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BINARY OPPOSITION AS THE COMPOSITIONAL FEATURE IN THE WORKS OF WACLAW IWANIUK

The Ohio State University

PH.D. 1984

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BINARY OPPOSITION AS THE COMPOSITIONAL FEATURE IN THE WORKS OF WACŁAW IWANIUK

DISSERTATION
Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

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The Ohio State University
1984

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I would like to express my sincere gratitude and appreciation to all the members of my reading committee, Professors Jerzy Krzyżanowski, Mateja Matejic and Leon Twarog. A special acknowledgement is made to my advisor, Professor Krzyżanowski, for the guidance he has provided during my years of study and for his unbounded enthusiasm, encouragement and helpful criticism in the preparation of this dissertation.
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>ii</td>
</tr>
<tr>
<td>VITA</td>
<td>iii</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>CHAPTER</td>
<td></td>
</tr>
<tr>
<td>I. BINARY OPPOSITION AS A COMPOSITIONAL FEATURE</td>
<td>33</td>
</tr>
<tr>
<td>II. SPATIAL OPPOSITION</td>
<td>43</td>
</tr>
<tr>
<td>III. TEMPORAL OPPOSITION</td>
<td>73</td>
</tr>
<tr>
<td>IV. ENERGY AXES</td>
<td>101</td>
</tr>
<tr>
<td>V. THEMATIC RESULTS OF BINARY OPPOSITION AND TENSION</td>
<td>117</td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>158</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>166</td>
</tr>
<tr>
<td>APPENDIXES</td>
<td></td>
</tr>
<tr>
<td>A. Translations of titles of works written by Wacław Iwaniuk</td>
<td>170</td>
</tr>
<tr>
<td>B. Prizes awarded to Wacław Iwaniuk</td>
<td>171</td>
</tr>
<tr>
<td>C. Tables</td>
<td>172</td>
</tr>
<tr>
<td>D. Figures</td>
<td>176</td>
</tr>
</tbody>
</table>
INTRODUCTION

In the past two decades the life and works of those Eastern European poets whose literary output has been significantly influenced by the events of World War II have been the subject of great interest in literary research. Particular attention has been paid to the work of these authors in exile. Wacław Iwaniuk, a poet and a translator, is one such author who has been acclaimed by John Robert Colombo as "a writer who is important in not only one but two worlds: in one bounded by the borders of Canada, in another that extends around the world to wherever Polish books are read". Critics in Europe, the United States and Australia have reviewed Iwaniuk's work in Polish while the Canadian audience has been introduced to his work through an English translation by Jagna Boraka. Wacław Iwaniuk has received several prizes and a list of these honors has been provided in Appendix B of this study. However, an extensive study of his work, encompassing a discussion of compositional technique is not as yet available.

It is the purpose of this study to provide such a discussion, and to introduce readers to the world of Wacław
Iwaniuk for whom the tragedy of World War II has been the pivotal point of all creative endeavors.

Wacław Iwaniuk was born in 1915 in Chełm Lubelski, Poland. While studying economics and international commerce at the Free University in Warsaw, he was contributing to such literary reviews and monthlies as Kasane, Literatura i Szuka, Zet and Okolica Poetów. His first poems appeared in Kuźnia Młodych, a magazine aimed at secondary schools. His first book of poems, Fullness of June, (Pełnia Czerwca) was published by Biblioteka Grupy Literackiej "Wołyń" in 1936 and met with favorable response by the critic Kazimierz Czechowski, who in his History of Modern Polish Literature, (Najnowsza Polska Twórczość Literacka) published in 1937, saw Iwaniuk as "a sincere lyric and imaginative poet with well controlled feelings, a sharp vision and well developed form". In 1938 his long poem entitled Day of Apocalypse (Dzien Apokaliptyczny) was published in Warsaw by Hoesick, as an Arkus Poetycki (a Poetic Sheet) edited by Jozef Czechowicz.

In the following year Iwaniuk received his Master Degree and a stipend awarded by the National Cultural Foundation. In the same year the Polish Ministry of External Affairs
named Wacław Iwaniuk as an intern in diplomatic affairs and appointed him to the Polish Consulate in Buenos Aires with a promise of being able to further his education in Paris. With the beginning of World War II, in September of 1939, Wacław Iwaniuk volunteered for the Polish Army in Paris and in 1940 was assigned to the Polish Mountain Brigade, which was a part of the Allied Expeditionary Corps, fighting in Norway. After Hitler’s attack on Belgium a part of the Brigade returned to France, and when France itself fell to Nazi occupation, Iwaniuk’s battalion was dissolved. Soldiers of this battalion were ordered to make their way independently to England. From Marseille Iwaniuk tried to reach Gibraltar with a group of British soldiers but was captured in Spain and taken to prison in Figueras. From there he was transferred to a detention camp in Miranda de Ebro where he spent two years. From Miranda de Ebro he made his way to England via Gibraltar. In England, after joining General Maczek’s First Polish Armoured Division, he took part in military activities in France, Belgium, Holland and Germany in 1944-45. Iwaniuk remained with the British Occupation Army in Germany until 1946. He returned to England after the war to study for two years at Cambridge University and in 1948 emigrated to Canada at the invitation of a distant relative in Edmonton, Alberta.

It was in Edmonton, Iwaniuk writes in his Canadian Diary, that "I crossed the line of boredom, forced upon
me by silent fields.* The initial reaction to what was
to become his new homeland, as well as the subsequent years
of adjustment to living in exile, are attested to in this
cycle of poems which appear as a part of Wacław Iwaniuk’s
latest work entitled *Evenings on Lake Ontario,*
published in Toronto in 1981. Having arranged the poems of
this cycle somewhat chronologically to reflect his
experiences in Canada, Iwaniuk gives his readers an account
of his life in that country, or an autobiography, as it
were, in poetic form. Poems appearing in *Evenings on
Lake Ontario* are not a translation from the Polish, but
were originally written in English. Even a cursory reading
of this work can provide one with an insight into the
alienation he had felt both from Canadian cities and from
the landscape surrounding them. In his poem "It Is
Difficult to Hear Silence" Iwaniuk relates his first
impressions of Edmonton:

When I arrived in 1948
the city of Edmonton astonished me.
It was cold and foreign;
no tall buildings, no bright lights.
Houses were buried in snow,
shapeless rabbits caught by winter,
or flat Himalayas.
I broke out in a sweat
staring at the enormous plains,
with the enormous sky.

He also felt estranged from his Canadian relatives, whose faces he calls "unrecognizable". He felt no resentment toward them, only alienation. In the same poem he continues:

My uncle was a good farmer,
His riches were mine.
His Thoraby was a peculiar place,
a small lonely settlement
where once a week the Edmonton train stopped...

And so, feeling unhappy in Edmonton Iwaniuk departed for Ottawa, but could not live there. Life in Ottawa seemed to him to be "empty of reality". In his poem "At Sunset the Horizon Bends over Dreams" he again recalls his feeling of alienation:

I left Ottawa at once,
blaming no one but the horror of being alone.
Circling like the minstrel,
I first stopped in Montreal
before my bitter ending in Toronto.

Continuing his search for a new reality he moved to Toronto, but again he could not accept it. The tragic past
of having witnessed not only the destruction of his own homeland by Nazi Germany, but also the near destruction of Western Civilization, as he knew it, with all its moral and ethical values, and the cogniscence of the fact that for him, who has seen hell, there can never be normal life alienated him from that city as well. He refers to Toronto as his “no-man’s land” and to his time spent there as todays which “have bypassed us with yesterday’s memories”. He feels that by moving to Toronto he had taken “the wrong turn.”

Not only was Iwaniuk unable to accept the new reality, but his first job in Toronto was instrumental, by its nature, in keeping the horrors of Nazi war crimes alive in his mind. Iwaniuk worked in a slaughter-house. In his poem “Toronto Swallowed Me” he describes his attitude toward the job and the painful associations it brought to mind:

First, Swift’s novelty amused me.
I killed animals with the same skill as I destroyed enemies at war.
But later, despair overtook me, muscles manifested their displeasure...

He considers his departure from the slaughter-house not as a departure but as an escape:
I escaped from the Swift trap
as Houdini escaped from the sausage skin.

But my Houdini was Mrs. Jaworski

of Concord Avenue.

Since those painful times of transition Waclaw Iwaniuk has been employed at the Toronto City Hall and by the Provincial Government of Ontario. His first few years of working in this capacity were still marked by an estrangement from the society which surrounded him. He had seen his country levelled by Nazi bombs and tanks, he had seen men perish in camps and he had witnessed Western Europe being brought to the brink of destruction by men driven by twisted ambition and desire for power. In short he had seen the world burned to ashes, but now saw little or no value in man’s efforts to rebuild it. In the first poem of this collection he refers to humanity as "clients of war" and views the history of civilization as a cycle of destruction, rebuilding and destruction. In the second poem he views man’s destiny as one which is out of our hands and, therefore, all of man’s endeavors as "silly":

For years I was employed to converse

with troubled people.

To listen and to help them.

It was an un.rewarding and silly occupation,

with little justice and plenty of talking.
In the next few lines of the same poem he equals this unrewarding occupation, which stifled the mind and brought him pain through its futility, to killing animals by referring back to the images brought forth by the slaughter-house:

What is pain, pain's pain,
a mountain of pain,
a salvation through pain

However, by asking the question of salvation through pain Iwaniuk does allow for at least the possibility of salvation. He is a lonely artist, somewhat reminiscent of the Great Emigration from Poland during the 1830's. As Norwid saw Chopin's piano smashed against the sidewalk, Iwaniuk in his *Time of Don Quixote* (Czas Don Kichota) (1946) sees history "lying smashed against the threshold of the world":

Historia przyodziła antyczną urodą
Leży dziś... leżeć będzie jak zlaśdzona waza,
rozbita a próg świata ku hańbie narodom!

_Czas Don Kichota_ p.4

History has dressed in antique beauty / Today lies .. will be lying like a crushed vase /
smashed against the threshold of the world
to the disgrace of nations!

The final poem of the same collection calls for a song entitled not "God Is Born" (a Polish Christmas carol), but "God Is Dead":

O nie spiewajmy dziewianny: "Bóg sie rodzi",  
Kiedy spiewac trzeba: "Bóg umiera".

Czas Don Kichota p.31

Oh, don't sing malleia "God is born", / When one needs to sing "God is dying".

As he continues his life in exile, he begins more frequently to turn away from the past and with each new collection more often focuses his attention on the present and occasionally even on the future. Iwaniuk's concept of history and man's role in it, and consequently his own role in society, are subsequently marked by motifs of the new reality. The opening lines of the first poem of Iwaniuk's most recent collection, *Evenings on Lake Ontario*, express his acceptance of this new reality and his appreciation of Canada not only as his new place of residence, but also as his new hope:

My fascination with Canada has been long and stable.  
The country is enormous but its brain is still growing.
The themes expressed in Waclaw Iwaniuk’s work to date closely parallel the events of his life and hence, both can be divided into four major periods. The first period begins with his first contributions to pre war reviews and monthlies where, although his poetic profile was not yet fully defined, he considered himself to be most closely associated with the Lublin group (pera.com, 1983). Published volumes of poetry belonging to this period are Fullness of June (Pełnia Czerwca), (1936) and Apocalyptic Day (Dzień Apokaliptyczny), (1938).

The Lublin group’s most noted representative is Jozef Czechowicz, a highly lyrical poet known for a certain degree of experimentation in form. Although considered to be concerned with broad humanistic ideals, Czechowicz’s work exhibits a strong attachment to the Polish countryside per se. Iwaniuk’s early work, to the contrary, is all but devoid of experimentation in form for it is markedly classical, so classical that at times it appears that he is more concerned with form than with content. The motivation behind Iwaniuk’s self assessment as a loosely associated member of this group lies in the similarity of their attraction for the Polish landscape so evident in both of their literary outputs of that time.

Iwaniuk does not consider himself, and cannot be considered, to be associated with the most noted literary
group of the time, the Skamander group, the members of which employing disciplined meter and rhyme can be viewed as united by a "social arrangement" which implied exclusivity, and who by virtue of their literary status dominated the literary scene in Poland immediately preceding World War II. Skamander is best known for its four poets Kazimierz Wierzyński, Jarosław Iwaszkiewicz, Jan Lechoń and Julian Tuwim. The thematic notoriety of Wierzyński's work lies in his joy and celebration of life, Iwaszkiewicz's in his attention to social and political issues; Lechoń's work, on the other hand, is marked by a historical and a rhetorical bend. Waclaw Iwaniuk's work exhibits none of these qualities.

The competing pre war Polish literary group was the Cracow Avantgarde whose most notable members Julian Przyboś and Tadeusz Piper were published until the outbreak of the war. This group's literary endeavors are in themselves an experiment in form and therefore have little in common with the work of Waclaw Iwaniuk. Neither can this poet be associated with the pre war work of Czesław Miłosz who belonged to none of the above mentioned groups and whose historical perspective marked by a larger global sense was laden with catastrophism and who is known for his treatment of the emergence of facism in Germany.

The early work of Waclaw Iwaniuk was on the fringes of the prevailing literary trends and due to the poet's youth
and lack of poetic maturity being abruptly punctuated by the outbreak of the war he was not afforded the chance to grow in any of the directions indicated by its early stages of development.

The second period begins with the outbreak of World War II, but as Zbigniew Folejewski put it in his introduction to *Dark Times - Selected Poems of Waclaw Iwaniuk* (1979) "The years of war were... the years of war: Iwaniuk fought as a soldier". Therefore, as far as his literary output is concerned, this period begins only in 1946 with the end of the war and the publication of *Time of Don Quixote* and ends with the publication of *Stillness* (Milczenia) in 1959. The tragic past becomes the pivoting point for his creative endeavors of this period. He struggles to come to terms with his past, but is unable to accept the new reality. His poetic outlook of these post war years is greatly influenced by his attempts to define a sense of history and personal integrity. Contrary to Iwaniuk's pre war poetry his work of the period is not only most pessimistic in its outlook, but is also characterized by a tendency to divest himself of the previously dominant classical form constrained by a disciplined meter and rhyme. Besides *Time of Don Quixote* and *Stillness*, two other works belong to this period - *Red and White Days* (Biżne
Czerwone Dni) (1947) and Song of Songs (Piesń nad Pieśniami) (1953).

The third period spans the decade of the 60’s. Although his work of this period is still haunted by images of distorted time and a world burned to ashes, these images acquire a more general character. Writing in exile, Iwaniuk associates himself with no particular group of Polish writers and remains an outsider, alienated from the Polish literary scene by virtue of his geographical displacement. The previous attention to classical form is totally displaced by a poetics of free verse, and his prewar attachment to the Polish countryside acquires a larger global perspective, somewhat reminiscent of Czeslaw Milosz’s early poetry. Two works belong to this period of Iwaniuk’s life - Selected Poems (Wiersze Wybrane) (1964) and Dark Times (Ciemny Czas) (1968).

The last period begins with the 1970’s and continues to the present. Two works in Polish - Mirror (Luatro), (1971) and Nemesis Travels the Empty Roads (Nemezia Idzie Pustym Drogami) (1978) and one work in English - Evenings on Lake Ontario (1981) belong to this latest stage of development of Iwaniuk’s artistic posture. This period is characterized by an underlying feeling of resolution and acceptance, where the author begins to come
to terms with the past and is finally able to accept the new reality and a possibility of a future.

Iwaniuk's latest work is totally dominated by the form of free verse and acquires a politically defined character. He is most unique in his ability to view the world, not just Poland or Canada, from a broad historical perspective and in his strength and courage to openly reject the Communist system and to project its effect on a future world dominated by its totalitarian ideology. He remains outside of the trends in Polish literature today for he cannot be classified along with such writers experimenting with form as Tadeusz Różewicz, Miron Białoszewski and Jerzy Harasymowicz, nor is he akin to such traditionalists as Antoni Słonimski or Mieczysław Jastrun. His status of an exile, away from his native land for over 40 years, propels him onto a divergent road from both the official and dissident literature in Poland. His anti-Communist stance removes him from the realm of official Polish literature and his global and historical perspective separates him from the dissident Polish literature so concerned with the current events and political as well as cultural milieu of post war Poland.
Wacław Iwaniuk's life spans two generations divided by cataclysmic events and, thus, a time when the role of a poet had undergone a significant metamorphosis, a time when Iwaniuk himself, as well as his critics, had responded to the changing world.

His first published volume, *Fullness of June* (1936), received brief mention in Kazimierz Czachowski's *History of Modern Polish Literature*, published in Lwow (in 1937). Czachowski sees Iwaniuk as appearing to be an avantgardist, but in reality being an honest lyricist with a well-developed, but controlled temperament, employing sharp imagery and a well-developed form. He notes that although not a fully mature poet, he does exhibit a fresh feeling for the pastoral landscape and is able to influence the reader with natural poetry of local color. As the best poem of the collection Czachowski cites "The Song of Ovid" (Pieśni Owdiusza), which, he feels, is spiritually best suited to the young author through its characteristics of classical Roman eulogy. This critic is quite correct in his assessment of Iwaniuk as an honest lyricist of pastoral landscapes and local color, and his avoidance of classifying this poet's work into a
specific school of poetry is well-founded.

Iwaniuk's second volume, *Time of Don Quixote* was published in 1946 and was reviewed in 1947 by Tadeusz Sułówkowski in *Orzeł Biały*, a Polish language weekly published in Blackpool, England. The article entitled "Three Poets" reviews three newly published volumes by Polish poets in exile - Marian Czachnowski, Marian Pankowski and Wacław Iwaniuk. Sułówkowski perceives Iwaniuk to be a poet classical in his thinking, not enlarging by stylistics, but to the contrary one who employs an economy of words. He sees this economy as a possible danger to his future work, perhaps leading to a dry form and prosaic tendencies. Iwaniuk's images, according to this critic, are not images of the world but images of thought and serving analytical conclusions. This collection is viewed as stemming from the experiences of war and its *sujet* is viewed as being based on the quixotic nature of a contemporary world view, which Iwaniuk uses in his attempts to decode the metaphysical secret of nature, a secret which propels the earth on its road to an unknown fate.11

This critic is particularly astute in his observations on the nature of imagery employed by Iwaniuk. The images
of the world employed in his pre war poetry are actually of
nature, pastoral and bucolic. The images of Don
Quixote are correctly identified by this critic as
images of thought stemming from his war experiences and the
assessment of his poetry as being an attempt to decode is
reflective of the shift from Iwaniuk's earlier generalized
and non-reflective qualities to the post war
characteristics of introspective and intellectual attitude.
The possible danger, however, posited by Sulkowski did not
materialize for it was not well-founded. The so-called
"economy of words" is not particularly applicable to this
poet. To the contrary, his early post war poetry is at
times overly verbose and often lacks the simplicity of an
effective artistic impact.

