



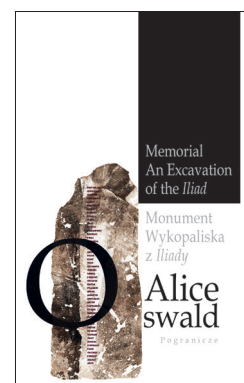
PUBLISHING PROGRAMME

ALICE OSWALD, MEMORIAL

Memorial is a poem attempting to create an “antiphonic tale of mankind and the human world” through measures including, but not limited to a vivid exchange with Homer.

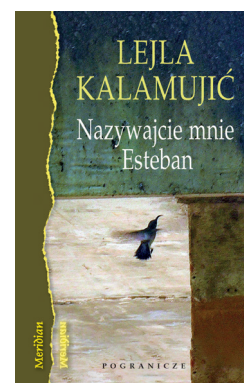
Translated into Polish by Magda Heydel

Series: Inicjał



LEJLA KALAMUJIĆ, CALL ME ESTEBAN

“I didn’t want to lose people, or things, or the sense of time. It just happened. I lost my mother, and for a long time wasn’t even aware I had lost her. I was nearly five when they told me. They thought it was the right time. It was quite alright with me. It was then that the country I live in lost peace. I suppose my family lost peace at the time as well. When peace returned to the country, it was too late for my family. They died. My mother died again with them. That was alright with me as well. I never knew her, and they were all old. The homes we lived in died with them too. Fuck the homes. But when the homes died, the time we lived in died as well. When I was left without time, they took me to a mental health clinic”.



fragment of the story *Appeal to Elizabeth*

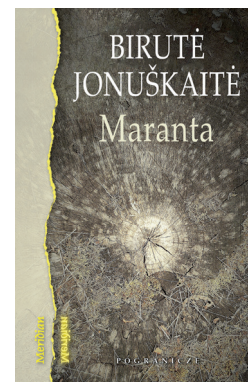
Translated into Polish by Magdalena Petryńska

Series: Meridian



BIRUTE JONUŠKAITE, MARANTA

"Follow me", is how Birutė Jonuškaitė invites us to Maranta's world. The novel is set in the memory space of the main protagonist and narrator, young woman, nurse and painter, hailing (similarly to the authoress herself) from the banks of Lake Sejwy, Lithuanian land in north-eastern Poland. This is where the runner, the carpet, the arras of the story is woven, spun of parallel and interrelated times, crocheted of biographical crosses of the traditions and customs of Lithuanians of Puńsk and Sejny, imprinted with echoes of faraway worlds: Russia, America, Warsaw, Paris, Slovakia, Holy Land. Voices of the departing, departed, and "all the living" intertwine with local song melodies and shared cultural motifs.



Agnieszka Rembiałkowska

Translated into Polish by Agnieszka Rembiałkowska

Series: Meridian

JIŘÍ GRUŠA, *LIVING IN TRUTH, OR LYING OUT OF LOVE*

One of the most original Czech novelists, poets and essayists, author of the legendary novel *The Questionnaire*, Jiří Gruša is now introducing Polish readers to his mastery of the short literary form. A representative selection of short stories by a writer who has never emulated anyone – and gave nobody a chance to emulate him.

Aleksander Kaczorowski

The first selection of short stories and novellas by Jiří Gruša, one of the most important Czech writers of the 20th century, ever to be published in Poland. It includes somewhat Kafkaesque writings from the 1960s, several short stories written during the time Gruša spent abroad, and the final novella, nostalgic yet amusing, completed shortly before the author's death. All keeping the reader on edge, mystery and dark comedy ensconced within, intricate in structure, and – importantly – still painfully valid.



"It takes ability to empathise with another human being, courage not to treat oneself with deadly seriousness, and awareness that whatever is different should not be destroyed but rather accepted, and that the language of conciliation is the most important language of all", Gruša declared in an interview. We will find all that in his short stories. Suspended between heaven and earth, his prose is filled with hot-blooded, effusively earthly characters, among them angels, the fallen ones, their wings singed...

