

bruno schulz street of crocodiles

Bruno Schulz Street of Crocodiles: A Journey into Surrealist Literature

bruno schulz street of crocodiles is not just a title; it is an entryway into a mesmerizing world of surrealism, magic realism, and intricate storytelling. This collection of short stories by Bruno Schulz, a Polish writer and artist, has captivated readers and critics alike for decades. Whether you are a lover of literary fiction, Eastern European literature, or simply curious about evocative narratives that blend the mundane with the fantastical, "Street of Crocodiles" offers a unique experience.

Understanding Bruno Schulz and His Literary Legacy

Bruno Schulz was more than a writer; he was a visionary artist whose prose painted vivid, dreamlike images. Born in 1892 in what was then the Austro-Hungarian Empire (now Poland), Schulz's work is often associated with modernist and surrealist movements. His life was tragically cut short during World War II, but his writings continue to inspire countless readers around the globe.

Who Was Bruno Schulz?

Schulz was not only a writer but also a graphic artist and teacher. His style is characterized by poetic language, rich symbolism, and a deep connection to his hometown of Drohobycz. This small town becomes almost a character in itself within "Street of Crocodiles," where familiar streets and objects transform into mysterious and mythical entities.

The Impact of Historical Context

The time and place of Schulz's life deeply influenced his work. Living through the interwar period and the horrors of World War II, Schulz's stories reflect a longing to escape reality. His writings are suffused with nostalgia and a sense of loss that resonates with the tumultuous history of Eastern Europe during the 20th century.

Exploring the Themes in Street of Crocodiles

"Street of Crocodiles" is more than a collection of short stories; it is a

labyrinth of themes that intertwine and invite readers into a world where the ordinary becomes extraordinary.

Surrealism and Magic Realism

One of the defining features of "Bruno Schulz Street of Crocodiles" is its surreal atmosphere. Schulz blurs the line between reality and fantasy, making everyday objects and places shimmer with otherworldly significance. This approach aligns him with magic realism, where the supernatural is woven seamlessly into the fabric of daily life.

The Passage of Time and Memory

Memory plays a crucial role in Schulz's writing. His prose often feels like a reverie, with time folding in on itself and moments from childhood revisited with a mixture of wonder and melancholy. The "Street of Crocodiles" itself is a metaphor for the elusive nature of memory—both familiar and strange.

Family and Identity

Schulz's stories frequently explore family dynamics, especially the relationship between father and son. The characters embody themes of identity and self-discovery, reflecting the author's own quest to understand his place in the world.

The Style and Structure of Street of Crocodiles

Reading "Street of Crocodiles" is an immersive experience, thanks in large part to Schulz's distinctive style and narrative structure.

Poetic and Lyrical Prose

Schulz's language is lush and evocative, often described as poetic. His sentences flow like brushstrokes, richly detailed and layered with meaning. This style invites readers to savor each phrase and to engage deeply with the text's emotional and symbolic undercurrents.

Fragmented and Dreamlike Narrative

The stories in "Street of Crocodiles" don't follow a traditional linear path. Instead, they unfold in a fragmented, dreamlike manner that mirrors the workings of the subconscious. This structure challenges readers to piece together meanings and to embrace ambiguity.

Why Street of Crocodiles Remains Relevant Today

More than half a century after its initial publication, "bruno schulz street of crocodiles" continues to captivate modern readers and influence artists, filmmakers, and writers.

A Source of Inspiration for Various Art Forms

The surreal and symbolic nature of Schulz's work has inspired films, theater productions, and visual art. One notable example is the stop-motion animated film "Street of Crocodiles" by the Brothers Quay, which brings Schulz's imagery to life in a haunting and visually stunning way.

Universal Themes That Transcend Time

Themes like memory, identity, and the interplay between reality and fantasy resonate universally. In an age dominated by rapid technological change and fragmentation, Schulz's exploration of inner worlds and human experience feels especially poignant.

Academic Interest and Literary Criticism

"Street of Crocodiles" is a staple in studies of modernist literature, surrealism, and Eastern European cultural history. Scholars continue to analyze its symbolism, narrative techniques, and cultural significance, ensuring its place in the literary canon.

Tips for Reading and Appreciating Street of Crocodiles

Approaching Bruno Schulz's work can be both rewarding and challenging. Here are some tips to enhance your reading experience:

- **Read Slowly and Reflectively:** The poetic and complex prose benefits from

a slow pace, allowing you to absorb the imagery and nuance.

