Biography. Bibliography. Text : from Stanisław Barańczak's Generational Experience to His Poetic Language

2008

Agnieszka Kotarba[*]

BIOGRAPHY. BIBLIOGRAPHY. TEXT[1]
From Stanisław Barańczak's Generational Experience to His Poetic Language

1.
Poetry is not an anonymous voice of Great Manipulators, but a voice of the individual. Individual thinking is distrustful, critical of collective measures, systems, and hysterias[2].

Poezja nie jest anonimowym głosem Wielkich Manipulatorów, ale głosem jednostki. Myślenie indywidualne to myślenie nieufne, krytyczne wobec zbiorowych miar, systemów i histerii.

> Stanisław Barańczak in 1970 in *Parę przypuszczeń na temat poezji współczesnej* (*Several Assumptions Concerning Contemporary Poetry*) (Barańczak 1996, 5).

2.
It is not the generational experience that makes the poet, but the poet that makes the generational experience for themselves.

To nie przeżycie pokoleniowe tworzy poetę, ale poeta tworzy sobie przeżycie pokoleniowe.

> Stanisław Barańczak in a 1991 interview (Barańczak 1991, 89–90).

The two fragments cited above are more than twenty years apart. The former is an excerpt from Stanisław Barańczak's poetic manifesto, published in 1970 as the introduction to his second book of poems, *Jednym tchem* (*In One Breath*), and then republished in the 1996 collection of essays *Poezja i duch Uogólnienia* (*Poetry and the Spirit of Generalisation*). The latter is a quotation from the 1991 interview Barańczak gave to Krzysztof Biedrzycki. In my interpretation, the two fragments illustrate a tension which lies at the root of Barańczak's writing philosophy and is conveyed through his poetic language – the tension between a collective experience and a fear of succumbing to "collective hysterias", be-

---

[*] Agnieszka Kotarba, absolwentka filologii angielskiej Uniwersytetu Jagiellońskiego, doktorantka w Katedrze UNESCO do Badań nad Przekładem i Komunikacją Międzykulturową UJ, pracownik naukowy lingwistyki stosowanej Wyższej Szkoły Europejskiej im. ks. Józefa Tischnera w Krakowie.

[1] To a substantial extent this article is based on Chapter 1 of my MA thesis, *The Translator's Visibility: Stanisław Barańczak in his Translations of Emily Dickinson's Poems*, written in 2006 at the Jagiellonian University of Kraków under the supervision of dr Magdalena Heydel and reviewed by prof. Elżbieta Tabakowska. The original text has been adjusted to meet the demands of the present publication.

[2] All translations of Polish sources by A. Kotarba.

tween a fascination with a common discourse – be it official or casual – and an emphasis on the value of an individual voice, of the critical and the distrustful.

Of course, the most conspicuous collective experience of Barańczak's youth, the event that indeed affected a significant proportion of his coevals, were the students' protests in Poland in March 1968. The underlying assumption of this article is that the events are integrally related to his idea of poetry and, on a more tangible level, to his individual poetics, as demonstrated by the elements of text structure that are the most recurrent in Barańczak's poems and which can therefore be considered exponents of his artistic ideas. However, it would be too superficial to say simply that Barańczak's poetry written after March '68 is a direct reaction to this experience – it would be superficial and inaccurate, for the relationship between a personal experience and its textual realisation seems indirect rather than straightforward. The real question to ask is what is the nature of this relationship and what is the role of the poet in the making of their collective – or generational – experience.

The events of March '68[3] emerged as a consequence of a growing sociopolitical crisis. The temporary abatement of the Communist regime (which occurred in the aftermath of Stalin's death and was prompted by social discontent, manifested most explicitly by the workers' revolt in Poznań in June of 1956) proved illusory. The relatively liberal fraction of the Communist Party (PZPR) that took over the power in October 1956 soon halted the process of democratisation, marked, among other things, by restriction of censorship, acceptance of public criticism of the government and gradual releasing of political prisoners. Since 1957 these few civil liberties were being continually eroded. In 1964 a group of prominent Polish artists and scholars addressed Prime Minister Józef Cyrankiewicz in a letter (known as the "List 34" – "the Letter of the 34") in which they criticised the cultural policy of the state and demanded unrestricted freedom of speech and the right to accurate and truthful information. After the publication of the letter abroad its authors were severely persecuted and subjected to a hostile propaganda campaign launched by the authorities. At the same time, the nationalistic fraction within the Communist Party, led by General Mieczysław Moczar, succeeded in their bid for power and influence.

Social discontent was additionally fuelled by the disastrous state of the economy, demonstrated, first and foremost, by lack of technical progress in the industry. Even though the workers were forced to toil under trying conditions, they were poorly remunerated. The government failed to take other

---

[3] It falls beyond the scope of this article to give other than a cursory account of these events. For this reason I will not attempt to examine the international sociopolitical (the Prague Spring, the Paris May, the Summer of Love) and literary (the Beat Generation) context, which, though no doubt related to the students' protests in Poland, have no immediate relevance to the issues I will focus on.

measures against the crisis than to drastically increase the prices of the majority of everyday products, finally provoking the workers' protests in coastal cities in December 1970.

On the international scene, the critical situation in Poland coincided with the Six Day War between Israel and Arab countries (Syria and Egypt), which broke out in June 1967. Following the foreign policy line of the Soviet Union, Poland sided with the Arab states and severed diplomatic relations with Israel. The authorities started an open anti-Semitic campaign (a quiet one was launched as early as in 1965 by First Secretary Władysław Gomułka, who tried to suppress political dissidence by using anti-Jewish sentiment): in a televised address delivered on the 19th of June Gomułka referred to the Jews as "the fifth column" and suggested that they should be transferred to Israel.

Such was the background against which the students' protests took place. At the beginning of 1968, the authorities banned the performance of Adam Mickiewicz's *Dziady* in the National Theatre in Warsaw, fearing that the play instigated political unrest in the audience, who, according to witnesses[4], reacted enthusiastically to what they interpreted as anti-Soviet and anti-Russian overtones. On the 30th of January 1968, the last evening that the play was staged, a group of Warsaw students manifested against the decision. The protesters were arrested and sentenced to heavy fines, some were illegally expelled from their universities. This met with an immediate reaction from the academic and literary circles, who organised a petition in defence of the arrested and presented it to the Sejm, as well as collected money to pay the fines.

On the 8th of March a protest rally was held at the University of Warsaw. Its participants were attacked by the militia and "worker-activist" hit squads. Beginning from the 9th of March, meetings and occupational strikes were organised at the majority of higher education institutions (among other cities, in Gdańsk, Łódź, Kraków, Wrocław, Lublin, Szczecin, Katowice, and Poznań – Barańczak's home town). The protesters demanded that the militia should stop their brutal actions against the students and that the guilty of these attacks should be punished.

