

**THE CARTOGRAPHY OF LITERATURE:
HORIZONS OF LITERARY THEORY AND CRITICISM**

**КАРТОГРАФІЯ ЛІТЕРАТУРИ: ОБРІЇ
ТЕОРІЇ ЛІТЕРАТУРИ ТА ЛІТЕРАТУРНОЇ КРИТИКИ**

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**THE FIGURE OF ADOLF ARENDT IN THE BIOGRAPHY
AND ARTISTIC WORLD OF BRUNO SCHULZ:
A COMPARATIVE ANALYSIS OF INTERPRETATIONS**

Однією з найбільш обговорюваних фігур у контексті формування естетичного світогляду польського митця першої половини ХХ ст. Бруно Шульца є Адольф Арендт – викладач малювання у Дрогобицькій гімназії імені Франца Йосифа І. Його ім'я з'являється у прозі письменника, зокрема в «Цинамонових крамницях», і породжує питання про те, чи був він реальним педагогом Шульца, чи радше символічною постаттю, трансформованою художньою уявою прозаїка. Метою наукової розвідки є визначення інтерпретаційних стратегій творення постаті Арендт в біографічному й художньому світі Шульца в контексті модерністських поетик і творчих підходів до формування художнього образу (зокрема й образу людини), простеження еволюції рецепції цього образу і його художньої трансформації в шульцознавстві ХХ–ХХІ ст., а також означення інтертекстуальних паралелей таких творчих перетворень у європейській традиції. У процесі дослідження застосовано комплекс взаємопов'язаних методів: біографічний, герменевтичний, компаративний, культурологічний методи, інтертекстуальний аналіз і літературознавчий аналіз тексту.

У процесі дослідження виявлено чотири основні інтерпретаційні стратегії: традиційну біографічну (Є. Фіцовський), критично-деконструктивну (В. Панас), психокультурологічну / культурно-локальну (Л. Куйбіда; А. Сипек) і сучасну (культурологічні чи *memori studies*). Запропоновано нові траєкторії сприйняття шульцознавчого (відповідно й шульцівського) дискурсу: розглянуто основні інтерпретації постаті Адольфа Арендт в біографічному й художньому контекстах творчості Бруно Шульца, простежено еволюцію її рецепції в шульцознавстві ХХ – ХХІ ст., а також задекларовано інтертекстуальні паралелі в європейській традиції. Єжи Фіцовський розглядає Арендт як достовірного й важливого персонажа в біографії Шульца, як першого вчителя малювання, який мав безпосередній вплив на формування естетичних орієнтирів письменника. Владислав Панас на основі скрупульозного аналізу архівних матеріалів доводить, що викладацька кар'єра Арендт й роки навчання Шульца хронологічно не збігаються, через що сцену «уроку професора Арендт» трактує як суто художню конструкцію. Дослідницький підхід Любові Куйбіди й Антоні Сипека є двоїстим: львівська науковиця постать Арендт трактує одночасно і як реальну, і як символічну, а урок професора – як акт пам'яті і трансформації; польський дослідник, використовуючи нові документальні джерела, «реабілітує» постать учителя малювання як реальну особу, зазначаючи чіткі межі між часом



його професійної діяльності у Дрогобицькій гімназії та періодом навчання Шульца в цьому закладі освіти. У сучасних розважаннях постать Арєндта здебільшого сприймається як ключ до розуміння поетики пам'яті Бруно Шульца, а також анонсуються зв'язки й паралелі між образом Арєндта й мотивом Учителя в європейській літературній традиції ХХ ст.

Ключові слова: шульцознавство, інтерпретаційна стратегія, біографізм, біографічний опис особистості, науково-понятійний образ, художній образ, біографічна достовірність, літературна фікція, архівна критика, пам'ять дитинства, пам'яттєва реконструкція, мистецька ініціація, символіка наставника.

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Introduction

Nowadays, Schulz studies are recognized as one of the most developed components of world literary studies, in particular, due to the numerous Schulzian studies in the context of works about Bruno Schulz, which, according to scientists, contains thousands of scientific works of various formats about the artist.¹ The author is sure that the time has come to understand this diversity. The unforgettable researcher of Bruno Schulz's work, Vladyslav Panas, rightly observes, "... the time has come to think about all this," this is a task "for the publishers of Schulz's prose with a critical treatment, which Schulzology must ultimately decide on" [Panas, 2007, p. 36; p. 40]. Ihor Klekh, a well-known researcher of the artist's personality and creative heritage, adds, "So much has already been said and written about Bruno Schulz that it would be worth calming down the intensity of the statements and trying to sort through all this wealth, sort it out and partially simplify it in order to understand the essence of the problem" [Klekh, 2008, p. 97]. *To think, to understand, to sort, to simplify*, etc., in the author's opinion, means in a certain way to systematize, (re)interpret, generalize, supplement, update the relevant Schulz-scholarly discourse, if necessary – **and correct it, in other words, to quote Schulz himself, "to extract a healthy grain of meaning"** [Schulz, 1994, p. 189]. **Such explorations make it possible to significantly expand, deepen, and even to some extent change the understanding of the personality, prosopography, and creative output by Bruno Schulz, improving existing Schulz studies.**

The relevance of the study is due to the growing interest in the interdisciplinary understanding of the creative work by Bruno Schulz – a writer, artist, thinker, and a unique representative of the borderlands culture of Central and Eastern Europe. One of the most discussed figures in the context of the formation of the aesthetic worldview of the Polish artist of the first half of the 20th century, Bruno Schulz, is Adolf Arendt, a drawing teacher at Drohobych Gymnasium named after Franz Joseph I. His name appears in the writer's prose, in particular in *The Street of Crocodiles* (known also as *The Cinnamon Shops*), and this fact raises the question: whether he was Schulz's real educator, or rather a symbolic figure transformed in the prose writer's artistic imagination. The image of Adolf Arendt has today become a complex interpretive figure – on the verge of the biographical fact, poetic memory, and cultural symbol. Recent studies show that Arendt ceases to be exclusively the object of factual research and instead appears as a point of intersection of biography, poetics of memory, symbolic vision, and intertextual code. The study of this figure allows not only to understand the mechanisms of artistic transformation in Schulz's prose more deeply but also to illuminate the broader cultural processes of the formation of literary myth against the backdrop of the lost reality of Drohobych at the beginning of the 20th century. In such a context, Arendt's image becomes a key to understanding the deep interaction between the biographical basis and the artistic imagination, between the individual experience of the au-

¹ "Bruno Schulz, with his modest (about 700 printed pages) literary output, has captured the imagination of readers all over the world. It is impossible to count all the publications, translations, studies, and paintings that have appeared on the subject of his work. Attempts at film adaptations, theatrical performances, events, festivals – all these events continue to remind us that the creative ingenuity of the author of *Sanatorium Under the Sign of the Hourglass*, will forever remain bottomless, universal, and timeless. No matter what I write about it, it will always be insufficient" [Pohoretskyi, 2022, online].

thor and the collective memory of culture. The designated scientific study is aimed precisely at such an innovative and research dimension, which, the author repeats, determines its relevance.

The purpose of the scientific investigation is to determine the interpretative strategies of creating the figure of Arendt in the biographical and artistic world of Schulz in the context of modernist poetics and creative approaches to the formation of an artistic image (including an individual person), to trace the evolution of the reception of this image and its artistic transformation in Schulz studies of the 20th–21st centuries, as well as to identify intertextual parallels of such creative transformations in the European tradition.