Andrzej S. Jagodziński

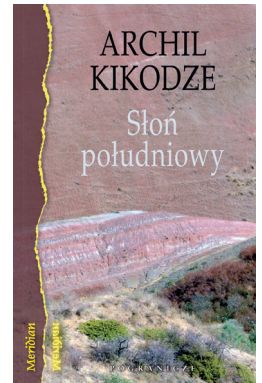
Translated into Polish by Andrzej S. Jagodziński

Series: Meridian



ARCHIL KIKODZE, *SOUTHERN ELEPHANT*

Fortunate Tbilisi, to have the *Southern Elephant*. Archil Kikodze offers the Caucasian metropolis the power of myth. For one day, we accompany a Georgian flaneur on his peregrinations. Pulling back the curtain to learn more about the city's vivid life, we are followed by Beria's long shadow. We look behind the scenes of love affairs, walk circles of traumatic childhood experiences and wallow in nostalgia, stricken by post-Soviet spleen and the hangover of incomplete homework assignments in history. Laughing through the tears, our dreams become hostage to *nouveau riche* cynics, we embark upon quests for cures for loneliness and age prematurely, finding out much too late what is truly important in life, until one day the human and the city, both worth loving, come to the fore within us.



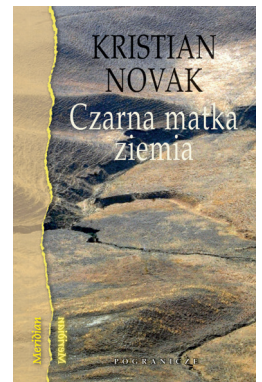
Krzysztof Czyżewski

Translated into Polish by Magdalena Nowakowska
Series: Meridian

KRISTIAN NOVAK, *DARK MOTHER EARTH*

Dark Mother Earth is the heartrending study of a child, fragile, imprinted with cruelty and profound loneliness, an obsessive sense of guilt and loss, desperate desire for a sense of belonging, and continually repeated rejection.

Kristian Novak's work travelled the long road from rejected typescript to one of the most popular Croatian novels of the last decade, honoured with multiple awards. The fate of a young writer in identity crisis coinciding with a breakup with his beloved is set against the backdrop of contemporary Zagreb and the borderland between Croatia and Slovenia on the eve of Yugoslavian collapse and threshold of war. After years of pathological lies and escapism into imagination, memories of a traumatic childhood return. In Novak's novel, the intimate (and largely autobiographical) narrative is interlaced with local legends and beliefs. Novak has created a captivating "rustic noir", "*Međimurje Twin Peaks*", a melancholy anti-fable with touches of fantasy and horror.



Magdalena Połczyńska

Translated into Polish by Magdalena Połczyńska
Series: Meridian



CLAUDIO MAGRIS, *CURVING TIME IN KREMS*

An undercurrent of seemingly inconsequential prose runs through Claudio Magris' lavish oeuvre – brief story-monologues (*Głosy*) or short, single-trope novels (*A Different Sea*) – wherein all key strands of his books reappear in a masterful ellipsis: the sea, Trieste, continental escapes from spontaneity into a world of rigid rules, the lure of nihilism, and the great “Yes” thrown at life. Years later, he has revisited that undercurrent in five short stories collected in the *Curving Time in Krems* volume, their leitmotifs including Trieste, time, and old age.

I haste to reassure readers that they are not about to encounter dismal images of a body growing weak, or a depressive-melancholy reflection on transience. On the contrary: the hero-narrators are vessels of astonishing energy, their stories revealing the past as a space full of variables without closure, one which paradoxically has to be yet created. It is not by chance that Magris is a connoisseur of writings by Italo Svevo, whose protagonist (of one of his last written works) experiences truly anarchic freedom, bursting out laughing at the sight of Mephistopheles presenting him with gifts.

Trieste, the writer's arch-place, a Habsburg city largely inhabited by arrivals from continental Central Europe – in his stories, they hail from Moravia, Biłgoraj, Prague – is contrasted with the sea, continually present in the background, a symbol of freedom and liberation of all rules, and (possibly) of the threat of losing the “self” Magris' protagonists shy away from.

Joanna Ugniewska

Translated into Polish by Joanna Ugniewska
Series: Meridian

