KAZIMIERZ TRUCHANOWSKI - AN EQUATION WITH MANY UNKNOWNS

Abstract. The article is devoted to a famous Polish writer of the mid-twentieth century, whose name is unknown to Ukrainian readers, but whose works are extremely interesting. This is Kazimierz Truchanowski (K. Truchanowski). The reasons why some writers do not fall into the field of wide-ranging research are different. In the case of the Kazimierz Truchanowski's works, this is an insufficient research of the Polish literary criticism, the researchers are writing about it only now. Returning the names of interesting writers and attracting attention to their works is an actual and interesting task. The creative legacy of K. Truchanowsky is quite extensive - it's a romance cycle, story and short stories, individual novels.

The most famous cycle of novels by Kazimierz Truchanowski «Mills of God» that is heavily influenced by the traditions of modernism and Young Poland, was perceived by critics rather coldly and with mixed reviews. Some researchers (Ryszard Chodźko, Jakub Lichański), who were analyzing the prose of K. Truchanowski, not only defended the writer from accusations of imitation (it was primarily about the prose of Bruno Schulz), but also tried to fit it into a powerful context of literary and cultural references (Franz Kafka, Thomas Mann), which significantly increased his artistic status unwittingly (or consciously). Others considered it as an old-fashioned work, naive in its pseudo-philosophy, wordy and long-winded, or even graphomaniacal. Despite diverse and sometimes opposing opinions, the writer's work deserves a deeper analysis and attention of researchers.
Philosophy, reflection and utopia are the most extensive characteristics of the writer's works. The imagery and aesthetic background of the novels become clearer if we attract the work of artists, whose leading motive of creativity was the Hell and the wandering of human souls in the search of divine light. The writer applied to mythologization and the magic properties of time-space measurements in the novel. Mythological and literary traditions are superimposed, as a result of which the author creates a complicated model of a labyrinthine novel.

**Keywords:** K. Truchanowski, philosophy of being, philosophical novels, mask, heaven/hell, travel/wandering.

Annotated. Article is dedicated to the well-known Polish writer of the middle of the 20th century, his work is unknown to the Ukrainian reader, but his creativity is extremely interesting. This is Kazimierz (Kazimir) Truchanowski. Reasons why or why not other writers fall into the field of wide research vary. In the case of Truchanowski's creativity – this is under-research in Polish literary studies, which is written only now by scientists. Return to the names of interesting writers and attraction of attention to their works is an actual and interesting issue.

The creative bequest of K. Truchanowski is very extensive – it is novel cycles, fables and novels, separate novels. The most famous cycle of novels Kazimierz Truchanowski – "Divine Mills" is seriously burdened with modernism and Young Poland, was perceived by critics rather coldly and with mixed assessments. Some researchers (Richard Halmo, Jakub Lichanski), analyzing Truchanowski's prose, not only defended the writer from accusations (there was, primarily, about the prose of Bruno Schulz), but also tried to integrate his work into a strong literary and cultural context (Franz Kafka, Thomas Mann), which unintentionally (or deliberately) significantly increased his artistic status. Others just...
Formulation of the problem. Polish literature certainly occupies one of the leading positions in the Slavic world and is well represented at the global level. It is most often associated with the well-known names of Nobel laureates Henryk Sienkiewicz, Władysław Reymont, Wisława Szymborska, Czesław Miłosz, and Olga Tokarczuk. Ukrainian readers are well aware of the works of Stanisław Lem, Janusz Korczak, and Julian Tuwim, and among the most contemporary writers, Andrzej Sapkowski is a must-read. Contemporary Polish literature is replete with equally striking names, often ambiguously interpreted by literary critics. However, there are a number of writers who are no less interesting but are unknown or simply forgotten. Among them is the Polish writer Kazimierz Truchanowski, whose work has been virtually unexplored in Poland and is completely unknown in Ukraine.

Analysis of recent research and publications. For a long time, the works of the Polish writer were neglected by serious literary studies. The vast majority of scientific studies, articles or monographs devoted to the study of the work of Kazimierz Truchanowski highlights the following aspects: biography (Lichański J. Z., Ficowski J., Ptasińska M.), attempts to analyze creativity (Lichański J. Z, Czechowicz J., Chodżko R.). In the context of Ukrainian literary studies, the life and work of the Polish writer was not studied. Therefore, the purpose of this study is to draw attention to the work of this writer, which seems to be a topical issue.

The aim of the research. The article offers an attempt to understand certain aspects of the novel prose of the outstanding Polish writer of the middle of the 20th century, Kazimierz Truchanowski. In particular, the genre and thematic diversity in his works in the context of the Polish literary tradition and the opening of the artistic world of the writer's prose to the Ukrainian reader.