Achieving the purpose involves solving *the following tasks*: 1) to systematize theoretical approaches to the biographical method in literary studies, highlighting its positive aspects and limitations in the interpretation of literary texts; to distinguish between ideas about the scientific-conceptual and artistic image of a person; 2) to compare approaches to the interpretation of the figure of Adolf Arendt in the works of J. Ficowski [2010], W. Panas [2007], L. Kuibida [2008], A. Sypek [2020], etc., taking into account methodological differences (archival studies, hermeneutics, mythopoetics, cultural studies, etc.); 3) to clarify the function and role of Arendt's image in Bruno Schulz's prose; 4) to characterize the dynamics of the receptions of Arendt's image in Schulz studies – **from early biographical reconstructions to modern symbolic readings**; 5) to **signal intertextual connections and parallels between the image of Arendt and the motif of the Teacher in the European literary tradition of the 20th century**.

The object of the study is the prosopography and creative heritage by Bruno Schulz in the context of the interpretations of Schulz studies, *the main subject* is understanding the biographical and artistic image of Adolf Arendt and its reception in the Polish and Ukrainian scientific and research tradition.

In the research process, a complex of interrelated *methods* has been applied: the biographical method – to reconstruct historical information about the figure of Adolf Arendt, to establish possible connections with Bruno Schulz, and to analyze sources related to his teaching activities in Drohobych; the hermeneutic method – to analyze the artistic transformation of Arendt's image in Schulz's prose; the comparative method – to compare different approaches in Schulz studies, to determine the dynamics of interpretations and receptive shifts; the culturological method – to consider the figure of Arendt in the context of broader cultural and artistic codes of Galicia at the beginning of the 20th century and its symbolic meaning within the Schulzian world; the intertextual analysis – to identify parallels between the image of Arendt and the motif of the Teacher in European literature and philosophy, in particular in the works of modernists and authors of the "borderlands"; the literary analysis of the text – to study the image of Arendt in Schulz's prose and the poetics of its creation and functioning in the artist's fiction cosmos.

The scientific novelty of the study lies in the comprehensive understanding of the personality of Adolf Arendt as a figure that functions at the intersection of biographical reality and artistic imagination in the creative work by Bruno Schulz. For the first time, a comparative analysis of the interpretations of this figure in the Polish and Ukrainian Schulz studies tradition (J. Ficowski, W. Panas, L. Kuibida, A. Sypek, etc.) has been carried out, the dynamics of its reception has been revealed – from the documentary image to the symbolic construction of memory and the process of authorial initiation; intertextual parallels of the image of Arendt with European archetypes of the Teacher in the culture of the 20th century have been announced; *the theoretical significance* of the work lies in deepening ideas about the nature of biographical transformation in literature, substantiating the role of marginal figures (in our case, this is the figure of Adolf Arendt) in the formation of a holistic cultural portrait of a particular famous artist (in our case, this is Bruno Schulz); the study contributes to expanding the boundaries of the biographical method in literary studies, supplementing it with elements of hermeneutics and cultural anthropology.

The biographical method in literary studies: evolution and pluralism of approaches

When it comes to the biographical method of research in literary studies (because it is similarly used in other branches of humanities – in sociology, psychology, historical psychology, etc. [Merrill, West, 2009]), it is generally a special way of studying literary works, in which the contextual time-space of the writer's life, his/her experience, his/her personality is investigated as the most important factor influencing his/her creative work. It is about learning about the life histo-

ry of an artistic personality and the influence of individual existential experience on their work: searches for connections between the artist's real life, his/her declarations and confessions, the peculiarities of his/her psychology of creativity, idiostyle, creative discursive practices, and – the most important – his/her works, are seen as decisive [Edel, 1984].

In modern literary studies, the biographical method has long gone beyond the traditional (historical-biographical) approach, has undergone significant rethinking and differentiation, and has been developed into a system of interconnected but autonomous directions. Their differentiation is due not only to the reassessment of the author's role in the interpretation of the text but also to the influence of related disciplines – philosophy, cultural studies, psychology, digital humanities, etc. Despite the diversity of interpretations, these approaches are united by a common desire to reconstruct the meanings of a work of art through the prism of the artist's life experience. The main directions of the biographical method, their positive analytical potentials, as well as methodological limitations, are outlined below:

- the classical (historical-biographical) approach is investigation of the connections between the author's life and his/her creative work with an emphasis on the historical context, facts of biography, and social conditions (= linear connection "life ↔ text"); in the center it is the idea that life experience is the key to understanding a work of art; often it is combined with cultural-historical analysis; the key name is Richard D. Altick [Altick, 1950], Leon Edel [Edel, 1957; 1984], Harold Bloom [Bloom, 1973] at the early stage; their approaches are focused on finding correspondences between biography and literary creative work; the positive aspects allow understanding better the context of the creation of the work; reveals the connection between the author's personality and the ideological and artistic content of the text; valuable for studying the work of writers of the past, in particular the classics; clarity, demonstrability, contextuality; there are flaws/limitations which means the risk of reductionism, reducing the work to a "mirror of life"; ignoring the specifics of artistic convention, fiction, symbolism; neglecting the internal structure of the work;

- the new biography is a combination of a narrative approach, psychology, cultural criticism, and history in the reconstruction of the artist's image, with attention to the plurality of identities; this approach combines narrativity, fragmentation, intertextuality, doubt in the single "truth" about the artist's life, and the use of archival sources as artistic material; attention shifts from the author as a figure to the author as a construct; the key names include Michael Holroyd [Holroyd, 2002], Hermione Lee [Lee, 2009], Paula Byrne [Byrne, 2010; 2013], Richard Holmes [Holmes, 2017]; **the positive aspects are combination of biography, psychology, cultural criticism and history**; it opens the way to a multi-perspective, flexible vision of the artist's life; it gives the biography a literary quality, including narrative and drama; there are disadvantages/limitations – blurred boundaries between the artistic and the scientific; subjectivism; difficulties with verification;

- the biographical hermeneutics means interpretation of a work through the prism of the author's life world, but not as a key to the plot, but as a way of understanding semantic horizons; a combination of the existential and interpretative dimensions; the emphasis is on how the author makes sense of his/her life in the text, rather than simply representing it; the key names are Hans-Georg Gadamer [Gadamer, 1989], Emil Staiger [Staiger, 1939; 1951], Klaus Weimar [Weimar, 1980]; **the positive aspects are depth, interpretative potential, philosophical**; the disadvantages/limitations are extreme hermeneutic complexity, it requires a high level of training of the researcher; abstractness; risk of speculation;

- the psycho-biography is an analysis of the author's life and creative work through the prism of psychoanalytic or psychological theories; significant attention to childhood, the subconscious, recurring motifs, and traumas; it is often combined with a psychoanalytic interpretation of the text; the key names are Ernest Jones [Jones, 1949], Lionel Trilling [Trilling, 1950], James Hillman [Hillman, 1996; 2004]; the positive aspects are provision of a deeper understanding of personal motives, the unconscious, traumas; it reveals the inner dynamics of creativity through the use of psychoanalytic models; it is useful for studying artists with unconventional life experiences; the disadvantages/limitations are possibility of excessive psychoanalytic interpretation "according to Freud"; it often relies on hypothetical assumptions; there is risk of pathologizing the author, misinterpreting the creative work;

