A Minor Apocalypse Tadeusz Konwicki

Blendedene Jahre für Hunde

Elements of Architecture explores new ways of engaging architecture in archaeology. It conceives of architecture both as the physical evidence of past societies and as existing beyond the physical environment, considering how people in the past have not just dwelled in built environments but also within their own temporalities and social spaces. For example, archaeologists must deal with the presence and absence of physicality as a discipline, which studies humans through things, to understand humans they must also address the performances, as well as temporal and affective impacts, of these material remains. The contributions in this volume investigate the interplay between time, performance, and movement, both physically and emotionally, are central aspects of understanding architectural assemblages. It is a book about the constellations of people, places and things that emerge and dissolve as affective, mobile, performative and temporal engagements. This volume juxtaposes archaeological research with perspectives from anthropology, architecture, cultural geography and philosophy in order to explore the kaleidoscopic interactions of elements coming together in architecture. Documenting the apophenial, relational, and emotional meeting points with a category of material objects that have defined much research into what it means to be human, Elements of Architecture elucidates and expands upon a crucial body of evidence which allows us to explore the lives and interactions of past societies.

The Post-Chornoby Library

‘Censorship’ has become a fashionable topic, not only because of newly available archival material from Eastern Europe and the former Soviet Union, but also because of the new censorship (inspired by the works of Foucault and Bourdieu) has widened the very concept of censorship beyond its conventional boundaries. This volume uses these new materials and perspectives to address the relationship of censorship to cultural selection processes (such as canon formation), economic forces, social exclusion, professional marginalization, silencing through specialized discourses, communicative norms, and other forms of control and regulation. Two articles in this collection investigate these issue theoretically. The remaining eight contributions address the issues by investigating censorship practices across time and space by looking at the closure of Paul’s playhouse in 1668; the legacy of 19th century American regulations and representations of women teachers; the relationship between official and samizdat publishing in Communist Poland; the ban on Gegenwartsfilm (films about contemporary society) in East Germany in 1965/66; the censorship of modernist music in Weimar and Nazi Germany; the GDR’s censorship of jazz and avantgarde music in the early 1960s; Aesopian strategies of textual resistance in the pop music of apartheid South Africa and in the stories of Mario Benedetti.

Shock Waves

Much attention has been given to the role of intellectual dissidents, labor, and religion in the historic overthrow of communism in Poland during the Solidarity movement. Books Are Weapons, part of a larger study of that which has been called the book Industry, provides a comprehensive examination of the Polish opposition’s independent, often underground, press and its crucial role in the events leading to the historic Round Table and popular elections of 1989. While other studies have emphasized the role that the Solidarity movement played in bringing about civil society in 1989, Doucette instead argues that the independent press was the essential binding element in the establishment of a true civil society during the mid- to late-1980s. Based on a thorough investigation of underground publications and interviews with important activists of the period from 1976-1989, Doucette shows how the independent press, rooted in the long Polish tradition of well-organized resistance to foreign occupation, reshaped this tradition to embrace nonviolent civil resistance while creating a network that evolved from a small group of dissidents into a broad opposition movement with cross-national ties and millions of sympathizers. It was the galvanizing force in the resistance to communism and the rebuilding of Poland’s democratic society.

The Anthrosopespectreachest

Fefter provides an incisive historical background to the current political and economic conflicts that are dramatically reshaping daily life in Eastern Europe and offers critical and guardedly hopeful speculation about the future of the region. Fefter draws upon hundreds of interviews he has conducted with the region’s policymakers, trade unionists, grassroots activists, and scholars.

Contemporary World Fiction

Amid warnings of the earth’s end Peter encounters the Anthrosope-Beast and travels with the Investigator Dog on mysterious trips into the Universe.