The authorities responded with even more intense persecutions. By the end of March the protests had been put down. The demonstrators were expelled from their universities, conscripted into the army, or sentenced to imprisonment. Concurrently, the authorities waged a fierce anti-intelligentsia and anti-Semitic campaign, blaming the riot on "the Zionists". The campaign involved purges in the state institutions (including the universities) and the Communist

---

[4] For example, see the recent interview with the leading actor, Gustaw Holoubek, published in *Polityka* (Feb. 2. 2008, pp. 68–69).

party. Approximately 20,000 Jews or people of Jewish origin were terrorised into leaving the country.

Apparently, for the young student, who seems to have heretofore been rather trustful of the official Communist propaganda, and who experienced the events first-hand, they came as a deep, eye-opening shock. Several years later Barańczak wrote in the essay entitled „*Pokolenie '68": Próba przedwczesnego bilansu* (*"The Generation of '68": An Attempt at a Premature Overview*):

> It was just then, in sixty-eight... that our eyes and heads opened. It was just then that we noticed that cracks were beginning to appear in the apparently smooth facade of reality, that the society was divided according to principles completely different from what we had imagined. It was just then that we recognised the immense power of the most absurd dogma, which will always be followed by the masses if it guarantees a sense of security and gives an opportunity to vent accumulated resentments. It was just then that we learnt about the ambiguous potential of the word, which was capable of disseminating every lie, even if it went against common sense and fundamental ethical principles. It was just then that we found how much courage and stamina it takes to stay faithful to these fundamental principles: the principles of honesty, tolerance, independence of thought. And just then... did we come to the conclusion that our task should be first of all to create truthful sentences: to speak in words that would make people wake up, that would stir their conscience and teach them to think. Such are the sources of the poetry of this generation.

> Właśnie wtedy, w sześćdziesiątym ósmym... otwarły nam się oczy i głowy. Właśnie wtedy dostrzegliśmy, że na pozornie gładkiej fasadzie rzeczywistości zaczynają się pojawiać rysy, że społeczeństwo dzieli się według zupełnie innych zasad, niż sobie dotąd wyobrażaliśmy. Właśnie wtedy zdaliśmy sobie sprawę z potężnej siły najbardziej nawet absurdalnego dogmatu, za którym masy pójdą zawsze, jeśli gwarantować im on będzie poczucie bezpieczeństwa i możliwość wyładowania nagromadzonych urazów. Właśnie wtedy poznaliśmy dwuznaczne możliwości słowa, zdolnego do upowszechnienia każdego kłamstwa, choćby nawet kłóciło się ono ze zdrowym rozsądkiem i elementarnymi prawami etycznymi. Właśnie wtedy przekonaliśmy się, jak wiele trzeba odwagi i wytrwałości, aby pozostać wiernym tym elementarnym prawom: prawom uczciwości, tolerancji, samodzielności myślenia. I właśnie wtedy... doszliśmy do wniosku, że naszym zadaniem powinno być przede wszystkim tworzenie zdań prawdziwych: mówienie słowami, które budziłyby ludzi z uśpienia, które potrząsałyby sumieniami i uczyły myśleć. Takie są źródła poezji tego pokolenia (Barańczak 1979, 195).

As shown by the use of the plural, in this relatively early passage (published in 1979) Barańczak speaks on behalf of his coevals, underlying the collective dimension of the events in question. From his perspective, the protests become a classic example of what is known as the generational experience (*Generationserlebnisse*) – the term coined by the German literary scholar Julius Petersen and first introduced into Polish literary studies by Kazimierz Wyka. According to Wyka, the generational experience – usually a "great social and ideological upheaval" – plays a decisive role in the shaping of "generational consciousness" ("świadomość pokolenia") and acts as the "crystallising centre" ("ośrodek

krystalizacyjny"), "whose formative role is always called upon by the generation" (Wyka 1989, 93–94).

> In accounts given by members of each group or generation, one invariably finds that their authors call upon certain experiences and postulate that their spiritual consequences are shared by the whole generation and create a bond between its members. An admission that one experiences these consequences is considered an admission that one belongs to the generation.

> W wyznaniach uczestników każdego z pokoleń czy grup niezmiennie stwierdzamy powoływanie się na pewne przeżycia, których skutki duchowe postulowane są jako wspólne, łączące całe pokolenie i przyznawanie się do uczestnictwa w tych skutkach uchodzi za przyznawanie się do przynależności do pokolenia (Wyka 1989, 94).

Significantly, the passage suggests that a historic event becomes a generational experience only if it is publicly declared to be one – if it ceases to exist solely on the factual level and enters the sphere of textual transmission, whether in written or in oral mode, and is thus *given* its formative status by generation members. Since Wyka talks about literary generations, it is only reasonable to expect that the "accounts" that he refers to will to a considerable degree take form of literary texts. From the point of view of text-analysis, the generational experience will be therefore viewed as an integral part of the text, non-equivalent to the historic event. Thus the generational experience becomes a textual rather than strictly sociological entity.

The excerpt from the 1991 interview quoted at the beginning ("It is not the generational experience that makes the poet, but the poet that makes the generational experience for themselves.") corresponds to this observation. However, what is interesting is that this comment seems to undermine the persuasiveness of the 1979 passage, in which Barańczak acts as the mouthpiece of the generation by underlying the collective character of their socio-political experience. According to the later fragment, the status of an experience in the poet's hierarchy is dependent on their autonomous, subjective decision and not on objective historical circumstances. In other words, the poet is never historically determined – they are, so to speak, in the position of power over reality. They are free to choose – indeed, to create – the event that authenticates their fundamental artistic choices. Naturally, speaking in terms of literary milieus rather than individual writers, it is the most "powerful" authors and critics who promote their own version of the foundation myth of the generation and whose vision is finally rooted in common consciousness. Consequently, not only does Barańczak's comment confirm that the generational experience is a textual rather than historical concept, but also implies that the meaning of the phrase "literary generation" is unstable: Each member of a generation – in a strictly chronological and geographical sense – conceptualises the event that

aspires to the status of their generational experience in their own unique way (though, naturally, some amount of thought-sharing between generation members always takes place). Since, as Wyka states, the event acts as the "crystallising centre", the fact that it is perceived in a variety of ways, which in theory can even be radically different, means that for each of its members the generation will be a different concept – for those who choose to negate the foundation myth, it can even be non-existent. Therefore the generational experience is never authentically collective. In fact, it is personal rather than generational[5].

