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"Smuggling the most up-to-the-minute contraband in antiquated charabancs-that's what I like doing," Gombrowicz said of his work and in this later day Gothic novel he uses all the traditional paraphernalia of haunted castles, mad prince, and riddle from the past to tell the very modern story of two young people caught up in a drama of shifting identities. A landmark autobiography written by a Polish expatriate living in Argentina is presented in a single-volume edition, now with previously unpublished pages restored. Original. Pośrodku w górnej części afisza znak graficzny Teatru im. Stefana Jaracza w Łodzi. Witold Gombrowicz

(1904-1969) was born and lived in Poland for the first half of his life but spent twenty-four years as an émigré in Argentina before returning to Europe to live in West Berlin and finally Vence, France. His works have always been of interest to those studying Polish or Argentinean or Latin American literature, but in recent years the trend toward a transnational perspective in scholarship has brought his work to increasing prominence. Indeed, the complicated web of transnational contact zones where Polish, Argentinean, French and German cultures intersect to influence his work is now seen as the appropriate lens through which his creativity ought to be examined. This volume contributes to the transnational interpretation of Gombrowicz by bringing together a distinguished group of North American, Latin American, and European scholars to offer new analyses in three distinct themes of study that have not as yet been greatly explored — Translation, Affect and Politics. How does one translate not only Gombrowicz's words into various languages, but the often cultural-laden meaning and the particular style and tone of his writing? What is it that passes between author and reader that causes an affect? How did Gombrowicz's negotiation of the turbulent political worlds of Poland and Argentina shape his writing? The three divisions of this collection address these questions from multiple perspectives, thereby adding significantly to little known aspects of his work. In this inspired book, the eminent Polish author Witold Gombrowicz reflects on seven great philosophers. He discusses Kant, Hegel, Schopenhauer, Kierkegaard, Sartre, and Heidegger in six "one-hour" essays, then allows Marx a short "fifteen-minute" piece. "Brilliantly, savagely funny. . . . Gombrowicz is that rare writer in whom the weight of a powerful intellect is leavened by both linguistic daring and an infectious sense of whimsy."—Benjamin Paloff, *The Nation* "[This book] is like the course in

philosophy you wish you had taken.”—David Lehman, Bloomberg News "Vintage Gombrowicz: concise, sober, lucid, and radically agnostic."—Ewa Thompson, Slavic and East European Journal "A must for every reader of Gombrowicz."—Denis Hollier, New York University A brilliant, semiautobiographical satirical novel from one of the foremost figures in twentieth-century Polish literature, now in a new English translation Considered by many to be among the greatest writers of the past hundred years, Polish novelist Witold Gombrowicz explores the modern predicament of exile and displacement in a disintegrating world in his acclaimed classic *Trans-Atlantyk*. Gombrowicz's most personal novel--and arguably his most iconoclastic--*Trans-Atlantyk* is written in the style of a *gawęda*, a tale told by the fireside in a language that originated in the seventeenth century. It recounts the often farcical adventures of a penniless young writer stranded in Argentina when the Nazis invade his homeland, and his subsequent "adoption" by the Polish embassy staff and émigré community. Based loosely on Gombrowicz's own experiences as an expatriate, *Trans-Atlantyk* is steeped in humor and sharply pointed satire, interlaced with dark visions of war and its horrors, that entreats the individual and society in general to rise above the suffocating constraints of nationalistic, sexual, and patriotic mores. The novel's themes are universal and its execution ingenious--a masterwork of twentieth-century literary art from an author whom John Updike called "one of the profoundest of the late moderns." *I Burn Paris* has remained one of Poland's most uncomfortable masterstrokes of literature since its initial and controversial serialization by Henri Barbusse in 1928 in *L'Humanité* (for which Jasienski was deported for disseminating subversive literature). It tells the story of a disgruntled factory worker who, finding himself on the streets, takes the opportunity to poison Paris's water supply. With the deaths piling up, we encounter Chinese communists, rabbis, disillusioned scientists, embittered Russian emigres, French communards and royalists, American millionaires and a host of others as the city sections off into ethnic enclaves and everyone plots their route of escape. At the heart of the

