

„Germany declared war against Russia. Swimming in the afternoon." This brief note is from Franz Kafka's diary from 2nd August, 1914.

Based on our history studies and knowing the later literary works, the story of great wars is usually told through events witnessed on the frontlines, in battles and during captivity.

This is isn't different in the case of the I. World War either: the tale of the global tragedy can be assembled from the mosaic pieces of each nation's fate. So these narratives generally consider the different societies as wholes, presenting them as homogene in terms of their relations to politics and war. Especially because of this may the voice and contents of documents similiar to Kafka's appear as surprising.

It is inevitable that microhistory gave the opportunity to renew the discouse of history by discovering personal documents like the quoted diary. Through this achievement the homogenized and monofocused narrative can be replaced by a heterogenic, polyphonic and decentralized collection of stories and by modifying the focus questions can be (re)raise about the possibilities of depicting reality as well.

Desipte this vivid discourse, literary studies do not cherish these personal notes. Diaries often regarded only as by-products, examined separatedly from the so-called „literary oeuve". Integrating these texts into the field of literature could enrich the discourse not only with personal details about the author, but about the process of forming texts, about narratopoetic techniques.

„It is not the time for writing, it is time to observ." said Mórictz Zsigmond about the wartime.

A global trauma like the I. World War lay a strong effect on literature, as it questioned the status and function of arts and writing as well. Due to the special characteristics of genre this changing poetic can be examined especially on diary text. As it is always formed highly individually without strong aesthetical or financial restrictions and standards, it results the loose structure and inner cohesion, which provides a wider space for the writing mechincs to unfold.

Besides being a decisive experience, though this free genre, war can be observed as a text-forming energy as well. As a result an alternative poetic of war can also be costructed, which provides an outstanding opportunity to learn more about the era and about its literature.