As far as Barańczak's individual conceptualisation of the students' protests and its consequences for his poetic ideology are concerned, the awareness that the official propaganda is absolutely unrepresentative of the actual state of political and social affairs found its textual correlative in the essential category of distrust. In *Parę przypuszczeń na temat poezji współczesnej* (*Several Assumptions Concerning Contemporary Poetry*), whose short fragment I quoted in the introduction, the young author postulates:

> It [i.e. poetry – AK] should be distrustful.
> It should be distrustful because today it is the only thing that justifies its existence. The greater range a means of speech has, the more vehemently it tries to make us get out of the habit of thinking, to implant certain absolute truths in our minds, to subordinate us to certain systems of values, to coerce us into behaving in a given way... Here is an opportunity to make poetry the first outpost of the fight for the unfalsified picture of the world.
> Poetry is not an anonymous voice of Great Manipulators, but a voice of the individual. Individual thinking is distrustful, critical of collective measures, systems, and hysterias.
> Poetry has an inherent tendency to be concrete. It always v e r i f i e s , measures wishful thinking against the factual state.
> So it should distrust. Criticise. Unmask... It should do so until the last lie, the last act of demagogy, and the last act of aggression have disappeared from this earth... It will happen only when the kind of poetry which I have in mind is fully and consistently distrustful, when it unmasks not only the outside world but also itself. When it shows – both on the exterior and inside – disagreement, heterogeneity, and ambivalence, lurking under the surface of harmony, agreement, and obviousness.
> Powinna być nieufnością... Powinna być nieufnością, bo tylko to usprawiedliwia dzisiaj jej istnienie. Im szerszy zasięg ma jakiś środek wypowiedzi, tym silniej stara się odzwyczaić nas od myślenia, wpoić nam te czy inne prawdy absolutne, podporządkować nas określonym systemem wartości, zmusić nas do takich czy innych zachowań... Jest szansa, aby stworzyć z poezji pierwszy przyczółek walki o niezafałszowany obraz świata.

---

[5] Indeed, a short examination of comments made by authors and critics associated with the Generation of '68 shows that there exists a deep disagreement as to the validity and proper meaning of the phrase. The writers differ about the scope of the designation – about which authors should be included in the generation (cf. Kornhauser 1995, 71–76, Nyczek 1991, 3–7) and how the milieu should be subdivided from the point of view of literary traditions and poetic ideologies referred to (cf. Stabro 1994, 171–177) – but also about such a fundamental issue as which events constituted the generational experience: was it only the March protests (cf. Barańczak 1979, 195) or was the generation consciousness shaped also by the workers' strikes in December 1970 (cf. Kornhauser 1995, 94).

Poezja nie jest anonimowym głosem Wielkich Manipulatorów, ale głosem jednostki. Myślenie indywidualne to myślenie nieufne, krytyczne wobec zbiorowych miar, systemów i histerii.

Wrodzoną cechą poezji [jest] jej skłonność do konkretu. Poezja zawsze s p r a w d z a, przymierza pobożne życzenia do stanu faktycznego.

Więc powinna być nieufnością. Krytycyzmem. Demaskacją. Powinna być tym wszystkim aż do chwili, gdy z tej ziemi zniknie ostatnie kłamstwo, ostatnia demagogia i ostatni akt przemocy... Stanie się tak wtedy, gdy poezja, o której myślę, będzie nieufna w pełni, konsekwentnie, gdy będzie zdzierać maski pozorów nie tylko z zewnętrznego świata ale i z samej siebie. Gdy będzie zarówno w tym, co ją otacza, jak i w tym, co tkwi wewnątrz niej, ukazywać skłócenie, niejednolitość i wieloznaczność czającą się pod powierzchnią harmonii, zgody i oczywistości (Barańczak 1996, 5–6).

Being a manifesto, the text presents the most rudimentary features of Barańczak's concept of the nature and function of poetry. According to the author, thanks to its natural tendency to be concrete and due to the fact that it belongs to individual rather than public discourse, poetry is an exceptionally precise tool for analysing reality and exposing its inherent disharmony. By contrast, owing to its collective character, public discourse is prone to imprecision and generalisation and therefore presents a distorted picture of reality and, more often than not, transmits untruths, which are taken for granted by force of their widespread diffusion. This mechanism is cunningly exploited by "Great Manipulators" – no doubt the epithet refers to representatives of the Communist regime.

Furthermore, Barańczak proposes that in order to perform its analytical function, poetry should be "distrustful". Importantly, however, the sceptical attitude ought to concern not only the outside world but also poetry itself – a postulate, one can guess, that is meant to prevent the poet from excessive trust in the revelatory power of the poetic medium and thus from making poetry less credible. Conceivably, a poem constructed in accordance with this principle would play an ambiguous role, being at the same time a representation, but an immensely critical or even parodist representation of reality and an unflattering self-portrait.

Finally, apart from being a cognitive tool, poetry in Barańczak's view ought to perform an ethical function: by unmasking untruths propagated by "Great Manipulators" and showing the discordant nature of reality, it should stir consciences and stimulate critical thinking, which is an effective means of resistance to manipulation.

Even this sketchy presentation of Barańczak's poetic ideology allows conceive of both the tradition and the anti-tradition that he will henceforth refer to. In his first book of criticism, *Nieufni i zadufani. Romantyzm i klasycyzm w młodej poezji lat sześćdziesiątych* (*The Distrustful and the Overconfident: Romanticism and Classicism in the Young Poetry of the Sixties*), the poet outlines his classification of possible ways of perceiving reality and presents the types of poetics that result from these visions. In the most general terms, these intellectual

approaches fall into two antithetical categories: classicist and romantic (which are used in a cognitive rather than historical sense, as they represent intellectual tendencies independent of the epoch). Furthermore, the two outlooks give rise to two opposing types of literature. The difference between classical and romantic literature lies in the fact that:

> the train of thought in a work derived from the romantic current is a m b i v a l e n t or even "polyvalent" – while the thought sequence in a work that belongs to the classicist movement is as a rule uniform and single-tracked. So, while in a classicist work the nature of both the subject and the object is unquestionable, unchangeable, and "official", and the whole work is a simple-minded and trustful account of this fact – works of the romantic kind are based on t h e c o e x i s t e n c e o f o p p o s i t i o n s [or even on the s t r u g g l e of oppositions]... In a work rooted in the romantic current each truth finds its countertruth... – doubt and dilemma, distrust, but also an incessant struggle towards the truth are the domain of this literature.