Iwaniuk's next volume of poetry to be reviewed by
critics was published in Paris in 1959 under the title of
Stillness. Its first two reviewers Danuta Bienkowska
and W.K. Włodkowski, published their reviews in June 1960
in Toronto in Polish language papers Związkwiec and
Głos Polski, respectively. Bienkowska views
Iwaniuk's work as being dominated by anxiety, where
everyday imagery strikes the reader with good hearted but
sharp irony, where anxiety has its sources in the past, and
where war motifs are almost obsessive. She sees
Stillness as being somewhat softer than Iwaniuk's
previous work in *Time of Don Quixote*. Bieńkowska is cogniscent of Iwaniuk's lyricism and although concentrating her review on the predominance of the past, does allude to the author's poetic outlook and attitude toward art itself. In the concluding paragraphs of the review Bieńkowska points to the fact that Iwaniuk is much more lyrical when talking about art and that art for him is the only thing not touched by cataclysm or doubt. The anxiety mentioned by Bieńkowska is the result of this work's predominant image of alienation from the home this poet left behind and from his new surroundings as well as from the past and from the time present or future. It is, however, doubtful that his images can be termed as good hearted for tortured naked women, crippled birds and the severed hand of providence are sharp in their irony, however, as macabre as was the war itself. Her observations on Iwaniuk's attitude, on the other hand, are quite correct for it is only in art that his post war poetic world finds its salvation. W.K. Włodkowski's review entitled "A Moat Expressive 'Stillness'" is much less precise in its assessment of Waclaw Iwaniuk, since the author of this article, by his own admission, is not a critic but "only" a reader. He does, however, correctly notice a change in Iwaniuk's form, where contemporary art form is juxtaposed to "regular form, rhythm and assonances", but where the poetic world is dominated by
images of the past.  

A third critic of *Stillness* published his article the following year in London in a journal entitled *Nowy Merkuryusz-Kontynent*. The author of this article, signed only as J.B., places Iwaniuk's work close to that of Czechowicz's group. He attributes Iwaniuk's ability to stay away from Skamander whose popularity with the readers, if not with the critics, continued after World War II, to his close ties with American and British poetry, but views his latest work as less polished than his previous ones. He does notice the presence of internal rhyme and praises Iwaniuk's use of metaphor. In the concluding paragraph of this review J.B. sees *Stillness* as evidence of a change in Iwaniuk's work and as a new stage in his poetic development. This new stage is not only a result of the new thematics of this poet's world, that is of war, but also as J.B. points out *Stillness* appears to be less polished. This apparent lack of "polish" is due to Iwaniuk's development of form from classical to a growing tendency toward free verse. All three critics of *Stillness* comment on Wacław Iwanik's obsession with the past, which is so evident in *Time of Don Quixote*, but all three are also able to perceive a certain amount of change, both in form and in the poetic outlook.
Reviews of Iwaniuk’s next volume *Selected Poems*, which was published in Paris in 1964, mark a significant change in the reception awarded him by critics. This change is reflected not only in the growing number of reviews, but also in the approach and method of evaluation employed by those commenting on his work.

In a review written for the Toronto based paper *Związkowiec* a critic signed only as B.H. categorizes Iwaniuk along with Czesław Miłosz as "one of the only intellectual Polish poets of the time." He praises Iwaniuk not only for his "intellectual poetic outlook" and for what he terms as his polished style and form, but also points out a hitherto unnoticed characteristic of his work, that is the fact that Iwaniuk’s form is subject to content. According to B.H. this is precisely the factor which, to the largest degree, contributes to the heterogeneous quality of the collection. His praise for Iwaniuk’s intellectual poetic outlook is justified for it is in this volume that this poet defines his purpose for writing as a means of cleansing and regaining personal integrity, where the only possibility of resurrection is through the process of artistic creation.

In an article written for the London based paper *Dziennik Polakii i Dziennik Żołnierza* a similar observation is made by Marian Czuchnowski. He, as did his
Canadian colleague, notices the intellectual and philosophical aspects of Iwaniuk's *Equjeta* and the complexity and variety of his form. Of particular interest is his mention of the fact that the entire collection is based on a matrix of 52 questions, questions which any reasonable man poses to himself, but for which an artistic answer can only be provided by a poet. This observation points to the fact that critics of the 60's, or at least this particular critic, were becoming aware of the change in Iwaniuk's poetic outlook. Although still employing topics dealing with the past, Iwaniuk's questions were more of a general nature and, therefore, less haunted by images of his own inability to come to terms with the events of World War II.

The intellectual aspects of *Selected Poems* are also noticed by J.P. Jaksinski in his review of the collection in *Kultura*. Jaksinski sees *Selected Poems* as evidence of the ever-growing reflective character of the author's work and characterizes his poetry as cultural. Czeslaw Bednarczyk in an article entitled "Wise Economy of Words" points to the fact that superficially *Selected Poems* can be interpreted as the poet's dialogue with himself, but where at closer examination it becomes clear that the "I" is only a part of
a collective whole. Iwaniuk's reflections span time and our entire world. The looming disaster hangs not above the poetic "I" but above the entire universe\textsuperscript{18}. Both of these observations are quite correct in the assessment of Iwaniuk's poetic world, but in terming his poetry as cultural Jakainski fails to define this term adequately and allows the reader to assign his own "cultural" bias to the term. Bednarczyk, on the other hand, by viewing the poetic "I" as a part of a collective whole fails to notice that the "I" sees itself as endowed with a particular artistic mission and a purpose and that the process of creation, for Iwaniuk, sets him apart from the collective whole.

Contrary to the above mentioned critics, Zygmunt Rusinek in \textit{Glos Polski} feels that Iwaniuk cannot break away from the haunting images of war. What other critics see as signs of generalization, Rusinek sees as a device serving only as a contrast to the ever present "I" and, so underscoring the darkness of his poetic outlook\textsuperscript{19}. Both, Rusinek and Bednarczyk, fail to account for the creative process being, for Iwaniuk, the distinguishing feature of a poet, which affords him the possibility of true resurrection.

Iwaniuk's next collection \textit{Dark Times} was reviewed in two stages, the first being soon after its publication in
1968-69 and the second a decade later in 1979-80. Its first critics Zygmunt Rusinek, Adam Czerniawski, Andrzej Chciuk, Janusz Wilczek and Mieczysław Giergielewicz publishing in Głos Polski-Toronto, Kultura-Paris, Marginea-Sydney, Zwiezkowiec-Toronto and Books Abroad-University of Oklahoma, respectively, all feel that this new collection possesses qualities which set it apart from Iwaniuk's previously published works. Janusz Wilczek sees Dark Times as not only an intellectual and philosophical commentary on human activity, but also as a work which is warm and human while possessing muscular beauty. Rusinek notices that this volume does not aim at showing suffering, but in itself is an expression of suffering. Czerniawski views it as a change in the direction of rigor and conscience. Andrzej Chciuk, in contrasting Iwaniuk's work with that of other emigre writers, sets him apart. In this collection, according to Chciuk, Iwaniuk does not follow what the reader demands but walks before his reader - alone with his poetry. Mieczysław Giergielewicz, while praising the author for his condensed style, pays particular attention to his poetic diction which, according to Giergielewicz, depends on his manipulation of vocabulary and syntax.
All of these critics note the existence of something new and striking about Iwaniuk’s latest volume of poetry. Each in his own perception not only praises the author, but points to those aspects of his work which not only set him apart from his contemporaries, but distinguish this volume from his own previously published work. Their observation, centering around the newly emerging qualities of this poet’s work, are a broadly correct, although not totally accurate, assessment. The newness of this collection is but a manifestation of Iwaniuk’s developing poetic outlook, where the function of art assumes a downward position and begins to replace the almost exclusive emphasis on the past which prevails in his previous post war poetry. The warm and human qualities of *Dark Times* are a result of the poet’s attempts at attributing a significant amount of importance to a resurrected poetic world and thus being able to find refuge and support in the function of art. Those qualities of *Dark Times* which allow it to be not a mere showing of suffering are directly linked to Iwaniuk’s alienation from his new milieu and not to his experiences of the war. Although he continues to speak of the past, that past is viewed from the point of view of an exile who is able to bridge the time dividing him from his old familiar world, but who is separated by the darkness created by a lack of understanding for the world that now surrounds him. The fact that Iwaniuk does not follow the
reader's demands, but walks before him is also motivated by his geographical and cultural displacement. He does not find his Canadian readers capable of comprehending his cosmology which has been shaped both by his Polish background and by his experiences as a survivor of a national cataclysm.

As Iwaniuk becomes more widely known, a growing number of reviews of his work appear in the press. Writing for the Toronto based Whig, S.M. Islam correctly notes that although death and dehumanization are the major factors of Dark Times, there appears to be a faint optimism beyond which there is yet the possibility of an artistic regeneration. This note of optimism is also addressed by Barry Dempster in the Quill and Quire. Seeing that there is nothing gloomy about the way Iwaniuk writes, he attributes to him a wish that man will ultimately triumph in a positive way. Conversely, Alan Lupack in the Polish Review and Jerzy Maciuszko in World Literature Today feel that Dark Times is dark and see little or virtually no hope in Iwaniuk's poetry. Both of the latter critics appear to have ignored the eleven poems of this volume which deal directly with the function of art and the six poems which are addressed to his fellow contemporary artists. It is a fact that Wacław Iwaniuk remains to a
certain degree obsessed with the horrors of war, but it is also a fact that he begins to look to art as a means of renaissance and spiritual cleansing. *Dark Times* is not totally dark and the process of artistic creation does provide the means to light up his poetic world with a ray of hope.

Only with the publication of Iwaniuk’s next volume *Mirror* does his poetic world become somewhat clearer to his critics. Bonifacy Miążek in *Wiadomości* (London) defines the author’s world in terms of two aspects hitherto, whether specifically stated or only alluded to, viewed as separate. The basis for all of Iwaniuk’s work is not the duality of the intellectual concept and his obsession with the past, but to the contrary the drama of memory is only the starting point, while the intellectual concept is the basis. The result of this convergence, according to Miążek, is Iwaniuk’s uncomplicated and clear lyricism. This pure lyricism resulting from the intellectual basis of his poetry is also noted by Zygmunt Rusinek in Toronto’s *Głos Polski* and the duality of Iwaniuk’s world is clearly explored by Yvonne Grabowski in the *University of Toronto Quarterly*. Grabowski defines the *Mirror* as a reflection of both his intellectual and emotional personality. They mirror each other, while sadness about the past mirrors sadness about the future. Sadness is always the starting point as
the drama of memory was the starting point in Miazek’s opinion. Both Miazek and Grabowski appropriately identify sadness and the drama of memory as the genesis of Iwaniuk’s work, for this poet is deeply affected by his past and the joyous remembrances of youth have succumbed to the sad memories of war.

Yvonne Grabowski also contributed to the *Toronto Quarterly* a review of Iwaniuk’s next collection *Nemesis Travels the Empty Roads*, which she feels is a confirmation of the previous volume with only certain aspects, like anger and a sense of mission, intensified. The duality evident in Iwaniuk’s work is further explored by Stanisław Baliński in London’s *Dziennik Polski i Dziennik Żołnierza*. Baliński sees the dual motif of the work as humanitarianism and artistic ideal succumbing to tragic pessimism. The juxtaposition of these two concepts is for Baliński the basis for the entire collection. Folejewski, on the other hand, sees Iwaniuk’s duality in his universal intellectualism being filled with the personal bitterness of an exile while Giergielewicz considers the Mirror as a book of meditations.

If one is to consider this volume outside of the context of Iwaniuk’s previous work and within the context of the new generation of poets, separated from the events of World
War II by more than 30 years, it would appear that this work is dark and totally pessimistic. However, while these qualities continue to dominate Wacław Iwaniuk's cosmology, it is quite evident that this work is not just a confirmation of the previous one, but should be considered as a significant step in the process of change in his poetic outlook. It is in this last work that this poet does come to terms with the past, and the pain of his geographical and cultural displacement ceases to function as a predominant motif. Giergielewicz's assessment of Nemea Travela the Empty Roads as a book of meditations is quite correct; however, it should be noted that these are not simply meditations on the historic record of man, but also on the future. The thematically unique qualities of this work center on the poet's sense of mission dominated by humanitarianism and on his courage to come out against the totalitarian ideology of Communism.

Thus, it is significant to note that each of Iwaniuk's collections marks a stage in the development of his everchanging world and must be viewed not only of itself, but also as a part of the author's entire literary output. Most of his post-war critics are aware of the complexity of his poetic world and the kinetic quality of his work and consider this characteristic to be particular to his poetry. It is particular in the fact that the principles
which govern Iwaniuk's cosmology center around the relationship of the poetic "I" to the world surrounding him and the alterations in this relationship are the manifestations of his changing poetic world. Iwaniuk is a poet of two cultures, two times and two worlds. As life takes him from one to the other, he matures and grows artistically and his poetry acquires a more disciplined intellectual character.
NOTES TO INTRODUCTION


5 Iwaniuk, p. 7.

6 Iwaniuk, p. 12.

7 Iwaniuk, p. 12

8 Iwaniuk, p. 12


10 Czachowski, p.231.


31 Yvonne Grabowski, Rev. of Lustro by Waclaw Iwaniuk, University of Toronto Quarterly, (Toronto, Summer, 1977).

32 Yvonne Grabowski, Rev. of Nemezia Idzie Pustymi Drogami by Wacław Iwaniuk, University of Toronto Quarterly,
(Toronto, Summer, 1979).


34 Folejewski, p.4.

35 Giergielewicz, Rev. of Ciemny Czas by Waclaw Iwaniuk, Books Abroad, An International Quarterly, (Oklahoma, Spring, 1969).
In an attempt to identify those general principles which manifest themselves in a given work of art or in the works of a particular author, the reader is drawn into a process of projection which is a manner of reading through the text in the direction of the author while remaining within the confines of the given text code. Through this comparison of text and code the reader aims at deciphering the message by a process otherwise known as the cognition.

Since poetry consists of words, the poetic world of a text must first be defined in terms of its own system of synonyms and antonyms and a glossary, or a dictionary, of the work must be compiled. This glossary according to Iurii Lotman "represents a first approximation of its universe, and the words constituting it, the population of this universe". Since the language of poetry is but a subset of the natural language, words while taking on their new coded meaning, do retain their own meta-language definitions and hence establish a tension between these two forms of cognition. Their relationship, according to Lotman, constitutes the structure of the poetic world.

Since structure is based on the conflict or convergence of the particular substructures which comprise it, a poetic
construction develops a new world of semantic contrasts, analogies and points of intersection, whereby new semantic connections are established and a new system, particular to a given world, is established. This system serves as a matrix for the articulation of poetic themes, siuzety, which, according to Lotman, imply "extreme generality, the reduction of conflict to a certain set of elementary models which are characteristic of a particular belletristic conception". The siuzet, by virtue of being a poetic theme, does not develop a narrative about one event among many but rather a story about what Lotman calls "The Event", and can therefore be close to the concept of a myth. In his *The Structure of an Artistic Text*, Lotman defines the mythological aspect of narration as one in which the "text models an entire universe" and posits the existence of texts which relate only on the mythological principle. Such texts, according to Lotman, "reflect everything in the form of pure essences, and not through individual episodes". Since no text can be constructed only on the story, fabula, principle for it would not be considered a model but only the object itself, such as is the case with newspaper articles reporting events, all texts mythologize reality and thus are endowed with both aspects, mythological and story.

Consequently, the relationship of words which comprise the glossary of a given work serves as a structured pattern
of The Event articulation and the presence of a rhythm of their occurrences and parallelisms become the distinguishing features of the *sluzet*. The ultimate and the immediate constituents, or parts as it were, of a myth are realized through the cognition of these patterns and relationships. By examining the text's lexime sequences and delineating the common meta-meanings, the reader acquires the implements with which he is able to decode the thematic parallelisms and so to define the lyrical model of the poetic text.

A synchronic lexime study of the works of Waclaw Iwaniuk reveals the existence of three word groups which serve as a structured pattern of occurrences and thus become the constituents of the mythological aspect of his poetry. Leximes referring to time, space and movement are the organizing ideas of a majority of his poems and so become the basis of his poetic world. Substitution within these sets is the organizing constructional idea of his texts and the resultant scheme serves as the foundation of his cosmology. Such modelling of concepts is not particular to the works of Waclaw Iwaniuk, for as Lotman points out "Even on the level of a supra-textual, purely ideational modelling, the language of spatial relations turns out to be one of the basic means for comprehending reality". What serves as the distinguishing feature of Iwaniuk's texts is the relationship of the numbers, that is
constituent members, within and among the sets. The intra-set modelling consists of a binary opposition of top to bottom or high to low and of temporal opposition of present to past, present to future or past to future. Leximes associated with the concept of movement constitute the third set of constituents which serves as the axis of energy joining the diametrically opposed members of the time and space organizational schema of his work.

A diachronic lexime study discloses the existence of these subsets throughout all of Iwaniuk's poetry and delineates the relationship of the numbers of these subsets to the poetic "I". An analysis of this relationship provides the structured pattern of The Event articulation as well as a definition of the lyrical model in each given text. Prior to the cataclysmic events following the invasion of Poland in 1939, Iwaniuk had lived and worked in a relatively homogeneous society and had created his own poetic universe, where time was eternal and God ruled the Earth. The bucolic image of the Earth presented in his early work is the antipole of the mighty Lord of the Heavens, be it an image of Nature or God. The opposition created by leximes belonging to the subset Earth and to the subset Heavens, that is top and bottom, creates a model of a vertically oriented universe and, therefore any movement must be one which joins these opposing forces. The poetic "I" does not find itself in conflict with this
organizational pattern for it is but an observer of the eternally cyclical characteristics of time where Heaven and Earth are joined in a communion with God and Nature.

The events of September 1939 had shattered Iwaniuk's bucolic world, transformed his concept of time and altered his view of the Heavens. Since nothing had remained the same, Iwaniuk lost his familiar surroundings and was not able to come to terms with the post war reality facing the survivor in exile. His work following the war is characterized by the poetic "I" being diametrically opposed to the spatial organization, temporal interrelations and axes of energy of his poetic world.

