as constant literary toposes, as cemetery, monastery, towers and so on. My goal in this paper is to engage the places with the theme of memory and intertextuality as well as to describe the narrative structure of several stories in Gustaw Herling-Grudziński's literary output.