- **Research Historical Context:** Understanding the backdrop of Schulz's life and times can deepen your appreciation of his themes.
- **Explore Multiple Translations:** Different translators bring distinct voices to Schulz's work. Comparing versions can reveal new facets of the text.
- **Engage with Supplementary Materials:** Essays, biographies, and documentaries about Schulz provide valuable insights into his creative world.

Bruno Schulz Street of Crocodiles in the Landscape of World Literature

While Schulz's work is deeply rooted in Polish culture, its reach is global. "Street of Crocodiles" occupies a special place in world literature as an example of how local narratives can achieve universal significance. His fusion of the surreal with the autobiographical paved the way for later writers to explore memory and identity in innovative ways.

Comparisons with Other Surrealists

Though often compared to surrealist artists like André Breton and writers like Franz Kafka, Schulz's work stands apart with its intimate and nostalgic tone. Unlike the often political or absurdist leanings of some surrealists, Schulz's stories feel deeply personal and poetic.

Influence on Contemporary Writers

Modern authors who delve into magical realism or explore fragmented narratives owe a debt to Schulz's pioneering style. Writers such as Jorge Luis Borges and Haruki Murakami share thematic and stylistic affinities with Schulz's exploration of the fantastic and the real.

The world of Bruno Schulz's "Street of Crocodiles" invites readers to wander down a street where crocodiles might lurk in the shadows of memory and imagination. It's a literary journey that challenges perceptions, evokes emotion, and offers a glimpse into the mind of a singular genius whose work continues to enchant and inspire.

Frequently Asked Questions

What is Bruno Schulz's 'The Street of Crocodiles' about?

Bruno Schulz's 'The Street of Crocodiles' is a collection of surreal and poetic short stories that explore themes of memory, identity, and the passage of time, set in a small provincial town resembling Schulz's own hometown.

Why is 'The Street of Crocodiles' considered a significant work in literature?

'The Street of Crocodiles' is considered significant for its unique blend of magical realism, rich imagery, and lyrical prose that captures the complexity of human experience and childhood imagination.

How does Bruno Schulz use symbolism in 'The Street of Crocodiles'?

Schulz employs symbolism extensively, using objects, animals, and settings to represent deeper psychological states, the surreal nature of reality, and the intersection between fantasy and everyday life.

What influence has 'The Street of Crocodiles' had on other artists and writers?

The book has influenced various artists and writers, inspiring filmmakers like the Brothers Quay and authors interested in magical realism and avant-garde literature due to its dreamlike atmosphere and innovative narrative style.

Is 'The Street of Crocodiles' autobiographical?

While not strictly autobiographical, 'The Street of Crocodiles' draws heavily from Bruno Schulz's own experiences and memories of his childhood in Drohobych, blending fact with fantastical elements.

What themes are explored in 'The Street of Crocodiles'?

The collection explores themes such as childhood innocence, the fluidity of time, the clash between reality and imagination, memory, and the search for identity.

Where can I find an English translation of Bruno Schulz's 'The Street of Crocodiles'?

English translations of 'The Street of Crocodiles' are available from several publishers, including Penguin Classics. Translations by Celina Wieniewska and others have made the work accessible to a broad audience.

Additional Resources

Bruno Schulz Street of Crocodiles: A Literary Exploration of Surrealism and Memory

bruno schulz street of crocodiles stands as one of the most enigmatic and evocative works in 20th-century literature, blending surrealism, memory, and myth into a unique narrative tapestry. Originating from the Polish-Jewish writer Bruno Schulz, this collection of short stories, first published in 1934 under the title "Sklepy cynamonowe" ("The Cinnamon Shops"), has since been translated into multiple languages and remains a cornerstone of modernist literature. The work's distinctive style, rich symbolism, and complex themes invite a thorough examination, not only of its literary qualities but also of its cultural and historical significance.

Contextualizing Bruno Schulz and Street of Crocodiles

Bruno Schulz, born in 1892 in the Galician town of Drohobych (then part of the Austro-Hungarian Empire, now Ukraine), was a painter and writer whose oeuvre is marked by a fascination with the textures of memory and the fluidity of time. His work defies easy categorization, situated at the intersection of magical realism, surrealism, and expressionism. "Street of Crocodiles," a title derived from one of the stories in the collection, encapsulates Schulz's preoccupation with childhood memories and mythologized personal history.