– the cultural-biographical approach is the consideration of the author as a cultural subject, formed through interaction with the historical, social, and ideological context; it is the combination of biography and cultural materialism, emphasis on microhistory, networks of influences, and ideological discourses; the key names are Raymond Williams [Williams, 1983], Stephen Greenblatt [Greenblatt, 1980], and Catherine Gallagher [Gallagher, 1994]; the positive aspects are connections of the artist's life with broad socio-cultural processes; it allows studying the author as a product and as a participant in historical transformations; it allows involving interdisciplinary approaches (history, sociology, cultural studies); the disadvantages/limitations are the risk of depersonalization of the author's individuality within structures and discourses; it sometimes reduces attention to the poetics of the work in favor of the context; it is possible ideological coloring of the interpretation;

– the autobiographical criticism is the interpretation of literature through the prism of the critic's/researcher's personal experience, combined with the author's biography; self-reflexivity, attention to identity, subjectivity, corporeality; biography becomes a dialogical space between the author and the reader; the key names are Nancy K. Miller [Miller, 1988; 1991; 2007], Bell Hooks [Hooks, 1989], Elizabeth Ellsworth [Ellsworth, 1995]; the positive aspects are autobiographical criticism emphasizes the subjective experience of the reader/interpreter; promotes a personalized, lively dialogue with the text; allows studying the reception of the text within a cultural/identity framework; the disadvantages/limitations are blurred boundaries between scholarship and personal essayistic discourse; risk of transferring one's own experience onto the author (projection); difficulties in generalizing the results obtained;

– the digital biographical approaches means the application of digital technologies to the collection, mapping, and analysis of biographical information; combining biography with big data, geoanalytics, and visualization of networks and events, allows seeing connections that are inaccessible to traditional biography; the key initiatives – Mapping the Republic of Letters (Stanford), Orlando Project (University of Alberta & Cambridge), Prosopography of the Byzantine World; the positive aspects are means enabling visualization of biographical data, spatial and network connections; using large data sets to study the lives of writers; opening up new perspectives for interdisciplinary research; the disadvantages/limitations are risk of technocratization of humanitarian knowledge; need for high technical training; depth of interpretation may be lost for the sake of data representation [for more information about this, see: Eliot, 1932; Trilling, 1950; Gindin, 1981; McGann, 1983; 2001; Engelstein, 2008; 2024; Benton, 2009; Rosenthal, 2018; Ismaylova, 2023; Khadzinskaya, 2023, etc.].

Therefore, the modern model of the biographical method is a pluralistic system in which classical, philosophical, psychological, cultural, and digital approaches coexist. Such differentiation indicates the evolution of the concept of "biographical" – from a set of external facts to a multi-level system of meanings, in which the author's life and work are understood as dialogic, historically conditioned, and interpretively open structures. In contemporary literary studies, the biographical method continues to play an important role as a flexible analytical tool that combines philological sensitivity to the text with an interdisciplinary approach to the author's personality. Its steady presence in the field of scientific research is due to several positive factors: firstly, it is the ability to reveal the existential, psychological, cultural, and social origins of a literary text, to reveal the semantic motivation of literary images and themes, and to restore the author's intention as one of the important elements of interpretation; secondly, the biographical approach stimulates dialogue between literary studies and related fields – history, philosophy, sociology, psychology, and cultural studies, contributing to the formation of a multi-perspective reading of the text; thirdly, modern variants of this method demonstrate openness to self-reflection, ethical revision of the researcher's position, and criticism of the author's narrative as constructed and contextually conditioned. Therefore, the shortcomings of the biographical method, which the researcher must remember, lie in the potential danger of reductionism, when a literary text is perceived exclusively as a direct reflection of the author's biography, without considering its artistic autonomy, symbolic complexity, and multilayered structure. In addition, excessive enthusiasm for the search for the "true author" can reduce interpretation to a descriptive-factographic level, neglecting the poetic specificity of literature as the art of the word. In some cases, especially within the framework of psychobiographical or poststructuralist interpre-

tations, there is a risk of speculation, interpretive subjectification, or excessive theorizing, which makes it difficult to focus on a specific text. In general, the biographical method at the current stage appears as a multifaceted and dynamic paradigm, which, provided that it is methodologically sound, can effectively combine the interpretation of a literary work with the study of the author's personality, without violating the integrity of the artistic discourse. Its productivity increases in combination with other approaches – **hermeneutic, culturological, intertextual, receptive**, which allows making a multi-level analysis of literary phenomena in broad anthropological, socio-cultural, and aesthetic contexts.

The biographical description of a person in literary studies appears in two main forms – as a conceptual and as an artistic image. These forms of representation have a different nature, functional load, and degree of influence on reader perception. The conceptual image implies a logical, factual, scientifically verified representation of a person, based on verified sources, documentary evidence, and a chronological sequence of events. Its goal is to convey reliable information, outline the contours of an individual's life and activities, and identify key aspects of his/her/their biography in connection with the historical and cultural context. This approach is used mainly in scientific biographies, encyclopedic references, and critical essays. The conceptual image functions primarily as the result of analytical modeling of the personality, in which the rational principle prevails. Instead, the artistic image of a person is created through the aesthetic transformation of biographical material, which includes elements of interpretation, symbolization, psychologization, and mythologization. It not only records the external events of life, but also seeks to convey the inner world of the character, his/her emotional state, value orientations, and individual tonality of perception of reality. In the artistic image, there is an interaction of the documentary and the fictional, the real and the conventional, which allows the author to model a multidimensional picture of the personality, focused not only on "what was," but also on "how it might have felt." In the artistic image, there is an interaction of the documentary and the fictional, the real and the conventional, which allows the author modelling a multidimensional picture of the personality, focused not only on "what was," but also on "how it might have been felt." In contrast to the scientific-conceptual image, the artistic image has a broader potential for deep knowledge of the personality, since it allows revealing not only the external, but also the internal truth of the character. Due to the emotional richness, expressiveness of language, author's position, associative series, symbolism, and intertextual allusions, the artistic image performs not only a representative, but also an existential function. It is addressed to the aesthetic experience of the reader, forms a personally colored idea of a person in his/her uniqueness, with all the ambiguity, contradictions, and multifacetedness of his/her life path. Thus, a conceptual image is the result of the systematization of knowledge about a person, while an artistic image is the result of his/her aesthetic reconstruction. If the first is aimed at intellectual mastery of the fact, then the second is aimed at emotional empathy with fate. That is why the artistic biographical image has a more powerful impact on the reader's perception, expanding the boundaries of the traditional idea of a person as a figure in history – to a figure living in the consciousness, emotions, and memory of generations. In this context, artistic biographicalism is increasingly interpreted as an alternative to the linear-factographic approach. Due to its narrative nature, the artistic image allows forming a holistic "textual personality" that exists not only as an object of analysis, but also as a full-fledged participant in communicative and cultural dialogue. It is open to multiple interpretations, inscribed in the interdisciplinary space of philosophy, psychology, cultural studies, and art. Undoubtedly, compared to a scientific concept, an artistic image can reproduce the peculiarities of character, activity, creativity, etc. of a person much more deeply and multifacetedly. Actually, such an artistic representation of an image in literary works, expanding and deepening, artistically transforming a real figure, due to the displacement of the axiological, psychological characteristics of the semiotic-semantic core of the character's real existence, can deform the conceptual image, giving rise to a special tension between the figurative characteristics of a real figure who existed and lived in a certain period of historical time, and the artistically developed image of the character, which can be idealized and far from reality, be artistically perfect, but historically inaccurate. It is precisely such disagreements that have become the basis of the problem that the author of the article will consider in the study proposed here: in modern biographical literary criticism, the transformation of personality from a concept to an artistic image is not only an aesthetic gesture, but a deeply methodological paradigm shift. This is a movement

from reduction to complication, from object to subject, from document to text – in this dimension, biographical knowledge appears as a process of living dialogue with a personality – **not only historical**, but also existentially significant.