The Fiction of Tadeusz Konwicki

The Handbook of Polish, Czech, and Slovak Holocaust Fiction aims to increase the visibility and show the versatility of works from East-Central European countries. It is the first encyclopedic work to bridge the gap between the literary production of countries that are considered to be main sites of the Holocaust and their recognition in international academic and public discourse. It contains over 100 entries offering not only facts about the content and motifs but also pointing out the characteristic fictional features of each work and its meaning for academic discourse and wider reception in the country of origin and abroad. The publication will appeal to the academic and broader public interested in the representation of the Holocaust, anti-Semitism, and World War II in literature and the arts. Besides prose, it also considers poetry and theatrical plays from 1943 through 2018. An introduction to the historical events and cultural developments in Poland, Czechoslovakia, Czech, and Slovak Republic, and their impact on the artistic output helps to contextualise the nature of genre-sensitival and fictional strategies that authors have been applying for decades. The publication is the result of long-term scholarly cooperation of specialists from four countries and several dozen academic centres.

Books Are Weapons

Zofia Kulik’s rich artistic career has a dual nature. Between 1970 and 1987, she worked alongside Przemyslaw Kwiek as a member of the duo KwikKulik, after which she began to develop a successful individual career. While KwikKulik’s work has been well established as central to the so-called avant-garde art lexicon of the 1970’s and ’80s, Kulik’s solo work has yet to be examined in depth. The first publication devoted solely to her work, this monograph analyzes the themes of her rich and complex oeuvre, addressing the (post)communist condition, artistic labor, intermediadity, and the conditions of working as a female artist. The book forms a portrait of Kulik as an artist whose work is both deeply focused and rich in variations that reflect the socio-political shifts in her native Poland. With contributions from leading art historians, including Edit Andras, Angela Dimitrakaki, Ewa Lajer-Burchart, Suzana Milevska, and Tomasz Zalewski.

Knowledge of Hell

This book investigates major linguistic transformations in the translation of children’s literature, focusing on the English-language translations of Janusz Korczak, a Polish-Jewish children’s writer known for his innovative pedagogical methods as the head of a Warsaw orphanage for Jewish children in pre-war Poland. The author outlines fourteen tendencies in translated children’s literature, including mitigation, simplification, stylization, hyperbolization, cultural assimilation and fairytailization, in order to analyze various
translators of King Matt the First, Big Business Billy and Kaytek the Wizard. The author then addresses the translators’ treatment of racial issues based on the socio-cultural context. The book will be of use to students and researchers in the field of translation studies, and researchers interested in children’s literature or Janusz Korczak.

Philip Roth in Context

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.

The Struggle for Form

A writer for whom the journey has always mattered reinvents the very form itself in this inviting collection of in-the-moment impressions of his journeys A writer of enormous erudition and wide-ranging travels, Claudio Magris selects for this volume writings penned during trips and wanderings over the span of several decades. He has traveled through these years with many beloved companions, to whom he dedicates the book, and sought the kind of journey “that occurs when you abandon yourself to [the gentle current of time] and to whatever life brings.” Taken together Magris’s essays share a clearly identified theme. They represent the motif of the journey in all its aspects—literary, metaphorical, spiritual, mythological, philosophical, historical—as well as the author’s comprehensive understanding of the subject or, one might say, of his own way of being in the world. Traveling from Spain to Germany to Poland, Norway, Vietnam, Iran, and Australia, he records particular moments and places through a highly personal lens. A writer’s writer and a reader’s traveler, Magris proves that wandering is equal part wondering.

Alternative Theatre in Poland

The Polish Complex takes place on Christmas Eve, from early morning until late in the evening, as a line of people (including the narrator, whose name is Konwicki) stand and wait in front of a jewelry store in Warsaw. Through the narrator we are told of what happens among those standing in line outside this store, what happens as the narrator’s mind thinks and rants about the current state of Poland, and what happens as he imagines the failed Polish rebellion of 1863. The novel’s form allows Konwicki (both character and author) to roam around and through Poland’s past and present, and to range freely through whatever comes to his attention. By turns comic, lyrical, despairing, and liberating, The Polish Complex stands as one of the most important novels to have come out of Poland since World War II.

A Minor Apocalypse

This book analyses the interaction between high and low art in Hollywood and European Cinema.