The spatial theme takes on a horizontal character of the old world being opposed to the new; the temporal relations are limited to the past being opposed to the denial of the present and movement is one of shattered stasis where the vertical and horizontal axes of energy of war have thrown the world into a vortex and having destroyed it render it immobile.

It is only in his latest work, *Nemesis Travels the Empty Roads*, almost forty years after the war, that this author fully comes to terms with the events of the past and the tension resultant from the displacement of the poetic "I" is resolved. Binary opposition, however, continues to function as a compositional feature and thus a substitution of lexime members within each subset is achieved. The old
world versus new world spatial organization is replaced by the juxtaposition of the Communist society to the free world and the present, where the two function as opposing forces, is modelled against the future where one may be victorious and one may perish. Hence, the poetic themes of Iwaniuk's latest work are more concrete and are conspicuously being brought nearer to more immediate life reality. These situations serve as a confirmation of the lyrical model and cannot be treated outside of correlation with it. Wacław Iwaniuk's poetic world is one surfeited with pessimism, where death is the predominant motif and his poetic glossary, although divided into three separate subsets, can be reduced to a matrix of life equals death. The pattern of binary opposition serves this matrix in all of his work from the earliest to the most recent. In the pre war poetry of Wacław Iwaniuk the cyclical characterization of nature and time is propelled into its cycle by the forces of life and death; in his post war poetry all had been destroyed and the world has no future, therefore, the present is just a manifestation of death; in his current work, although accepting the life forces of the present, Iwaniuk sees them as again leading to destruction and, therefore, to death.

Since the concept of binary opposition is constant, but not static throughout all of Iwaniuk's work, the present study proposes an examination of this feature in a
synchronic context as well as diachronic. The method of this study is to examine all three areas of opposition, that is time, space and energy, as distinguishing features for Iwaniuk's poetry and as patterns for defining the story and the mythological aspect of the poetic plot for the individual collections.

First, each opposition will be investigated separately in terms of its development, by examining the thematic structure of collections representative of the major periods in Iwaniuk's changing poetic world. His major work of the first period, pre World War II, is the collection Fullness of June (Pełnia Czerwca), 1936, where binary opposition, although a major compositional feature, is not in a state of tension with the poetic "I". The second period, beginning with the conclusion of World War II and ending in approximately 1960, is characterized by the fact that binary opposition becomes the central compositional feature and results in a tension between the fabula and the syuzhet encompassed in the poetic world. A representative collection of this period is Time of Don Quixote (Czas Don Kichota), published in 1946, immediately after the war, and therefore closest to the events which had so dramatically altered the poet's surroundings. The third period spans the time of the 60's and is characterized by the fact that binary opposition, although continuing to function as a basic compositional
feature, acquires a more generalized character. A
collection most representative of this period is entitled
*Dark Times* (Ciemny Czas) and was published in 1968.
The latest period in Iwaniuk's work spans the decade of the
70's and continues into the 80's. It is characterized by
the presence of a resolution of tension where the poetic
"I" finds its raison d'être in the function of art.
Iwaniuk's last published collection in Polish *Nemesis
Travels the Empty Roads* (Niemezis Idzie Pustymi
Drogami) serves as the final resolution of the previously
dominant tension and is, therefore, most indicative of this
period.

Within each of the representative collections individual
poems, pivotal to the structure of the collection, will be
discussed in terms of their relationship as segments within
a given system, in their relation to time, space and
energy. Subsequently, the resultant analyses will be
synthesized and correlated to Iwaniuk's work as a whole by
examining all the collections of a given period. The
concluding chapter of this study will provide thematic
results of this compositional feature of binary opposition
and present their status as significant factors influencing
the kinetic aspect of Waclaw Iwaniuk's artistic outlook.

Since Waclaw Iwaniuk's work in translation has appeared
in only one volume, *Dark Times, Selected Poems of
Waclaw Iwaniuk*, such translations as have been
provided in that collection are cited in this study. For the remaining untranslated poems a translation has been provided by this writer. These translations attempt to remain as close as possible to the original Polish for the sake of consistency, and therefore, include only a few stylistic deviations from the original. Translations of Iwaniuk's book titles have been provided by the author himself and appear in Appendix A of this study.
NOTES TO BINARY OPPOSITION AS A COMPOSITIONAL FEATURE


2 Lotman, p. 105.


4 Lotman, p. 211

5 Lotman, p. 218.

WacWaw Iwaniuk's changing artistic outlook has been greatly influenced by both the events of World War II and by his emigration to Canada. Since his concept of time and space has been greatly altered by these events, spatial and temporal oppositions have become the poetic plot of his artistic world and are the major compositional features of his work.

Spatial opposition is the organizational matrix onto which all other patterns are superimposed. As early as in his first volume of poetry, Fullness of June, this opposition served as a schema for a cycle of seven poems also entitled "Fullness of June". These seven poems, although not separated as a cycle within the body of the collection, are so delineated in the table of contents and subtitled "Poenat". Opposition performs an organizational function not only for each individual poem but for the entire cycle. "Prologue" (Prolog), the first of the seven poems is constructed upon a vertical opposition of top and bottom, where "the bottom transforms into a white ceiling", "where the bird flows along the road", where the swamp acts in harmony with the sky, and where the earth is represented as a "green mirror". All of these images clearly state the
vertical opposition and this pattern is the compositional feature of the opening poem.

The second poem "Fullness of June" (Pełnia Czerwca), however, only alludes to this opposition. Although the entire imagery here refers to the earth, the underlying contrast is between man-controlled nature and pure nature. On the surface this opposition may not appear to follow the binary spatial character of the previous poem; however, when viewed from the point of view of the system set up by the latter, it becomes an integral part of the whole. Where in "Prologue" the coming of dawn breaks man's perception of the night, so does the night in "Fullness of June" break man's perception of the world. The night belongs to nature per se, and man's earthly response to it is the theme of the second poem.

The third poem, "Midnight" (Polnoc), is spatially an echo of the second, but only after its first two lines have extended the vertical opposition to infinity by introducing the figure of Christ and the image of "dawn" (zorza). The fourth poem, "The Hunt" (Zawy), the fifth, "An Offering" (Ofiara), and the sixth, "Night Rites" (Sobótki), all return to direct vertical opposition, be it by contrasting man-made or controlled places or those beyond man's control. The last poem, "Epilogue" (Epilog), mirrors the pattern of the entire cycle by contrasting man and animal, water and reflections and finally life and death.
By constructing the cycle on a schema of binary spatial opposition, Iwaniuk is able not only to echo and, therefore, support his binary temporal opposition with its images of light and darkness, but also to weave spatial imagery in such a way as to construct a poetic world of mirrors not subject to man's ordinary perception, but one which allows for the kinetic character of his poetry.

Having set a spatial pattern in the "Prologue" he is able to utilize its effects in the following poem.

Za gorącym, ciężkim miesiącem
dziewczęta z parobkami przepadają w łęce.

Pełnia Czerwca p. 7

Following the sultry, heavy moon / girls with farmhands disappear in the meadows.

Having established the moon as belonging to the world above, he joins it to the world below as a causal factor by having both the moon itself and people disappearing in the meadow, but by having people follow the moon.

In the next poem, having established the forest as a part of the world below, he joins it to the world above, where the latter is also the causal factor.

Las pochyla piersi mocną tarczą.
To wrog się z połnocy zbliża.

Pełnia Czerwca p. 9
The forest bows its breast with a powerful shield /
It is the enemy coming from the north (midnight).

The images of a bird and a river, previously established in
"Prologue" are joined in "The Hunt" and in "An Offering"
and again the causal factor is nature, while in "Night
Rites" the image of a mirror is again the dominant spatial
feature.

Thus "Prologue", the opening poem of this cycle, serves
as a vehicle for determining the setting of Fullness of
June. Binary vertical opposition is the underlying
structure of the poem, where the sky and images naturally
associated with it are juxtaposed to the murky bottoms of
the earth. In the first two lines of this poem the coming
dawn changes the earth into a white ceiling.

Kiedy napłynę plama świtu,
dno się zamienia w biały sufit.
Dzień przebudzony nagłym zgrzytem,
mgłą ciężkich snów idzie się upić.
Lecz przebudzony ptak jak błękita
płynie po srebrnej płacie drogi
do snów w kołyskach nocnym płaczu.
A wszystkie ścieżki jak trumnienki
szukają zagubionych Imion.
To świt zdeptany przez puchacze,
które z drapieżnej nocy płyną.
   Pełnia Czerwca p.5

When the stain of dawn arrives, / bottom turns into a white ceiling./ The day, awakened by a sudden screech, / goes to get drunk with the fog of heavy dreams. / But a bird, awakened like an azure / flows along the milky stain of a road / to the cradle with a night cry. / And all the paths like little coffins / look for lost Names. / It is the dawn, trampled by eagle owls, / which flow from the plundering night.

Since the dawn is characterized as a "stain", the entire image is revolved and thus converted to an image of a mirror. In the fifth and sixth lines of the first stanza a bird is flying along a milky path of a road and the image is again inverted to that of a mirror.

The second stanza begins with the juxtaposition of swamps to the sky and ends with the source of light striking the green mirrors.

Kiedy wybucha rozpacź bagien
niebo pokrywa pot kroplisty.
A twarz puchacza jak twarz maga
z nocy wynurza wóz ognisty.
Pękają drzewa dwuramiennie.
Serce zamiera w szorstkim bólu,
gdy źródła świtu jadem bije
w zielone lustra prętem żmii.

Pełnia Czerwca p.5

When the despair of swamps explodes / drops of sweat cover the sky. / And the face of the eagle owl like a magician / surfaces a fiery cart from the night. / Trees crack bilaterally. / The heart stills in a coarse pain, / when the source of dawn with a poison strikes / the green mirrors, with a whip of a viper.

Binary vertical opposition is joined by the image of a viper’s poison striking the earth from the sky. The poison is the brightness of early morning light, which cuts through the fogginess of dawn and bridges the distance between night and day.

The third stanza is a series of images associated with the earth, where the "land opens like flesh", "blood quivers" and "dead fields are cut by knives". The last two lines of this stanza, however, do return to the image of the sky by presenting the northern wind as an agent of night.
Tam się otwiera ląd jak ciało.
Drzy krew wydartą w ciężkiej walce.
Padają ciała ogorzałe
pod ostrym ciosem twardych palców!
To magnetyczne, martwe pole,
ostre, dwusieczne krają noże.
A każdą noc jak dziką rolę
różą północnych wiatrów mrożą.
Pełnia Czerwca p.5

There land opens like the flesh. / Blood, drawn
in a bitter battle, quivers. / Burned bodies
fall / under the sharp stroke of heavy fingers! /
The magnetic, dead field, / is cut by two-sided
knives. / And each night, like a planting field
gone wild / is frozen by the rose of the
northern winds.

The concluding stanza of "Prologue" not only contrasts
day and night, but ends with the image of the moon striking
the eyes.

A każdy dzień jak nóż z ołowiu,
rozcina grube węzły nocy.
Wtedy się każeć piaszczyc nowiem.
Snema lunatycznym bие w oczy.
And each day like a lead knife, / cuts the coarse knots of night. / Then the moon flattens in its newness. / With a lunatic sleep (dream) strikes the eyes.

Thus, the poem is framed by the sky in its first and last lines and the kernel of the poem is contained in the last two lines of the second stanza. The sky is juxtaposed to the earth and the resultant image is that of a reflection. The reflection is connected by the threads of vertical movement provided by the images of light striking either as a viper or as a slicing knife. Since the entire cycle's spatial opposition centers either on the earth or the sky or on the diametrical opposition between them, "Prologue's" internal structure precurses that of the cycle as a whole.

The vertical nature of spatial opposition is also the predominant compositional feature of Iwaniuk's next published work, *Time of Don Quixote*. However, ten years had elapsed since the publication of *Fullness of June* and those years left an indelible mark on the writer's poetic outlook. The world of Wacław Iwaniuk changed from the pastoral images of the earth and the sky
to those of violence and destruction brought about by the years of war, as well as those of alienation brought about by geographical displacement from his homeland.

While in the Fullness of June the poetic "I" was a non-participating observer of nature, in Time of Don Quixote the "I" is not only a participant in horror, but the world, including nature, has been the object of violence and destruction brought about by man. Vertical spatial opposition takes on the focused character of his world vis-a-vis the chaos of the universe in all the poems of the collection. In the poem "That Which With The Wind Rustles And In The Water Dies" (To co z wiatrem szeleści i umiera w wodzie...) the objects of the world are placed at the edge of the universe; in "Love of Words" (Troska o Słowo) plants are reaching for the sky; in "Spring 1944" (Wiosna 1944) the meadows are juxtaposed to the boundless world, past and present; in "An Exotic Poem" (Wiersz Egzotyczny) the diffused images of the night hover over the poet’s coffin; in "Dialogue With Common Sense" (Dialog z Roządkiem) the implied "here" is contrasted to the implied "there"; in "The Rhetoric" (Słowo Retoryczne) man stands against the cosmos; in "My Home" (Mój Dom) the poet’s home on earth has been destroyed by the chaos above; and in "Hymn" man from his place on earth desires to aim at God who sits in the center of his desert of destruction.

The first poem of the collection entitled "Heavenly
"Carts" (Wozy Niebieskie) is, in terms of spatial opposition, the pivotal poem, as it sets the opposition pattern for both Part I and Part II and thus allows the mythology of the whole to be constructed on this recurrence.

The thrust of the suzeret of "Heavenly Carts" is to delineate the dilemma of man's existence on earth as opposed to the boundless expanse of the cosmos. A binary opposition of top versus bottom (cosmos versus earth) is the semantic axis of the poem. In the first stanza this semantic and thematic opposition is stated by first introducing the conceptual image of the horizon, which is the topological boundary between the two contiguous spheres:

W horyzoncie się lamią gaśące promienie...
Ziemie czarnych przepaści obejmują kosze,
a na niebie, gdy spojrzyżasz, rozlanym pierścieniem rosną gwiazd srebrnych nęty, drżą wag czułych nosze Wozy idą z daleka objęczone sianem...
Pokruszone idyllie wyobraźnia zmiata.
A tam gdzieś gasnie w zmierzchu spokojny zascianek, daleki i niepewny na rozdrożach świata.

Czas Don Kichota p.7

On the horizon dimming rays break... / Baskets
of black abysses encircle the earth, / and the sky, when you look, in a spilled ring / bundles of silvery stars grow, trays of sensitive scales quiver... / Carts are coming from afar laden with hay... / Imagination sweeps crushed idylls. / And somewhere in the distance a peaceful village dims in the dusk, / distant and uncertain on the crossroads of the world.

Lines two and three introduce the earth and the sky, respectively. The next three lines focus this contrast by means of a tendency toward semantic superimposition. Lexemes naturally associated with the earth perform the function of those associated with the cosmos and abstract concepts and vice versa. Wagons filled with hay, an image particular to a village environment, are crossing the sky, while imagination, an abstract concept, is sweeping away crushed idylls. The last two lines close this circle of semantic opposition by posing an image of a small village (zascianek) on the cross roads of the world. The use of the lexeme "universe" (swiat) is significant in its opposition to the lexeme the "earth" (ziemia), which is employed in the first two lines to introduce the semantic tension between the top and the bottom. The village loses its stationary connection to the earth and is thrust into the boundless sphere of the universe.
The binary spatial tension having been set up in the first stanza, the second focuses on the non-bound element of the opposition with only the last line exhibiting a reference to the earth. Leximes which stand for major elements of space (sun, sky, horizon) are contrasted to one small point on the earth i.e., the village. The first seven lines of this stanza present a wide range of sky imagery and thus, binary tension is particularly strong as a result of this number of images being brought down to, and opposed to, only one reference point on the earth.

The third stanza lacks the overt juxtaposition of top versus bottom. Binary tension is retained through the use of the same device as in lines four through six of the first stanza, that is, semantic superimposition. It is achieved by the use of such images as "astral trees" (drzewa astralne), "stars' dry twigs" (chruś gwiazd), "lost shields of planets" (planet błędne tarcze), and "cosmic carts" (kosmiczne wozy) where the binary opposition is existent in the image itself.

Having created in the second stanza a contrast of one to many, and having extended it to the universe in the second stanza by combining imagery associated with "the one" with imagery associated with the span of the universe, Iwaniuk reverses this opposition in stanzas four through eleven. One image of the cosmos is poised against several images of the earth. The culminating stanza of the poem synthesizes
the binary spatial opposition so precisely set in the
previous lines and focuses it on man's singular space
within this framework. An empty chair in an empty hall is
abstracted from the world, which in this case, although
employing the lexeme "world" (świat), refers to man's
earthly world. This world is separated from man's place in
it by finding man far away from it - "z daleka od świata",
while he, man, stares at the sky, the contrasting factor of
the binary opposition. The subject of "Heavenly Carts"
is restated in the last line by the final occurrence of the
village bound lexeme of wagons being lastly, and finally,
placed in the sky. This culminating usage of the lexeme
returns the focus to the forced association of the first
stanza, where the concrete image of wagons crossing the sky
is but the precursor of the imagination sweeping away
crushed idylls.

The final poem of the Time of Don Quixote, "My
Christmas Carol" (Moja Kolęda) reiterates this association
by placing flowers, the creative endeavors of the poet, in
direct opposition to the sun, the wind and God, by
directing them to sing of the dead world and the dying God.
The idylls have been and are still being crushed, and the
poetic world is one filled with tension, where the poetic
"I" is caught in a vertical opposition of space, and thusly
alienated from all that surrounds it.

The vertical spatial opposition of Iwaniuk's early post
war poetry is replaced by a horizontal spatial opposition in his work of the 60’s. Where earlier his own poetic world was seen vis-a-vis the chaos of the universe, it is now seen vis-a-vis the new world and thus acquires the "I" versus "they" character. One of the central poems exemplifying this opposition appeared in the collection Dark Times, published in 1968 and is entitled "Darkness Which Divides Us" (Ciemność która nas dzieli). The poem consists of three stanzas of unequal length and is constructed upon the "they" versus "I" versus "we" opposition.

The first and longest stanza (16 lines) begins with "They" (Oni) and ends with the five times repeated line-initial "their" (ich):

Oni mają własną w Historii wysokość
Morską naturę, zawiśle milczenie
Z mowy ich przezierna skrytość
Ułożona w kolonialne sterty, pokropiona krwią.
Oni są jak ayte fauny
Zawsze sprzedają po paskarskich cenach
Ziemia rodzii ich wszędzie.
Gdzie inni wznoszą pomniki, sprzedają
Daski i kopaty grbarakie, oni
Budują banki. Ich domy handlowe
pełne są towarów.
Ich kominki prązą bezustannie w wilgotnym klimacie
Ich domy mają wiktoriańskie meble
Ich kundle spacerują bezpiecznie po sytych trawnikach
Ich królowa ma krzykliwy głos ale mądre słowa
Ich twarze nie mają odbić.