cosmopolitan city is a deep-rooted xenophobia and hatred - the one thread that binds all these groups together. As Paris is brought to ruin, Jasienski issues a rallying cry to the downtrodden of the world, mixing strains of "The Internationale" with a broadcast of popular music. With its montage strategies reminiscent of early avant-garde cinema and fist-to-the-gut metaphors, *I Burn Paris* has lost none of its vitality and vigor. Ruthlessly dissecting various utopian fantasies, Jasienski is out to disorient, and he has a seemingly limitless ability to transform the Parisian landscape into the product of disease-addled minds. An exquisite example of literary Futurism and Catastrophism, the novel presents a filthy, degenerated world where factories and machines have replaced the human and economic relationships have turned just about everyone into a prostitute. Yet rather than cliché and simplistic propaganda, there is an immediacy to the writing, and the modern metropolis is starkly depicted as only superficially cosmopolitan, as hostile and animalistic at its core. This English translation of *I Burn Paris* fills a major gap in the availability of works from the interwar Polish avant-garde, an artistic phenomenon receiving growing attention of late. The theme of the play is the contrast between social classes. The aristocracy or a "ruling group" are the poor people, "lackeys" and "rascals". The wrapping of the nobility in their sumptuous costumes is questioned by protagonist Albertinchen, who demands an immediate, undisguised truth with her "cry for nudity" : "Albertinchen, a young girl, opposes the desire for nudity - initially verbally - to the disgracefulness of her environment, she irritates a world that can no longer imagine existence without 'fashion', without veiled costumes. The Routledge World Companion to Polish Literature offers an introduction to Polish literature through thirty-three case studies, covering works from the Middle Ages up to the present day. Each chapter draws on a text or body of work, examining its historical context, as well as its international reception and position within world literature. The book presents a dual perspective on Polish literature, combining original readings of key texts with discussions of their two-way connections with other literatures across the globe. With a detailed introduction

offering a narrative overview, the book is divided into six sections offering a chronological pathway through the material. Contributors from around the world examine the various cultural exchanges at play, with each chapter including: Definitions of key terms and brief overviews of historical and political events, literary eras, trends, movements, groups, and institutions for those new to the area Analysis and notes on translations, including their hidden dimensions and potential Textual focus on poetics, such as strategies of composition, style, and genre A range of historical, sociological, political, and economic contexts From medieval song through to the contemporary novel, this book offers an interpretive history of Polish literature, while also positioning its significance within world literature. The detailed introductions make it accessible to beginners in the area, while the original analysis and focused case studies will also be of interest to researchers. Gombrowicz, *Polish Modernism, and the Subversion of Form* provides a new and comprehensive account of the writing and thought of the Polish writer Witold Gombrowicz. While Gombrowicz is probably the key Polish modernist writer, with a stature in his native Poland equivalent to that of Joyce or Beckett in the English language, he remains little known in English. As well as providing a commentary on his novels, plays, and short stories, this book for the first time sets Gombrowicz's writing in the context of contemporary cultural theory. The author performs a detailed examination of Gombrowicz's major literary and theatrical work, showing how his conception of form is highly resonant with contemporary, postmodern theories of identity. This book is the essential companion to one of Eastern Europe's most important literary figures whose work, banned by the Nazis and suppressed by Poland's Communist government, has only recently become well known in the West. A balloonist finds himself set upon by erotic lepers...a passenger on a ship notices a human eye on the deck...a group of aristocrats enjoy a vegetarian dish made from human flesh...a virginal young girl gnaws raw meat from a bone...a notorious ruffian is terrorized by a rat. Welcome to the bizarre universe of Witold Gombrowicz, whose legendary short story collection is presented