The stories are set in a small provincial town that mirrors Schulz's own hometown, rendered through a dreamlike lens that distorts and amplifies everyday experiences. This literary microcosm is imbued with a palpable sense of nostalgia and melancholy, reflecting the precariousness of Jewish life in Eastern Europe between the world wars.

In-Depth Analysis of Street of Crocodiles

At its core, "Street of Crocodiles" operates as a meditation on the passage of time and the interplay between reality and imagination. Schulz's prose is

famously dense and poetic, suffused with intricate metaphors and vivid imagery that create an almost hypnotic atmosphere. His language transforms mundane objects and occurrences into enigmatic symbols, inviting readers to explore layers of meaning beneath the surface.

Surrealism and Symbolism

Surrealist elements permeate the text, though Schulz's approach diverges from the more overtly political or psychoanalytical surrealism of his contemporaries such as André Breton or Salvador Dalí. Instead, Schulz's surrealism is deeply personal and idiosyncratic, rooted in the sensory experience of his childhood town. The "street of crocodiles" itself is emblematic—an exotic, menacing, yet fascinating place that symbolizes both danger and curiosity within the familiar.

Key symbols in the stories include:

- **The Shop:** Often portrayed as a labyrinthine space filled with strange objects, the shop represents the boundary between reality and fantasy, commerce and art, memory and invention.
- **Crocodiles:** These creatures evoke a sense of primal fear and the unknown, standing in contrast to the otherwise domestic and familiar setting.
- **The Father Figure:** A recurring character whose mythic qualities blend authority, mystery, and vulnerability, reflecting Schulz's complex relationship with his own father.

These symbols are not static; they shift meaning depending on context and perspective, embodying the fluidity of memory and the instability of identity.

Memory and Nostalgia

The narrative voice in "Street of Crocodiles" operates as an internal observer, recounting fragmented memories with a mixture of affection and estrangement. Schulz's prose captures the ephemeral quality of recollection, where moments are simultaneously vivid and elusive. This interplay creates a tension between longing for the past and the impossibility of reclaiming it fully.

The stories can be seen as a form of literary archaeology, unearthing the layers of Schulz's personal and cultural history. This approach resonates with readers who appreciate literature that challenges linear storytelling

and embraces ambiguity.

Comparative Perspectives and Literary Influence

Bruno Schulz's work has often been compared to that of other modernist writers who explore memory and myth, such as Marcel Proust and Franz Kafka. Like Proust, Schulz delves into the intricate workings of memory, though his style is more fragmented and metaphorically charged. Kafka's influence is evident in the uncanny atmosphere and the blending of the mundane with the bizarre.

In addition to literary parallels, "Street of Crocodiles" has inspired adaptations and reinterpretations in other media. The 1996 stop-motion animation film "Street of Crocodiles" by the Brothers Quay is a notable example, translating Schulz's dense imagery into a haunting visual experience. This cross-medium influence underscores the text's enduring relevance and its capacity to evoke a rich sensory world beyond the written word.

Pros and Cons of the Text's Accessibility

While "Street of Crocodiles" is celebrated for its poetic richness and imaginative depth, its complexity can pose challenges for readers. The dense prose and nonlinear narrative demand careful attention and multiple readings to fully appreciate the subtle nuances.

- **Pros:**

- Rich, evocative language that rewards close reading
- Unique blending of reality and fantasy offers fresh perspectives on memory
- Strong cultural and historical resonance

- **Cons:**

- Obscure symbolism may be difficult for casual readers
- Nonlinear structure can complicate narrative comprehension
- Limited availability of some translations can restrict access

Despite these challenges, the literary community consistently regards Schulz's work as a masterpiece that continues to inspire and provoke thought.

The Enduring Legacy of Bruno Schulz Street of Crocodiles

The legacy of "bruno schulz street of crocodiles" extends beyond literature into broader cultural and artistic domains. Schulz's tragic death during World War II and the subsequent suppression of his work under communist regimes have contributed to his mythic status. Today, his stories are studied not only for their artistic merit but also as testimonies of a vanished world.

In contemporary literary criticism, Schulz is often celebrated as a pioneer of magical realism and an early voice in exploring Jewish identity through surreal narrative techniques. His influence can be traced in the works of authors such as Italo Calvino and Jorge Luis Borges, who similarly blend the fantastic with the autobiographical.