Ciemny Czas p. 31

They have their own high standing in History /
A maritime nature, complicated silence / A
secretiveness can be seen in their speech /
Layered into colonial strata, sprinkled with blood. / They are like a satiated fauna / Always
selling at profit prices / The earth bears them everywhere. / Where others erect monuments, sell
boars and grave diggers' shovels, they / Build banks. Their trade houses / Are full of goods. /
Their fireplaces continuously glow in the damp climate / Their houses have Victorian furniture / Their mongrels stroll safely on satiated grass /
Their queen has a screechy voice but wise words /
Their faces have no reflection.
The second stanza, consisting of six lines, begins with line initial "I" (Ja) followed by line-initial negation and ends with line-initial negation of "them" (ich):

Ja nie wyrosłem pod ich kłoszem
Nie byłem ich kolonialnym sprzętem
Wydał mnie mały ale urodzajny kraj
Gdzie mieszkańcy często zatepują do piekła
I tak długo pokutują tam aż czyjaś niecierpliwa dłoń
Nie wyciągnie ich i zmusi do życia.

Cierny Czas p. 31

I did not grow up under their bubble / I was not their colonial object / I was borne by a small but fertile land / Whose inhabitants often step down into hell / And suffer there until someone's impatient hand / Pulls them out and forces them to live.

The last and shortest stanza (4 lines), although referring to a concept of "we" is striking in the absence of the pronoun itself, save for the suffixal position of "we have" (mamy) and "we would" (byśmy). The singular occurrence of the first person plural pronoun is in the Accusative
case and refers to what divides us not joins us:

Chociaż mamy dziś wspólne słowa
Nie mogę powiedzieć byśmy byli równi
Moją pamięć wciąż jeszcze torturuje ciemność
Która nas dzieli.

Ciemny Czas p.31

Even though today we have words in common /
I cannot say that we are equal / My memory
is still tortured by darkness / Which divides us.

Thusly, the fabula of this poem is what "they" are, what
the author is not, and what divides them. "They" have
monuments, banks, stores and a dignity in history, while
the author, having not been a part of this "satiated
fauna", is but a product of suffering. What divides them
is darkness. The sujeżt of "Darkness Which Divides Us"
is the inability to bridge this gap in understanding. The
poetic "I" screams into the darkness, which is a parallel
to the silence motif of his previous collection
Stillness.

The image of darkness, separating the two worlds is a
recurring motif throughout the entire volume of Dark
Times. In "A Composition"(Kompozycja) a window divides
night from light and separates us from the reality:
Hands reach out of the gray silence; windows /
close themselves with a slow motion: on one side
the night / on the other a lit up interior..

... szyba jak mur chiński
odgradza od nas dwie rzeczywistości...

the window pane is like the Great Wall of China /
divides us from two realities:...

In the light of his internal world the poet sees nature as
it was, but the reality of his former world is separated
from the new world by a window pane beyond which only
darkness exists.

In the following poem "If the Earth Has Been Fated
Night" (Jeżeli ziemi przypisano noc) the image of darkness
is employed not only as a line of demarcation between the
old world and the new, but is also vested with the power of
destruction; darkness may prevent us from a rebirth:
Jeżeli ziemi przypisano noc
Jeżeli trawy mają zejść nam z oczu
Jeżeli mamy stracić wiarę w zielen
Jeżeli drzewa wywiozą do pieców
I ptakom każą uciekać za morze
Jeżeli kwiaty umrę bez powodu
Odciętą gałąź opróżni powietrze
Słodkie owoce przedziurawi robak
To co z człowiekiem stanie się? Co z nami
Po przebudzeniu?
Powiedz -- co?

Ciemny czas p.20

If earth has been fated night / If grass must
disappear from sight / If we are to lose faith in
the green growth / If trees will be shipped off to
crematoria / And birds will be ordered to flee
beyond the sea / If flowers will die in vain / A
cut off branch will empty the air / A bug will
puncture sweat fruit / Then what will happen to
man? What of us / After awakening? / Tell me what?

The next poem "Those Whom Night Liberates" (Ci których noc
uwalnia) extends the darkness of the past to the image of
darkness of forgetting:
Thus, those who easily forget the past are doomed to eternal night.

The alienation of the poetic "I" from the new world is also expressed through the opposition of the individual to the city. By associating in "Norwid in New York" (Norwid w Nowym Jorku) the new post war immigration with the old immigration of the 19th century and thus, himself with Norwid, Iwaniuk places Norwid, as well as himself, as alone in the promised city. As Norwid sat alone in the park so does Iwaniuk, unable to comprehend the "punishment of solitude". The inability to adjust to a new society and to cross the dividing boundary of darkness is echoed in the last two lines of the poem:

Rozumię potrzebę Ziemi Obiecanej
Jerozolimy
Ale nie rozumię
Kary samotności.

I pomyśleć że za drzwiami było niebo
A on nie mógł otworzyć drzwi.

Ciemny Czas p.34

I understand the need for a Promised Land /
Jerusalem / But I do not understand /
punishment by solitude. / And to think that
beyond the doors there was heaven / And he
could not open the door.

A similar sense of isolation is expressed in "From the
Tenth Floor" (Z wysokości dziesiątego piętra), where the
city below is painted with the unreal colors of a Chagall
painting and the poetic "I" can but observe it through the
window separating him from the new reality. In "The City"
(Miasto) the image of an oasis is inverted so that the
green desert surrounding a metropolis is punctuated by the
stone oasis of a city. The poetic "I" views this oasis
from the surrounding green desert full of alien and
indifferent people who leave the oasis for a rest in the
desert.

Both the imagery of darkness and the motif of the city
intersect in a poem entitled "A Moment" (Przystanek):

Dzień rano patrzyłem w promień
który się skradał po rynnie
towarowego domu
po przeciwej stronie ulicy.
W głębi był jeszcze cień
i promień nie wiedział, że w pewną
zasadzkę ...

Ciemny Czas p. 59

This morning I looked into a ray / which was
creeping along a gutter / of a department
store / on the opposite side of the street. /
In the deep there was still a shadow / and
the ray, unknowingly, was moving into a
certain / trap....

A ray of hope creeps along a city street, unaware of the
lurking darkness and the poetic "I" will bear witness to
its destruction. Thus both darkness and the city underly
the mythological aspect of the plot expressed in this poem.

Iwaniuk's inability to cross the line of darkness and to
become a part of this new city is also underscored in
several poems dealing with the old and new world and the
distance dividing them. In "Sadly Sad Shore" (Smutnie
smutny brzeg) the poetic "I" walks along a different shore,
the shore of destruction, walks and attempts to collect (find) himself:

Jaki ten brzeg jest inny --

Z jednej strony fioletowa woda
Wgryza się w dno i wynosi jego brudy
By je prać na oczach.
Pieni się przy tym i złości.

Jaki ten brzeg jest inny. Podobny i nie.
Suaza wysaska z niego zielen z korzeniami
Potem ręce zebrały resztki jak szkielety
Pozostałe na białym brzegu.
Czasem jeszcze przychodzi tu piana
I jak dziecko bawi się: buduje i poprawia
A potem nagle niszczyc.
Zwykła sucha piana popędzana wietrem
A ja chodzę i zbieram siebie.

Cierny Czas p.64

How different this shore is / On one side violet water / Gnaws into the bottom and brings up its dirt / To wash it in plain view / It foams and angers / How different this shore is. Similar and not / Draught sucked out the green by its roots / Then hands collected the remnants like
skeletons / Left on a white beach. /
Occasionally foam comes here / And plays like a child: builds and fixes / And then suddenly destroys / Ordinary dry foam chased by the wind. / And I walk and collect myself.

The motif of a shore echoes the image of an ocean dividing it from another shore, and although, only one shore is mentioned, by stating that it is "different", Iwaniuk implies the existence of another shore. The dividing ocean is a parallel motif to that of darkness evident in other poems of the collection. This expanse of division is underscored in the final lines of the final poem "What Has Remained For Us" (Co pozostaja nam...) where the poetic "I" finds himself at the bottom of the sea - listening.

The two worlds are not only separated by an ocean of darkness, but are mutually exclusive as a consequence of their distinguishing features: a house satiated with plenty and a house satiated with suffering. The plenty, so strikingly depicted in "Darkness Which Divides Us", becomes the recurring motif of "Ruisdael's landscape" (Pejzaż Ruisdaela), where the "fat" and overindulged goddesses do not want to return to heaven and where even the clouds are "satiated" (wypasione) - a term which in Polish is often associated with animals. The entire poem drips with "fat" and the poetic "I" is revulsed by what he sees: "Patrzę na
nie i meczy mnie pejzaż Ruisdaela".

The inability to bridge the gap created by these distinguishing features is the *szużet* of "The Planet" (Planeta), the pivoting poem of the collection. Since the 57th poem is a post scriptum, the 28th position of "The Planet" places it directly in the central node of the collection. Its title is evocative of the altered energy axis of the collection, where the earth, as seen in Chapter IV of this study, acquires a spherical shape and motion turns circular. Its final lines, as seen in Chapter II of this study, underscore the mythology expressed in the binary temporal opposition, where the resolution of tension is treated as a possible component of Iwaniuk's poetic world. However, although the energy axis has acquired a kinetic character and the temporal opposition is being bridged by art, spatial opposition remains the central feature of the *szużet* of this poem. The "I" is viewed as living in the new world, but it is "naked" (nagi) like a dried up tree and brings forth no fruit:

Nauczyłem się mówić szeptem
Gdziekolwiek wkraczam budzę popłoch
Napełniony po brzegi ciemnością
Żeruję na waszych anach.
Jestem jak suche drzewo
Jestem nagi
Zdjęto ze mnie klejnot zieleni
Iwaniuk has learned to speak in whispers, but even his whispers cause panic in those who surround him. The darkness dividing their worlds cannot be erased for theirs
is a world of plenty and his is a world of ruin. Consequently, the horizontal spatial opposition of Dark Times remains in a continuing state of tension with the poetic "I" of the collection and affords no resolution since Iwaniuk's creative process is as yet unable to light up the darkness which divides them.

The binary spatial opposition of Iwaniuk's world to that which surrounds him is not a distinguishing feature of his latest collection Nemesis Travels The Empty Roads. It has been replaced by a tension resultant from the poetic "I" finding itself at a point of bifurcation or at the apex of the crossroads in the first eight poems, and in the remaining poems it has been replaced by a tension resultant from the juxtaposition of the ensuing Orwellian society of the Eastern Block to the poetic world of an artist vested with truth and humanitarianism. The first eight poems resolve the spatial opposition of his previous works and the remaining poems construct a new system of binary opposition. In this new system the truth inherent in the poetic ideal is diametrically opposed to the false premises of the governing systems of totalitarianism and tyranny.

The internal poetic world is opposed to the external world of the Communist society which now dominates Poland.

The first eight poems of Nemesis Travels The Empty Roads are a point of transition, where, to a large extent, Iwaniuk comes to terms with the past and where his
concern begins to focus on the role he, as an artist, can play in the new post war world. The last poem of this series of eight, entitled "Nemesis Walks the Empty Roads", summarizes this transition by evoking the image of the past world, contrasting it to the present world and, subsequently, by projecting a world of the future:

My na grobach umieszczamy daty
Oni piszą pochwalne ody
Czekają na paszporty
Dziękują za paszporty
Cieszą się
Gdy nam jest smutno.

Ale pewnego dnia cud się powtórzy
Mojżesz zniósie tablice z gór
I my będziemy je czytać
Pieśni wypełnią okolicę
Kościół odetchną modlitwę.

Niemiecka Idzie Pustymi Drogami pp.18,19

We place dates on graves / They write odes in praise / Wait for passports / Thank for passports / Rejoyce / When we are sad. / But one day the miracle will repeat / Moses will bring the tablets from the mountains / And we will read them / Songs
will fill the air / Churches will respire
with prayer.

The old world, now seen only as a cemetary, and its effect
on the survivors serve as the thematic frame for the
verse-internal lines, depicting the new world existing
across the ocean, where the "we" is juxtaposed to the
"they". The following stanza is significant in its
omission of the "they" and in its displacement of Moses
from a long lost world to a not yet existent world. The
hope that old truths will once again be a part of our
existence is in direct tension with the concluding lines of
this poem:

Wszystko jest przecież jedno kto wygra kto przegra
W orwellowskim tym tłuście.

Wiem, że zbiera się to Jumbo.

Niemieziz Idzie Puatymi Drogami p.19

For it matters not who will win who will lose
in this Orwellian mob.

The remaining poems of this volume serve as an
affirmation of both, hope and a lack of hope, where the
only salvation is possible through art. One of the final
poems of Nemesis Travels the Empty Roads serves as
a summation of the poetic world in which Wackaw Iwaniuk
creates. It is entitled "So That Words Remain" (Były były
słów) and speaks of the sense of consolation that is evoked by the intrinsic value of words and the hope that one day his words will speak to us. The poem ends with a motif reminiscent of one so predominant in his first published collection, when the holocaust had not yet become a reality - a motif of the cyclical nature of time and existence:

Zwyczaje koleje losu --
coś w życiu się rodzi
cos' umiera
i coś zmartwychwstaże.

Niemezis Idzie Pustymi Drogami p.66

Simple turns of fate--/ something in life is born /
something dies / and something is resurrected.

Thus, it becomes apparent that through the function of art Iwaniuk has resolved the tension caused not only by his geographical, but also cultural, social and personal displacement and is once again able to accept the world in its totality spinning through time.
TEMPORAL OPPOSITION

Spatial opposition, being the organizational matrix onto which all other compositional patterns of Iwaniuk's work are imposed, serves as the topological point of reference for the development of the binary character of temporal interrelations intrinsic to his poetic world. Since binary temporal opposition exhibits a synchronically kinetic character throughout Iwaniuk's work, from the earliest to the present, it must be viewed in terms of several periods of transition contingent upon the poetic "I"'s relationship to the concept of time.

Iwaniuk's first published volume of poetry, entitled *Fullness of June* (Pełnia Czerwca), includes a cycle of seven poems from which the entire collection draws its name. The theme of this cycle is time in the strictest sense, that is day and night and the changes taking place between them. The concept of time is superimposed onto nature as man sees it, that is the earth below and the sky above, where both of these settings are influenced by the third component of nature - the cyclical characteristics of time.

The cycle opens with a poem entitled "Prologue" (Prolog) in which Iwaniuk sets his theme by introducing the dawn.
the beginning of another day. The reader's perception cannot divorce dawn from its cyclical nature and, therefore, one expects a series of poems following the predictable pattern of dawn, morning, noon and so forth. The second poem, "Fullness of June" (Pełnia Czerwca), however, does not follow the expected pattern and draws the reader not into the day but into the diametrically opposed hours of change - the dusk. The third poem, "Midnight" (Połnoc), the fourth, "A Hunt" (Łowy), and the fifth, "An Offering" (Ofiara), all depict the night and only the sixth poem of the cycle, "Night Rites" (Sobotki), returns to the theme of approaching dawn. The final poem, "The Possessed" (Obłękanie), also entitled "Epilogue" (Epilog) is not a continuum in time but an extension of the theme into a cyclical eternity.

Having prepared the reader in "Prologue" for the expected day and having focused his attention by following with the unexpected dusk, Iwaniuk again directs our perception by presenting a conclusion which is but an extension and a generalization of the first poem of the cycle - from morning until night, until death. In the temporal pattern of the six poems dusk follows dawn, and the predominant image is that of night. In the seventh and final poem the temporal pattern is life to death, the latter being expressed through the image of cemeteries. Man's obsession with death is evidenced by man's own action
of grasping the "double edged sword".

By using this device of estrangement the author compels his reader to react not to the mundane cyclicity of time but to rejoice in those epicenters of kinetic energy which propel us through time. The conclusion of the "Epilogue" which naturally brings man to death is resurrected from its pedestrian monotony and submissive reconciliation to an action of violence and a scream of pain.

Prowadzi nas melodia krtani
do mogił w rzędach białych brzóż.
Aż cmentarzami obrażkani
chwytamy obosieczny nóż.

Pełnia Czerwca p.6

We are led by a melody of the throat / to graves among rows of white birches. / Until possessed by cemeteries / we grab for the double edged knife.

This stanza is three times repeated in the poem. Its first two occurrences follow stanzas which begin with "And so..." (Tak) and the third occurrence is in a poem-final position, thus underscoring the "and so..." theme of the entire poem and, therefore, the entire cycle.

The pivotal poem for this collection's temporal opposition is entitled "Midnight" (Północ). Here the night
not only meets day, but they overtly clash with each other. Iwaniuk presents the day as arriving from the south and the night as arriving from the north. The Polish words for midnight, "północ", and north, "północ", are homonyms and therefore, an association of darkness and north is established, although north remains dominant as suggested by the prepositions employed. The night arrives from the north, which is equated with darkness and conversely, the day arrives from the south, which in the established analogy must follow to be arriving from the light. Thus an equation of dark equals north and light equals south is posited.

The poem, although itself not in syntactic question form, does pose one. Is midnight the end of the evening and the beginning of the night or is it simply the start of the next day? The sun is approaching, but its getting darker dichotomy is expressed in the first lines of the poem where the "forest wakes darkly" and in the last two lines where the "enemy comes from the north", or from darkness as has been established by the analogy.

O Chrystusie, szczęśliwy Boże,
patrz jak czarno budzi się las....
    Pełnie Czerwca p.9

Oh Christ, happy God, / look how darkly the forest
wakens...

To wróg się z północy zbliża
Już bębny warczą!

Pełnia Czerwca p. 9

The enemy comes from the north (midnight) /
Already the drums roll!

The second through fifth stanzas present night and day imagery alternately. The "heavy midnights" and Satan from the second stanza are contrasted to the marching sun and day of the third, while the "white angel trees" of the fourth stanza are juxtaposed to the "evil ferns" which bow to the midnight lord of the north.

Zasłuchane, ciężkie północy.
Z piersi szatan słowa wyrywa...

(second stanza)
Silently listening, heavy midnights. / Satan is ripping words from the breast...

Stępa słońce. Dzień idzie. Chór aniołów
od południa rozprasza mrok...

(third stanza)
The sun steps. Day comes. A choir of angels /
from midday disperses darkness.
Drzew dziewczęta, białe aniołice.
Cherubiny paproci i dziewienn...
(fourth stanza)
Tree maidens, white angels. / Fern and flower
cherubs...