A Cruel Theatre of Self-Immolations

This book examines, for the first time in English, the literary work of Tadeusz Konwicki, one of the most popular and widely translated twentieth-century Polish writers whose prose reflects post-war Polish history, politics, and Sovietisation. In portraying the impact of these changes on people in general and on the intelligentsia in particular, Konwicki recreated the complex Polish-Jewish-Belorussian-Lithuanian-world that disappeared by 1945 but survived in the collective memory of the Polish people.

Saul Bellow at Seventy-five

Written by leading scholars on Philip Roth from around the globe, this book offers new insight into the various contexts that inform his body of work. It opens with an overview of Roth’s life and literary influences, before turning to important critical, geographical, theoretical, cultural, and historical contexts. It closes with focused meditations on the various iterations of Roth’s legacy, from the screen to international translations of his work to his signature stylistic imprint on American letters. Together, all of these chapters reveal Roth’s range as a writer, as he interrogates American national identity and history, and explores the dimensions of the individual self.

The Palace Complex

In A Minor Apocalypse, Robert Blobaum explores the social and cultural history of Warsaw’s “forgotten war” of 1914–1918. Beginning with the bank panic that accompanied the outbreak of the Great War, Blobaum guides his readers through spy scares, bombardments, mass migratory movements, and the Russian evacuation of 1915. Industrial collapse marked only the opening phase of Warsaw’s wartime economic crisis, which grew steadily worse as Germany occupied the city. Requisitioning and strict control of supplies entering the city resulted in scarcity amid growing corruption, rapidly declining living standards, and major public health emergencies. Blobaum shows how conflicts over distribution of and access to resources led to social divisions, a sharp deterioration in Polish-Jewish relations, and general distrust in public institutions. Women’s public visibility, demands for political representation, and perceived threats to the patriarchal order during the war years sustained one arena of cultural debate. New modes of popular entertainment, including cinema, cabaret, and variety shows, created another, particularly as they challenged elite notions of propriety. Blobaum presents these themes in comparative context, not only with other major European cities during the Great War but also with Warsaw under Nazi German occupation a generation later.

The Anthropos-Spectre-Beast

This collection of essays aims to recapitulate the state of grotesque poetics in modern and post-modern writing. It concentrates on Central and Eastern Europe, introducing the Western reader to the variety and ingenuity of this region’s literary traditions, ranging from German and Russian to Lithuanian and Romanian literature. At the same time, it seeks to highlight the importance of the grotesque mode of writing in the region. It includes new insights and interpretations of theories on grotesque and Menippean satire including (but not limited to) the works of Mikhail Bakhtin. The historic scope of the volume ranges from the legacies of Nazi dictatorship and exile to the post-communist times, but it is especially focused on the Soviet era. Scholars, not only from Central and Eastern Europe, but also from Great Britain, Ireland, and Turkey, analyze the literary devices of the grotesque, examining the relationship between the socio-political background and subversive representations of the grotesque. Many studies take on a comparative and transnational approach. Alternatively, some studies focus on the most important and innovative creators of grotesque texts in greater detail. This book, which features, among others, contributions by Professor Galin Tihanov, George Steiner Chair of Queen Mary College at the University of London; Professor Alexander Ivanitsky of the Russian State University of Humanities; Professor Algis Kalėda of the Lithuanian Institute of Literature and Folklore; Professor Peter Arnds of Trinity College, Dublin; and Dr Carmen Popescu of the University of Craiova, Romania, will appeal to a broad academic readership, including both students and professors wanting to discover more about the literary grotesque and modern Central and Eastern European literature and culture.

