Piotr S. Rosół and Tul'si (Tuesday) Bhambry consider modernist questions and investigate, respectively, the notion of subjectivity in Gombrowicz's prose (as well as its derivations, such as "trans-subjectivity" and "otherness"), and the issue of solitude and silence, understood both as a literary motive in *Trans-Atlantyk* and as a personal experience of living in a foreign country that is often meant to ultimately form the writer's authenticity (which is why Bhambry focuses on Gombrowicz's critique of Emil Cioran's essay *Avantages de l'exil*). Błażej Warkocki and Daniel Pratt, on the other hand, propose a more postmodernist way of reading Gombrowicz. The former analyzes Gombrowicz's short story *Zdarzenia na brygu Banbury* (The Events on the Banbury) in light of queer theory. As he stresses, the eponymous Banbury ship "is a ship of *normalsów* (straight) where we find an increasingly frightened queer. Frightened to the brink of paranoia, which exposes the mechanisms of homophobia" (136). Pratt follows the way established by Michael Goddard and Hanjo Berressem and compares the Deleuzian concept of "affect" with Gombrowicz's notions of "Form" and "youth," focusing on the novels *Pornography* and *Trans-Atlantyk*. Finally, Silvia G. Dapía's case study investigates the short story *Zbrodnia z premedytacją* (A Premeditated Crime) and brilliantly shows to what extent the focus on embodiment and "circulation of affect and its crystallizations as emotions" (173) requires the reconsideration of the key theoretical concepts of Gombrowicz, including the notion of "Form."

The last part of the book, *The Political Gombrowicz*, allows the reader to reconsider Gombrowicz's works in historical contexts. Jerzy Jarzębski analyzes the novel *Ferdydurke* (1937), *The Possessed* (1939), as well as the juvenile short stories and determines that despite their abstract, experimental forms they contain clear references to the rising fascism in Europe. References to fascism in Gombrowicz's prose are also a starting point for the article by Andrzej S. Kowalczyk. His text, however, is devoted to the parts of *Diary* that concern Gombrowicz's one-year stay in Western Berlin that were very quickly translated into German and published simply as *Berliner Notizen* (The Berlin Notes, 1965). Gombrowicz witnessed in Berlin the last moments of the post-war latency, the time when the recent Nazi past was still a taboo in Germany. Allen J. Kuharski and Klementyna Suchanow, on the other hand, describe in their articles "how Gombrowicz became Gombrowicz," that is, how the broader reception of his works changed over time. The former reconstructs the circumstances of staging Gombrowicz's dramas in Poland under communist rule and after 1989 (it is a pity that Michał Dobrzyński's musical adaptation of *Operetta* from 2015 was not mentioned here); the latter describes the tough path that an experimental, unknown Polish author from South America had to follow to finally find a publisher in France.

In sum, *Gombrowicz in Transnational Context* truly contributes not only to contemporary "gombrowiczology," but also to translation and translator studies and the reflection on the "affective turn" in the humanities—and thus is worthy of broader attention.

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***The Post-Chornobyl Library: Ukrainian Postmodernism of the 1990s*.** By Tamara Hundorova. Sergiy Yakovenko, trans. Brighton, Mass.: Academic Studies Press, 2019. Dist. Harvard Ukrainian Research Institute. xvi, 338 pp. Notes. Bibliography. Index. $42.00, paper.
doi: 10.1017/slr.2021.120

The literary criticism of Tamara Hundorova largely has been an open secret, limited, until the appearance of this book, mostly to scholars and literati who read Ukrainian.

Those who have read her works in the original are well aware of the expansive breadth and depth of her knowledge regarding the literary processes of Ukrainian literature from its historical inception to the present day, particularly the phenomenon of postmodernism, the primary subject of this book, which originally appeared in Ukrainian in 2005. In her writing, Hundorova demonstrates that she is extremely well read in literary criticism in general and on postmodernism in particular, citing numerous significant thinkers such as Mikhail Bakhtin, Jean Baudrillard, Jacques Derrida, Mikhail Epstein, Frederic Jameson, Linda Hutcheon, Jean-Francois Lyotard, and Susan Sontag, among others, all of whom allow her to place the individual authors, groups, and movements in the Ukrainian literary scene within the context of world literature and thought.

The book includes a four-page author's preface, a ten-page bibliography, and a useful six-page index of proper names encountered in the text. The intriguing cover design comprises a reproduction from Viacheslav Poliakov's series of photographs of roadside sculptures entitled "Lviv-God's Will" (the name of a bus route whose name, of course, has greater if somewhat ironic philosophical implications). The photo from the series can be found online and is conceptually explained by the artist at https://via-poliakov.com/. The meat of Hundorova's volume is comprised of five overarching parts with various subchapters under each section. The main rubrics include: 1) Chornobyl and Postmodernism (40 pp.); 2) Post-Totalitarian Trauma and Ukrainian Postmodernism (51 pp.); 3) The Postmodern Carnival (53 pp.); 4) Faces and Topoi of Ukrainian Postmodernism (111 pp.); and 5) Postscript (35 pp.), the latter of which comments on the end of both the macrocosmic worldwide phenomenon and its microcosmic Ukrainian iteration.