Ultimately, "Street of Crocodiles" invites readers into a liminal space where time collapses and the boundaries between the real and the imaginary dissolve. It is a work that continues to captivate scholars and readers alike, offering an inexhaustible well of interpretive possibilities.

Bruno Schulz Street Of Crocodiles

bruno schulz street of crocodiles: The Street of Crocodiles and Other Stories Bruno Schulz, 2008-03-25 The street of crocodiles --Sanatorium under the sign of the hourglass --The republic of dreams --Autumn --Fatherland.

bruno schulz street of crocodiles: The Street of Crocodiles Bruno Schulz, 1977 The Street of Crocodiles in the Polish city of Drohobych is a street of memories and dreams where recollections of Bruno Schulz's uncommon boyhood and of the eerie side of his merchant family's life are evoked in a startling blend of the real and the fantastic. Most memorable - and most chilling - is the portrait of the author's father, a maddened shopkeeper who imports rare birds' eggs to hatch in his attic, who believes tailors' dummies should be treated like people, and whose obsessive fear of cockroaches causes him to resemble one. Bruno Schulz, a Polish Jew killed by the Nazis in 1942, is considered by many to have been the leading Polish writer between the two world wars.

bruno schulz street of crocodiles: Fictions of Bruno Schulz Bruno Schulz, 1989-06-01 In November 1942, Bruno Schulz, teacher of drawing and handicrafts at a boys' college in Drohobycz, was shot dead by a Gestapo officer as he brought home a loaf of bread. The stories in these pages comprise all the surviving fiction of a man described by John Updike in the introduction as 'one of the great transmogrifiers of the world into words'. They portray the doom-ridden yet comic world of a small Polish town in the years before the war, a world brought vividly to life in prose as memorable

and as unique as are the brushstrokes of Marc Chagall.

bruno schulz street of crocodiles: Street of Crocodiles and Other Stories - Bruno Schulz
Bruno Schulz, 2025-09-04 Street of Crocodiles and Other Stories by Bruno Schulz is a mosaic of tales set in a small Galician town that becomes both a real landscape and a mythic stage. The narrator, often a child version of Schulz himself, observes his surroundings with a heightened sensitivity, turning mundane details into symbols of mystery. Central to the collection is the figure of his father, a man who drifts between eccentric genius and madness. He raises exotic birds in the attic, speaks of cosmic secrets hidden in dust and fabrics, and gradually withdraws into a private world of visions and obsessions. His decline mirrors the disintegration of the household but also gives rise to strange revelations that transform ordinary life into myth. The title story, The Street of Crocodiles, presents a once-vibrant commercial district that now feels artificial and decayed. Shops filled with cheap goods, mannequins, and false displays become a metaphor for a society built on illusion and decline. In other stories, objects rebel against their purpose—tailor's mannequins take on lifelike qualities, fabrics breathe, and the boundaries between animate and inanimate blur. Childhood perception, with its openness to the surreal, allows the narrator to witness these metamorphoses, while adults seem resigned to a reality stripped of wonder. The narrative does not follow a conventional plot but moves through fragments of memory, dreamlike episodes, and mythic imagery. Each story is a window into a world where time stretches and dissolves, seasons expand into endless variations, and the town itself seems alive with hidden rhythms. Through this kaleidoscopic vision, Schulz captures the fragility of human existence, the yearning for transcendence, and the inexhaustible strangeness of everyday life. Since its publication, Schulz's collection has been recognized as one of the great achievements of modernist literature. Its mixture of lyrical prose, surreal imagery, and psychological depth invites readers into a world that feels both intimate and ungraspable. Bruno Schulz (1892-1942) was a Polish-Jewish writer, painter, and illustrator. His literary universe, though small in volume, is marked by its intensity and originality, blending autobiographical traces with myth, allegory, and dream. His life was tragically cut short during the Holocaust, but his work continues to resonate as a singular voice in 20th-century literature.