English Translations of Korczak’s Children’s Fiction

The second part of this multi-volume project assembles a series of recollections and debates on the Ukrainian revolutions of 1990, 2004, and 2013–2014. After an introduction to the methodology of oral history, it presents twenty interviews with participants and eyewitnesses of the events in Ukraine, and documents a series of workshop discussions conducted at a symposium held in 2017. In these workshops, activists and observers of each of the three revolutions exchanged and compared their memories, analyses, and evaluations. This volume thus not only provides a comprehensive collection of firsthand accounts of the three historic Ukrainian upheavals, but also reveals the interrelations between them. The volume documents assessments from Barbara Krauz-Mozer, Markiyan Ivinitsky, Natalia Klymovska, Vakhtang Kipiani, Pykola Kniiazhchyi, Natalya Zubar, Yulia Tymoshenko, Aleksander Kwaœniewski, Viktor Turan, Markiyan Matske, Yulia Tychkivska, Oleg Mahdych, Rebecca Harms, Herman van Rumpoy, and Jacek Saryusz-Wolski.

A Dreambook for Our Time

produktionsästhetischen Perspektive wird die Entfaltung des variationenreichen und dennoch kohärenten autobiographischen Mythos Konwickis analog behandelt. Hierbei zeigt sich, daß Konwicki über lange Zeiträume hinweg sein literarisches Material (Filme, Namen, Sprache, Schauplätze und Zeitspanne des Geschehens) vorgängig benutzt, um eine immer gleiche Ich-Aussage kunstvoll in jeweils anders konstruierten Hinderinsen zu inszenieren.

Biblical Blaspheming


A Minor Apocalypse

This much-needed guide to translated literature offers readers the opportunity to hear from, learn about, and perhaps better understand our shrinking world from the perspective of insiders from many cultures and traditions. In a globalized world, knowledge about non-North American societies and cultures is a must. Contemporary World Fiction: A Guide to Literature in Translation provides an overview of the tremendous range and scope of translated world fiction available. In so doing, it will help readers get a sense of the vast world beyond North America that is conveyed by fiction titles from dozens of countries and language traditions. Within the guide, approximately 1,000 contemporary non-English-language fiction titles are fully annotated and thousands of others are listed. Organization is primarily by language, as language often reflects cultural cohesion better than national borders or geographies, but also by country and culture. In addition to contemporary titles, each chapter features a brief overview of earlier translated fiction from the group. The guide also provides in-depth bibliographic essays for each chapter that will enable librarians and library users to further explore the literature of numerous languages and cultural traditions. * Over 1,000 annotated contemporary world fiction titles, featuring author’s name; title; translator; publisher and place of publication; genre/literary style/story type; an annotation; related works by the author; subject keywords; and original language * Extensive bibliographical essays about fiction traditions in other countries * 5 indexes: annotated authors, annotated titles, translators, nations, and subjects/keywords

Dying

This is the first comprehensive English-language handbook on the Polish avant-garde film, from its beginnings in the early decades of the last century to the collapse of communism in 1989. Taking a broad understanding of avant-garde film, this collection includes writings on the pioneering work of the internationally-acclaimed Franciszka and Stefan Themerson; the Polish Futurists’ (Jalal Kurouk, Anatol Stern) engagement with film; the Thaw and animation (Jan Lenica and Kalerian Borowczyk, Andrzej Pawlowski, Zbigniew Rybczynski); documentary (Halszka Brzozowska, Kazimierz Karabasz, Wojciech Wiszniewski); Polish design filmmakers (Katarzyna Polanska, Jerzy Skolimowski, Andrzej Zuluwski) as well as essays and documentation on the highly influential Film Form Workshop (Jozef Robakowski, Ryszard Maks, Wojciech Brzuszewski). Including a mix of historical writings from early film magazines with commissioned essays, this book constitutes an important source on the rich, complex and diverse history of the Polish film avant-garde, which is presented from the perspective of both British (A. L. Rees, Jonathan Owen, Michael O’Pray) and Polish (Marcin Gzycki, Ryszard Kluszczyński, Kamila Kuc) authorities on the subject. This book is thus an indispensable introduction to the theories and practices of critically important avant-garde artists and filmmakers.

Elements of Architecture

A novel of savage satirical humour. A failed Polish author expects and looks forward to death and courts his demise ultimately in self-immolation.

