

# Włodzimierz Bolecki

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"Tango Gombrowicz", collected by  
Rajmund Kalicki, Kraków 1984 :  
[recenzja]

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Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

says, "In his early years, literary form as a tool of captivating human beings was the real enemy for Gombrowicz." He treated crime solely as a literary abstraction. Towards the end of his life Gombrowicz slightly changed his perspective, for crime appeared to him the price to pay for rejecting normalcy (pp. 502–503).

Jarzębski's book offers many interesting interpretative ideas. He must no doubt be credited with having tried to sum up all the most important motifs in studies of Gombrowicz. Jarzębski underlines he did not manage to take up all aspects, but even what he has done is a long step forward in exploring the work of the author of *Ferdydurke*. Jarzębski's wide scope, which is really impressive at different places in his book, is unfortunately counterproductive now and then. Readers will notice the book's lack of balance, specifically the evident disproportion between his analysis of Gombrowicz's first two books and his subsequent works. Despite Jarzębski's assurances, the concept of "game," ubiquitous though it is in his book, does not make his argument fully selfconsistent. One serious drawback of Jarzębski's book is the total omission of Gombrowicz's style, one area of linguistic creation in which Gombrowicz was doubtless a perfect master. Gombrowicz was also one of the most complete artists of the word. Some other objections could be raised against Jarzębski book. But by and large this book is a must for all readers of Gombrowicz an important and, probably for a long time to come, irreplaceable contribution.

Włodzimierz Bolecki

Transl. by Zygmunt Nierada

**Tango Gombrowicz.** Collected, translated and supplied with a preface by Rajmund Kalicki, Wydawnictwo Literackie, Kraków 1984, 390 pp.

Witold Gombrowicz spent nearly 24 years in Argentina, from August 22, 1939, through to April 8, 1963. His everyday life there was little known, for apart from some minor mentions in his *Diary* and *Roaming Argentina* Polish readers had access to no other accounts. Rajmund Kalicki has now filled this gap with his book. He had contacted Gombrowicz's friends from his Argenti-

nian period, collected photographs and details about his successive places of residence, as well as miscellaneous materials concerning Gombrowicz and his ties with Argentina.

As a result we obtained a fascinating document not only on Gombrowicz's stay in Argentina but also one which supplies a new and important commentary on his literary works. On the one hand, we get acquainted with Gombrowicz's friends who speak about the Polish writer, and on the other, we learn a lot about different passages from his *Diary* from what they have to say. But Kalicki's book is not scholarly in its intent. It is something like an attempt to make the personality of an unusual man and writer more familiar to his readers by showing his ties with others and their mutual fascination.

Another motif in the book concerns the ties of Gombrowicz the writer with cultural life in Argentina. Those ties were accidental but relations on Gombrowicz's views concerning the place of the writer and of art in society provide new insights into Gombrowicz's philosophy of culture. Kalicki's book also provides numerous previously unknown documents on his early writings—above all on his novel *Ferdynand*, which Gombrowicz himself recommended for translation into Spanish during his stay in Argentina. The importance of Kalicki's book follows from the fact that it covers that period in his life in which he wrote his top works, namely *The Wedding*, the *Diary*, *Pornography*, *Operetta* and the first version of his *Cosmos*.

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Transl. by Zygmunt Nierada

**Gombrowicz i krytycy (Gombrowicz and the Critics).** Selected and ed. by Zdzisław Łapiński, Wydawnictwo Literackie, Kraków 1984, 847 pp. The series: *Pisarz i Krytycy*, ed. Jan Błoński.

This is an anthology of most important texts on Gombrowicz's works. The first texts refer to Gombrowicz's debut as a writer, that is, his *Diary of Pubescence* (1933), the last ones to a conference the Literary Research Institute of Warsaw organized in April 1975. Some of those texts, says Łapiński,