> przebieg myślowy w utworze wywodzącym się z prądu romantycznego ma charakter a m b i - w a l e n t n y czy nawet „poliwalentny” – podczas gdy tok myśli w utworze przynależnym do nurtu klasycznego jest z reguły jednorodny i jednotorowy. Gdy więc w utworze klasycystycznym natura tak podmiotu, jak i przedmiotu nie ulega wątpliwości, jest niezmienna i "oficjalna", zaś cały utwór jest prostolinijnym i ufnym zdawaniem z tego sprawy – utwory typu romantyczne-go polegają na w s p ó ł i s t n i e n i u s p r z e c z n o ś c i [lub wręcz na w a l c e sprzeczności]... W utworze nurtu romantycznego każda prawda znajduje swą kontrprawdę... – domeną tej literatury jest wątpienie i rozterka, nieufność, ale i bezustanne przebijanie się ku prawdzie (Barańczak 1971, 14–15).

Romanticism is thus associated with distrust, which, as I have mentioned, is the essential category in Barańczak's poetic ideology. Therefore it is only logical that the author considers the romantic approach superior to the classicist one. However, according to him, neither classicism nor romanticism is uniform: classicism falls into dogmatic and sceptical modes, while romanticism is further divided into two types: anarchistic (or naive) and dialectic.

Being the exact opposite of the postulated distrustful attitude, it is dogmatic classicism that the author is the most disdainful of. Dogmatism is semantically close to overconfidence ("zadufanie") – the word that appears in the title, which in an extremely synthetic manner summarises the main conflict that underlies the proposition of the book. From Barańczak's point of view, a considerable proportion of contemporary Polish poets (that is the poets of the sixties) have found themselves in a state of indolence. The young authors – represented by the Orientacja Poetycka Hybrydy (OPH) group – unwilling to confront life, to see its ambivalence and disharmony, adopt an escapist attitude, which is mirrored in their poetic language: hermetic, abstract, symbolic, with a strong bias towards idealisation, and therefore far removed from reality. According to Barańczak, the vision of man conveyed through this language is nebulous – a serious accusation, considering the importance the poet attaches to poetic

concreteness (cf. *Parę przypuszczeń.../Several Assumptions...* quoted above). In order to support this hypercritical vision, Barańczak presents four types of speaker that, according to him, are the most characteristic of the OPH poetry: "homo definiens", "homo grandiloquus", "homo sentimentalis", and "homo simplificans". These four categories represent four cardinal sins committed by the poets: a tendency to incomprehensible metaphorisation, to pomposity, sentimentality, and simplification. On a more general level, all of these types are incarnations of "homo fugiens" (*lit.* "the man who runs away") – a label that, with its taxonomic stylisation, mockingly refers to the escapism which is the main distinguishing feature of the OPH group, as seen by Barańczak.

What is crucial, this biting critique is an indirect way of presenting the vision of poetry that he is the most attached to. Dogmatic classicism, the epitome of overconfidence, constitutes the exact opposite of dialectic romanticism, which, in Barańczak's view, represents and puts into practice the fundamental postulate of distrust. As its name suggests, dialectic romanticism is inspired by Marxism (in Barańczak's words, "the most lifelike philosophy that has ever been" (ibidem 21), because it perceives reality as composed of theses and antitheses, "from the point of view of their possible synthesis", (though Barańczak never explains what this synthesis should consist in – he focuses on the creative process rather than on the result):

> Dialectic thinking... consists in an incessant clashing of contradictory and mutually exclusive notions, where essentially discordant elements are naturally linked in the process – however, in the case of dialectic romanticism, these contradictions are not the purpose in themselves, but they lead to synthesis, to the ultimate result of the struggle of oppositions.

> Myślenie dialektyczne... jest bezustannym zderzaniem ze sobą pojęć sprzecznych i wyłączających się nawzajem, przebiegi naturalne łączą tu elementy zasadniczo niezgodne; w przypadku jednak romantyzmu dialektycznego sprzeczności te nie są celem samym w sobie, lecz prowadzą do syntezy, do ostatecznego rezultatu walki przeciwieństw (Ibidem, 24).

As far as literary tradition is concerned, dialectic romanticism is represented in Barańczak's book by four poets: Tymoteusz Karpowicz, Miron Białoszewski, Witold Wirpsza, and Edward Balcerzan. The author considers them to belong to the same poetic current, which he qualifies as "linguistic" because the basic feature these four poets share is a suspicious attitude towards language and its powers. It is the scepticism that prompts their attempts to dissect linguistic stereotypes in order to unmask the mechanisms of generalisation and manipulation that govern language and influence human consciousness – a methodological approach that constitutes the model realisation of Barańczak's postulate of distrust:

As far as its most essential assumptions are concerned, "linguistic poetry"... is based on dialectic thinking. Here the attitude of distrust reaches its climax: it is the very matter of poetry – language – that is unmasked. What is exposed are its objective, internal contradictions, its ambivalence, which is not only the ambivalence of meanings, but also of philosophical consequences.

„Poezja lingwistyczna"... jest oparta w swych najbardziej zasadniczych założeniach na myśleniu dialektycznym. Postawa nietrafności osiąga tu swoją pełnię: demaskacja dotyczy budulca samej poezji, języka, ujawnia tkwiące w nim obiektywnie sprzeczności, jego ambiwalencję, która jest ambiwalencją nie tylko znaczeń, ale i konsekwencji światopoglądowych (Ibidem, 30–32).

An examination of Barańczak's poetic language demonstrates his attachment to the linguistic tradition and the aesthetic consequences of his ideological bend towards dialectic romanticism. While the register of the typical OPH poem is formal and its language florid, a considerable majority of Barańczak's poetic texts is inspired with unadorned, everyday speech. In this essential respect he is undeniably close to the "linguistic" poets, and especially to Białoszewski (who occupies a special place in Barańczak's bibliography, judging by the fact that his PhD dissertation, completed in 1973, was devoted to Białoszewski's poetic language).

To the best of my knowledge, the first serious attempt to analyse and systematise Barańczak's poetic language was Włodzimierz Bolecki's essay *Język jako świat przedstawiony: O wierszach Stanisława Barańczaka* (*Language as the Presented World: On Stanisław Barańczak's Poems*), published in 1985. Similarly to many other critics, Bolecki is convinced that the roots of Barańczak's poetics, and in fact of the poetics of the whole generation, can be traced back to the events of March 1968. Significantly, however, in Bolecki's view it is not the personal, direct experience of the students' protests as such that shaped the poetic perception, but rather the contrast between the eye-witnessed reality and its falsified picture diffused by the government-dependent media. Therefore the most decisive factor for the poetics of the generation was the discovery of "the brutal mechanism of the social uses of language" (Bolecki 1985, 151) – a realisation that made language the principal object of interest.

In an attempt to give a more precise delineation of his subject of study, Bolecki explains:

What I have in mind when I talk about language as the presented world are only these of Barańczak's poems which present linguistic expressions and the mechanisms by which they function socially.

Mówiąc o języku jako o świecie przedstawionym mam na myśli jedynie te wiersze Barańczaka, w których elementami przedstawianymi są wyrażenia językowe i mechanizmy ich społecznego funkcjonowania (Ibidem, 153).