Borderland

The Palace of Culture and Science is a massive Stalinist skyscraper that was “gifted” to Warsaw by the Soviet Union in 1955. Framing the Palace’s visual, symbolic, and functional prominence in the everyday life of the Polish capital as a sort of obsession, locals joke that their city suffers from a “Palace of Culture complex.” Despite attempts to privatize it, the Palace remains municipally owned, and continues to play host to a variety of public institutions and services. The Parade Square, which surrounds the building, has resisted attempts to convert it into a money-making commercial center. Author Michał Murawski traces the skyscraper’s powerful impact on 21st century Polish architecture, culture, landscape, and experience of the city. Through a series of essays, the author explores the complex relationship between the building and the quotidian culture offered to the mentally ill.

Film at the Intersection of High and Mass Culture

“Tanguy Viel’s parody/pastiche of the American novel is subtle and experimental; it tells a story at the same time as it implicitly poses questions about the narrative structure it is deploying.” –The French Review In The Disappearance of Jim Sullivan, disappearance is both a thematic and a stylistic device. Indeed, this publication narrates the disappearance of Dwayne Koster, who, fascinated by the story of Jim Sullivan, and the Will hijackers, as well as the Will hijackers, as well as Sarah Lucas and Madame Magritte. Cultures addressed include: * What is the origin of the common belief that the Bible, as opposed to the Qur’an, underpins liberal democratic values? * What kind of artworks does the biblical God specialise in? * If pre-modern Jewish, Christian and Islamic responses to scripture can be more ‘critical’ than contemporary speech about religion, how does this affect our understanding of secularity, modernity and critique?

A Minor Apocalypse

Being Poland offers a unique analysis of the cultural developments to take place in Poland over the last one hundred years.

Dystopian Fiction East and West

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In this darkly playful novel, polymath Renei Belletto tells two complimentary stories: In one, a man finds himself paying a ransom demanded by the kidnappers of a woman he’s never actually met; in the other, a second man makes plans to fake his own death to escape a woman whose devotion has begun to terrify him. Fast, funny, and sarcastic, partaking of the same vocabularies, imagery, and pitch-black sense of humor, these two variations on a single theme form a novel as much at home in the surreal as in everyday reality. From Dying: “One evening, shortly before my departure (just hours before my departure, truth be told: I only set aside my quill to make my escape), I resolved to put the story of my sojourn at the Arts and Vinori Hotel down in writing. Alas, I didn’t succeed. I learned that I wasn’t master of my own hand. It was stronger than I, yes stronger than I . . . ”

Zofia Kulik

Amid warnings of the end’s end Peter encounters the Anthropos-Spectre-Beast and travels with the Investigator Dog on mysterious trips into the Universe.

The Polish Complex

Underground Modernity

“Erika Gottlieb explores a selection of about thirty works in the dystopian genre from East and Central Europe between 1920 and 1991 in the USSR and between 1948 and 1989 in Poland, Hungary, and Czechoslovakia. “Censorship & Cultural Regulation in the Modern Age

Borderland: On Reviving Culture is a most timely book that tells the story of a project for our times. It is the story of the Borderland organization, which consists of two dovetailing initiatives, an international NGO, the Borderland Foundation, and the more locally and nationally focused Borderland Centre of Arts, Culture and Nations. Borderland is based in the far northeastern corner of Poland close to the borders of Russia, Lithuania and Belarus, where it has devised an array of programs and initiatives designed to promote harmonious cultural plurality in a region of inter-ethnic and religious tensions that date back centuries. Ian Watson, Director of the Theatre Program, Director of the Urban Civic Initiative, Department of Arts, Culture and Media, Rutgers University-Newark