The book in general will be useful both to literary theoreticians and thinkers as well as to students and a general literary audience interested in pre- and post-independence developments in Ukrainian literature. Readers will become acquainted with a number of the major and most influential Ukrainian figures under discussion in the volume, including Yuri Andrukhovych, Viktor Neborak, and Oleksandr Irvanets of the innovative and bombastic Bu-Ba-Bu literary performance group; the highly philosophical and stylistically dense poet, prose writer, and artist Yurko Izdryk, better known in Ukraine just by his last name; the profound contemplator of national and individual trauma in his works (particularly the Stalin-instigated Holodomor of the early 1930s and the Chornobyl nuclear disaster in 1986) Yevhen Pashkovsky; the leading proponent of feminism, the poet, prose writer and political and cultural essayist Oksana Zabuzhko; and the preeminent poet and prose writer of eastern Ukraine, Serhiy Zhadan, one of whose major themes in his writings Hundorova describes as homelessness in the post-apocalyptic, post-industrial wasteland of eastern Ukraine. Other figures who have chapters devoted to them include the "polymorphic" (in Hundorova's estimation) prose writer from Ivano-Frankivsk, Taras Prokhasko; masters of the grotesque—the prose writers Volodymyr Dibrova and Bohdan Zholdak, as well as playwright and artist Les Podervianskyi, who are all discussed together in a single chapter; the "pop postmodernist" (as Hundorova describes him) poet Volodymyr Tsybulko; and to Hundorova's mind "the most consistent avant-gardist in Ukrainian literature" New York Group émigré writer Yuriy Tarnawsky. Many other writers are discussed passim or in more detail by the author as well as the phenomenon of various literary groupings from the late 1980s and 1990s such as The Lost Letter from Kyiv, Bu-Ba-Bu and Lu-Ho-Sad from L′viv, and the Red Cart from Kharkiv.

Hundorova's effective logical organization of the volume allows her to present a quite complete and well-rounded picture of major literary processes that have happened in Ukraine. Her first two rubrics on post-Chornobyl discourse (Part One)

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and post-totalitarian trauma (Part Two) set the broader stage for a narrower focus that follows on the postmodernist carnivalization of Bu-Ba-Bu (Part Three) and individual authors in Part Four. Hundorova virtually touches all the bases in her erudite and thought-provoking discussions that indicate her capacious mind, her encyclopedic knowledge, and an articulate stylistic phrasing of formulations in her writing. Kudos to the English translation by Sergiy Yakovenko, which is eminently readable along with fine editing and proof-reading. His translation is accurate and smooth, and just as stylistically elegant as the original. The book adds to the ever-increasing library of books of criticism on contemporary Ukrainian literature available in English that include: Mark Andryczyk's *The Intellectual as Hero in 1990s Ukrainian Fiction* (2012), Maria Rewakowicz's *Ukraine's Quest for Identity: Embracing Cultural Hybridity in Literary Imagination, 1991–2011* (2018), and Oleksandra Wallo's *Ukrainian Women Writers and the National Imaginary: From the Collapse of the USSR to the Euromaidan* (2020). Hundorova's book preceded all three of these when first published in Ukrainian in 2005 and provides the first and deepest theoretical underpinnings for an understanding of Ukrainian Postmodernism.

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Brave New Hungary: Mapping the "System of National Cooperation." Ed. János Mátyás Kovács and Balázs Trencsényi. Lanham, Maryland: Lexington Books, 2020. 450 pp. Notes. Bibliography. Index. Figures. Tables. $130.00, hard bound.
doi: 10.1017/slr.2021.121

Among the globe's nearly 200 countries, Hungary is called home by just over one of every 800 persons now resident on the globe. Even though this landlocked country has provided more than its share of cultural and scientific achievement, its politics are most often recognized on scales measured in multiple decades, and imaged by dramatic transitional events: its shrinkage by the treaty of Versailles in 1919; its rule by the man on the white horse through the interwar period; the agony of its Jewish population during the Holocaust; the heroism of its youth in resisting the Soviet occupation of 1956; its peaceful turn toward capitalism and democracy in 1989; and, particularly since 2010, its acquiescence to the governance of Prime Minister Viktor Orbán.

The international press of record typically summarizes this most recent development in crisp paragraphs. New York Times columnist Roger Cohen put it this way on August 28, 2020 in a piece titled "An American Disaster Foretold":

> Europeans know how this goes. Viktor Orbán, the rightist Hungarian prime minister, has established a template for the authoritarian system Trump would pursue if re-elected (see https://www.nytimes.com/2018/04/06/opinion/sunday/orban-hungary-kaczynski-poland.html): neutralize an independent judiciary, demonize immigrants, claim the "people's will" overrides constitutional checks and balances, curtail a free media, exalt a mythologized national heroism, and ultimately, like Orbán or Vladimir Putin or Turkey's Recep Tayyip Erdogan, secure a form of autocratic rule that retains a veneer of democracy while skewing the contest sufficiently to ensure it can yield only one result.

If this small landlocked country with its not very large population has indeed found a governance template capable of instructing Donald Trump on how to (mis?)govern the United States, then that template is surely worth the attention of