here for the first time in English. These tales, hilarious, disturbing, and brilliantly written, are utterly unique in world literature. After reading them, you'll never be the same. *Polish, Hybrid, and Otherwise* examines the triple compact made by displaced authors with language, their host country, and the homeland left behind. It considers the entwined phenomena of expatriation and homelessness, and the artistic responses to these conditions, including reconstructions of identity and the creation of idealized new homelands. Conrad and Gombrowicz, writers who lived with the condition of exile, were in the vanguard of what today has become a thriving intellectual community of transnationals whose calling card is precisely their hybridity and fluency in multiple cultural traditions. Conrad and Gombrowicz's Polish childhoods emerge as cultural touchstones against which they formulated their writing philosophies. Gasyna claims that in both cases negotiating exile involved processes of working through a traumatic past through the construction of narrative personae that served as strategic doubles. Both authors engaged in extensive manipulation of their public image. Above all, Conrad and Gombrowicz's narratives are united by a desire for a linguistic refuge, a proposed home-in-language, and a set of techniques deployed in the representation of their predicament as subjects caught in-between. This dissertation is a comparative study of lives and works of two émigré writers : the Polish Witold Gombrowicz (1904-1969) and Cuban Virgilio Piñera (1912-1979). The two met in 1946 in Buenos Aires, Argentina, where they developed a lifelong friendship grounded in intellectual compatibility and fueled by literary collaboration. My study focuses mainly on the body of work that the two authors produced during the twenty- three-year span of time between their initial meeting and the death of Gombrowicz. I argue that the writers shared a strong desire to renovate the world of literature in their home countries, including their host culture, Argentina. This desire in turn allowed them to develop in their writings a unique mode of cultural criticism which sought to build a bridge between the literary worlds of two geographically distant and, at least at first sight,

culturally remote regions: Latin America and East-Central Europe. There are five chapters that comprise this dissertation. The introductory chapter conceptualizes the theoretical framework for analyzing Gombrowicz and Piñera's works in relation to their historical and biographical contexts. Chapter One focuses specifically on the year 1947 and the writers' collaboration on six critical texts which target the most prominent Argentine literary and intellectual figures of the time. The subsequent two chapters examine the novels *La carne de René* by Piñera and *Trans-Atlantyk* by Gombrowicz, both written in the early 1950s, when the exchange of ideas between the two writers was still at its peak. Finally, the fourth chapter presents the long censured theater plays *Los siervos* (by Piñera) and *Operetta* (by Gombrowicz). Regardless of tangible similarities in their storylines as well as conceptual underpinnings - especially, a shared concern with cultural and political nationalism, including the particular case of Peronism in Argentina - neither the two novels nor the theater pieces to my knowledge have yet been addressed in parallel. By engaging with Gombrowicz and Piñera scholarship in English, Spanish, Polish, French and German, I aim to join a body of research that recovers and contextualizes the voices that come from the margins of the Western literary history. Narrative non-fiction at its best: an exciting, fascinating and thought-provoking book about the discovery of an early New Testament manuscript on Mount Sinai by two audacious Victorian ladies. A "creatively captivating and intellectually challenging" existential mystery from the great Polish author—"sly, funny, and . . . lovingly translated" (*The New York Times*). Winner of the 1967 International Prize for Literature Milan Kundera called Witold Gombrowicz "one of the great novelists of our century." Now his most famous novel, *Cosmos*, is available in a critically acclaimed translation by the award-winning translator Danuta Borhardt. *Cosmos* is a metaphysical noir thriller narrated by Witold, a seedy, pathetic, and witty student, who is charming and appalling by turns. In need of a quiet place to study, Witold and his melancholy friend Fuks head to a boarding house in the mountains. Along the way, they discover a dead

bird hanging from a string. Is this a strange but meaningless occurrence or is it the first clue to a sinister mystery? As the young men become embroiled in the Chekhovian travails of the family that runs the boarding house, Gombrowicz creates a gripping narrative where the reader questions who is sane and who is safe. "Probably the most important 20th-century novelist most Western readers have never heard of." —Benjamin Paloff, *Words Without Borders Examines Gombrowicz's modernist aesthetics in the context of his critique of nationalism, his exploration of queer eroticism, and his interest in hybrid and subaltern identities. 1919, Siberia . . . Deep in the unforgiving landscape a town lies under military rule, awaiting the remorseless assault of Bolsheviks along the Trans-Siberian railway. One night a stranger, Samarin, appears from the woods with a tale of escape from an Arctic prison, insisting a cannibal is on his trail. Only Anna, a beautiful young widow, trusts his story. When a local shaman is found dead suspicion and terror engulf the isolated community, which harbours a secret of its own . . . This is the first comparative study of literature written by writers who fled from East-Central Europe during the twentieth century. It includes not only interpretations of individual lives and literary works, but also studies of the most important literary journals, publishers, radio programs, and other aspects of exile literary cultures. The theoretical part of introduction distinguishes between exiles, émigrés, and expatriates, while the historical part surveys the pre-twentieth-century exile traditions and provides an overview of the exilic events between 1919 and 1995; one section is devoted to exile cultures in Paris, London, and New York, as well as in Moscow, Madrid, Toronto, Buenos Aires and other cities. The studies focus on the factional divisions within each national exile culture and on the relationship between the various exiled national cultures among each other. They also investigate the relation of each exile national culture to the culture of its host country. Individual essays are devoted to Witold Gombrowicz, Paul Goma, Milan Kundera, Monica Lovinescu, Miloš Crnjanski, Herta Müller, and to the "internal exile" of Imre Kertész. Special attention is devoted to the new forms of exile that emerged during the ex-Yugoslav wars, and*