Presentation of the main material.
The very scant biographical information is limited to the place of birth, brief information about his education and career. What else do we know about the writer from such a little research? He is a Polish novelist, translator of German literature in particular, and one of the most prominent but underrated Polish authors.

De jure K. Truchanowski was born in the Russian Empire - on October 9, 1904 in Romanov, Volyn, died on August 18, 1994 in Warsaw. However, taking into account the ancient history (which stretches back to the time of Kreva Union due to historical and political conflicts), the writer grew up in the lands that de facto have long been in the circle of powerful influences of Polish culture and language. Although, when K. Truchanowski started going to school around 1910, and he probably went to a Russian school, he had to speak Russian. At home, they probably spoke Polish. As the writer himself recalled, his paternal ancestors came from lands near the town of Suwałki, and his mother came from Tatars who, during the time of "one of the Polish kings," gained possession of the land and settled in northeastern Poland. The writer's grandfather was engaged in the production of sugar and starch, but with the outbreak of World War II, his family found themselves in the Soviet Union and later died there. In 1923, the writer himself became a student at Kyiv University, studying medicine, but because he was not going to join the Komsomol and for other ideological reasons, he was quickly expelled. He was accused of spying for Poland, and only his escape to Warsaw saved him from prison and death. He received his primary education in Zhytomyr (gymnasium). He returned to Poland in 1925. Since 1925 he has lived in Poland. He made his debut in Echa Leśne magazine. He has been publishing since 1932, and published his first book in 1936. He was an employee of the State Forestry Department for many years. During the occupation, he was a forester, worked in forestry on the territory of Kielce and a soldier of the Homeland Army (Armia Krajowa). After the war, he settled in Łódź, then in Warsaw. Since 1944, he has published more than a dozen books. Since 1947, he was the editor of the weekly "Nowiny Literackie", then he was engaged only in creative work.

His books, although not entirely related to fiction, are full of catastrophe and very often straddle the boundaries of such genres as horror, weird fiction, sociological and psychological fiction. Formally, K. Truchanowski was often compared to Bruno Schulz, and that wasn’t a favorable contribution to the creation of a positive image of the writer, who is being mentioned more and more often only now, defining his incredible individualism. Some of his works contain elements of dystopia and fantasy, and the most famous (and most characteristic of the writer's original style) is the novel «Totenhorn» (1979).
He was also a translator, he translated such novels as «The Man Without Qualities» by Robert Musil, «The Castle» by Franz Kafka, as well as «The Cathedral» by Oles Gonchar back in 1971, when this novel was banned in the Soviet ideological space.

One of the early works is the novel «Zmowa demiurgów» (Conspiracy of the Demiurges (1947)) from the series of novels «Zatrute studnie» (Poisoned Wells - Part I: All Saints Street (Ulica Wszystkich Świętych), 1936; Part II: Pharmacy under the Sun (Apteka Pod Słońcem), 1938) became very popular - the main character of the work, the failed artist Adolf, causes the destruction of the city (the novel was immediately called «Fascism in the guise of an allegory» by critics). However, K. Truchanowski is best known not as the author of the cycle-trilogy «Poisoned Wells» (Zatrute studnie (Ulica Wszystkich Świętych, 1936; Apteka Pod Słońcem, 1938; Zmowa demiurgów, 1947)); and as the author of the tetralogy «Mills of God» (Młyny Boże (Niepokój, 1961; Tyranie, 1963; Zdejmowanie masek, 1965; Piekło nie zna snu, 1967)) and the novel «Totenhorn». The tetralogy, which is also not without dystopian motifs, takes place in a mysterious, irrational City, symbolizing an institutionalized culture that tries to impose certain patterns of action, norms, and methods of behavior on people. The novel «Zatrzaśnięcie bram» (Closing the Gates, 1973) is a continuation of these themes. His next works are «Dzwony piekieł» (Bells of Hell, 1977) and «Totenhorn» (Totenhorn, 1979) also have a parabolic character with elements of science fiction. These books describe the destruction of the Earth's civilization and its rebirth on the ruins of the old order. Science fiction is a kind of literary costume, a starting point for reflection that shows modern civilization as a transient, unstable system hostile to man and his nature. Other well-known novels and short stories by K. Truchanowski include the psychological novel «Tais z biedronką, czyli Droga do nieba» (Tais with the Ladybug, or the Road to Heaven, 1957), collections of short stories «Piękny warkocz Bereniki» (Beautiful Spit of Berenika, 1959), «Oratoria nocne» (Night Oratorios, 1957), «Całowanie ziemi» (Kissing the Earth, 1972), and «Zatrzaśnięcie bram» (Closing the Gates, 1973). The writer also wrote children's books.