Paprocie, złe kwiaty, klękają w pokorze
u jego nóg...
(fifth stanza)
Ferns, evil flowers, kneel in submission / at
his feet...

Pelnia Czerwca p.9

Therefore, "Midnight" is constructed on the alternating
opposition of night and day, darkness and light, where the
two are never joined but only clash. This struggle is
underscored by the use of such imagery as a "galloping
army", by termsing the night as an" enemy" and particularly
in the last stanza by the use of "ashes","shield","drum
rolls" and "penance". The syntactic pattern of one sentence
per line parallels the drum rolls of the last line in its
staccato curt form.

Wiatr oczy zakrywa prochem.
Popiół pokuta gryzie.
Las pochyla pierś mocną tarczą.
To wróg się z północy zbliża.
Już bębny warczą.

Pełnia Czerwca p.9

Wind covers the eyes with dust. / Ashes gnaw with penance. / The forest bows its breast with a powerful shield. / The enemy comes from the north (midnight). / Already the drums roll.

The temporal opposition of this poem is pivotal to the entire collection, since it underscores the cycle's development from morning until night and the cyclical nature of that progression. The imagery associated with battle not only expresses the internal theme of this poem, but also precurses the theme of the collection as a whole expressed in the "Epilogue". Although man is compelled to submit to time, his life and death are but a battle with its effects. His inability to view time as infinite and himself as finite is exemplified by Iwaniuk's use of the three basic tenses (present, past and future) as seen in Table 1 (see Appendix C).

In a total of 171 conjugated verbs (excluding adjectival and adverbial participles) Iwaniuk uses only eleven past forms and nine future forms as opposed to 151 in the
present, where the ratio of non-present to present in any
given poem never exceeds .27. As night changes to day, day
changes to night and life changes to death, man views his
world only from the perspective of the present and,
therefore, is in a perpetual clash with time. The bucolic
present, so prevalent in Iwaniuk's pre-war work, becomes
the destroyed past of his *Time of Don Quixote*,
published immediately after the war, in 1946. The
collection opens with a titleless poem which speaks of all
that was earthly - art, religion, objects of antiquity as
"lying smashed against the edge of the universe".

To co z wiatrem azeleści i umiera w wodzie...

Co świątynie kamienne z boginiami wojny --
mówiły rozwieszonym księżycem w ogrodzie,
o rzeczach, które płyną przez świat niespokojny.
To co piasek gromadził na francuskich plażach...
Historia przyodziła antyczną urodę...
Leży dzisiaj... leżeć będzie jak zmiażdżona waza,
rozbita o próg świata ku hańbie narodom!

*Czas Don Kichota* p.4

That which with the wind rustles and in the water
dies.../ That which stone temples and war
goddesses--/ said to the moons strung in the
gardens, / about things which flow through the
unsettled world. / That which sand collected on French beaches.../ History has dressed in antique beauty.../ Lies today... will be lying like a crushed vase, / broken against the threshold of the world to the disgrace of nations.

Only line seven employs the present tense in the strictest sense and that present is lying smashed. Line one and four also contain verbs in the grammatical present, however, syntactically they are utilized in the form of reported speech. The future has but one occurrence which parallels that of the present. The remaining verbal forms are all in the past and are in binary opposition to the singular frequency of the non-past. Since all has been destroyed and there is no present and no future, the poem's titleless status is but a subtitle to the Time of Don Quixote, a time which is not of the present, past nor future, but one suspended and given existence only through human imagination and therefore art, where the futility of man's endeavors finds its sole consolation in the creative process.

The remaining poems of the collection are divided into two parts. The tension resultant from temporal binary opposition is the ajuzet of Part I and a painful resolution of this tension is the ajuzet of Part II. Out of 57 stanzas which comprise the nine-poem Part I only
four (one poem) employ a present tense which does not refer to destruction through its imagery. The remaining 53 stanzas (8 poems) employ a variety of verbal forms, however, all of these refer to a negated concept of time. In the opening poem, "Heavenly Carts" (Wozy Niebieskie), the first nine stanzas refer to a present and past which take place in a distance and which through their imagery of destruction and darkness are alienated from the immediate present of the author. The world, although still in existence, is one devoid of the joy of hope:

Przechył się przez horyzont, spojrz na tamtą stronę, gdzie depresja ogarnia kontynentów zamąt.

Czas Don Kichota p.7

Bend over the horizon, look at the other side of the world, / where depression surrounds the welter of continents.

The sky, although still in existence, is the forebearer of fate:

I wyjadę na niebo objęczone losem,

wielkie, kosmiczne wozy na conocne harce.

Czas Don Kichota p.7

And onto the sky, laden with fate will ride out, / for nightly games those huge cosmic carts.
Having placed the present in a setting of darkness and chaos, Iwaniuk returns to the past with its promise of hope:

*Łudzie o śpiących twarzach, przytuleni do snu, marzą. Mrok twarz otula błękitnawym puchem. I nic ciepłego szczęścia pod poduszką rośnie...*

_Czas Don Kichota p. 9_

People with sleepy faces, cuddled up to their sleep, / daydream. Darkness bundles faces with a sky blue down./ And a thread of warm happiness grows under the pillow.

Although man dreamt of happiness, that happiness had been destroyed and future has been negated.

The tenth stanza joins the three tenses by placing the present between the future and the past:

*Nie będą już oracze ostrzyc jasnych pługów. Na miedzach polna gruza usycha ztamana. I kobiety w zaściankach płócienn zgrzebnych smugi nie rzucają na rosę, tak jak dawniej z rana... Sad ognie wypaliły.--Dom pocisk rozwalił...*

_Czas Don Kichota p. 10_

Plough-men will no longer sharpen their bright ploughs. / On the field paths a wild pear tree broken dies. / And women in the villages streaks of white linen / do not throw onto the dew, as of old
in the morning.../ Fires burned the orchard. --
Bombsh shattered the house...

The last two stanzas of "Heavenly Carts" bring the poem to a logical conclusion, where all has been destroyed, no hope remains, but time and the poet continue:

Nikt nie przyjdzie tu -- chyba jakis cien zbrąkany,
który pragnie odpocząć, z oczu ludzim zginąć.
I z daleka od świata, w czas nocą zalany,
patrzeć w niebo, gdzie wozy płyną, płyną, płyną...

Czas Don Kichota p.10

No one will come here - maybe some lost shadow, /
which wants to rest, to vanish from sight. / And from afar, in a time submerged in night, / to look into the sky, where carts flow, flow, flow...

The purpose of this continuance appears in the next poem, "Love of Words" (Troeka o Słowo); however, by constructing it on a pattern of the subjunctive, Iwaniuk underscores the impotence of the poetic "I" in a positive process of creation. Only one poem appears in the non-negated present and is entitled "In Praise of Sound" (Słowo o Dźwięku). The tension created by the binary opposition of the temporal relationship of this poem to those of the rest of the collection is represented in Figure 1 (see Appendix D),
where four stanzas in the present tense are opposed to four stanzas in the subjunctive and to 41 stanzas of time negated. The mythology of "In Praise of Sound" is the process of artistic creation untied to historical events. The poetic "I" is an active participant in this creation and herein lies the salvation of man. "In Praise of Sound", by virtue of its anomalous position in the collection, is the process-climactic point of the sjużet; however, since it is not the final poem, "Hymn" which follows "In Praise of Sound" and is the final poem, becomes the resultant climactic point of Part I.

In "Hymn" Iwaniuk places the poetic "I" also in the present, but that present is negated by being juxtaposed to the subjunctive of the last stanza, where the process of creation is turned against God. In the third stanza Iwaniuk negates present prayer by equating it with only a memory of past prayers and, therefore, negates his current creative efforts by equating them with only a memory of Mickiewicz's Pan Tadeusz:

Wonność ciepłej modlitwy, kiedy mówię "Wierzę", jest tylko przypomnieniem, jest poszukiwaniem tamtych dni, kiedyś pierwsze zawierał przysięgę, z Tobą! U kolan matki i u Twoich -- Panie!

Czas Don Kichota p.19

The scent of a warm prayer, when I say "I
Believe", is only a reminder, a search of / those days, when I struck the first covenant / with You! At my mother's and Your knees - Lord!

His work is but an epitaph to the past and although compelled to continue, he feels alienated from the time surrounding him:

Cóż mi bluszcze i światła, dzisiaj, kiedy muszę / usiąść nad romantycznym "Panem Tadeuszem", / i układać te słowa, jak wieńce na grobie: / "Widzę i opisuję, bo tęsknię po Tobie!" / Czas Don Kichota p. 20

Today what do I care for the vines and lights when / I have to / sit over the romantic "Pan Tadeusz", / and place these words like wreaths on a grave: / "I see and describe, for I long for You!"

All the present and the past images of the first four stanzas serve as a setting for the question posed in the last lines of the poem and, therefore, the last lines of Part I, that is who would not look back at the past and who would not direct admonition against God for allowing man to destroy and finally for allowing the poet to be impotent:
With a powerful word like a curse who would not want to directly, / aim at the desert of eternal destruction, / from which You vengefully track, lost in the night, / the glory of your own might and the pain of my impotence!

Thus, the binary temporal opposition of Part I has created a tension between the fabula and the mythology of *Time of Don Quixote*. The fabula of man's destruction of the world and salvation through the process of creation is being eroded by the mythology which allows the poetic "I" to employ this process against the original Creator.

The temporal opposition evident in Part II of *Time of Don Quixote* intensifies this tension by placing the poetic "I" in the imagined present in the first two poems "To Don Quixote" (Do Don Kichota) and "My Litany" (Moja Litania) and by joining the real present and the real past in the next two poems "A Ballad of Weeping Willows And of Everybody" (Ballada o Płaczących Wierzbach i o wszystkich)
and "Ballad" (Ballada). The imagined present is embodied in the figure of Don Quixote setting out on his romantic journey:

Setting out for a hunt remember - oh Prince, / that night is moonlit, the forest romantic.

The romanticism, however, is destroyed in the pessimism attributed to the poetic "I" in the last stanza, where the imagined present is equated with the annihilated past:

And this wood and you Prince and this gathering for the hunt, / will fall into an abyss, as has already perished / the fatherland of your ancestors -- crimson grands!

The real present and the real past are joined in "Ballad Of The Weeping Willows And Of All Of Us" where all mankind,
eloquent poets as well, join the weeping willows in weeping
for the past.

The last poem of Part II, "My Christmas Carol", and
therefore, the last poem of the entire collection serves as
the summation of the mythology set forth in the preceding
poems. By being constructed on the recurrence of the
imperative, it is removed from the confines of time and
only directed at the future. The question raised as to
whether artistic endeavor can be directed at admonishing
God is answered by commanding the flowers, i.e., words, to
sing not against God but to sing that God is dying. The
poetic "I" finds itself in a temporal limbo, unable to
function in the present, incapable of returning to the past
and concurrently seeing no future. The issue of
Time of Don Quixote is the tension resulting from
the displacement and, therefore, alienation of the poetic
world from the reality, be it past, present or future.

Although binary temporal opposition continues to
function in Iwaniuk's later work as a central compositional
feature, the period of the 60's is characterized by a
gradual resolution of tension, where the poetic "I" finds
its resurrection in art and, therefore, is able to
interject an expression of hope into the description of
past suffering. Dark Times, published in 1968, is
reflective of this change in Iwaniuk's poetic outlook.
Thirty of the 57 poems in this collection employ the motif
of time, however, only 13 of those refer to darkness be it in the form of night or a "dark" season - fall or winter. Nine poems employ the motifs of day or morning and 8 refer to a broader concept of time. Thus the ratio of dark versus non-dark time imagery is .43. The tension resultant from the dark past versus light present or future opposition is minimized by the energy of art, where the creative process assumes a central position and functions as a bridge upon which the poetic "I" finds its support and escapes from a temporal limbo.

In the first two poems of the collection "I a Chronicler of Our Times..." (Nad annałami naszych czasów) and "No Ruins Are As Shattering..." (Żadne gruzy nie są tak wstrząśające) the lexeme "words" (słowa) not only occupies a morphologically central position at the end of the third line of a five line poem, but the process of creation is brought into the foreground through Iwaniuk's use of vowel assonance. In "I a Chronicler of Our Times..." there is a total of 49 vowels with 15 of those being "a" and 14 being "y" or "i".

NAD ANNAŁAMI NASZICH CZASÓW
ODPRAWIAM GRAMATYCZNE STYPI-KRONIKARZ-RZEZBIĘ LITERY I SŁOWA
PRZYGOTOWUJĘ RYMY DO WYSTĘPÓW
I MUSKULARNE CWICZE ZDANIA

Cierny Czas p.1
Over the annals of our times / I conduct a grammatical wake - / A chronicler - I sculpt letters and words / Prepare rhymes for performance / And train muscular sentences

The only lexeme of this poem which has not been constructed with the use of "a", "y" or "i" is the lexeme "I sculpt" (rzezbie) and thus, it serves as an anomalous punctuation of the poem. Its central positioning in the poem supports the significance of its function. The consistent use of the above mentioned vowels evokes the image of a scream or a painful moan of death; however, its contraposition to the motif of sculpting affords the possibility of resurrection through art.

In the following poem "No Ruins Are as Shattering..." the predominant use of the "a", "o" and "u" phonemes contrasted to the central positioning of the lexeme "words" echoes the sjuzet of the preceding poem.
ZADNE GRUZY NIE SĄ TAK WSTRZĄSAJĄCE
JAK MARTWY WIERSZ POETA
ODGRODZONE OD SŁOWA
POZOSTAWI PO SOBIE
TYLKO KRZYK PAPIERU

Ciemny Czas p.3

No ruins shatter as much
As the dead poem. The poet,
Separated from the word,
Leaves behind
But a scream on paper

Translated by Jagna Boraka

Twenty-three of the total 38 vowels employed are either /a/ or /o/ or /o/ and the only leximes totally lacking any of these vowels are "ruins" (gruzy), "not" (nie), "poem" (wiersz) and "scream" (krzyk). The consequent association as a result of the break with the vowel pattern is the negation of rubble with art which results in a poetic
scream, and where the silence of his previous collection
*Stillness* is being pierced by a resurrection through
artistic endeavor.

The final poem of *Dark Times*, entitled "What Has
Remained For Us ..." (Co pozostało nam) follows a similar
pattern of assonance where out of 131 vowels 37 are /o/ or
/o/, 33 are /a/ and 30 are /e/ or /e/ for a total of 76%
being /o/ or /e/ (or their nasal counterparts) or /a/. This
assonance is used as a means of underscoring the internal
structure of the poem, which is based upon the
juxtaposition of interrogatives to the "They" of the new
world and the poetic "I" of the old world:

CO POZOSTAŁO NAM KTÓRZYSMY PRZESZLI
WIĘCEJ NIŻ PIEKŁO DANTEJSKIE - BO PIECE
CO POZOSTAŁO W NAS NIE DOPALONE
W CZYSĆCU - CO PRZESZŁO PRZEZ IGIELNE UCHO
CO ZDROUZGOTANE LEŻY PO DZIŚ DZIEN/
PO JAKIEJ DRODZE NALEŻY NAM ISĆ
I W KTÓRĄ STRONĘ PATRZEC DOJRZAŁĄ PANIĘCIĄ/
KOGO NAM SZUKAC, ŻYWYCH CZY UMARŁYCH/
ONI WCIĄŻ WCHODZĄ W NASZE SNY
CISNĄ NA WARGI, ZAMIEŃIAJĄ W SŁOWA
TYM BARDZIEJ ŻYWI, IM BARDZIEJ UMARLI.
A JA, JAK ZIARNO NA DNIE MORZA - SŁUCHAM
NIEOBECNY DLA SIEBIE, A OBECNY DLA NICH.

Ciemny Czas p.72
What is left for us who have lived through / more than Dante's hell - for crematoria / What is left in us unburned / In purgatory - what has passed through the eye of a needle / What lies smashed until today? / What road shall we travel / And in what direction shall we look with our ripe memory? / They always walk into our dreams / Press onto lips, change words / The more alive, the more dead. / And I, like a seed at the bottom of the sea - listen / Absent from myself, but present for them.

Although through its use of vowels the poem evokes the motif of a moan, as did the first two poems of the collection, it conversely does not express a negation of time, but looks to the future by asking "what next? and "how?".

This point-counterpoint function of time is the underlying feature of the entire collection, since 12 poems deal with the past, 11 deal with the future and 2 are the precursors of hope. In "Potato Field" (Kartofliško) the mundane potato is seen as comparable to a rose and a statement as to its beauty is the structural frame for the poem-internal verses, which refer to its pedestrian and
dark surroundings:

The most beautiful potatoes I saw in Brittany - / the climate there is damp / a deep shadow of forests / falls onto the potatoe fields-

Czasem kartofel jest jak róża w porę.

Sometimes a potaoo is like a rose at the right moment.

Thus, although the past has been dark, artistic endeavor can turn its mundane fruit into an object of beauty.

A similar type of faint hope is expressed in the poem "A Moment" (Przystanek), where, although the ray of hope is still doomed to destruction, Iwaniuk expresses a wish for an extra sun to use in time of darkness:

Pomyślałem tylko że czasem
dobrze byłoby mieć w zapasie
jeszcze jedno słońce takie. Takie
na wszelki wypadek
gdy nas niespodziana
napadnie z zaadzki
noc.

Ciemny Czas p. 59

I thought that at times / it would be good to have
in reserve / another sun. Such (a sun) / just in
case / when we unexpectedly / are attacked from a
trap by / the night.

**Dark Times** does not fully testify to the fact that
Waclaw Iwaniuk had come to terms with the past and the
future, but it is evident that an intellectual cleansing
and artistic resurrection are possible for him since his
poetic "I" finds refuge in the process of creation. The
poetic "I" recognizes the need for a ray of hope and art
provides it.

In Iwaniuk's latest published collection **Nemesis**
Travels The Empty Roads (Niemezis idzie pustymi
drogi) the motif of the past exhibits a considerably
lower rate of frequency and the non-past becomes the major
focus of his poetic world. The previously defined image of
darkness is in equilibrium with the previously recessive
image of light. Specifically, leximes referring to the concrete concept of darkness are balanced with leximes referring to the concrete concept of light. The first 8 poems of the cycle are in their mythology distinctive from the remaining ones, in that they serve as a resolution of temporal tension and therefore, a significant data base can be developed from them. Table 2 (see Appendix C) portrays the distribution of light and dark-specific leximes for each of these 8 poems.