Therefore, considering the presented theoretical and methodological principles of the research, the biographical approach is seen as particularly important in studies of the ideological, thematic and aesthetic dominants of Bruno Schulz's prose, the stylistic peculiarities of his creative style, and modernist writing, as it serves to "reveal" the mystery and previously unknown milestones of the writer's life and artistic path. It is necessary to recall the right away that the biographical method, as noted, has its aberrations that limit its relevance, since anyone who delves into the complex intertwining of a writer's life, his creative intentions and aspirations, artistic truth, and creative reworking of the events and facts of his real life will have to constantly ask the question: how do modernist approaches in Schulz's fiction transform the personal past of the writer and the past of other real figures, change the role perspective, creating new meanings and plot lines of the writer's past, expanding and supplementing them with events and facts that are actually a mythologizing of this past?

Adolf Arendt and Bruno Schulz: a dialogue between reality and artistic imagination

Obviously, the problematic of the figure of Adolf Arendt in the biography and artistic world of Bruno Schulz is heterogeneous, that is, it encompasses several research planes: biographical, interpretative, poetological, philosophical, and cultural, as well as hermeneutic and mythopoetic. In view of this, the study is based on the ideas, concepts, and theories of many domestic and foreign scholars.

1. *Biographical studies and Schulz studies* are undoubtedly the core of the scientific work: Jerzy Ficowski's scientific research → biographical reconstruction of Schulz's life; interpretation of Arendt as a teacher of drawing [Ficowski, 2010]; Vladyslav Panas – Drohobych's mythopoetics, deconstruction of the "real" Arendt [Panas, 2007]; Liubov Kuibida – Schulz's poetics of creative memory, analysis of Arendt as a figure of memory [Kuibida, 2008]; the concept of Drohobych historians – the followers of Ficowski's interpretative strategy [Lazorak, Tymoshenko, Khomych, Chava, 2016]; Antoni Sypek – archival reconstruction of Arendt's person, an attempt to return historical specificity to the figure [Sypek, 2020]; announcing innovative research directions in the outlined dimension [Matorina, 2025], etc. → the key topics, approaches according to this paradigm – biographical criticism, poetics, school mythology.

2. *Methodology of interpretive analysis* (for comparing versions and narratives about Adolf Arendt): works by Umberto Eco – *open structure of the text*, multiplicity of interpretations [Eco, 1989]; Guy Debord – figure as an element of the "spectacle" of memory in culture [Debord, 1967]; Henry Jenkins – polynarrativeness, transmedia reconstruction of figures through different discourses [Jenkins, 2006] → key themes, approaches according to this paradigm – multiplicity of meanings, reconstruction through reading.

3. *Philosophical-hermeneutic paradigm*: works by Hans-Georg Gadamer → hermeneutics as a dialogue with tradition; interpretation of the "figure" in the text [Gadamer, 1989]; Paul Ricoeur → theory of "*mnemonic identity*" and the concept of *narrative memory* [Ricoeur, 1992]; Mikhail Bakhtin – dialogicity of the text, chronotope, polyvalence of figures in the artistic narrative [Bakhtin, 1981] → key themes, approaches according to this paradigm – interpretation of the figure in the text, memory, dialogue, in particular, Gadamer's hermeneutics is applied to analyze how the researcher and the text interact in the process of interpreting Arendt's image.

4. *The paradigm of literary anthropology and poetics of memory*: Jan Assmann's reflections – *cultural memory* as the basis for the formation of figurative narratives (Arendt as a figure of initiation) [Assmann, 1992] → **this is an approach that explains how the figure of the Teacher (Arendt) functions in a world where art, childhood and memory intertwine**; the key themes according to this paradigm are collective memory, the image of the Teacher.

5. *The paradigm of mythocriticism, poetics of the symbol*: studies by Gilbert Durand → *Anthropological Structures of the Imagination*, analysis of the images of the Teacher, the Initiate [Durand, 1960]; Mircea Eliade → archetypes of initiation, return to the sources of knowledge (student – teacher) [Eliade, 1957]; Northrop Frye – typology of literary characters, symbolism of the Teacher as a figure of the Labyrinth [Frye, 1957] → key themes according to this paradigm – initiation, the archetype of the Teacher, myth-making.

Literary portraits-calling cards of Bruno Schulz and Adolf Arendt

1. Bruno Schulz (1892–1942) – Polish-speaking Jewish writer, artist, educator, essayist, one of the most original artists of European modernism of the 20th century. He was born and lived almost his entire life in the multicultural, now Ukrainian city of Drohobych, Lviv region (then Austria-Hungary, later Poland), which became the dominant topos of his artistic world. The author of the two collections of prose – *The Street of Crocodiles (known also as The Cinnamon Shops)* [Schulz, 1934] and *Sanatorium Under the Sign of the Hourglass* [Schulz, 1937], as well as the so-called “scattered” stories [Weron, 1922²; 1936a, 1936b, 1938a, 1938b], which combine features of mythopoetic writing, modernist aesthetics, and poetics of dream. Schulz’s creative work is distinguished by its autobiographical nature, hypertrophied visual image of reality, cult of childhood, memory, myth, and body, as well as a unique literary language: multilayered, symbolic, and visually rich. He professionally taught drawing at Drohobych Gymnasium³, actively painted and engraved, left a significant artistic legacy. He died tragically in the ghetto in 1942, becoming a victim of the Holocaust. His figure is central to discussions about borderlands literature, cultural memory, and the artistic identity of Eastern Europe.

2. Adolf Arendt (year of birth and year of death are not reliably known⁴) – a little-known but significant figure in Schulz studies; a teacher and curator of the drawing room at Drohobych Imperial and Royal Gymnasium named after Franz Joseph I, and later at other educational institutions, in particular the Realschule in Tarnów – a teacher immortalized by Bruno Schulz in “The Cinnamon Shops”⁵. He taught drawing (= a teacher of freehand drawing – freehand drawing) and geometric drawing, calligraphy, elements of linear perspective, and probably also had a connection with the basics of architectural drawing. He belonged to a cohort of highly educated teachers of the Habsburg Monarchy who, using classical humanities education, taught artistic disciplines in various educational institutions (Adolf Arendt was a graduate of Krakow School of Fine Arts, and from 1900 – Krakow Academy of Arts). First, he was mentioned in connection with Bruno Schulz in the works by Jerzy Ficowski as a possible drawing teacher of the future writer. No reliable photographic portrait of Arendt has survived. Sources about the drawing teacher are limited to mentions in school reports, program catalogs, and materials about Franz Joseph I Gymna-

² Recently, Drohobych researcher Lesya Khomych found the story Undudya in the pages of the Boryslav oil workers’ newspaper “Świt” dated January 15, 1922, signed by the name of Marceliy Veron. Schulz researchers have established that the author of this work is Bruno Schulz.

³ Bruno Schulz studied at Drohobych Imperial and Royal Gymnasium named after Franz Joseph I, and began teaching there, but in the format of the State Men’s Gymnasium named after King Władysław II Jagiellon. Since the educational institution was renamed several times, the author will use the name Drohobych Gymnasium or simply Gymnasium in the research.

⁴ Thus, in the article by O. Rudiachenko it can be read, “His class and home works were admired by the first drawing teacher Adolf Arendt (1878 – 1957 <emphasis added by the author – R. R., N. M.>) and his successor Franciszek Chszonstowski. Here is an example of the parallel construction of literary reality. ... It is easy to pass off the desired as real when one knows how to use a pencil or a brush” [Rudiachenko, 2025]. Such information is recorded only in this publication, at least it is not known in other sources.

