

Summary

This thesis focuses on Stefan Grabiński's fantastic in its theoretical and practical aspects. It examines not only Grabiński essays and his other writings concerning his own work but also the reception thereof in Poland and abroad (translations, critical discourses, etc.) The objective of this thesis was to determine to what extent Grabiński's works can be qualified as "fantastic". Whereas the author himself uses the term "fantastic" (in Polish *fantastyka*) to designate his writings, the delimitation of the fantastic genre raises, since it became popular in the 19th century, numerous issues.

We proved through an analysis of chosen works, coupled with an in-depth questioning of the context of the emergence of Grabiński's works that the fantasticity thereof was not to be found where the literature indicates. Interrogating Grabiński's own practice as well as the discourse about it stemming from the author as well as critics and researchers from different time periods and intellectual schools, we highlighted the fact that Grabiński's fantastic is situated beyond classic fantastic and possesses characteristics of related genres, such as magic realism, science fiction, the *merveilleux*, weird fiction, etc. The reasons of this being notably that authors placing the uncanny (*Unheimliche*) at the centre of their works were often forced to adopt a metaliterary discourse whose objective is to anticipate the predominantly negative evaluations stemming from literary critics prompt to apply the criteria of positivist science to literary works which purpose is precisely to relate, in a transgressive approach, of experiences surpassing the limiting outlines established by said science. Resolutely opposed to the application of structuralist theories, among other Todorovian, inherited from positivism and rationalism of the Enlightenment with which, Grabiński fantastic has a complicated relationship, we proposed a reading that is closer to the belief system of the author of "Szamota's Mistress" without, however, simply basing our analysis on Grabiński's own metaliterary discourse.

With the help of unpublished archival documents, we also investigated the fate of Grabiński's posthumous works. A comparison between Grabiński's works and the work of other fantasists of his time (including Swiss writer Maurice Sandoz) permitted us to highlight the importance of Grabiński's works not only in the Polish context but also to interrogate his position in the international context.