It is evident that for all of these poems the ratio of light to dark is one to one, and that the first 5 poems exhibit a light to dark tension where this tension is resolved in the last 3 poems and, therefore, the opposition is negated. The resultant negation through lack of opposition can be witnessed in "Waiting" (Czekam), where motifs expectedly associated with the darkness of night acquire a "white" characteristic and, more significantly, a whiteness which does not irritate one's eyes:

Z koszykiem księżyca pod głową
Z grzędami uschniętych gwiazd
Z ich bielą która nie wie czym jest
Z jasnością która nie razi
Czekam.

Niemiesz Idzie Pustymi Drogami p.10

With a moon basket under my head / With rows
of petrified stars / With a whiteness which
cannot define itself / With a brightness which
does not pierce the eyes / I wait.

Since the brightness of the moon and the stars is not sharp in its contrast to the darkness, their juxtaposition to each other is negated. The line-initial repetition of "with" (z) is counterpointed only to the lexime "I await" (czekam) and thus underscores the more peaceful and less dramatically tense mythology of the poem. Thus darkness becomes a receassant motif in Iwaniuk's latest work and its opposition to light is no longer necessary. The use of this opposition to delineate the destruction of the past ceases to be a function.

The past itself also assumes a less dominant position in the above mentioned poems and is most frequently replaced by the future or the conditional. The distribution of these tenses is portrayed in Table 3 (see Appendix C), where the poems from "Waiting" to "Nemesis Walks the Empty Roads" are numbered 1-8 and where the ratio is the ratio of past to non-past forms.

In an assessment of this distribution it becomes apparent that the poems "A Story" (Opowieść) and "Hollow Word After Those Who Have Gone" (Mowo Głucha) are anomalous to the primary trend. Since "Hollow Words After Those Who Have Gone" contains only 9 conjugated verbs, their
distribution is statistically insignificant and, therefore, irrelevant. "A Story", on the other hand, contains 32 verbs and, therefore, their distribution is significant in terms of this table. The apparent anomaly is due to the *služba* of the poem which defines the past and delineates the author's relationship to it, and therefore, as expected, must utilize the past form of the verb.

The frequency of non-past to past evident in Table 3 is particularly striking when one compares the opening poem of his first post-war collection *Time of Don Quixote*, where the consistent usage of the past was in binary opposition to the singular frequency of the non-past, to the opening poem of this collection, "No, Ill Words Will Not Stain Me" (Nie plamięc się brunym słowem). In the latter, although Iwaniuk speaks of a "poisoned earth" (Zatruta jest nasza ziemia.) and although he does not promise to provide "joyful reading" (Nie mogę wesprzyć radosnej lektury), it is significant to note that not a singular conjugated verb in this poem appears in its past form.

Thus, in assessing Wacław Iwaniuk's work to date in terms of temporal oppositions, it becomes apparent that the recurring image of darkness, associated with the past, and that the past itself, while being the stimulus of the artistic events within his poetic world, has become subjugated by the function of art. This function allows
the present and the future to assume a more significant role in his poetry.
ENERGY AXES

The use of binary opposition as a compositional feature allows Iwaniuk to set the conflict formulae of his poetic world, and to reduce his poetic plot to a model bound by such axes of energy as are necessitated by the sujet conduct between the antipoles inherent in his cosmology. These axes of energy provide a stimulus for the eventual convergence of these poles and, therefore, serve as the means for a confrontation with the paradox of time and space, thus, allowing the poet to reveal his own artistic image in his poetry. Within each given collection axes of energy provide the focus for the thematic conflicts and eventually become the agent of reconciliation and acceptance. The concept of energy, transgressing both time and space, has been a part of Iwaniuk's poetic world from its earliest manifestation in Fullness of June to its latest function in Nemesis Travels The Empty Roads. The development of this feature is contingent upon the author's changing poetic outlook and thus must be viewed diachronically, beginning with its function in Iwaniuk's first published collection, Fullness of June.

The thematic structure of Fullness of June is based on the binary opposition of both time and space as shown in
Chapters Two and Three of this study, however; neither of these oppositions can be viewed apart from the energy axes which bind them. These axes are the boundary lines between stasis and kinesis and, therefore, create zones of tension which influence all other oppositional patterns. The image of time and the image of space are transgressed by the energy of motion and consequently joined internally within each subsystem and externally to each other.

Motion, be it lateral or oblique, is the prevailing characteristic of verbal patterns within this collection and is intuitively contrasted to, and therefore, opposed to a lack of motion. Fullness of June contains a total of 183 verbs where 109 of those are verbs of motion. In Table 4 (see Appendix C) the following can be noted: no poem in the cycle contains less than 52% verbs of motion and the average ratio per poem is 1.47 motion verbs for each non-motion verb.

The thematic organization of the cycle into time in the strictest sense, emphasizing the changes which occur between day and night is also underscored by the pattern of occurrences evident in Table 4 (see Appendix C). The "Prologue" (Prolog) and the "Epilogue" (Epilog) contain the highest frequency of motion verbs and conversely exhibit the lowest frequency of stasis. Both of these poems, as it were, frame the cycle and are the referants of change. The "Prologue" opens the cycle by introducing the image of dawn
and propels it into the framework of flux. The "Epilogue", in concluding the cycle and extending it into the realm of generalization, projects the concept of motion into a cyclical pattern.

The conjugated verbs of *Fullness of June* appear mostly in the third person and, therefore, separate the poetic "I" from the axis of energy. Out of a total of 171 only 16 verbs appear in the first person and only 11 of those are in the singular. One verb in the entire cycle appears in the second person. Of the 155 verbal forms in the third person, 64% are in the singular and 36% are in the plural, where the ratio of plural to singular is .57. Table 5 (see Appendix C) shows the distribution of these occurrences. The lowest ratio of singular to plural appears in the "Prologue" and in the "Epilogue", where the predominance of an overt, and yet detached from the poetic "I", subject increases tension within the energy axis. The causal factors of change are specified. In the "Prologue" "dawn floats in", "day goes to get drunk", "the source of dawn strikes" and "blood quivers". In the "Epilogue" the world chases the reader, melody, day and night lead him, space surrounds him and time falls. In the first poem the object of the action is the night and in the "Epilogue" "we" are the receivers of the action. The generalized kinetic characteristic of the "Prologue" is concentrated and, therefore, intensified in the last verses of the
cycle.

The concept of motion is also one of the predominant semantic and syntactic features of the next collection *Time of Don Quixote*. The purpose and result of motion is synthesized in the opening poem "That Which With The Wind Rustles And In The Water Dies" (To co z wiatrem szeleści i umiera w wodzie...). The horizontal movement of the past, embodied in the floating, collecting and dressing by history has been rendered immobile and scattered by the vertical motion of the immediate past:

To co piasek gromadził na francuskich plażach...
History przyodziła antyczną urodą...
Leży dzisiaj... leżeć będzie jak zmażdzona waza,
rozbita o próg świata ku hanbie narodów!

*Czas Don Kichota* p. 4

That which sand collected on French beaches... / History has dressed in antique beauty... / Today lies ... will be lying like a crushed vase, / broken against the threshold of the world to the disgrace of nations!

The opposition of vertical to horizontal motion and the resultant scattered stasis is evident throughout the entire Part I of the collection, where "the flowers are scattered", "faith is trampled", "I remain", "the knight
tramples the world" and "sand dusts the roads". In the last poem of Part I the horizontal motion of the poetic "I", expressed by the recurrent use of the lexime "ide" is negated by being contrasted to "I lost", "I don't believe" and "nothing has meaning". God's motion from above is also negated by rendering Him impotent and by presenting an image of a static God, sitting in the desert of destruction. Since the object of destruction has been the earth, the desert of destruction acquires an element of association with the earth and, therefore, removes God from the heavens, from where He had been capable of vertical motion to strike the earth. Iwaniuk's God of the "Hymn" is lost in the night and, therefore, is not only incapable of striking the earth, but also a God who is in a state of scattered atasis.

Part II continues the use of the vertical and horizontal axes of energy. In the poem "To Don Quixote" (Do Don Kichota) stanzas one through six propel Don Quixote in a horizontal motion across the world:

Przez łąki nim kłus konia wпадnie w tamten las,
idziesz jak na podboje, gonisz własną chwałę.
(second stanza)

Through the meadows before the horse's trot darts into the other forest, / you go as if into conquest, chasing your own glory.
Nie myśl Książę o niczym! Nim dopadniesz drzew, 
Twoja wielkość nas wiedzie. Twoje to są cienie. 
(fourth stanza)
Prince don’t think of anything. Before you reach 
the trees, / your greatness leads us. These are 
your shadows. 

Czas Don Kichota p.23

The last stanza destroys this world with a vertical motion:

I ten bór i ty Książę i ten zjazd na łowę, 
zapadnie się w otchłani, tak jak już zgineła 
oczyszna twoich przodka - grandów purpurowych! 

Czas Don Kichota p.24

And this wood and you Prince and this gathering for 
a hunt / will fall into an abyss, as has already 
perished / the fatherland of your ancestors - 
crimson grands.

The next poem, "My Litany" (Moja Litania), depersonalizes 
action in stanzas one through five by the use of 
infinitives, participles and the subjunctive in such 
constructions as oby ruszyć (to set out), pasąć 
(to heard), powinni zawodzić (ought to lead), 
bym żegnać (would bid farewell), by żegnaća
et al., places the "I" in a horizontal motion of riding, attributes action to the thousands, and affords memory and existence to the few. The following poem, "A Ballad of Weeping Willows and of Everybody" (Ballada o płaczących wierzbach i o wszystkich) places stasis and kinesis in direct opposition to each other. The image of the willows standing and crying is three times repeated at the beginning of stanzas one, two and three, and is contrasted to the horizontally moving sun and moon, to the horizontally moving people and to the horizontally moving poets, respectively. The fourth stanza arrests the kinesis, thusly allowing stasis to become dominant and pain universal. All movement stops - people and even poets sit and silence falls. The vertical movement is absent for it has been implied in all the previous poems as the causal factor of the current stasis.

The final poem of the collection, entitled "Hymn", echoes the result of the vertical motion stated in the opening poem and underscores the smut of the concluding poem of Part I. The horizontal movement of the past and our current attempts to reach God by looking up are all in vain for God is no longer in the heavens.

Iwaniuk commands words to reach God:

Podnieście się dziewczyny -- a słońce
Niech powtórza was oczy gorące...
(first stanza)
Rise up malleia - and the sun / Let it open your sultry eyes...

Podniescie dziewanny lica
Otworzcie senne zrenice...

(third stanza)
Raise your faces malleia / Open your sleepy pupils...

Podniescie sie dziewanny, bo wasze usta musza dzis kolegę nucic'...

(fifth stanza)
Rise up malleia for your lips / Must hum a Christmas carol today...

Czas Don Kichota pp.30,31

However, by placing God as walking along a horizontal plane, Iwaniuk has removed Him from a vertical position vis-a-vis man:

Bóg chodzi samotny têdy,
nocami -- i śpiewa kolędy...

Czas Don Kichota p.30

God walks there alone / at night - and sings Christmas carols,...
The final lines of the poem are an extension of the fact that Iwaniuk sees God as one without those powers which in the past allowed him the vertical motion and, therefore, unable to move the atasis which has encompassed the world. An all powerful God would not have allowed man to destroy what He had created.

The concept of scattered atasis is dramatically altered in the subsequent period of Iwaniuk's creative output. The process of regeneration begun in Stillness reaches a point of culmination in his collection entitled Dark Times, where atasis is replaced by a vortex of energy and where the poetic "I", and, therefore, the creative process, occupy a central position within this vortex. In the years immediately following the war Iwaniuk saw the world as destroyed and, therefore, atatic, while in his later period he views it as one in motion, with himself as a kernel at its bottom. The first two poems of this collection place the author in topological isolation from the activities of the world by assigning him the role of a chronicler recording the activities of others.

The last poem of the collection delineates his central position by placing him at the bottom of the sea and by comparing him to a kernel, thereby associating art with the image of a seed and, therefore, regeneration. The surrounding vortex of energy is brought forth by the recurrent usage of the lexime "surround" (otoczyc), and by
the point of reference from which the world is viewed. The earth is no longer limited to its former horizontal character, which had been evoked by the vertical juxtaposition of land to sky, but acquires the spherical quality of a globe spinning through space and time.

Iwaniuk’s changing point of reference is most clearly exemplified in the poem “Sky Over EXPO 67” (Niebo na EXPO 67), where the earth has ceased to belong only to man but is viewed in terms of the cosmos. The oblique motion from the sky to the earth is negated in the first stanza by devoicing the angels of an ability to drop feathers onto the earth and substituted in the third stanza by the circular motion of an orbiting machine of the sky:

Nie myślcie że na starość niebo traci kolor
że na palcach po nim chodzą aniołowie
i gubią białe pióra jak panny chusteczki ...
(first stanza)

Don’t think that in old age the sky loses its color / that angels tiptoe on it / and drop white feathers like girls drop kerchiefs...

niebo jest wciąż precyzyjnie krążącą maszyną
o naoliwionych i błyszczących częścich ...
(third stanza)

sky is an eternally precisely orbiting machine /
with oiled and glistening parts...

Ciemny Czas p.16

This process of substitution has been generated by man's ability to travel into space and, thus view the earth from a different perspective. The astronauts themselves have been thrust into an orbit around the earth:

tak może być, ale co powracają z kosmosu
mówią inaczej -- ...

Ciemny Czas p.16

maybe it was like that, but those who return from space say otherwise --...

The vortex of energy is also underscored by Iwaniuk's use of the verb of motion vis-a-vis the central and static position of the poetic "I". For example in "What Has Remained for Us" (Co pozostalo nam) all activity associated with the "I" is limited to "presence" (obecny) and to "listening" (słucham), while the collective "we" of the present and the "they" of the past are attributed with a variety of verbs associated with motion, i.e. "to pass", "to go", "to look in a direction", "to search", "to enter", "to press onto" and "to alter":

... nam którzyśmy przeszli ...

... co przeszło ...
It is significant to note, however, that the activity of the "we" is expressed through an impersonal construction by the usage of the Dative case of "we" (nam), thus our motion is not a voluntary one but the only one left "to us".

Having created a new Weltenscheung, with the earth as a sphere orbiting in the universe, and with man's activity on earth being one of motion, Iwaniuk places himself at the bottom or center, as it were, of this activity and thus sets up a system whereby art becomes the axis of energy
within a vortex of activity.

In Iwaniuk's latest collection, *Nemesis Walks The Empty Roads*, this vortex of activity has been subjugated, and the poetic "I" once again finds itself walking along the roads of the earth. This earth has once again assumed its original (for Iwaniuk) non-spherical character and the roads drawn upon it are parallel to the vault of the sky. It, therefore, follows that the motion associated with Iwaniuk's contemporary poetic world should be both horizontal on the earth and vertical between the earth and the sky. Table 5 (see Appendix C) portrays the distribution and ratio of motion to non-motion verbs in the first eight poems of the collection, which serve as a resolution of binary opposition and its tension capacity vis-a-vis the poetic "I". The poems are numbered 1-8 beginning with "Waiting" to "Nemesis Walks the Empty Roads" and the percentage is that of motion verbs within the total number of conjugated verbal forms for a given poem.

It is evident that the axis of energy continues, to a large degree, to be focused on motion, but as seen in Table 7 (see Appendix C), horizontal motion on the earth is predominant when compared either with motion from the heavens or with human energy being directed at the heavens.

The concluding stanza of the last poem in this series, "Nemesis Walks The Empty Roads", by its topological
placement as the final stanza in a series which delineates a resolution of tension, serves as a summation of this series and is significant in its usage of the motion verb:

Gdy piszę te słowa werble biją
Goncy roznoszą wici na wojenny zbór.
Niemesis idzie pustymi drogami
Z nogą przykutą jak galernik
Nie spieszy się, bo i po co
Wszytoko jej przecież jedno kto wygra kto przegra
W orwellowskim tym tłumie.

Niemesis Idzie Pustymi Drogami p.19

When I write these words drums roll / Messengers carry osiers for a war council. / Nemesis travels the empty roads / With his leg riveted like a galley slave / He hurries not, for there is no cause / For it matters not who will win who will lose / in this orwellian mob.

The three central lines focus and expand on the process of horizontal motion by assigning it a laggard and goal deficient characteristic.

All of the motion in these eight poems, be it vertical or horizontal is juxtaposed to the devoid of motion motif of "being". The verb "to be", in a variety of forms, is in equilibrium to the motion verbs and comprises approximately
22% of the total number of verbs employed. Table 8 (see Appendix C) provides the distribution of verbs "to be" via a vis verbs of motion and vis-a-vis those verbs which exhibit neither characteristic and a ratio of verbs of motion to verbs of being.

Thus Iwaniuk's poetic world has been allayed, as it were, from a vortex of energy, with the poetic "I" at its epicenter, to a much less frantic equipoise between the concept of existence and a slow wandering along the road of fate. Both of these motifs are evident in the last stanza of the first poem "Waiting", and in the first stanza of the following poem "Road Sign":

Czekam --
Inni tu byli i odeszli
Ale dom nie może stać pusty.
Mieszka\m w nim
Sam
Czekam
Ustronnie mi tu
Serdzcznie.

Niemezis Idzie Pustymi Drogami p.10
(Waiting)
I wait -- / Others had been here and left / But the house cannot stand empty. / I live in it / Alone /
I wait / It is cozy here / Sincere.
W środku słonecznego dnia pomyliłem drogi —
wylądowałem na rozstaju wśród wielu skrzyżowań
wytatuowane słowa na dłoniach drogowskazu
nic mi już nie mówią; ...

Niemezia Idzie Pustymi Drogami p.12
(Road Sign)

In the middle of a sunny day I confused the
roads — / landed at the fork among many
crossroads / tattooed words on the hands of
the road sign / no longer speak to me;...

Since the events of history have displaced him from his
original activity associated with his Home, and have thrown
him into the vortex of destruction, he has now landed on a
road. Not knowing where the road leads, Iwaniuk waits,
waits and continues his process of creation.
THEMATIC RESULTS OF BINARY OPPOSITION AND TENSION

Wacław Iwaniuk's changing artistic outlook can be viewed in terms of three binary oppositions which are the major compositional features of his literary output. These oppositions are defined as the poetic "I" versus time, space and energy, and the diachronic development of his work is contingent upon the characteristics of these oppositions as reflected in the fabula and the mythological aspect of the poetic plot of each published collection. Iwaniuk's work to date can be divided into four major periods, each characterized by the consistent use of binary opposition, but where this feature is heterogeneous in its relation to the poetic "I".