⁵ *I remembered that at this time of year, Professor Arendt’s classroom was supposed to host one of those extracurricular lessons held late in the evening – we would gather there in winter, burning with noble enthusiasm inspired by that wonderful teacher – to practice drawing. ... To be honest, we didn’t draw that much during those lessons, and the professor didn’t set any specific requirements for us. ... Only the most diligent drew around the candle itself, in the golden circle of its glow. We usually waited a long time for the professor... Finally, the door to his room would open and he would enter – small, with a beautiful beard, esoterically smiling, restrainedly silent, full of the aroma of mystery. ... Full of dignity, the professor solemnly walked between the empty desks, behind which, divided into small groups, we drew something in the gray glare of the winter night. ... The professor delved into a spacious glass cabinet filled with old folios, old-fashioned illustrations, engravings, and old prints. Emphasizing his words with esoteric gestures, he showed us old lithographs of evening landscapes, nighttime thickets, and alleys in winter parks, blackened and interspersed with white moonlit paths. ... Somehow, without any transition, our whole group was already walking back along the white snow-covered alley... The night repeated... all those series of nocturnes and night engravings by Professor Arendt, developing his fantasies [Schulz, 1994, pp. 68-69; English translation by the authors – R. R.; N. M.].*

sium. Thus, Adolf Arendt is a significant figure at the intersection of the history of school education in Drohobych and the literary world of Bruno Schulz. His figure serves as a starting point for analyzing the themes of the teacher, memory, and artistic formation in the modernist culture of Eastern Galicia.

Adolf Arendt in the creative work by Bruno Schulz: the main stages of interpretation

The name of Adolf Arendt has aroused interest before and is still raising a number of questions: was Arendt a real teacher of Schulz, or rather a symbolic figure, the embodiment of initiation into figurative thinking? Do the periods of their stay at Drohobych Gymnasium coincide? What archival sources confirm or refute the fact of Arendt's pedagogical connection with Schulz? In what status does Adolf Arendt appear in Bruno Schulz's prose? Is it necessary to separate Arendt the person and Arendt the character? How important is the figure of Arendt for understanding the culture of the borderlands? Is he a representative of the Austro-German cultural trends of the time that influenced the formation of Schulz's aesthetics? How has the interpretation of Arendt's image changed in Schulz studies? How does Arendt's figure influence the modern reception of Schulz? What prospects does the interpretation of this figure open up for modern literary anthropology?

The scientific investigation analyzes four main interpretative strategies of the figure of Adolf Arendt in the prosopographic and artistic world of Bruno Schulz, which illustrate the stages of this interpretative dynamic.

1. *The traditional biographical interpretative strategy* → biographical stage (= period of trust in the biographical), 1950–1980s of the 20th century → figure of Arendt = Bruno Schulz's real first drawing teacher; founder and main *representative* of this approach – Jerzy Ficowski.

Schulz scholars relied on and now agree with the statement of the classic of Schulzology, Jerzy Ficowski, the outstanding Polish biographer of Bruno Schulz, who in his fundamental study *Regions of the Great Heresy and Surrounding Areas. Bruno Schulz and His Mythology* (the author of the article emphasizes that this is a scientific-biographical, documentary-narrative publication) wrote: "His <Bruno Schulz – *postscript R. R., N. M.*> first drawing teacher, Adolf Arendt (whose surname he would later mention in his "*Cinnamon Shops*"), and then Arendt's successor, Franciszek Chszonstowski, admired his works, which often, when the topic was arbitrary, returned to carriage cupboards and carriages – a motif whose genesis and the force with which it acted on him, Schulz himself could not fully explain to himself" [Chszonstowski, 2010, p. 23]; "When the narrator and the character of *The Cinnamon Shops* decides to return "by the way to Solany Żupy" "... and at the same time dares to "look into the hall where Professor Arendt taught drawing lessons, he finds himself in Franz Josef Central Gymnasium, where Schulz studied and where Adolf Arendt was indeed his first guide to the country of art in 1902" [ibid., p. 68], "... in *The Cinnamon Shops* ... it is no coincidence that he <Bruno Schulz – *note by R. R., N. M.*> mentions ... the surname of Professor Arendt, because that was the name of his former drawing teacher" [ibid., pp. 462–463].

Thus, Schulz's leading biographer identifies Arendt, who taught at Drohobych Gymnasium, with Bruno Schulz's first drawing teacher, who plays the role of a mentor in the artist's aesthetic development; he sees him as a reliable and important character in Schulz's biography, who had a direct influence on the formation of the writer's artistic orientations; Ficowski has no doubts about the authenticity of such connections. The researcher's position on *Professor Arendt's Lesson* is the basis of real school lessons. Ficowski's statement is accepted in the world Schulz studies as a fact, confirmed by the writer's prose, has taken root and turned into a postulate.

The sources of information for E. Ficowski are memoirs (the scientist believes that memory is a source of facts about life), general biographical reconstructions, prose works by Schulz, materials from the book by Z. Kultys, which contains, first of all, complete lists of teaching staff of Drohobych Gymnasium with the years of their work (until 1908). [Kultys, 1908⁶] etc. The (possible – ?) error / inaccuracy in the researcher's statements occurred because Ficowski did not take into account, it seems, a trifle – the difference between the academic year and the calendar year.

⁶ The only book to date by the well-known historian Zdislav Kultys, a teacher of propaedeutics, geography, and history of the native land at the gymnasium, about the history of this educational institution.

It can be concluded from the concept of the image of Adolf Arendt in Jerzy Ficowski's interpretation → **Ficowski established the "fact" of Arendt as a teacher in Schulz's prosopography.** Arendt was Schulz's real drawing teacher – this is revealed as a biographical fact; the name of the teacher in Bruno Schulz's story *The Cinnamon Shops* reflects a real figure, a real teacher who, according to the researcher, had a significant influence on the formation and development of the future artist. This position is based on the use of Schulz's literary texts, fragmentary memories, and logical reconstruction of the biographical situation. In this approach, Schulz's prose is interpreted as a space closely connected to real events and persons.

2. *The critical-deconstructive (hermeneutic) interpretative strategy* → the corrective-critical stage (= critical revision of the biographical myth), 1990s–2000s → Arendt was no longer teaching at Drohobych Gymnasium during Schulz's studies; the main representative of this approach is Vladyslav Panas.

A fundamental foundational work in the context of this interpretive strategy can be considered the study of Vladyslav Panas *Professor Arendt's Lesson* (an archival-critical, textological, hermeneutic scientific edition), in which the well-known Polish scholar refutes the usual statement about the place and role of the drawing teachers of the Drohobych Gymnasium, Adolf Arendt and Franciszek Chszonstowski in the formation of the gymnasium student of Bruno Schulz as a future artist [Panas, 2007]. Before the appearance of V. Panas's speculations, information about Schulz's first drawing teacher, Adolf Arendt, "traveled" from one intelligence agency to another, whose figure, along with his authentic name and professional function, was seemingly transferred by the writer from the real world, from extra-literary reality to the artistic dimension; we emphasize that this is the only case in the cult collection *The Cinnamon Shops*. It was this fact that prompted V. Panas to comment on the outlined scene from the story – the description of Professor Arendt's drawing lessons, which is quite brief, by the way, and to collect more information about Schulz's drawing teachers, including A. Arendt, "Obviously, the idea was born here to dedicate such a commentary, which would say something more about him than just the excessively dry information that in 1902 he was a professor of drawing at Drohobych Gymnasium named after Emperor Franz Joseph I, where Bruno Schulz studied" [Panas, 2007, pp. 35–36], because this had not yet been done, unfortunately, at this point⁷.