Moreover, he observes that the basic opposition that characterises Barańczak's poetic language is the contrast of standard versus non-standard speech, and suggests that "the foreground of the linguistic landscape", the principal focus of Barańczak's poetry is linguistic communication (ibidem 155). The structural constituents (and at the same time the objects) of the poems do not function as autonomous entities but, on the contrary, they are.

> entangled in the mechanisms of social communication... Thus these are words whose lexical distinctiveness has been blurred by their syntactic contexts or special uses... [For Barańczak,] language as the object represented in poetry... is... speech, that is an expressive way of using language in social communication. It is exactly various types of expressions, idioms and colloquial phrases that are exponents of the communicational stratification of speech.

> wplątane w mechanizmy komunikacji społecznej... Są to zatem słowa, których leksykalna jednostkowość została rozmyta przez ich składniowe konteksty czy specjalne zastosowania... [Dla Barańczaka] język jako przedmiot przedstawiony w poezji... jest... mową, to znaczy wyrazistym sposobem używania języka w komunikacji społecznej. Wykładnikami komunikacyjnej stratyfikacji mowy są właśnie różne typy wyrażeń, idiomów i potocznych sformułowań (Ibidem, 155–156).

At the beginning of his structural analysis of Barańczak's poetic language, Bolecki enumerates four types of expressions that constitute the central elements of "the syntactic and semantic construction of individual poems" (Ibidem, 156):

1. expressions typical of propaganda speech, e.g.[6]

   W atmosferze... wzajemnego zrozumienia
   (*W atmosferze*)

   Złożyli wieńce i wiązanki kwiatów
   (*Złożyli wieńce i wiązanki kwiatów*)

   ze szczerym spojrzeniem utkwionym w przyszłość
   (*Plakat*)

   Żyjemy w określonej epoce
   (*Określona epoka*)

   Porwani zbiorowym entuzjazmem
   (*Zbiorowy entuzjazm*)

2. expressions characteristic of bureaucratic speech, e.g.

   pouczony o odpowiedzialności karnej
   (*Z innych ważnych względów społecznych*)

---

[6] All the henceforth quoted examples selected by A. Kotarba

Wypełnić czytelnym pismem
(*Wypełnić czytelnym pismem*)

niepotrzebne skreślić
(Ibidem)

3. expressions belonging to colloquial speech, e.g.

Pan tu nie stał
(*Pan tu nie stał*)

pamiętasz, no, ten, co to wciąż
(*Grudzień 1976*)

Chciałbym się raz dowiedzieć, co właściwie o tym myślę
(*Chciałbym się raz dowiedzieć, co właściwie*)

Co jest grane
(*Co jest grane*)

4. individual words as exponents of recognisable social contexts, e.g.

dykta, sklejka, pilśniowa (płyta), tandetna
(*Dykto, sklejko, tekturo, płyto paździerzowa*)

rano, dzwonek, pościel, legitymacja
(*Trzej królowie*)

przyszli, wkroczyli, przerwali, odebrali, spisali, przeszukali, zabrali, uderzyli
(*14.12.79: Wieczór autorski*)

All the types of words and expressions mentioned above represent conventional formulations, which, according to Bolecki, constitute initial elements of many of Barańczak's poems. The poetic task that these texts are to perform is to "dismantle the linguistic stereotypes [for instance idiomatic expressions – AK] into non-standard elements [for instance unconventional metaphors – AK]" (ibidem, 157). The change of qualification from standard to non-standard is essentially a semantic transformation – the main technique that Barańczak uses to develop a poetic text and intensify its semantic ambiguity. The chief rhetorical figure employed in such poems is **amplification**, that is "extension, complementation, and transformation of the initial subject" (ibidem, 158). More often than not, this operation is performed by means of **cataloguing**. The many examples of such constructions include *Jednym tchem* (amplification) and *Co jest grane* (amplification by cataloguing) (see the end of the article). Significantly, the technique closely resembles the *układ rozkwitania* ("the blossoming structure"), as this metaphorical phrase could be loosely translated into English), that is the structural principle introduced by Tadeusz Peiper, which consists in developing the initial element (a word or a sentence) of the poem by gradually extending and enriching its sense (cf. Sławiński 2002, 597). This

structural parallel confirms Barańczak's relationship with the "linguistic" poets, whose work refers to the tradition of the Kraków Avant-Garde group, of which Peiper was a prominent member.

Apart from the principle of amplification, Bolecki discuss yet another rudimentary type of linguistic transformation peculiar to Barańczak's texts, that is **paronomasia** – the figure of speech that consists in deliberate juxtaposition of similarly sounding words, whether etymologically related or not, which highlights their semantic proximity, discreteness, or incongruity (cf. Okopień-Sławińska 2002, 375):

1. W **cel**i tej, gdzie dążenie **cel**em
   (*W celi tej, gdzie dążenie celem*)

   "celi" [N, *dat.*] (cell) vs. "celem [N, *instr.*]" (aim, purpose, goal).

   Lit.: In this cell, where pursuing is the goal

2. to jasne jak **dzień**, jak **dzien**nik
   (*Papier i popiół, dwa sprzeczne zeznania*)

   "dzień [N, *nom.*]" (day) vs. "dziennik [N, *nom.*]" (daily).

   Lit.: it is as clear as day, as a daily

3. choć **zmię**ty
   lecz niezmienny, zmierzwiony ale niezmierzony,
   z mierzwy lecz wierzmy
   (Ibidem)

   "zmięty" [Adj] (crumpled) vs. "niezmienny" [Adj] (unchangeable) vs. "zmierzwiony" [Adj] (dishevelled, tousled) vs. "niezmierzony" [Adj] (immeasurable) vs. "mierzwy" [N, *gen.*] (rumpled straw, manure) vs. "wierzmy" [V, *imp.*] (let us believe).

   Lit.: even though [he is/it is] crumpled
   [he is/it is] unchangeable, tousled/dishevelled, yet immeasurable,
   of manure/rumpled straw but let us believe

4. krzyż ci **nad grobem**,
   krzyż ci **w nagrodę**
   (*N.N. rozważa treść słowa „pomiędzy")*

   "nad grobem" [PP] (over the grave) vs. "w nagrodę" [PP] (in reward).

   Lit.: a cross to you over the grave,
   a cross to you in reward

5. Te słowa z **mównic** i te w roz**mównic**ach

(*Te słowa*)

"mównic" [N, *gen.*] (rostra) vs. "rozmównicach" [N, *loc.*] (prison/convent parlours/phone booths).