Iwaniuk began his literary career in Poland, in the years immediately preceding World War II, fell silent during the war years, and resumed his writing in the years immediately following the war. The holocaust exerted a marked influence on his artistic outlook and the tragic past became the pivoting point of his creative endeavors. A sharp line of demarcation exists between his pre-war and post-war poetry.

*Fullness of June*, a cycle of seven poems belonging to his early period, structurally exhibits an internal

117
binary opposition within the confines of time, space and energy; however, this opposition is not well defined in terms of a poetic outlook. Thematically, *Fullness of June* is organized into a cyclical pattern of change, where the present is juxtaposed to both, the past and the future, and where all aspects of time are superimposed onto a skeleton of spatial opposition of earth and sky. These images of time and space are transgressed by motion which becomes the axis of energy binding all other oppositions. The poetic "I" is non-participatory and, therefore, not an active agent nor a receiver of the action. The poet merely records a local bucolic vision of the world and into this world places man in general and not himself in particular. The *siuzet* of this cycle is the concept of time, that is day and night, superimposed onto nature as man sees it. Iwaniuk's almost exclusive use of imagery associated with nature supports this *siuzet*, but concurrently excludes the involvement of the poetic "I". This exclusion contributes to the generalized and non-reflective character of his first published work, which greatly differs from the introspective and intellectual qualities of his post war poetry.

The second major period in Iwaniuk's work spans the time between the end of World War II and 1960. Binary opposition becomes not only a major, but the central compositional feature, and the poetic "I" is positioned
directly vis-a-vis time, space and energy.

Time of Don Quixote, the first of Iwaniuk’s post war collections, is morphologically and thematically divided into two parts. Part I presents the time and the setting for the mythology of the entire collection, man’s and God’s function in both, and reaches a conclusion in the form of a question. The time is history from the beginning to the present, the place is planet earth which belongs to man, and the earth’s location is the cosmos, which belongs to God. God had created the universe and, therefore, the earth, but man has destroyed his home, the earth, and thus his only path to God is through the creative process inherent in art.

The first poem of this collection “That Which With The Wind Rustles And In The Water Dies...” (To co z wiatrem szeleści i umiera w wodzie ...) introduces the entire collection and functions as a synthesis of the time and the setting. The time is history and the setting is the conjunction of all that has been created throughout history by both man and nature and consequently by God. The thematic thrust of the time and the setting is negation of both, where all that had belonged to history has been destroyed and, therefore, a foundation for a present no longer exists. By extension there will be no future. The remaining poems of Part I elaborate on this suzet by placing it in the context of the poetic I. In the third,
fifth, sixth and ninth poems the *siuzet* delineates, not man's, but specifically the poet's role in history and the function of creation in the creator's, that is poet's, life. The structured pattern is one of alternation, where those poems referring to a generalized concept of man and history are followed by poems referring specifically to the poetic "I". The final poem joins both of these motifs. Figure 2 (see Appendix D) shows this *siuzet* development pattern.

The final poem of Part I "Hymn", serves as the point of intersection for the previously stated poem-specific *siuzet*; however, since its own *siuzet* is one of an, as yet, unanswered question, thematically it remains open ended. It presents man's address to God to return him to the past, which is symbolized by references to Adam Mickiewicz's *Pan Tadeusz*, one of the most sentimentally, emotion evoking works in Polish literature, and one which stands as a monument to the country as a "Home". The final stanza of "Hymn" is constructed on the basis of three sentences:

Kto by dzisiaj nie tęsknił, kto by dziś nie wołał!
Kto by dzisia nie kołatał, nie bił w drzwi kościoła...
Słowem mocnym jak klątwa kto by nie chciał celnie, wymierzyć w tę znieszczenia wiecznego pustelnicy,
z której Ty śledzisz mąciwie, zagubiony w nocy,
The first sentence refers to man's longing for the past, in general, and the second directs the resultant anger at the "gates of the church". The remaining four lines of the stanza remove God from the protection of the church and place Him in the "desert of destruction", where He, and not just the church, can be addressed directly. All three sentences are constructed on the identical pattern of "who would not" (któby nie) and, therefore, are not a charge against God, but a question as to whether art can strike God. The patterned repetition of the "would" construction provides a link between the past, God, and the future through the implied association of the conditional with the future.

Part II of *Time of Don Quixote* is an answer to the question posed in Part I. All five poems are an expression
of the sadness resultant from man's inability to control
history and fate, and the blame for destruction is placed
on man's desire for fame. Poems one through four are a
direct parallel to poems one through nine of Part I in
presenting the result of this inability. The last poem of
Part II is an answer to the question posed in the final
poem of Part I. Having afforded art the possibility of
striking God and admonishing Him for not being able to
control history, Iwaniuk finally directs his anger against
God in the last two lines of the collection:

O nie śpiewajcie dziewanny: "Bóg się rodzi",
Kiedy śpiewac' trzeba: "Bóg umiera"!

Czas Don Kichota p.31

Oh, don't sing malleia "God is born", / When one
needs to sing "God is dying"!

By calling for a Christmas carol entitled "God Is Dying"
and not the expected "God Is Born", and by entitling the
poem "My Christmas Carol" (Moja kolęda) Iwaniuk negates all
future. A Christmas carol sings of a beginning, a birth,
but his kolęda sings of an end, of death. The poetic
"I" directly attacks God; however, it is significant to
note that the verb referring to dying is in the present and
not in the completed past - God has not yet died. The
poet, and therefore art, strike at God, but a small glimmer
of hope remains.

Thusly, the thematic structure of *Time of Don Quixote* is based upon the juxtaposition of the poetic "I" to time, space and action. The poet, being a part of the world destroyed by man, sees no place for himself in the "desert of destruction". Since by destroying the world man has destroyed history, he has become alienated from all temporal boundaries; if there is no past, how can there be a present or a future? The energy axis of *Time of Don Quixote* is synthesized in the poem "Love of Words" (*Troska o słowo*), where words are compared to climbing vines which join the earth and the sky. Although all horizontal, that is earthly, energy has caused annihilation, vertical energy, that is artistic endeavor, is the only vehicle for reaching God.

This mythological aspect of the plot, however, is not resultant from the fabula; a tension exists between them through the placing of the poetic "I" in direct opposition to all spatial organization, temporal interrelations and energy axes. This opposition is the central compositional feature of the collection, and the tension between the fabula and the mythology is the *sztyft*, not only for each individual poem or each of the morphological parts, but for the collection as a whole.
The year 1953 marks a period in which the glimmer of hope expressed in the finale of *Time of Don Quixote* was realized. Waclaw Iwaniuk published a small collection of poetry entitled *Song of Songs* and through its publication brought into the forefront his ideas on the function of art and the role of the poet. In its biblical association the title of this collection, as well as a significant portion of its thematic content, are an antithesis of the original. Where the Song of Solomon praises life and rejoices in love, Iwaniuk's song is an expression of pain and sings of the loss of love and thus of sadness. In the foreward to *Song of Songs* he compared himself to a painter whose paint is heavy and painful and his work to a great symbol which in its poetic matter contains a gradation of smaller symbols:

Napisalem ten poemat w bólu narodowym.
Tworzyłem jak malarz, ale mój gatunek farby jest ciężki i bolesny. Całość jest wielkim symbolem. W jego materii poetyckiej, jak w źródele, wirują drobne i coraz drobniejsze akowa-podsymbole.

Pieśń nad Pieśniami p.7
I wrote this poem in a state of national pain
I created like a painter, but the quality
of my paint is heavy and painful. The total is
one huge symbol. In its poetic matter, as in
a well, spin smaller and smaller word-symbols.

Iwaniuk attributes an aesthetic value to what he terms
"symbolic poetry" and attacks the "lirico-coffee
house-realistic babble" which in his opinion has murdered
the symbol and with it poetry. He continues his pre war
stance of disassociation from a specific school by
asserting that poetry "must express the author and not an
abstraction: a poetic school". He echoes an opinion
expressed by Józef Czechowicz, a pre war poet with whom
Iwaniuk most closely associates himself. In his "Content
and Form of Poetry" (Tresć i Forma Poezji) Czechowicz
stated that each writer has but one thing to communicate,
his attitude to his own metaphysics, refracted through his
individuality. Iwaniuk extends this thesis to state
that when poetry expresses two people, it becomes social
poetry, but when, in its essence, it possesses a general
human character, it becomes an ingenious pattern. Symbolic
poetry, on the other hand, only appeals to the imagination
of the reader and thus places the poet and his reader on
the same plane. Its value lies in the existence of the
unexpected which cannot be embraced by the "schematics of
an artistic catechism". A variety of pre-war artistic catechisms embodied in the Skamander and Cracow Avant-Garde groups was the object of Iwaniuk's attack, whereby viewing them from his new historical perspective he places them in a sphere of naivete.

Our time is time of grown-up men. It was pleasant to live in epochs of nonsense and magic rites and to measure our strengths by our goals, being uncertain of both our strength and goals. We still had a God then who saved man. Today man has called God out to battle...

Iwaniuk’s new present is an epoch of what he terms "grown-up (mature) men". While in the past it was pleasant to be ignorant of one’s strength and goals, a God existed who was always there to save man and man had the privilege of babbling in coffee houses. Today man has declared war on God and both time and history have taken on a most cruel
and incomprehensible form. No longer can a poet hide behind the prescribed patterns of a school; to the contrary, his work must be the expression of the metaphysics of the author and, therefore, the conscience of his personal integrity. Coming to terms with this integrity vis-a-vis the savage cruelty exhibited by mankind is the mythology of Iwaniuk's work published in the early post-war years and its thematic consistency permits the ascertainment of his metaphysics. He identifies three spheres of human existence - that of time, space and energy - but his own cosmology is alienated from them. His poetry is the expression of a struggle to come to terms with this alienation and an attempt at ascertaining a personal integrity in the new reality. The *Time of Don Quixote*, the *Song of Songs*, and Iwaniuk's next collection the *Stillness* all belong to this period of struggle.

*Stillness* is morphologically and thematically divided into four parts. Part I, *Ah Wilderness*, and Part III, *Dedications* (Dedykacje) displace the poetic "I" from its previous obsession with the past and position it on a topological surface which necessitates an encounter and, more importantly, a confrontation with the present. *Ah Wilderness* consists of three poems; the first provides the setting, a silent and alien Alaska; the second constructs a framework of time, a mundane Polish-American
week; and the third delineates the axis of energy, artistic creation. Dedications removes the poetic "I" from lonely and alien Alaska and thrusts it into the lonely and alien New York. Iwaniuk finds communion neither with the American landscape nor with the American people.

Alternately, Part II - Stillness (Młczania) and Part IV - I Am Still Oppressed (Gnąbę Mnie Jeszcze) return to the haunting images of the past in a desperate effort to justify the poetic alienation from the new world through the context of past destruction and the resultant silence. Iwaniuk's motif of destruction is most obsessively haunting in a poem entitled "Too Tender" (Przewrażliwieni). All that is naturally associated with beauty, such as women and the flight of a bird as well as all that is naturally associated with the comforting presence of God, is destroyed. Naked and tortured women have no hair; birds walk on crutches; the long hand of providence lies ripped off; and storks are making pathetic nests amidst the holy books on the pulpits. To this picture of cosmic chaos Iwaniuk juxtaposes human inability to salvage what was good and to reconstruct a new home in a new time with renewed energy:

czekamy na siebie cierpliwie

kto z nas pierwszy zacznie budować...

Młczania p.29
we wait for ourselves patiently / which of us will be the first to begin building...

The following poem "An Ordinary Story" (Historia jakich wiele) singles out the poet from the "we" who wait for ourselves and charges him with the task of extinguishing the fire of Rome with a drop of dew. By employing the motif of Nero's burning Rome Iwaniuk depersonalizes his own role as a poet and extends the sgužet to the role of art and the artist in general. Many a Rome has burned throughout history and many a poet has believed in his own power to extinguish that fire with his silent words.

Thus, the fabula of this collection is the poet's life in the present and his ever-haunting memory of the past; the sgužet is his inability to accept both, the former as well as the latter. As has been the case with Iwaniuk's other works of this period the mythology of Silence is the tension resultant from the displacement of the poetic "I". He, and therefore his poetic world, have been thrust from the vortex of annihilation and embedded into the silent landscape of Canada, an image later evoked in Evenings on Lake Ontario. His poetry is a scream caught between two temporal oppositions - the past and the present, two spatial oppositions - opposite sides of the
ocean, and two states of energy - stasis and kinesis. Iwaniuk is one of the survivors and he must speak; however, since he exists in a limbo of time, space and energy his words are not sounds but "silences".

The next period of Iwaniuk's creative work is characterized by the fact that the author not only feels that he must speak, but that there is a purpose to his words. That purpose is expressed in the "Post Scriptum" to his Selected Poems published in 1965.

"Post Scriptum" consists of four verses of unequal length. The first verse (6 lines) speaks of his desire to describe today's world by contrasting his expressed desire of line one with the five times line-initial recurrence of "where", (gdzie) three times followed by negation:

Chciałem opisać dzisiejszą planetę
gdzie ocaleni wolno przychodzą do siebie.
Gdzie nie ma miejsca żadnego dla słów
Gdzie już nie można nazywać rzeczy po imieniu
Gdzie nasze kroki idą na spotkanie --
Gdzie żywi nie mogę się spotkać.

Wybór Wierszy p.104

I wanted to speak of today's planet / where the survivors are slowly coming to. / Where there is no room for words / Where things can not be called
by their proper name / Where our steps are walking
to a "rendez vous" / Where the living can not meet.

Today's world is expressed not in terms of what it is but
in terms of what it is not. The second verse also begins
with the expressed desire to describe, but continues with
the description of those traces which the immediate past
has left on today:

Chciałem opisać popękane widma
Twarze wpatrzone
Krwawiące wnętrza ran ...

Wybór Wierszy p.104

I wanted to speak of the cracked specters /
Staring faces / Bleeding wounds...

The third stanza follows the pattern of the first two by
restating the desire to describe and follows by joining the
memory of the past to the author's wish to love the today:

Chciałem opisać ocaloną pamięć
I ścieżką nocy iść za igłą serca --
Kochać bezbarwność naszych dni
Formy cienności, dzień zaszczuty nocą.

Wybór Wierszy p.104

I wanted to speak of the saved memory / And
by a path of night to follow the heart's
needle / To love the drabness of our days /
The shape of darkness, day set upon by night.

The final stanza, consisting of only two lines, continues
the pattern of the previous stanzas by repeating the lexime
"I wanted to" (chciałem) and by returning to the first
stanza lexime "where" in line initial position; however,
the "where" of this conclusion refers not to the world at
large but to the survivors of the past, survivors who are
slowly awakening:

Chciałem opisać dzisiejszą planetę
Gdzie ocaleni wolno przychodzą do siebie.
Wybór Wierszy p.104

I wanted to speak of today's planet / Where
the survivors are slowly coming to.

The use of the lexime "where" with the image of coming back
to life is juxtaposed to the rest of the poem where the
desire speaks of negation and death.

Selected Poems for Iwaniuk were just that: a lengthy
expression of the world resultant from the holocaust of
years gone by and a brief means of cleansing and regaining
personal integrity as a survivor. The balance of long and
short verses of the "Post Scriptum" parallels the balance
of description of suffering with the expression of hope for the entire collection. A slow, although painful, resurrection became a possibility in Iwaniuk's poetic world.

The importance of a resurrected poetic world and the function of art is a recurring theme of Iwaniuk's next volume *Dark Times*, published in 1968. Eleven out of the 57 poems comprising *Dark Times* deal directly with the function of art and six are addressed to his fellow contemporary artists. With the passage of time distancing the author from the painful past he, although still to a degree obsessed by the holocaust, more and more often looks to art as a means of cleansing and salvation. The function of art for Iwaniuk is to provide a bridge between the past and the future, and although binary temporal opposition continues to be a major compositional feature of his work, the tension resultant from the opposition of the poetic "I" to this feature is minimized through the creative process. Temporal opposites are joined by a bridge on which the poetic "I" can take refuge. While in his previous post war collections Iwaniuk's poetic world was suspended in time, it has now found its support in a bridge created by art.

Spatial opposition, on the other hand, remains in a state of unresolved tension with the poetic "I". Twelve out of the 57 poems express alienation from the author's
new surroundings, where the poetic world divides into an "I" and "they" polarity separated by darkness of non-understanding. The topological division of spatial opposition lacks the bridge provided by art in the case of temporal opposition.

The juxtaposition of past to present is more readily bridged by the creative process for it involves only the author's own perception of time, while spatial opposition, resultant from his displacement from a familiar world, concerns not only Iwaniuk's perception of the new milieu, but conversely the milieu's perception of him. The Canadian world, in his opinion, has remained untouched by the holocaust and, therefore, is incapable of understanding his pain. In "Darkness Which Divides Us" the land from which he came is seen as one which digs graves, while the new world builds banks and prospers. Their inability to understand each other is a consequence of this difference, and the creative process cannot function as a catalyst for a resolution of tension. Since poetry for Iwaniuk is the expression of the author's metaphysical world, his reader must be capable of understanding this world and cannot be separated from it by darkness. Iwaniuk's immigration to Canada had placed him in a state of alienation, without readers capable of comprehending his cosmology, and therefore, in a state of topological isolation.
The most recent period in Wacław Iwaniuk’s literary output begins in 1971 with the publication of *Mirror*. As the title implies, the collection is a mirror not only of Iwaniuk’s current inner self, but of all that it has been and has experienced. In the five verses introducing this collection the author states that he is attempting to struggle with life and synthesizes the effects of the past not on the world but on himself. It is significant to note that the developing intellectual character of his poetry is underscored in the first line not only by the usage of the lexeme “think” (myślać) as opposed to the previously predominant “feel”, but that the lexeme itself is set off topographically:

They say I do not suffer
But who thinks my thoughts
Who labours my days for me
Who loses my strength
Who falls

Mówią że ja nie cierpię — a kto myślał za mnie
Kto się za mnie przez życie codziennie przedziera
Kto traci siły, kto pada, kto klęka
Komu noc jest tortura
Kogo krwawi sen. --

Lustro p.7
Who kneels
For whom is night a torture
Who bleeds in my dreams?