Until V. Panas became interested in this problem, because he believed that Arendt deserved more than brief information about his date of birth and death, "... nothing has been done in this matter – in the matter of accumulating some knowledge about the drawing professor who taught Schulz – nothing except what Fitzowski wrote" [Panas, 2007, p. 36]. But from the very beginning it becomes clear that the exact date is "that year 1902, which does not date, because it turns out to be strikingly inaccurate" [ibid.], which also pushes V. Panas "on the margins of completely different Schulzological interests and responsibilities" to search for materials on the mysterious case of 1902 in the biographies of Schulz and the drawing teacher Arendt, about whom Professor Panas only wanted to build at least a small narrative-commentary of a prosopographical direction.

The main points from the article by V. Panas, which must be paid attention to within the scope of the research presented:

1) a biographical commentary on the figure of the drawing teacher – a story "about Professor Adolf Arendt, Bruno Schulz's drawing teacher at Drohobych Gymnasium" [ibid., p. 40]. Panas never wrote it, as the subject of the study changed radically⁸, "... Professor Arendt taught

⁷ V. Panas's remarks remain relevant today: so far, none of the Schulz scholars has managed to conduct a thorough study in the field of collecting detailed information about the biography of Adolf Arendt: only brief, cursory references are found from time to time, for example, in the monograph of Bohdana Pinczewska in the section on the students of Krakow Academy of Arts (until 1900 - Krakow School of Fine Arts), the best of whom later taught in Lviv, while others returned to small Galician towns, whose schools and gymnasiums needed teachers of fine arts, it can be read, "They raised several generations of artists, including Jewish ones, who later formed the originality of the art of Galicia or became famous in other artistic centers of the world. Thus, Adolf Arendt was born into a family of evangelicals in the first half of the 1880s. In 1907, he worked as a professor of drawing at a real school in Tarnów, where children from Jewish families were also freely admitted" [Pinczewska, 2013, p. 138]. That's all.

⁸ For the sake of objectivity, it should be noted that V. Panas did make a note about Arendt in his article, but in a different direction than planned: it is an extremely interesting and unexpected analysis of literary reality – the "literary" lesson of a drawing professor [Panas, 2007, pp. 40–56].

drawing, but ... Schulz's elder brother. Therefore, Bruno could – yes, after all, passionate about drawing – remember the figure of the drawing teacher (at that time, perhaps the only man in Drohobych who was professionally engaged in drawing) simply from his brother's stories. He might even have felt like a 'correspondence' student, eagerly awaiting the moment when he would finally go to school and join this celebrity. He might also have known the figure of Arendt from the stories of his older comrades, from the student legend. In any case, he accomplished a 'mythification of reality' by immortalizing someone who was not his professor as his professor. Instead, he was Professor Franciszek Chszonstowski from beginning to end⁹. At the same time, one began to study, the other to teach. It was Chszonstowski who taught Schulz how to draw and introduced him to the world of art" [ibid., pp. 38–39]. Such a biographical "zigzag" unexpectedly appeared "in a place where we did not expect him at all" [ibid., p. 40];

2) "literary creativity, interpreted as a source of biographical data, is disappointing. After all, the collection of stories called *The Cinnamon Shops*, according to the author's declaration, is an "autobiographical story" and "in it one can find certain events and experiences from the author's childhood... But immediately in the same context, it also speaks of 'methodological delusion.'" Once again, it turns out that art is "unfair": Arendt, who did not teach Schulz, embodied in his art, Chszonstowski, on the other hand, who was his teacher, is not. It is simply that Professor Arendt's drawing lesson says the same thing as *Dr. Tulp's anatomy lesson*, I am art" [ibid., pp. 54–55].

The author has taken the liberty of presenting the outlined materials in such a detailed manner to demonstrate how the corrective approach "works" in Schultizian-style intelligence, as well as to confirm the relevance of such studies: false versions exist – one can find out the fact of their existence quite by accident, but, unfortunately, often even when the truth is found or certain "inappropriatenesses" are established, the information remains unnoticed by researchers, and the false information continues to be used in further investigations; therefore, there are also researchers who, in one way or another, begin to work in a new dimension to establish the truth.

It can be concluded on the concept of the image of Adolf Arendt in the interpretation of Vladislav Panas. Based on a scrupulous detailed analysis of archival materials (in particular, high school yearbooks, personal data of teachers), the scientist proves that Adolf Arendt's teaching career and Bruno Schulz's years of study do not coincide chronologically, which is why the Schulz scholar interprets the scene of *Professor Arendt's Lesson* as a purely artistic construction, as a literary metaphor of initiation into art. Arendt's name in Bruno Schulz appears not as a specific historical figure, but as a sign (literary fiction or symbol), as a character of memory, and not a fact of biography that performs an initiation function, in other words, Arendt's figure is symbolic, there is a shift from fact to symbol, accordingly, Arendt was a mentor not in the life (not in the biography) of Bruno Schulz, but in Schulz's artistic reality¹⁰.

3. *The complex-hybrid interpretative strategy* → symbolic-personal stage (= combination of symbolic and personal), 2000–2010 → Arendt is a hybrid image: this is a real historical figure – he could have been Schulz's teacher in high school, but Arendt is also fictional; representatives of this approach are Lyubov Kuibida, Antoni Sypek, etc.

⁹ The researcher draws such conclusions based on numerous documentary and archival materials, as well as using materials from the book by Zdislav Kultys [Kultys, 1908].

¹⁰ The historians from Drohobych – Bohdan Lazorak, Leonid Tymoshenko, Lesia Khomych, Ihor Chava – use the materials of J. Ficowski, share his views on the place and role of Arendt in the formation of the future artist, and therefore also mention the research of V. Panas, suggesting a certain probability of such an approach. The table "Complete register of Bruno Schulz's teachers (1902–1910) states:

No.	Name and Surname	Position and Academic Title	Learning Discipline and Duties	Teaching Time
2	Adolf Arendt	Professor of the 8th rank(from 1903)	Drawing	1902 / 1903 (half a year)

[Lazorak, Tymoshenko, Khomych, Chava, 2016, p. 26]. Unfortunately, even the surname in the table is spelled incorrectly.

It should be necessary to turn to the study of Lviv scholar L. Kuibida, *Return to Childhood: Peculiarities of Bruno Schulz's Creative Memory* (a psychological and cultural, interpretive scientific work in the national scientific collection), which concerns the psychological, literary, and cultural aspects of the artist's memory as a dominant artistic category [Kuibida, 2008].

The sources of the studies of the Schulz scholar from Lviv are the prose works of Bruno Schulz, numerous cultural Schulz interpretations, and, surprisingly, the reflections of V. Panas. Given the fact that it was Panas who carried out the most convincing biographical localization of the figure of Adolf Arendt, the researcher nevertheless interprets Professor Arendt as Bruno Schulz's first drawing teacher, as the first mentor who shaped the imagery of the future artist's memory, without any attempt to critically refute this version, in other words, she perceives the very fact of Arendt's influence on Schulz as aesthetically credible – **even if it is not fully documented**. **L. Kuibida attempts to combine traditional biographical and critical-deconstructive approaches**, emphasizing that even if the figure of the teacher is symbolic, it is rooted in the experience of memory. The interpretative dominant of Arendt's image, according to L. Kuibida, is the assertion about the existence of a real and symbolic mentor, who personifies the transition from the non-literary world to the world of art; therefore, the artist's memory is perceived as an artistic code that combines facts and symbols. L. Kuibida trusts more in the emotional truth of Schulz's text: she does not doubt that Arendt was his teacher, even if this figure is mythologized. This contrast vividly illustrates how the same image of a teacher can be interpreted differently depending on the purpose of the research: psychological depth (L. Kuibida) or factual accuracy (V. Panas).