Lit.: These words from rostra and these in prison/convent parlours / in phone booths

6. Bezczelnie bezcielesny, bezczeszcząco czysty,
   brukający swą bielą krochmaloną **bruk**
   (*18.12.79: Śnieg II*)

"bezczelnie" [Adv] (insolently) vs. "bezcielesny" [Adj] (incorporeal) vs. "bezczeszcząco" [Adv] (profanely) vs. "czysty" [Adj] (clean, pure). "Brukający" [Part] (defiling) vs. "bruk" [N, *nom.*] (paving).

Lit.: Insolently incorporeal, profanely clean/pure,
       defiling with its starched whiteness the paving

7. że to nami,
   żetonami, gra się w tę grę
   (*Co jest grane*)

"że to nami" (that it is with us) vs. "żetonami" [N, *instr.*] (counters).

Lit.: that it is with us,
       counters, that the game is being played

8. Powiedz krtani, że wkrótce. I powiedz powiece
   W **powiecie** skóry wszyscy znają się nawzajem
   (*Powiedz, że wkrótce*)

"powiedz" [V, *imp.*] (tell) vs. "powiece" [N, *dat.*] (eyelid) vs. "powiecie" [N, *loc.*] (powiat, a former administrative unit in Poland).

Lit.: Tell the larynx that [*Ellipsis* – it is going to happen] soon. And tell the eyelid
       In the powiat of skin everyone knows each other

9. *Ciao*, **Ciało**
   (*Dialog duszy i ciała*)

"ciao" [*excl.*] (Italian for "hello") vs. "ciało" [N, *nom.*] (body)

Another technique which Bolecki considers crucial to Barańczak's poetics is **contamination**. The device consists in creating a new word or phrase by joining different words or phrases on the basis of their phonetic and/or semantic similarity, or contextual proximity.

Contamination frequently underlies the construction of **linguistic metaphor**, that is a trope which, in Dariusz Pawelec's words, is based on a "deliber-

ate phraseological modification" (Pawelec 1992, 44). In the most general terms, contamination which produces a linguistic metaphor may consist either in:

(1) an amalgamation of two idiomatic expressions or collocations, often based on polysemy (examples 2, 3, and 4 below):

1. w ten dzień
   ostatecznego zawieszenia broni
   nad głową
   (*U końca wojny dwudziestodwuletniej*)

   zawieszenie broni (armistice, *lit.* the hanging of the gun/arms) + wisieć nad głową (hang over one's head)

2. dywanowy nalot
   na ochrypłym od krzyku gardle
   (ibidem)

   nalot = air raid / a filmy layer
   nalot dywanowy (carpet bombing) + nalot na gardle (a film on the throat)

3. Obchodzę urodziny
   z daleka i na palcach
   (*Elegia druga, urodzinowa*)

   obchodzić = to walk round sth / to celebrate
   obchodzić urodziny (celebrate one's birthday) + obchodzić coś na palcach / obchodzić coś z daleka (to walk round something carefully on one's toes in order to avoid it / to give sth a wide bearth)

4. Czas tak cierpliwie znosi mnie z powierzchni Ziemi!
   (*Czas tak cierpliwie znosi*)

   znosić = bear, tolerate / wipe off
   znosić cierpliwie (to bear sth/sb patiently) + znieść z powierzchni ziemi (to wipe off the surface of the Earth)

5. Tablico moja hojnie rozdzielcza
   (*Podróż zimowa XIX*)

   tablica rozdzielcza (dashboard, *lit.* a distributing board) + rozdzielać hojnie (to give away / distribute generously)

or (b) an introduction of an element alien to an idiomatic construction or collocation (alternatively: a supplantation of a conventional element of a phrase with an unconventional one, as in example 4 below):

1. odważmy się spojrzeć
   prawdzie w te szare oczy
   (*Spójrzmy prawdzie w oczy*)

   spojrzeć prawdzie w oczy (to face the truth, *lit.* to look the truth in the eyes) + szare (grey)

   Lit.: let's dare look the truth
       into these grey eyes

2. nie jestem pewny swego
   życia
   (*Elegia druga, urodzinowa*)

   być pewnym swego (to be convinced that one is right) + życie (life)

   Lit.: I'm not sure of my
       life

3. Co dziś rzucili
   w błoto
   (*Co dziś rzucili*)

   rzucić coś (*col.* to supply the shop with goods) + w błoto (into the mud)

   Lit.: What have they thrown today
   into the mud

4. co ci myśl
   na język przyniesie
   (*Ugryź się w język*)

   mówić co ślina na język przyniesie (*col.* to babble, to talk nonsense, *lit.*: to say whatever saliva brings onto the tongue)
   supplantation of "ślina" (saliva) with "myśl" (thought)

   Lit.: whatever thought
       brings onto your tongue

A cursory glance at the fragments quoted above reveals the important role of **enjambment**, which reinforces the element of surprise resulting from phraseological modifications of common expressions. The frequent use of enjambment is highly characteristic of Barańczak's poetic technique and, to use his own nomenclature, manifests his attachment to dialectic romanticism:

For the poetry of romantic currents, not only is enjambment highly characteristic, but it also has far-reaching philosophical implications.

Dla poezji nurtów romantycznych przerzutnia jest środkiem nie tylko wysoce charaktery-
stycznym, ale również pociągającym za sobą daleko idące implikacje światopoglądowe (Ba-
rańczak 1971, 25).

The author does not explain directly what the "far-reaching philosophical
implications" of the device are. Instead, he recommends Jan Błoński's book on
the Polish baroque poet Mikołaj Sęp-Szarzyński (*Mikołaj Sęp-Szarzyński a początki
polskiego baroku / Mikołaj Sęp-Szarzyński and the Beginnings of Polish Baroque*). In
the part of the work devoted to Sęp-Szarzyński's poetics Błoński remarks:

The fluency of expression and the systematic dissociating of the period and the verse perform
a specific lyrical function: they express the obsession of imbalance, resulting from movement
and change.

Potoczność wypowiedzi i systematyczne rozkojarzanie okresu i wiersza ma określoną
funkcję liryczną: wyraża... natręctwo nierównowagi, będące skutkiem ruchu i zmiany (Błoński
1996, 80).

In the context of this observation it becomes clear what Barańczak means
when he talks about the philosophical consequences of the use of enjambment.
Since, as Błoński's comment suggests, the device pertains to the poetics of im-
balance, movement, and change, it is only natural that it will frequently appear
in the "dialectic" poetry, with its abhorrence of "dogmatic" stagnation, resulting
from the inherently classicist tendency to unambiguous formulation.

However, according to the poet, it is **oxymoron** that represents the dialectic
mode most fully.