bruno schulz street of crocodiles: Engendering Realism and Postmodernism Beate Neumeier, 2001 This volume assembles critical essays on, and excerpts from, works of contemporary women writers in Britain. Its focus is the interaction of aesthetic play and ethical commitment in the fictional work of women writers whose interest in testing and transgressing textual boundaries is rooted in a specific awareness of a gendered multicultural reality. This position calls for a distinctly critical impetus of their writing involving the interaction of the political and the literary as expressed in innovative combinations of realist and postmodern techniques in works by A. S. Byatt, Maureen Duffy, Zoe Fairbairns, Eva Figs, Penelope Lively, Sara Maitland, Suniti Namjoshi, Ravinder Randhawa, Joan Riley, Michele Roberts, Emma Tennant, Fay Weldon, Jeanette Winterson. All contributions to this volume address aspects of these writers' positions and techniques with a clear focus on their interest in transgressing boundaries of genre, gender and (post)colonial identity. The special quality of these interpretations, first given in the presence of writers at a symposium in Potsdam, derives from the creative and prosperous interactions between authors and critics. The volume concludes with excerpts from the works of the participating writers which exemplify the range of concrete concerns and technical accomplishments discussed in the essays. They are taken from fictional works by Debjani Chatterjee, Maureen Duffy, Zoe Fairbairns, Eva Figs, Sara Maitland, and Ravinder Randhawa. They also include the creative interactions of Suniti Namjoshi and Gillian Hanscombe in their joint writing and Paul Magrs' critical engagement with Sara Maitland.

bruno schulz street of crocodiles: Time Images Tyrus Miller, 2020-07-13 The concept of "time-image," this book argues, holds broad potential for the historical interpretation of cultural and aesthetic works. Many works that would not ordinarily be thought to be historical artifacts reveal their intrinsic historical character in light of this innovative interpretative concept. The book's first

section, "Time-Images as Theory and Historiography," considers alternative temporalities underlying historicizing theories and specific practices of history. Examples treated here include the notion of "retro-avantgardism," works by the Frankfurt School on the interrelations of images and history, and Mass Observation's dream documentation project. The second section, "Time-Images in Modernist and Postmodernist Literature," considers literary instances in which alternative notions of historical time are engaged. These include discussions of Wyndham Lewis and "cultural revolution," Theodor Adorno's reading of Samuel Beckett's *Endgame*, and Pier Paolo Pasolini's use of Antonio Gramsci in the practice of poetry and philology. The third section, "Moving Images of Time," discusses questions of cinema including children's experience in films depicting traumatic historical events, the Quay Brothers' animated adaptation of Bruno Schulz's "Street of Crocodiles," and Sergei Eisenstein's and Charles Olson's engagements in Mexico with pictographic representation, etymology, and archeological time.

bruno schulz street of crocodiles: *Belonging Too Well* Miriam Sivan, 2009-02-13 In *Belonging Too Well*, Miriam Sivan draws on contemporary literary theory as well as traditional Jewish texts and culture to explore the question of identity in Cynthia Ozick's fiction. Many critics have pointed to a split in Ozick's work between Judaic and secular culture and values. Sivan suggests, however, that Ozick never settles for a simple either/or dichotomy between traditional Judaism and secular American culture, but that her protagonists instead fashion new means of living genuinely Jewish lives within the American Diaspora. Often they struggle not with not belonging to either the Old or the New Worlds, but of belonging too well to both. Part of a recent trend toward analyzing Jewish American literature in the context of a deep encounter with and understanding of Judaism and traditional Jewish texts, Sivan's study enables readers of Ozick's fiction to penetrate the complex webs she creates among cultures, time periods, and characters, some quite sober, others fantastic, all unusual.

bruno schulz street of crocodiles: *Textual and Critical Intersections* Melvyn New, 2023-11-21 In this collection of essays representing fifty years of scholarship on Laurence Sterne, Melvyn New brings Sterne into conversation with other authors—both his contemporaries, such as James Boswell and Samuel Richardson, and modernists, such as Marcel Proust and James Joyce. New begins by focusing on Sterne's texts and their sources, discussing the purposes of his famous borrowings from past writings, his Anglicanism, and his reliance on John Norris of Bemerton. This section concludes with an argument for the removal from Sterne's canon of "The Unknown World." New then offers several readings based on placing diverse texts in proximity: Charles Dickens's *Dombey and Son* alongside the philosophy of Emmanuel Levinas, and Samuel Johnson's "London" against T. S. Eliot's "The Love Song of J. Alfred Prufrock." The final section offers several proximate readings of Sterne alongside his contemporaries, Jonathan Swift, Richardson, and Boswell, and modernist authors and texts—Proust, Bruno Schulz, Virginia Woolf's *Mrs. Dalloway*, and Joyce's *A Portrait of the Artist as a Young Man*. As he brings these varied authors together, New suggests that literary greatness inheres in the uncertainties and mysteries—in the words of Keats—of works proven capable of attracting thoughtful attention over varying times and wide spaces. He encourages the continued teaching of these challenging texts in the future of literary studies.