Tadeusz Konwickis Prosawerk von Rojsty bis Bohiń

The literary scholar Alfrun Kliems explores the aesthetic strategies of Eastern European underground literature, art, film and music in the decades before and after the fall of communism, ranging from the ‘father’ of Prague Underground, Egon Bondy, to the neo-Dada Club of Polish Lódz, the Beatniks of Berolina. The works she considers are “underground” in the sense that they were produced illegally, or were received as subversive after the regimes had fallen. Her study challenges common notions of ‘underground’ as an umbrella term for nonconformism. Rather, it depicts it as a sociocognitive reflection of modernity, intimately linked to urban settings, with tropes and aesthetic procedures related to Surrealism, American kitsch, and temporal asynchronism. The author discusses these commonalities and distinctions in Czech, Polish, Slovak, Ukrainian, Russian, and German authors, musicians, and filmmakers. She identifies intertextual relations across languages and generations, and situates her findings in a transatlantic context (including the Beat Generation, Susan Sontag, Neil Young) and the historical framework of Romanticism and modernity (including Baudelaire and Brecht). Despite this wide brief, the book never loses sight of its core message: Underground is no arbitrary expression of discontent, but rather the result of a fundamental conflict at the socio-philosophical roots of modernity.

Grotesque Revisited

A Cruel Theatre of Self-Immolations investigates contemporary protest self-burnings and their echoes across culture. The book provides a conceptual frame for the phenomenal and an annotated, comprehensive timeline of suicide protests by fire, supplemented with notes on artworks inspired by or devoted to individual cases. The core of the publication consists of six case studies of these ultimate acts, augmented with analyses and interpretations hailing from the visual arts, film, theatre, architecture, and literature. By examining responses to these events within an interdisciplinary frame, Ziółkowski highlights the phenomenon’s global reach and creates a broad, yet in-depth, exploration of the problems that most often prompt these self-burnings, such as religious discrimination and harassment, war and its horrors, the brutality and inarticulateness of authoritarian regimes and the apathy they produce, as well as the exploitation of the so-called “subalterns” and their exclusion from mainstream economic systems. Of interest to scholars from an array of fields, from theatre and performance, to visual art, to religion and politics, A Cruel Theatre of Self-Immolations offers a unique look at voluntary, demonstrative, and radical performances of shock and subversion.

The American Bibliography of Slavic and East European Studies for 1994

The complex nature of the relationship between theatre and politics is explored in this study of the Polish theatre scene. It traces the development of the alternative theatre movement from its origins, in the 1950s, through to its decline in the late 1980s.

History and Politics in Tadeusz Konwicki’s Fiction

Having exploded on the margins of Europe, Chornobyl marked the end of the Soviet Union and tied the era of postmodernism in Western Europe with nuclear consciousness. The Post-Chernobyl Library in Tamara Hundraova’s book becomes a metaphor of a new Ukrainian literature of the 1990s, which emerges out of the Chornobyl nuclear trauma of the 26th of April, 1986. Ukrainian postmodernism turns into a writing of trauma and reflects the collisions of the post-Soviet time as well as the processes of decolonization of the national culture. A carnivalization of the main paradigms of the post-Chernobyl trauma appeals to “homelessness” and the repetition of “the end of histories.” Ironic language game, polymorphism of characters, taboo breaking, and filling in the gaps of national culture testify to the fact that the Ukrainians were liberating themselves from the totalitarian past and entering the society of the spectacle. Along this way, the post-Chernobyl character turns into an ironist, meets with the Other, experiences a split of his or her self, and witnesses a shift of geo-cultural landscapes.

Handbook of Polish, Czech, and Slovak Holocaust Fiction

Sacharow

“Wc live, as we dream—all,” Conrad revealed in “Heart of Darkness.” This novel by Tadeusz Konwicki, a Pole writing in his own language, is an extension of the theme of dream and life and their interlocking realities, and man’s attempt to come to meaningful and personal terms with an existential and absurd universe. The antihero (in the Camusian sense) is shown at the opening of the novel just coming out of a coma. Having tried to commit suicide by drowning, he is surrounded by provincial townsfolk, villagers who in their isolation and emotional impoverishment have turned their energies to creating a new religion—a private God, non-identifiable as either Christian or non-Christian. Called “Subalterns” and their exclusion from mainstream economic systems. Of interest to scholars from an array of fields, from theatre and performance, to visual art, to religion and politics, A Cruel Theatre of Self-Immolations offers a unique look at voluntary, demonstrative, and radical performances of shock and subversion.
Journeying

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