Oxymoron combines contradictions on the lowest possible level of meanings, as an arran-
gement of two words. It is also the principle governing more complicated phenomena, such as
paradox, baroque "concept", antithesis, irony. It is the very sound level that can be oxymoronic,
whether in the domain of instrumentation, or of rhyming and intonation patterns. All the stylistic
devices which contain the dialectic of regularity and irregularity, symmetry and asymmetry,
play a pivotal role here.

Oksymoron kojarzy sprzeczności już na najniższym piętrze znaczeń, już w postaci połącze-
nia dwu wyrazów, jest także zasadą organizującą bardziej skomplikowane zjawiska, takie jak
paradoks, barokowy „koncept", antyteza, ironia. Oksymoroniczny charakter może mieć zresztą
już warstwa brzmieniowa, czy to w zakresie instrumentacji głoskowej, czy ukształtowania ryt-
micznego i intonacyjnego. Doniosłą rolę odgrywają tu wszelkie środki stylistyczne, w których
zawiera się dialektyka regularności i nieregularności, symetrii i asymetrii. (Barańczak 1971, 24)

Indeed, judging by the frequency with which this trope appears in Barańczak's
poems, paradoxical, oxymoronic perception seems highly typical of the author:

1. stały ruch i rozbiegłe zespolenie
   (*W celi tej, gdzie dążenie celem*)

still movement and divergent union

2. bezczeszcząco czysty
   (*1.12.79: Śnieg II*)

   defilingly pure

3. i to, co zrywa się nagle,
   dwoiste, jednolite
   (*4.2.80: Śnieg V*)

   and this which starts up suddenly,
   dual, uniform

4. Postna szczodrość
   (*Poręcz*)

   Lenten generosity

5. wieczne
   mgnienie
   (*Powiedz, że wkrótce*)

   perennial
   twinkling

From the point of view of historical poetics, the abundance of oxymora suggests a relationship with the baroque literary tradition (as does Barańczak's direct reference to Błoński's book on Sęp-Szarzyński). Following this evidence, Dariusz Pawelec proposes that "baroque mentality" lies at the root of Barańczak's stylistics and manifests itself on the formal level of the text (Pawelec 1992, 12). As the critic rightly points out, in the poet's case the baroque inclinations are grounded in his tendency to antinomic perception (ibidem, 13). Indeed, even a short glance at the titles of Barańczak's critical books (*Nieufni i zadufani* (*The Distrustful and the Overconfident*), *Ironia i harmonia* (*Irony and Harmony*), *Etyka i poetyka* (*Ethics and Poetics*), *Poezja i duch Uogólnienia* (*Poetry and the Spirit of Generalisation*)) and poems (*Papier i popiół, dwa sprzeczne zeznania* (*Paper and Ash, Two Contradictory Statements*)), or at some basic oppositions which recur in his texts (for instance, "ten świat" ("this world") vs. "tamten świat" ("that world")[7]) confirms this claim. Apart from oxymoron, Pawelec enumerates such typically baroque devices as **paradox** (cf. ibidem, 16–17), **antithesis** (cf. ibidem, 18–19), **periphrasis** (cf. ibidem, 20–21), and **metaphor** (cf. ibidem, 21–

---

[7] "Więc tak wygląda na tamtym świecie..." / "So this is what it looks like in that world...", "Cynthia Kaminsky, dziewczyna nie z tego/świata; z tego drugiego..." / "Cynthia Kaminsky, a girl out of this/world; from the other one...", "Który to świat, czy ten?" / "Which world is this, is it this one?"(*Widokówka z tego świata / A Postcard from this World*).

22). In his opinion, the baroque character of metaphor consists in the fact that it constitutes a juxtaposition of dissimilar rather than similar concepts – which, as he indicates, was one of the postulates advanced by Peiper[8]. This observation clearly demonstrates the continuity of Barańczak's literary tradition, as well as the consistency of his critical ideas.

Ideas are entangled in history and yet free from chronological constraints, and when they are translated into poetic texts, given an artistic correlative, they seem to lose any immediate relevance whatsoever to the events that prompted their appearance. Even though the protests of March 1968 might have indeed exerted a significant influence on Barańczak's personality, from the point of view of text analysis they appear to be no more than a pretext that serves to justify the poet's practical choices (that is the recurrent use of certain tropes, devices and techniques) and – possibly – to embed his writing philosophy in common consciousness and thus give it more validity. I would therefore go much further than Wyka, according to whom it is the actual historic event that crystallises a literary generation, and still further than Bolecki, who observes that it is not the experience of the protests as such but rather the clash between the reality and its falsified official picture that is conveyed in Barańczak's language. To my mind, in the context of his poetics, the events of March 1968 should be interpreted on a purely conceptual level, as an intellectual construct that is an essential part of Barańczak's writing philosophy and thus bears on the shape of his poetic language. Additionally, the perspective I suggest to adopt allows to transpose the meaning of the term "literary generation" from the socio-literary to a purely literary domain, so as to do away with spatial and chronological dimensions. Once we reject the sociological perspective, it is possible to think of a literary generation in terms of structural similarities between the work of particular authors rather than in terms of the historical context in which the authors happen to live and work, and which – as I have demonstrated (cf. footnote 5) – is often a matter of disagreement between critics and even the authors themselves. Perhaps paradoxically, since the chronological criterion no longer applies, a generation thus conceived of would incorporate not (or at least not only) authors born at about the same time, but rather authors whose work shares structural similarities, so – far-fetched as this conclusion might be – in Stanisław Barańczak's case the generation would include names that are so chronologically distant as, for example, Mikołaj Sęp-Szarzyński, Tadeusz Peiper and Miron Białoszewski.

---

[8] To mention another interesting parallel between the baroque and the linguistic traditions, periphrasis is an excellent means of amplification – the technique that Barańczak borrowed from Peiper's "układ rozkwitania" (see the main text for or an explanation of the term). Moreover, the poetics of excess, which, in the case of Barańczak's poems, results from the use of amplification, is an obvious reference to baroque poetry.