to the problems of "homecoming" of exiled texts and writers. Addresses literary theory and criticism, comparative studies in terms of theme, genre movement and influence, and interdisciplinary perspectives. Although Witold Gombrowicz's unique, idiosyncratic writings include a three-volume Diary, this voluminous document offers few facts about his early life in Poland before his books were banned there and he went into voluntary exile. Polish Memories--a series of autobiographical sketches Gombrowicz composed for Radio Free Europe during his years in Argentina in the late 1950s--fills the gap in our knowledge. Written in a straightforward way without his famous linguistic inventions, the book presents an engaging account of Gombrowicz's childhood, youth, literary beginnings, and fellow writers in interwar Poland and reveals how these experiences and individuals shaped his seemingly outlandish concepts about the self, culture, art, and society. In addition, the book helps readers understand the numerous autobiographical allusions in his fiction and brings a new level of understanding and appreciation to his life and work. Examines Gombrowicz's modernist aesthetics in the context of his critique of nationalism, his exploration of queer eroticism, and his interest in hybrid and subaltern identities. A Kind of Testament is part autobiography and part justification of the life's work of one of Poland's most important novelists and playwrights. Written in France in 1968, this personal testimony is more than just a life history or a critique of his work. A Kind of Testament stands as a testament to how Gombrowicz came to be the person and writer that he was and overlap between the two. This text provides a source of citations to North American scholarships relating specifically to the area of Eastern Europe and the former Soviet Union. It indexes fields of scholarship such as the humanities, arts, technology and life sciences and all kinds of scholarship such as PhDs. George Sand was the most famous, and the most scandalous, woman in nineteenth-century France. As a writer, she was enormously prolific: she wrote more than ninety novels, thirty-five plays, and thousands of pages of autobiography. She inspired writers as diverse as Flaubert and Proust but is often remembered for her love affairs with such

figures as Musset and Chopin. Her affair with Chopin is the most notorious: their nine-year relationship ended in 1847 when Sand began to suspect that the composer had fallen in love with her daughter, Solange. Drawing on archival sources, much of it neglected by Sand's previous biographers, Elizabeth Harlan examines the intertwined issues of maternity and identity that haunt Sand's writing and defined her life. Why was Sand's relationship with her daughter so fraught? Why was a woman so famous for her personal and literary audacity ultimately so conflicted about women's liberation? In an effort to solve the riddle of Sand's identity, Harlan examines a latticework of lives that include Solange, Sand's mother and grandmother, and Sand's own protagonists, whose stories amplify her own. In this bitterly funny novel by the renowned Polish author Witold Gombrowicz, a writer finds himself tossed into a chaotic world of schoolboys by a diabolical professor who wishes to reduce him to childishness. Originally published in Poland in 1937, *Ferdydurke* became an instant literary sensation and catapulted the young author to fame. Deemed scandalous and subversive by Nazis, Stalinists, and the Polish Communist regime in turn, the novel (as well as all of Gombrowicz's other works) was officially banned in Poland for decades. It has nonetheless remained one of the most influential works of twentieth-century European literature. *Ferdydurke* is translated here directly from the Polish for the first time. Danuta Borhardt deftly captures Gombrowicz's playful and idiosyncratic style, and she allows English speakers to experience fully the masterpiece of a writer whom Milan Kundera describes as "one of the great novelists of our century."

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