Antoni Sypek, a historian, documentarian, teacher, and public activist, in a scientific article in an academic Polish journal devoted to the drawing teacher Adolf Arendt, combines archival and documentary analysis with an interpretive literary approach to the figure of the professor, trying to find out whether Arendt was a real person, whether he could have been Schulz's teacher, and what place this image occupies in the structure of the poetics of memory of the famous Polish writer from Galicia [Sypek, 2020].

The Polish Schulzologist solves two main tasks: 1) reconstructing Arendt's biography based on archival sources and clarifying his contribution to the development and formation of Drohobych's educational environment; 2) establishing the nature of the relationship between Schulz and Arendt.

Therefore, the Polish researcher concludes:

1) biography¹¹ (= archival part: uses data from school reports, lists of teachers, information about Arendt's places of residence, etc.) → Arendt taught drawing at Drohobych Gymnasium from 1892 to 1902 (= Arendt's existence is not denied; in a scientific context, the lack of direct evidence is an important argument in favor of the mythologizing of the image, rather than proof of its complete non-existence); most likely, Schulz was not his student, since he began his studies later (= Arendt's direct contact with Schultz has not been proven) → "Adolf Arendt existed, left a trace in the gymnasium archives, but whether he really met Schulz remains a matter of assumption" [Sypek, 2020, p. 195]¹²; thanks to archival sources, Sypek also restores the educational and artistic context of the gymnasium in Drohobych at the end of the 19th century;

2) the image of Arendt in Bruno Schulz's prose is memorial, not biographical (= literary part)¹³ → Arendt is an allegorical figure that influences the formation of the character's worldview; the writer transforms the "real" Arendt into a mythical mentor, an initiator in the world of art, dreams, and metaphysics, depicting the teacher with great respect and a certain astonishment (= transformation of a fact into a poetic symbol); in Schulz's prose, his real figure is read through the poetics of sleep, memory, in a certain way phantasmagorically; an example of Schulz's poetics of retrospection → "Arendt became a symbol of entering the world of drawing

¹¹ For the first time in Polish Schulz studies, more or less exhaustive archival material on Adolf Arendt has been collected.

¹² In the absence of Ukrainian translations, here and below, quotes from Polish-language sources are presented in the translation of the author of the article.

¹³ An important contribution to understanding the mechanisms of transformation of the biographical into the artistic with an emphasis on the phenomenon of mythologizing memory.

and art" [ibid., p. 190]; "The figure of the drawing teacher acquires metaphorical functions of initiation and introduction into "another dimension" – visibility, art, the language of images" [ibid., p. 200]. Sypek interprets the figure of Arendt not simply as an episodic mention, but rather as a symbolic moment of Schulz's initiation into the visual poetics of his work, and also emphasizes that Schulz mentions Arendt's name not by chance – this indicates emotional or aesthetic memory. It is worth appreciating that, in general, the Polish researcher's research is an excellent methodological example of combining archival work with a high level of source accuracy and interpretative subtlety of symbolic analysis in literary studies. Thus, Antoni Sypek does not impose unambiguous conclusions, but instead shows the paradoxical nature of the figure of Adolf Arendt, who exists simultaneously as a fact and a symbol.

It is concluded on Adolf Arendt's concept of the image as interpreted by Liubov Kuibida (psychocultural approach) and Antoni Sypek (cultural-local approach). The researchers combine archives and cultural interpretation – it is at this junction that the poetics of memory emerges. The image of Arendt is a symbiosis of a real figure and poetic fiction. L. Kuibida supports the idea that Adolf Arendt could (not) have been Schulz's teacher, but emphasizes mostly the symbolic and psychological meaning of this image. A. Sypek tries to "rehabilitate" the figure of the teacher as a real person, relying on certain new documentary sources, and this real historical person is later transformed, according to the scientist, into a literary symbol of the mentor and becomes part of Schulz's poetics of memory.

4. *Modern interpretive strategy, after 2020* → in recent reflections, particularly in cultural studies or memory studies, the figure of Arendt is perceived mostly as the key to understanding Bruno Schulz's poetics of memory.

In the investigations, there are passing or plot-related remarks about Arendt as an archetypal figure – a teacher who can be both a real person from childhood, and a collective image of several teachers, and a metaphor for loss, guidance, growing up, etc., and the question *Was Arendt Bruno Schulz's drawing teacher?* is no longer important for certain modern researchers; the priority is currently perceived as the question *What does this image mean in the artist's artistic work?* with a somewhat concise answer so far: in Schulz's work, the image of the Teacher appears as a poetic-allegorical figure, and Arendt is a symbol of this initiatory figure.

From Socrates to Kafka and Schulz: European Variations of the Image of the Teacher

The image of Adolf Arendt in Bruno Schulz's prose opens up a wide field of intertextual parallels with the motif of the Teacher in European literature and philosophy. This allows seeing the figure of the professor not only as part of a biographical or local context (Drohobych, gymnasium), but also as an archetype or character of cultural memory. It should be republished the previous dotted notes of the outlined direction.

1. Adolf Arendt in Bruno Schulz ↔ Zarathustra in Friedrich Nietzsche's *Thus Spoke Zarathustra. A Book for All and None* (German: *Also sprach Zarathustra: Ein Buch für Alle und Keinen*) – a philosophical three-volume novel-treatise by Friedrich Nietzsche, written in 1883 – 1885) → The teacher as a prophet leading beyond the "normal" → Both figures act as guides to the inner "superpersonal" dimension. In "Thus Spoke Zarathustra", the philosopher appears as the Teacher of a new type of consciousness that destroys old systems [Nietzsche, 2005]; Arendt in Bruno Schulz is also a Teacher who does not so much teach as initiates into the world of another reality – the world of images, the subconscious, the fantastic.

2. The motif of "pedagogical trauma" and intervention in the unconscious → Adolf Arendt in Bruno Schulz ↔ Mentors in Franz Kafka's *In the Penal Colony*, (German: *In der Strafkolonie*) is a short story by Franz Kafka, written in German in October 1914, revised in November 1918 and first published in October 1919; *The Trial* (German: *Der Prozeß*) is a novel by Franz Kafka, published after he died in 1925) → Teacher/mentor/high-ranking official as figures of "authority" who are somehow disturbing → **Kafka's mentors are mostly threatening, absurd, and incomprehensible** [Kafka, 2012]; Arendt in *The Cinnamon Shops* is also ambiguous – "small, ... esoterically smiling, reservedly silent, full of the aroma of mystery" [Schultz, 1994, p. 68], belonging to the world of sleep or delirium.