Amplification

Jednym tchem

Jednym tchem, jednym nawiasem tchu zamykającym zdanie,
jednym nawiasem żeber wokół serca
zamykającym się jak pięść, jak niewód
wokoło wąskich ryb wydechu, jednym tchem
zamknąć wszystko i zamknąć się we wszystkim, jednym
wiotkim wiórem płomienia zestruganym z płuc
osmalić ściany więzień i wciągnąć ich pożar
za kostne kraty klatki piersiowej i w wieżę
tchawicy, jednym tchem, nim się udławisz
kneblem powietrza zgęstniałego od
ostatniego oddechu rozstrzelanych ciał
i tchnienia luf gorących i obłoków
z dymiącej jeszcze na betonie krwi,
powietrza, w którym twój głos się rozlega
czy się rozkłada, połykaczu szabel,
tak białej broni, bezkrwawych a krwawo
raniących krtań nawiasów, pośród których
jak serce w żebrach i ryba w niewodzie
trzepoce zdanie jednym tchem jąkane
do ostatniego tchu

(*Jednym tchem*, 1970)

Amplification by Cataloguing

Co jest grane

Wszyscy wiemy, co; puszczamy do siebie oko, nie puszczając farby;
wiadomo, co jest grane: muzyka ludowa
w radio, wojskowe marsze na ulicach
w każde święto, na estradach piosenki młodzieżowe o
radości życia, na stadionie grany
jest hymn państwowy, na wieży Mariackiej
hejnał, w czasie pochodu Międzynarodówka,
o świcie grana jest pobudka na fanfarach
fabrycznych syren, a wieczorem
kołysanka telewizyjnego filmu z wyższych sfer;
i wszystko, co tu jest grane, wszystko, co tu się rozgrywa,
kończy się pięknym i optymistycznym akordem,
np. przyszłość narodu w postaci małej dziewczynki
odgrywa pantomimę wręczania wzruszonych kwiatów.
Wszyscy wiemy, co tu jest grane, wszyscy wiemy, co się za tym kryje,
kto się kryje za złotym pancerzem tuby w wojskowej

orkiestrze, kto się kryje za tarczą ludowej basetli,
za naelektryzowanym drutem gitarowych strun; wszyscy
wiemy, że to my sami się kryjemy, że to nami,
żetonami, gra się w tę grę, a mówiąc ściślej
my sami gramy sobą przed samymi sobą –

ale w rytmicznym terrorze hołubców, paradnego marszu,
estradowych podrygów, chóralnego śpiewu,
w tym tumulcie wszystkiego, co jest grane przez nas,
ogłuszeni i ogłupieni doszczętnie, tracimy
głos i głowę, zapominając wciąż na nowo, kto
tu gra, po co, i co jest właściwie
grane.

(*Ja wiem, że to niesłuszne*, 1977)

Abstrakt

Praca przedstawia zależności pomiędzy protestami studenckimi w marcu 1968 roku, a twór-czością poetycką Stanisława Barańczaka. Autorka nawiązuje do pojęcia „przeżycia pokolenio-wego" w ujęciu literaturoznawczym, zdefiniowanego przez Kazimierza Wykę (1989), oraz do pracy Włodzimierza Boleckiego „Język jako świat przedstawiony. O wierszach Stanisława Ba-rańczaka" (1985), która stanowi systematyczną analizę strukturalną utworów poety, ze szcze-gólnym uwzględnieniem typowych dla niego chwytów stylistycznych. Artykuł prezentuje również ideologię poetycką Barańczaka w świetle wydarzeń z 1968 roku oraz nawiązań inter-tekstualnych pojawiających się we wczesnych tekstach krytycznych poety. Autorka postuluje, że warto interpretować „przeżycie pokoleniowe" nie w kategoriach społeczno-literackich, a li-teracko-strukturalnych, co ma pozwolić na precyzyjniejsze a jednocześnie bardziej wszech-stronne zdefiniowanie „pokolenia literackiego".

Abstract

The article shows relationships between the students' protests in Poland in March 1968 and Stanisław Barańczak's poetic work. The author refers to the notion of "the generational expe-rience", as defined by the Polish literary scholar Kazimierz Wyka (1989), and to the work by Włodzimierz Bolecki "Język jako świat przedstawiony. O wierszach Stanisława Barańczaka" ("Language as the Presented World. On Stanisław Barańczak's Poems") (1985), which consti-tutes a systematic structural analysis of the poet's work, with special emphasis placed on the sty-listic devices which are typical of Barańczak's writing. Furthermore, the article presents his poetic ideology from the point of view of the events of 1968 and of the inter-textual references that appear in his early critical texts. The author proposes that it is worthwhile to interpret "the generational experience" in literary and structural rather than socio-literary terms, thanks to which it should be possible to define "the literary generation" in a more precise and at the same time more comprehensive way.

Bibliography

Primary sources

Barańczak, S., Chirurgiczna precyzja: elegie i piosenki z lat 1995–1997, Kraków 2002.
Barańczak, S., *Wybór wierszy i przekładów*, Warszawa 1997.

Secondary sources

Barańczak, S., "„Pokolenie 68": Próba przedwczesnego bilansu" *Etyka i poetyka*, Paryż 1979.
Barańczak, S., Parę przypuszczeń na temat poezji współczesnej [in:] Poezja i duch Uogólnienia. Wybór esejów 1970–1995, Kraków 1996.
Barańczak, S., Interview given to Krzysztof Biedrzycki. *"Jestem pięknoduchem, estetą i parnasistą* : rozmowa ze Stanisławem Barańczakiem" [in:] *NaGłos* 1991, no 4, pp. 82–90.
Barańczak, S., Nieufni i zadufani. Romantyzm i klasycyzm w młodej poezji lat sześćdziesiątych, Wrocław 1971.
Błoński, J., Mikołaj Sęp-Szarzyński a początki polskiego baroku, Kraków 1996.
Bolecki, W., "Język jako świat przedstawiony. O wierszach Stanisława Barańczaka" [in:] *Pamiętnik Literacki* 1995, no 2, pp. 149–174.
Holoubek, G., Interview given to Katarzyna Janowska. "Jak wywołałem tamtą wojnę" [in:] *Polityka* 2008, no 5, pp. 68–69.
Kornhauser, J., Dwa początki Nowej Fali [in:] Międzyepoka: Szkice o poezji i krytyce, Kraków 1995.
Maj, B., *Ewolucja poezji polskiej po 1968 roku*, Lecture notes by A. Kotarba, Instytut Polonistyki Uniwersytetu Jagiellońskiego w Krakowie, October 2002–May 2003.
Nyczek, T., Określona epoka: Nowa Fala 1968-1993. Wiersze i komentarze, Kraków 1994.
Okopień-Sławińska, A., *Paronomazja* [in:] *Słownik terminów literackich*, Wrocław – Warszawa – Kraków 2002, pp. 375–376.
Pawelec, D., Świat poezji Stanisława Barańczaka: reguły i konteksty, Katowice 1992.
Sławiński, J., *Układ rozkwitania* [in:] *Słownik terminów literackich*, Wrocław – Warszawa – Kraków 2002, p. 597.
Stabro, S., „Teraz"... po latach [in:] *Zamknięty rozdział. Szkice o polskiej poezji współczesnej*, Warszawa 1994.
Wyka, K., *Pokolenia literackie*, Kraków 1989.

Tertiary sources

Eisler, J., Marzec 1968: geneza, przebieg, konsekwencje, Warszawa 1991.
Marzec 1968 w Polsce [in:] Encyklopedia multimedialna PWN. Polskie dzieje, Warszawa 2000.