K. Truchanowski's novels introduce a number of mythological references and cultural allusions, and operate with motifs of search and wandering; is a reflective and romantic prose at the same time. He wrote parabolic novels on philosophical and psychological themes (often in the form of a grotesque nightmare, which gives reason to look for a connection with the prose of F. Kafka and B. Schulz). The author showed a man who was exhausted and disenfranchised, oppressed by the civilization of the

In the novel «Totenhorn» (1979), the whole world becomes hell and judgment at the same time (but judgment without justice). The novel «Dzwony piekiel» (Hell's Bells (1977)) creates a picture of the Earth after an ecological disaster - all people have died, followed by aliens of another planet who are trying to enslave the remnants of earthly civilization.

The works of Kazimierz Truchanowski are not easy to read, they require high concentration and understanding of modern narrative methods. The fictional world of his novels, created by a visionary with extraordinary imagination, combines seemingly contradictory elements, the realities of everyday life and the surreal images of nightmares with a deep metaphorical and symbolic meaning. This is a world based on the free play of the author's imagination, always subject to higher intellectual requirements, which at the same time has extremely discrete intercultural and intertextual references, always full of dramatic and significant problems of the existential reality of human destiny...

Among the critics, there is a clear division into two camps - the first one, led by the well-known literary critic, professor of the University of Warsaw, Jakub Lichański, considers K. Truchanowski as one of the most interesting Polish novelists of the 20th century, putting him in the same line as Bruno Schulz and Franz Kafka [2, P. 40; 8, P. 224], others consider his works epigonic and uninteresting [4, P. 61-73; 7]. Thus, among Truchanowski's literary models, writers such as Edgar Poe, Gustav Mayrink, and Tadeusz Miciński are the most often mentioned. Later, Franz Kafka and Bruno Schulz appeared, although, despite some similarities, one can find equally many differences. Józef Czechowicz wrote in his review of the writer's work:

«Truchanowski plans his works in huge planes, where everything is and is not an accent, a punch line, where hundreds of pages are superimposed on each other, breaking the hierarchy» [2, P. 229]. The creativity of the Polish writer is sometimes called visionary, deformative, or even: «creativity from the fourth dimension». Most often, in the few critical reviews of his work, they wrote about the ambiguity and deformation of the worlds created by Truchanowski. Somebody saw more - that K. Truchanowski protests against totalitarianism in his writings, fights for the spiritual freedom of people, always speaks in the name of human morality... Attention was also drawn to other features of his prose: a cold, precise style, the ability to capture and reproduce the whimsical, terrifying exoticism of ordinary and everyday life.
If you dive into the abyss of the Internet in search of information about K. Truchanowski, you can quickly build a clear associative series in which his work is mentioned – Bruno Schulz, whom Truchanowski himself knew personally, corresponded with, sometimes met and even tried to save, organizing a hiding place in the woods, since he worked as a forester during the war. Unfortunately, death befell Schulz earlier, before his friends could carry out a plan to evacuate him from the city.

This acquaintance, of course, is not accidental. Truchanowski’s prose, in fact, grows out of the shadow of Schulz’s «Republic of Dreams», although it acquires much darker colors – hence the associations of critics with Poe, Mayrink, Miciński and Kafka. However, the frequent accusations that Trukhanovsky has too many similarities with Schulz, that he is almost plagiarizing, are groundless. Suffice it to mention certain facts: fragments of the novel «Ulica wszystkich Świętych» (All Saints' Street) were sent to Zygmunt Kisielewski in 1934 to a radio studio to be read on the air.

The authors themselves were not yet acquainted in 1934, and both works – «Ulica wszystkich Świętych» (Street of All Saints) and «Sklepy cynamonowe» (Cinnamon Shops) by Schulz were published almost simultaneously (with a difference in time of a little less than a year), and therefore were actually written at the same time, more about this was written by one of Polish researchers Stefan Rassalski, [10, P. 78-101].

The most important motifs in the writer’s works are the motif of hell (indirectly this motif is also present in the writer's short prose, for example, in the short story «Las Kisieliński») and the motif of wandering/traveling through the labyrinth, the motif of the labyrinth. The writer himself admitted this, writing in the Introduction to one of his works:

«Hell not only haunted me, but, frankly speaking, it just attracted me. In the Divine Comedy, Hell was intriguing, but Heaven didn't have that much value for me. But I longed for Heaven. In its various forms and aspects. And maybe that’s why Hell persecuted me so much that I wanted to go to Heaven. From my earliest years, almost from childhood, when I started to see and think, I was dazzled, enchanted, enraptured by the world, to the point of madness. I always had a lot of good feelings for people, but they did not bypass me as much as the surrounding world» [11, P. 201].

