

Contents

Introduction: Modernism. Queer. Polish	7
---	----------

Chapter One: Sexual Fingerprint Queer Diaries and Autobiography.....	17
---	-----------

Iwaszkiewicz: sublimation and shit.....	29
---	----

Andrzejewski: wife, son, lover – and shoes	33
--	----

Białoszewski: loving and/as writing against proper definitions	41
--	----

Gombrowicz: intellect is not sex(y).....	44
--	----

Chapter Two: Julian Strykowski: Jewish Vis-A-Vis Queer.....	49
--	-----------

Gazing/looking queer/Jewish.....	49
----------------------------------	----

Interlude: looking Jewish / looking queer as a Polish stereotype	61
--	----

Unproblematic sexuality and problematic religion.....	66
---	----

Queer closet / Jewish closet?	74
-------------------------------------	----

Chapter Three: Two Psychoanalytic Scenarios In Witold Gombrowicz	81
---	-----------

<i>Pupa</i> is being beaten in <i>papa</i>	81
--	----

Giving oneself a homo-birth.....	98
----------------------------------	----

Chapter Four: Queering The Warsaw Uprising (With A Little Help From Miron Białoszewski)	107
--	------------

Make (queer) love not war	107
---------------------------------	-----

Queer reader, or the cognoscenti.....	113
---------------------------------------	-----

A web of queer acquaintances?.....	116
------------------------------------	-----

“Romantic friendship” and its slippages	121
Embodied map and the picaresque.....	128
Subversiveness or misfire?	133
 Chapter Five: Straight Yet Queer	 135
5.1 Homoinfluence	135
5.2 Straight Gay Story.....	157
5.3 Queer Fable.....	171
5.4 Between Materiality and Symbolicalness of Skin: Sławomir Mrożek’s <i>The Tailor</i>	195
 Chapter Six: Central European Communist Camp	 207
Historizing, localizing camp	207
High-low, deliberate-naïve	212
Camp and fetishism	218
Miron Białoszewski’s reparative objects	228
Grzegorz Musiał: Western rags and local rags.....	238
The power of lack: Michał Witkowski’s phantasmatic queens.....	244
Coda: capitalism, postmodernism, transformation, camp.....	248
 Bibliographical Note	 251