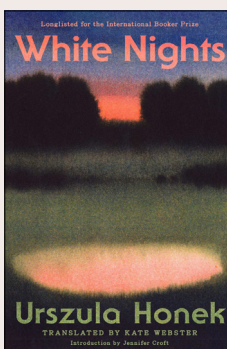


WHITE NIGHTS

Urszula Honek, translated from Polish by Kate Webster

1. When *White Nights* was longlisted for the 2024 International Booker Prize, the committee commended its “ability to capture the intense, dreamlike quality of its setting.” What portrait of the Beskid Mountain region of Poland emerges from these stories? Is the setting a character in the collection?
2. Urszula Honek is best known as a poet. How is the poet’s attention to detail and to language evident in these stories?
3. *White Nights* has been described as a novel-in-stories and as a series of interconnected stories. What techniques does the author use to establish links between the stories?
4. What impact does the collection’s non-chronological organization have on the reading experience?
5. The narrator of the titular story describes “white nights” as a phenomenon that occurs in the darkest, snowiest days of winter: “In theory, you know everything’s covered in white, but the eye has to adjust” (pg. 89). What adjustments or ways of seeing differently do these stories invite?
6. In the introduction, Jennifer Croft emphasizes the centrality of silence in *White Nights*. What form does silence take in each story?
7. What role does class play in these stories, and what about them is universal? What insight does *White Nights* offer about the experience of rural and working class people, in Poland and more broadly?
8. How does *White Nights* adopt and extend the conventions of regional gothic literature (i.e., Southern Gothic)? What is its relationship to haunting and ghosts?



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