3. Adolf Arendt in Bruno Schulz ↔ *The Teacher* in Thomas Mann's *The Enchanted Mountain* (German: *Der Zauberberg*) is a philosophical novel by the German writer Thomas Mann,

published in 1924; the key philosophical novel of German and world literature of the 20th century; Doctor Faustus: *The Life of the German Composer Adrian Leverkühn, Told by One of His Friends* (German: *Doktor Faustus: Das Leben des deutschen Tonsetzers Adrian Leverkühn, erzählt von einem Freunde*) – an intellectual, philosophical, musical novel by a German writer, published in 1947) → 1) Mr. Settembrini, the “advocate” of progress and enlightenment, and the mystical Nafta in *The Enchanted Mountain* are antipodes: one believes in the Enlightenment, the other in the power of ideas, even destructive ones [Mann, 1996]; Arendt can also be read in two ways, in particular as a “dark” mentor who leads the young character not to social success, but to immersion in the inner world, perhaps to disintegration or transformation; 2) in Schulz, the motif of the Teacher has an initiatory, almost mystical dimension – it is an image that connects art, vision, memory and childhood; the Teacher is not just a person, but an entrance to another dimension of the imagination; in Mann, the Teacher is an ambiguous and tragic figure in which knowledge, passion, demonic temptation and decay intersect; it is a personified force that challenges the humanistic ideal [Mann, 1999] → The Teacher is an ambivalent figure: he does not save, but unfolds complexity → Both authors interpret the Teacher as an ambiguous figure, but with different aesthetics: Schulz – through the poetics of memory, Mann – through the philosophy of decline.

4. One can also compare Socrates in the dialogues of Plato and Adolf Arendt in Bruno Schulz → The teacher is a silent figure who directs to independent knowledge → Socrates does not give ready-made answers, but forces the student to think – through majesty [Plato, 1984]; Arendt does not have a direct voice in Schulz’s texts, but his presence activates the imagination, provokes aesthetic thinking.

Therefore, the image of Professor Arendt can be interpreted within the European archetype of the Teacher with an emphasis on initiation – as in Nietzsche or Mann, trauma/absurdity – as in Kafka, a challenge to the imagination – as in Plato, ambivalence and silence – as in myth or dream.

Conclusions

Studies of creative biographies require various scientific tools – from linguistic and cultural analysis and the cultural-historical method – to present the contextual space in which this literary and artistic work appeared, to interpretive and textual studies, and, of course, the biographical method. At such crossroads, it is revealed how a particular figure artistically transforms the world, changes it.

The image of Adolf Arendt in the history of Schulz studies has undergone a significant evolution – from unconditional acceptance as a real biographical figure to the perception of him as a complex game between myth, symbol, and memory; a turn from biography to metaphor, from literalism to interpretation has been traced. Today, this image is perceived as a character of “aesthetic memory,” as a symbol of initiation into art, as a sign of the poetics of the “small homeland,” which weaves together reality, memory, and myth.

In the interpretative dimension of Arendt’s figure, Jerzy Ficowski is a traditional biographer who trusts the literary text as a source of biographical information (traditional biographical); Vladyslav Panas is a critic of both sources and literary texts, a researcher who shows that Bruno Schulz’s artistic reality is mostly mythologized, and not based on factual and documentary information (critical-deconstructive); Liubov Kuibida attempts to unite, to “reconcile” two research dimensions by acknowledging the facts of Jerzy Ficowski and thus presenting this image through the dual prism of memory – **symbolic and psychological**; Antoni Sypek, using new documentary sources that Schulz scholars have not used before, “rehabilitates” the figure of the drawing teacher Professor Arendt as a real person, while noting clear boundaries between the time of his professional activity at the Drohobych Gymnasium and the period of Schulz’s studies at this educational institution (culturalological or memory studies).

As demonstrated in the article, an important genre feature of biography is the retrospectivity of narrative strategies, the presentation of true, not fictional life collisions, their factuality, and the embroidery of life on the canvas of real historical events. What is important here is the dynamics, the display of the formation and change of the author’s inner world. However, artistic practice (as in the case of the figure of Adolf Arendt in Bruno Schulz) can be an example of how modernist artistic approaches to the creation of biographical narratives can “devalue” the

factuality and reliability of biographical facts and real images, and, expanding and deepening the boundaries of reality, mythologize and artistically transform them in artistic texts, thereby undermining the possibilities of interpretative strategies.

Thus, the dynamics of the reception of Adolf Arendt in Schulz studies clearly demonstrates the transition from a documented biographical reality to a symbolic construction of memory and artistic myth. The image of the Teacher traces a transformation: from a specific teacher in the local Drohobych context to an archetypal figure of initiation, a mediator between childhood and art, experience and imagination. Such duality – factuality and symbolism – not only opens up new possibilities for interpreting Bruno Schulz's work, but also contributes to the development of the biographical method: from a purely factual search to the analysis of the mechanisms of mythologizing, symbolizing, and aesthetic mastering of biographical material.

It is this vector that allows us to combine documentary and artistic elements in a single field of research, deepening our understanding of the artist's creative laboratory. In this context, the image of Arendt becomes the key to understanding the profound interaction between biographical basis and artistic imagination, between the author's individual experience and the collective memory of culture.

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THE FIGURE OF ADOLF ARENDT IN THE BIOGRAPHY AND ARTISTIC WORLD OF BRUNO SCHULZ: A COMPARATIVE ANALYSIS OF INTERPRETATIONS

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One of the most discussed figures in the context of the formation of the aesthetic worldview of the Polish artist of the first half of the 20th century, Bruno Schulz, is Adolf Arendt, a drawing teacher at the Drohobych Gymnasium named after Franz Joseph I. His name appears in the writer's prose, particularly in *Cinnamon Shops*, and raises the question: was he Schulz's real teacher, or rather a symbolic figure, the embodiment of initiation into figurative thinking?

The purpose of the scientific investigation is to clarify the interpretative strategies of creating the figure of Arendt in the biographical and artistic world of Schulz in the context of modernist poetics and creative approaches to the formation of an artistic image (including an individual person), to trace the evolution of the reception of this image and its artistic transformation in Schulz studies of the 20th – 21st centuries, as well as to identify intertextual parallels of such creative transformations in the European tradition.

In the research process, a complex of interrelated *methods* has been applied: the biographical method; the hermeneutic method; the comparative method; the culturological method; the intertextual analysis; the literary analysis of the text.

Four main interpretative strategies are analyzed: traditional biographical (J. Ficowski), critical-deconstructive (V. Panas), psychocultural / cultural-local (L. Kuibida; A. Sypek), and modern (culturalological or memory studies). Ficowski considers Arendt to be a credible and important figure in Schulz's biography, as the first drawing teacher who had a direct influence on the formation of the writer's aesthetic orientations. Based on a meticulous analysis of archival materials, Panas proves that Arendt's teaching career and Schulz's years of study do not coincide chronologically, which is why he interprets the scene of "Professor Arendt's lesson" as a purely artistic construction. Kuibida and Sypek's research approach is dual: the Lviv scholar interprets the figure of Arendt as both real and symbolic, and the professor's lesson as an act of memory and transformation; the Polish researcher, using new documentary sources, rehabilitates the figure of the drawing teacher as a real person, noting clear boundaries between the time of his professional activity at the Drohobych Gymnasium and the period of Schulz's studies at this educational institution. In modern discussions, the figure of Arendt is mostly perceived as a key to understanding Bruno Schulz's poetics of memory, and connections and parallels are also announced between the image of Arendt and the motif of the Teacher in the European literary tradition of the 20th century.

As demonstrated in the article, an important genre feature of biography is the retrospectivity of narrative strategies, the presentation of true, not fictional life collisions, their factuality, and the embroidery of life on the canvas of real historical events. What is important here is the dynamics, the display of the formation and change of the author's inner world. However, artistic practice (as in the case of the figure of Adolf Arendt in Bruno Schulz) can be an example of how modernist artistic approaches to the creation of biographical narratives can "devalue" the factuality and reliability of biographical facts and real images, and, expanding and deepening the boundaries of reality, mythologize and artistically transform them in artistic texts, thereby undermining the possibilities of interpretative strategies.

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