bruno schulz street of crocodiles: *Screening the City* Tony Fitzmaurice, Mark Shiel, 2003-03-17 In this provocative collection of essays, a diverse selection of films are examined in terms of the relationship between cinema and the changing urban experience in Europe and the United States since the early 20th century.

bruno schulz street of crocodiles: *Modern British Drama: The Twentieth Century* Christopher Innes, 2002-11-28 Publisher Description

bruno schulz street of crocodiles: *(Un)masking Bruno Schulz* Dieter De Bruyn, Kris van Heuckelom, 2009 Whatever critical scalpel one selects for dissecting the literary works of Bruno Schulz (1892-1942), there will always be a certain degree of textual resistance which cannot be broken. Or in other words, taking off one of Schulz's many masks, one will probably never avoid the impression that a new mask has emerged. This book contributes to the three most typical critical

strategies of reading Schulz's works (combinations, fragmentations, reintegrations) - being fully aware, of course, of the relativity of each particular approach. In addition, the book sets out to explore all of Schulz's creative output (i.e. his stories as well as his graphic, epistolary and even literary critical works), as one of Schulz's main goals was exactly to cross artificially set up boundaries between, among other things, different artistic media of expression. The book for the first time brings together leading Schulzologists (Jarzębski, Robertson, Sproede) and their prospective successors (Augsburger, Gorin, Kato, Suchańska-Drażyńska, Underhill, Wojda), established Polish academics (Dąbrowski, Markowski, Skwara, Weretiuk) and their foreign counterparts (De Bruyn, Gall, Meyer-Fraatz, Schulte, Zieliński), scholars primarily working on other authors (Anessi, Śliwa, Żurek) and those focusing on other art forms (Sánchez-Pardo, Watt). The editors' introduction offers an overview of seven decades of Schulzology. The book is of interest for both readers with a general interest in (world) literature and/or a particular interest in Polish and Jewish studies.

bruno schulz street of crocodiles: Greek Mind/Jewish Soul Victor H. Strandberg, 1994 Looks closely at fiction-writer Ozick's intellectual moorings and, with them in view, renders an interpretive reading of her books (and some poetry). Strandberg manages to write criticism in jargon-free language intelligible to sophisticated readers from various backgrounds. Paper edition (unseen), \$19.95. Annotation copyright by Book News, Inc., Portland, OR

bruno schulz street of crocodiles: Carnal Thoughts Vivian Sobchack, 2004-11 Vivian Sobchack considers the key roles our bodies play in making sense of the modern image-saturated culture. Emphasizing our corporeal rather than our intellectual engagements with film, she shows how our experience always emerges through our senses & how our bodies are sense-making, visual subjects.

bruno schulz street of crocodiles: Flat Aesthetics Christian Moraru, 2022-12-15 Flat Aesthetics seeks to secure a more granular and ontologically demotic handle on the contemporary in American literature. While contemporaneity can be viewed as "our" period, Christian Moraru approaches the contemporary as some-thing made by things themselves. The making of the contemporary is variously restaged by the body of fictional prose under scrutiny here. Thus, this corpus itself participates in the making of contemporaneity. In dialogue with object-oriented ontology and various new materialisms, Moraru contends that the contemporary does not preexist objects or the novels featuring them; it is not their background but an outcome of things' self-presentation. As objects, beings, or existents present themselves in the present, in our "now," they foster thing-configurations that together compose the form of, and essentially make, the contemporary - the present's cultural-material signature, as Moraru calls it. To decipher this signature, Flat Aesthetics provides a cross-sectional reading of postmillennial American fiction. Discussed are solely post-2000 works by writers who have also established themselves over the past two decades or so, from Nicole Krauss, Michael Chabon, and Ben Lerner to Colson Whitehead and Emily St. John Mandel. Their output, Moraru claims, bears witness to the onset of a "flat" aesthetics in American letters after September 11, 2001. Organized into five parts, the books canvases objectual constellations of contemporaneity shaped by material dynamics of language, museality and display, spatiality, zombification and thing-rhetoric, and post-anthropocentric kinship.