The heroes of the huge, full of unusual and rare narrative scope in Polish prose of the second half of the 20th century, the most important work (according to the writer himself) – the novel cycle "Młyny Boże", which takes place in the symbolic City, plunge into the problems created by them, trade in traps, which are not always consciously set up by themselves, try to fight against the total abstract evil of social and political institutions. The
writer creates his genre-invariant novel-labyrinth. The main character wanders through this Trap City, which symbolizes the labyrinthine version of Hell, trying to overcome the "Minotaur" in himself, which is his essence, the inner Self, generated by our sick civilization. The city-hell is a metaphor for our reality, from which the author, together with his heroes, is looking for a way out to Heaven, to Paradise.

The interpretation of hell appears somewhat differently in the novel "Totenhorn". This is a novel in two parts about two scientists - Jerzy Lerche and Piotr Murland. Lerche arrives at Tottenhorn to conduct his research in peace. When, after some time, the disappearance of the professor becomes a mystery to his colleagues, his student and deputy, Murland, goes on a search to find out what really happened by discovering the truth little by little, following his trail, experiencing the same situations, getting involved in the same confusing situations and the same dilemmas.

The plot of the book - as repeatedly pointed out by critics in investigations dedicated to Truchanowski - is essentially an occasion for presenting a whole series of philosophical discussions and amazing visions immersed in the aura of Kafka's all-pervading absurdity. This construction creates a problem - in the absence of a classic plot, the burden falls entirely on the interpreter (reader), whose task is to accurately reproduce the following episodes. But this process does not bring satisfaction. The conclusions turn out to be trivial and even pretentious, the symbolism used in them is too transparent and clear. However, in this dissonance there is an obvious irony, which - not without the help of the author - directs us to the right way of reading and interpreting his works.

"Totenhorn" is a quaint town located somewhere in the center of the "Great Depression", and which from a distance looks like a giant cathedral. This City is not only illusory (as its name clearly indicates) the space of Death (in fact, it is the gate of the kingdom of death). This is a city where a sacred and essentially infernal action takes place - death unites heaven and hell. A work full of a combination of the pathetic and the comic, metaphysics with banality, the abstract beauty of art with the physiology of organisms that communicate with this art and that produce it. Just like the hero of the "Mills of God" trilogy, Adam, the hero of "Totenhorn" - Lerche, with his guide, wanders the eerie dungeons of the Lower Cathedral, There is a pyramid of dead/living bodies that has been growing for centuries. These bodies, in rare moments of awakening, "play" individual episodes-scenes from their lives.

The eerie plasticity and artistry of the images created by Truchanowski distances him from the classics mentioned above, with which he is often compared, which becomes a kind of powerful argument in favor of his
original work. Often, modern literary critics resort to the intermedial aspect of studying the work of one or another writer. If we consider the works of K. Truchanowski from this point of view, we can see a very interesting perspective in the field of interpretation through the prism of similar techniques known from the large canvases of Goya, Doré, Jean Paul (Jean Paul - Johann Paul Friedrich Richter) and other artists, in the works in which you can find motifs of hell, death, whimsical allegories of sinful human existence.


In 1978, on April 8, the premiere of the play "Tottenhorn Mills" took place (Młyny Totenhornu) in the Silesian Theater named after Stanislaw Wyspiansky in Katowice. And the Polish Radio Theater (Teatr Polskiego Radia) also staged the work "Pocałunek" (The Kiss) on January 9, 1966, and in 1987 - the short story "Las Kisieliński" (The Kisieli Forest). This, by the way, is the only translated work of K. Truchanowski into Ukrainian, translated by Maryna Rekun and published in issue 4 of the magazine "Vsesvit" in 1974).

The paradox and phenomenon of K. Truchanowski can be summed up as follows: he was too fantastic, too unreal and grotesque for the satisfaction of mainstream supporters, and at the same time too intellectual and ignoring the tastes and expectations of readers of mass literature of the lower level to become popular within a certain genre. Too original to fit into the mass background of the literary horizon and mass culture, and on the other hand,
choosing the path of conscious connection with individual works of other predecessors, he renounced innovative authority. It is this paradox that opens wide horizons for further research.

References:
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Література:
5. Gryszkiewicz B., Adam i panienki. Treści fantazmatyczne w „Zatrutych studniach” Kazimierza Truchanowskiego, [w:] Przymerzanie masek, ss. 149, 156.