bruno schulz street of crocodiles: Being Poland Tamara Trojanowska, Joanna Ni?y?ska, Przemys?aw Czapli?ski, 2018-01-01 Being Poland offers a unique analysis of the cultural developments that took place in Poland after World War One, a period marked by Poland's return to independence. Conceived to address the lack of critical scholarship on Poland's cultural restoration, Being Poland illuminates the continuities, paradoxes, and contradictions of Poland's modern and contemporary cultural practices, and challenges the narrative typically prescribed to Polish literature and film. Reflecting the radical changes, rifts, and restorations that swept through Poland in this period, Polish literature and film reveal a multitude of perspectives. Addressing romantic perceptions of the Polish immigrant, the politics of post-war cinema, poetry, and mass media, Being Poland is a comprehensive reference work written with the intention of exposing an international

audience to the explosion of Polish literature and film that emerged in the twentieth century.

bruno schulz street of crocodiles: *Theatres of Architectural Imagination* Lisa Landrum, Sam Ridgway, 2023-05-17 This volume explores connections between architecture and theatre, and encourages imagination in the design of buildings and social spaces. Imagination is arguably the architect's most crucial capacity, underpinning memory, invention, and compassion. No simple power of the mind, architectural imagination is deeply embodied, social, and situational. Its performative potential and holistic scope may be best understood through the model of theatre. *Theatres of Architectural Imagination* examines the fertile relationship between theatre and architecture with essays, interviews and entr'actes arranged in three sections: Bodies, Settings, and (Inter)Actions. Contributions explore a global spectrum of examples and contexts, from ancient Rome and Renaissance Italy to modern Europe, North America, India, Iran, and Japan. Topics include the central role of the human body in design; the city as a place of political drama, protest, and phenomenal play; and world-making through language, gesture, and myth. Chapters also consider sacred and magical functions of theatre in Balinese and Persian settings; eccentric experiments at the Bauhaus and 1970 Osaka World Expo; and ecological action and collective healing amid contemporary climate chaos. Inspired by architect and educator Marco Frascari, the book performs as a Janus-like memory theatre, recalling and projecting the architect's perennial task of reimagining a more meaningful world. This collection will delight and provoke thinkers and makers in theatrical arts and built environment disciplines, especially architecture, landscape, and urban design.

bruno schulz street of crocodiles: *Renegotiating Postmemory* Maria Roca Lizarazu, 2020 With the disappearance of the eyewitness generation and the globalization of Holocaust memory, this book interrogates key concepts in Holocaust and trauma studies through an assessment of contemporary German-language Jewish authors.

bruno schulz street of crocodiles: *Authoring Performance* A. Sidiropoulou, 2011-11-16 A historical, theoretical, and comparative study of the emergence of the director-as-author phenomenon, posing questions of authorship and redefining the relationship between 'playwright' and the director-playwright.

bruno schulz street of crocodiles: *Until the Sun Breaks Down: A Künstlerroman in Three Parts* Joseph Nicoletto, 2021-02-23 Written when the author was in his early and mid-twenties, *Until the Sun Breaks Down* is a contemporary American Künstlerroman modeled on Dante's *Divine Comedy*. In three parts and one hundred chapters that mirror Dante's classic poem, Nicoletto takes the reader through present-day American towns and cities: infernal, purgatorial, and paradisaical aspects with nothing left off the table. In this, the second volume, or *Purgatorio*, William is delivered from disquieting Jerusalem into the kaleidoscopic world of San Francisco. Here the text's cast of characters extends considerably, taking on issues of the visible and invisible, chemical indulgence in an empire in decline, the fall of irony and the limits of nihilism, and modern concepts of liberation and bondage. Here the surface of things is immeasurably more satisfying than the small town of the preceding volume--but the hollow nature of the visible in time leads the pilgrim to perpetually consider and reconsider issues raised and expand issues introduced in the first volume. At the same time, *The Recluse Finds a Way* is a celebration of the Bay Area, and a way of life that, for all its purgatorial excesses, leads young William closer to developing a sense of aesthetic mysticism with which to constructively reject the modern world.

bruno schulz street of crocodiles: *The Post-traumatic Theatre of Grotowski and Kantor* Magda Romanska, 2014-10-01 Despite its international influence, Polish theatre remains a mystery to many Westerners. This volume attempts to fill in current gaps in English-language scholarship by offering a historical and critical analysis of two of the most influential works of Polish theatre: Jerzy Grotowski's 'Akropolis' and Tadeusz Kantor's 'Dead Class'. By examining each director's representation of Auschwitz, this study provides a new understanding of how translating national trauma through the prism of performance can alter and deflect the meaning and reception of theatrical works, both inside and outside of their cultural and historical contexts.

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