Translated by Jagna Borawska

This intellectually introspective feature is characteristic of the entire collection, where the "self" of the author is continually being examined. In the poem entitled "Mirror" (Lustro), Iwaniuk pleads with the mirror to allow him to exit out of himself or itself: "O lustro pomóż mi wyjść z siebie". In "Whose Is It" (Czyje to) the body seems to implode into itself: "Ogłuszona wieża ciała zapada się w siebie". In "Escaping While Pursued By Terror" (Chciałbym uciec bo trwoga niszczy) his body has left him and with it left his time: "Moje ciało mnie opuściło Odszedł ode mnie mój własny czas". In the poem "Remembrances" (Rekolekcje) we find ourselves looking for our "selves": "Szukamy siebie". His body becomes his holy home in "A Gift" (Dar): "a skóra jest mi świadkiem jest szkaplerzem", and his preoccupation with the self is evident in "In Praise of Hands" (Pochwała rąk), where he sees himself as filled with himself: "Wypełniony jestem sobą". Finally the function of the self is painfully described in the penultimate poem of this collection, entitled "A Final Version" (Wersja końcowa). Having set his body and his internal self as central to his artistic
existence, Iwaniuk once again returns to his previously recurring motif of silence and states that he is silent with his entire body: "Milcze cale ciazae".

The recurrent use of imagery previously defined in the preceding collections is one of the major compositional features contributing to the "mirror-like" quality of the Mirror. As early as in his first post war collection the form of a question was a significant factor in the thematic structure of the whole. In the collection under discussion here, the syntactic recurrence of an interrogative is the underlying structural feature for 8 out of 33 poems comprising the cycle. As seen in the five verses introducing the volume the lexeme "think" is juxtaposed to a series of interrogatives referring to animate objects, thusly forcing the reader to view that which follows from the point of view of "who". The following poem "Mirror" ends with a question posed to King Lear in which he is asked "how long". Conversely, the internal rhyme of this poem is constructed on the recurrence of "not" (nie) and "have" (mam), thus underscoring the inability to answer that question:

Przybliżam twarz do lustra ale lustra nie ma
Szukam rysów mych dłonią ale nie mam dłoni. ...

Lustro p.8

I draw my face to the mirror but there is no mirror,
I seek my features with my palm but I have no palm.
C, ślepy królu Learze, z niedożyjącym ciałem
jak długo można być ślepym i nie wiedzieć o tym.

Lustro p. 3

Oh, blind King Lear with the awkward body,
how long can one be blind and not know of it?

Translated by Jagna Boraka and Krystyna Piorikowska

The structure of "Whose Is It" (Czyje to) is based exclusively on the line-initial interrogative with an unconvinced answer being provided in the last line:

Czyj to cień -
przy mnie tak chodzi

Czyja to twarz -
tak się do mnie uśmiecha

Czyja to w oknie skroń -
zamiast każyca

Czyje ręce jak kły -
szturmują do gardła
sypią na głowę sztywny strach
wydłubują ze źrenic przerażenie

Czyje to serce -
biże na alarm jak kościelny dzwon
aż ogłuszona wieża ciała
zapada się w siebie
Czyje to wszystko czyje -
Chyba nasze.
Lustro p.12

Whose shadow is this -
that walks by my side.

Whose face is this -
that smiles at me.

Whose face is this in the window -
is it that of the moon?

Whose claw-like hands are these -
clawing at the throat
throwing fear at the head
whittling terror in the pupils?

Whose heart is this -
pounding like a church bell
until the whole deafened tower
collapses within

Whose is all this -
surely ours.

Translated by Krystyna Piorkowska

Several other poems of Mirror continue this pattern and contribute to the interrogative being one of the more significant structural features.
The image of man versus God, be He malevolent or simply impotent, has also been one of Iwaniuk's recurring motifs which had its inception in the early post war years. However, the God of Mirror is not impotent nor is He malevolent and Iwaniuk does not attack Him directly. If the Bible has mildewed, it is because God has become old-fashioned; contemporary society has thrown him away. This new society for Iwaniuk, although still alien, acquires a new characteristic, more closely associated with an Orwellian vision, brought on by the rise of technology and by man's conquests in space. In the final poem "How Tenderly I Fit My Words" (Z jaką czułością przybliżam się słowem) technology is cited as one of the three most painful motifs:

...to watrymany ruch
zaparkowanych rzędem samochodów
szablowne ich twarze z taniej blachy
z wytatuowanym numerem na czole. ... 

Lustro p.58

...the halted movement / of cars parked in a row / their patterned faces of cheap metal /
with a number tattooed on their forehead...

The astronauts who have landed on the moon are the catalyst for Iwaniuk's earth being catapulted deeper and
deeper into the expanse of the universe, a process begun in his previous work *Dark Times*. In "A Word About Solitude" (Słowo o samotności) Iwaniuk places a lonely man on a lonely earth spinning alone. The textual morphology of this poem is a vivid example of a device often used by Iwaniuk where the form is subjugated to the mythology. The structured pattern of the first two stanzas is identical, where each begins with an uncomplemented subject, earth and man respectively, and expands both topographically and in terms of the theme. In the first stanza this device is used as a form of description of the earth and in the second stanza as a form of description of man's place on earth. The third stanza is a topographical mirror image of the first two and in its theme joins their images. The final three lines repeat the uncomplemented subjects of stanza one and stanza two in reverse order, that is man and earth not earth and man. The poem culminates in an image suggested by its delineating form and thus underscores the poetic theme expressed in it, that is solitude.

Ziemia

Ziemia jest

Ziemia jest okrągła

Ziemia jest okrągła i kręże

Ziemia jest okrągła i kręże w powietrzu

Ziemia jest okrągła i kręże w powietrzu samotnie
Człowiek

Człowiek jest

Człowiek jest i krąży

Człowiek jest i krąży by żyć

Człowiek jest i krąży by żyć na ziemi

Człowiek jest i krąży by żyć na ziemi samotnie

Człowiek i ziemia żyją i krążą samotnie

Człowiek i ziemia żyją i krążą

Człowiek i ziemia żyją

Człowiek i ziemia

Człowiek

Ziemia

Samotność

Lustro p.36

Earth

The Earth is

The Earth is round

The Earth is round and circles

The Earth is round and circles in space

The Earth is round and circles in space in solitude
Man
Man is
Man is and circles
Man is and circles so as to live
Man is and circles so as to live on Earth
Man is and circles so as to live on Earth in solitude
Man and Earth live and circle in solitude
Man and Earth live and circle
Man and Earth live
Man and Earth
Man
Earth
Solitude

Translated by Kryatyna Piorkowska

Separation, darkness and the resultant silence are not only one of the recurring motifs already defined in Iwaniuk's previous work, but become an obsessive factor of the Mirror. As stated earlier, this collection is in itself a mirror of Iwaniuk and his past and, therefore, as a mirror it reflects the dark past which separates him from a future. All three of these motifs intersect in the poem
entitled "Escaping While Pursued by Terror" (Chciałbym uciec bo trwoga niszczyc), where the poetic "I" wishes to run away and sit on some shore - (a motif defined in terms of separation); he no longer has his old eyes - (a motif defined in terms of darkness); and he is immobile and lost in time - (a motif defined in terms of a resultant silence).

Time and the creative process also continue to function as a major component of the mythology of Mirror, but the function of art becomes as obsessive as the dark imagery of the past. Twenty-one out of 33 poems contain the lexime "word" (słowo) and the poet is compared to a pure angel:

Tak, to prawda, poeta
(czysty jak anioł) całym
ciażem trzyma się ziemi: ...

Lustro p.14

Yes it is true, the poet
(pure as an angel)
firmly walks the ground

Translated by Jagna Boraks

The final poem, "How Tenderly I Fit My Words...", joins the intellectual character (myślę) of this collection expressed in the first poem with the joy of artistic
creativity already expressed in the previous collection

_Dark Times:_

> Z jaką czułością przybliżam się słowem
do własnych myśli, układam je w zdania
śledzę początek kiełkowania w sobie –
łącząc motywy...

_Lustro p.58_

> How tenderly I fit my words / to my thoughts,
arrange them into sentences / trace the
beginning of germination in myself - /
join motifs...

_A new motif defined in the Mirror, although stemming from one evoked in Stillness, is the dry landscape of a desert and the blindness of the poet wandering through this desert. The desolate landscape becomes Iwaniuk’s new image of the future. Having established the poet as being blind, in “Escaping While Pursued By Terror” in “Remembrances” (Rekolekcje) Iwaniuk places him in a barren field:_

> A dla mnie pozostalo jakieś ścieżnisko
Jak amutny fortel który się nie udar...

_Lustro p.19_

> And for me what is left is a barren field /
Like a sad and unsuccessful trick..
Having also established the earth as a dry planet, Iwaniuk extends his imagery to the moon in "Spaceship Apollo 15" (Statek kosmiczny Apollo 15 w podróży na księżyc Trzy historyczne dni):

Piasek nie szeleścił pod ich stopami
a jednak tak samo przesypał się
na Księżycu nad brzegiem rawiny Hadleya
jak i u stóp góry Synaj. ...

Lustro p.31

The silent sand under their feet
seeped near Hadley Rille
as at the foot of Mount Sinai
blind and mute from birth.

Translated by Jagna Boraks

In the same poem Iwaniuk ingeniously combines in one verse all the predominant motifs of his work:

Myszałem że się z nocy zdolałem uwolnić
że się skupię nad słowem i przydam mu złota
że się we mnie oczyści i stanie pierworodne
Wypolerowane przez mądrych Złotouszych
Piękniejsze od stuły nieba na spokojnej wodzie
Gotowe zawsze zamienić się w płomień
I odejść w suche krajobrazy. Straszyć szyjęceń. ...
I thought that the past will free me
that I will gild my word and purify it
make it more beautiful than the sky's robe
reflected in the quiet water. Always
ready to change into flame
or fade into the dry landscape.
To terrorize.

Translated by Jagna Boraks

The idea of liberation from night is expected to free his
creative process by which he can be cleansed and regain a
personal integrity. His words will be more beautiful than
the sky and more peaceful than the ocean of separation,
they can turn into a flame and will depart into the dry
landscape of the earth.

One of the final poems of this collection, "My Genesis"
(Z mojej książki rodzaju), serves as a synthesis, not only
of the collection itself, but also of Iwaniuk's previous
work and his life. The second stanza summates the
expectations of his youth and the contradictions of
reality:

Pamiętam głos ich gdy mówili do mnie

gdzie dorosniesz położysz głowę za rodzimy próg;
wówczas we mnie bohaterstwo śmiechu.
wielkoduszność k lęsk k i
że małość to w i e n k o ś ś
że ubóstwo to b o g e t w o
że śmierć to ży c i e
wszystko w bolesnym odwrotnym porządku. ...
Lustro p.50

I remember their voice when they told me / when
you grow up you will lay your head down beyond
the native threshold; / they convinced me in the
bravery of death / magnanimity of defeat /
that smallness is greatness / that poverty is
wealth / that death is life / all in a painful,
reverse order..

If one is to invert this verse, as suggested in the last
line, life is not the bravery of death but the death of
bravery, not the magnanimity of defeat but a defeat of
magnanimity and smallness is not greatness but greatness is
smallness, poverty is not wealth but wealth is poverty and
finally death is not life but life is death.

Since the imagery of this collection is but a synthesis
of a previously established system of motifs, binary
opposition continues to function as it did in the
preceding collections. The earth is juxtaposed to the
sky, the old world is juxtaposed to the new, the "I" is
viewed in terms of "they" and, of course, the past is diametrically opposed to the present. However, while the axis of energy remains kinetic, and motion is both vertical and circular, the role of art and the "word" assume an increasingly important position. The last poem of *Mirror* serves as a testament to the function played by art and to its role as a catalyst in coming to terms with both the past and the future.

Iwaniuk’s most recent (1973) collection of poetry in Polish *Nemesis Walks the Empty Roads* (Nemesis Idzie Pustymi Drogami) is an expression of a resolution of tension, where the author does come to terms with the past and the future, and where the pain of his geographical displacement is no longer the predominant motif. The collection is a statement on the function of art, and the artist is vested with a sense of mission laden with humanitarianism and an artistic ideal.

The first poem of *Nemesis Walks the Empty Roads* is a prologue to the collection in its commitment to describe "... everything from A to Z" (wszystko od A do Z) and in its faith that the "word" once spoken will outlast the author and continue to influence future generations:

Tak bardzo wierzę w to co mówię
że gotów jestem poddać się próbie ognia.

Słowo raz powiedziane pozostanie
i będzie świecić lub topnić
The next eight poems are in themselves a resolution of tension, where the poetic "I" ceases to feel in direct opposition to time, space and energy, and where oppositions inherent in these concepts acquire a more generalized and universal character.

Tension being resolved, Iwaniuk continues his collection with a series of meditations on the purpose of his endeavors, punctuated by denunciations of the post war political status of Poland. In "Words Written in the Wind" (Zastanawiają mnie słowa pisane na wietrze) he expresses the same feeling of alienation felt in his previous collections by questioning the reason for writing if no one listens:
Zastanawiają mnie słowa pisane na wietrze
Zastanawia mnie krzyk którego nikt nie słyszy
Drzewa w ogrodzie stoją i czekają
Ciało moje odchodzi od zasypów
Jeżeli jest jeszcze prawda to kto ją wypowie
Z jakich wyjdzie ust.

Niezniszczony Pustym Drogami p.24

I ponder over words written in the wind / I ponder
over the scream which is heard by no one / Trees
in the orchard stand and wait / My body leaves its
senses / If truth exists who will express it /
From what lips will it come forth.

However, in the following poem “Return With the Shield or
Upon It” (Z tarczą lub na tarczy), Iwaniuk arrives at the
conclusion that he must write in Canada for his return to
Poland, where readers exist, would amount to a cessation of
writing:

Nie wracają ci co wyjechali
Powrót ich byłby klęską.

Niezniszczony Pustym Drogami p.25

Those who have left do not return / Their return
would be a defeat.
In "My Cherished Petrified Landscape" (Moje drogie kamienne obszary) his world is made of stone, and yet he feels compelled to speak to stones:

Nie można mówić. Mowa nie ma szans
Żadnych szans żadna mowa żaden dźwięk -- niestety
A jednak przeciskam się jak lewisz księżyc...

Niesiezie Idzie Pustymi Drogami p.40

Sound is forbidden, voice has no chance,
No chance at all -- alas!
But still I manage to squeeze
(like a blade of the moon)

Translated by Jagne Boraks

In the following poem "The Place of Our Penance" (Na naszym pokuciu) Iwaniuk sees Poland as lying in ruins both physically and intellectually:

Woda jej wyschła, kamień odkamieni
Moga słońce się zawieszona w pustce
Bo nikt poważnie nie bierze tam życia
Gdy zwykłą mądrość pożera głupota.

Niesiezie Idzie Pustymi Drogami p.41

Its waters have dried up, stone has depetrified /
A leg staggers suspended in emptiness / For no one
there takes life seriously / When simple wisdom is ravaged by stupidity.

However in "Motto", the following poem, he realizes that although he has lost everything, he cannot be confined to a purely physical existence - he must write:

Gdy patrzę na ludzi
Których życie przemija w trawieniu i czkawkach
Chciałbym być jak oni. Milczeć i przeżuwac.

Niemiecia Idzie Pustymi Drogami p.42

When I look at people / Whose life passes by
indigestion and hiccups / I want to be like they are. To be silent and to masticate.

Having established throughout the collection that the function of art is to preserve integrity and to fight the false myths of a contemporary Orwellian world, Iwaniuk ends this cycle with an attack on those Polish writers who sell their artistic integrity for a vise to the West, and who upon their return home pretend not to have seen the truth for the sake of their scholarly prominence:

Sprawdzam podawzkę ich słów
tropią szwy i ściegi szyte kłusotwam
i wciąż nie wiem dlaczego ci paskarze
Sprzedają się po byle jakiej cenie. ...
...
Nasi uczni i profesorowie wiożą do kraju tłuste wieprze referaty. Odwracają kota ogonem. Sypią słuchaczom naukowych sesji piaskiem w oczy. Gdy im pod nogami pali się ziemia,
gdy co drugi z ich rodzin nie wrócił z Syberii co trzeci umiera w więzieniu. ...

Niemiecka Idzie Pustymi Drogami p.69

I check the lining of their words / trace seams and stiches sewn with lies / and still I don’t know why these profiteers / sell themselves at any price...

Our scientists and professors carry home / reports fat like sows. They turn things / upside down.
Throw sand into the eyes of those who listen / to scientific panels. When earth burns under their feet, / when every other member of their family has not returned from Siberia / and every third dies in prison

While in his previous volumes Iwaniuk had expressed a sadness and a sense of loss and suffering for the past, his
latest collection is an expression of anger at the totalitarian Communist regime, the regime which rules that part of the world which remains most dear to him, his homeland, but from which he must remain in exile. This anger calls for action and sees the possibility of intellectual resurrection only through the truth expressed in art. Iwaniuk accepts the cyclical nature of events on earth as seen in the poem entitled "Reality" (Rzeczywistość):

Wszystkie drogi krzyżują się na okrągłej kuli
I tak już będzie. W powikłaniu ich
Tylko nasz Patron pozostał niezmienny —
Maluję go od wisków z głową w aureoli. ...

Niezrozumia Idzie Pustymi Drogami p.50

All roads cross on the round sphere / And so it will be. In their confusion / Only our Patron has remained unchanged / For centuries they have been painting him with his head in a halo

However, in "Against Mythology" (Przeciw Mitologii), he demands that old myths be destroyed by faith in the future and by a will to strive for the truth:

Wystarczy widać luct wiary i trochę silniej woli
By ślepy procektwo spadła łuka z oczu.
It appears that a thread of hope and a bit of will will suffice / For prophecy to drop scales from its eyes. / Let us be happy, their victory gives us strength / For in spite of history Pegazus has survived.

Binary opposition in terms of time, space and energy continues to function as a major compositional feature of *Nemesis Travels the Empty Roads*; however, the poetic "I" no longer feels itself caught between these oppositions. Iwaniuk knows that he belongs to a world and a time which no longer exist, but concentrates his exis of energy on the creative process with the hope of infusing the artistic ideal with a sense of humanitarianism, which, in turn, will conquer the pessimism he feels is inherent in the contemporary world.
NOTES TO THEMATIC RESULTS OF BINARY OPPOSITION AND TENSION

1 The forward to _Song of Songs_ is written in prose.


4 for Iwaniuk’s place vis a vis the pre war Polish literary circles see Introduction of this study


6 The translation of “pokucia” is here rendered as penance. “Pokucia” with a capital letter is a geographical location in Poland and “pokuta”, a feminine noun, translates as penance. Although the morphological structure of “pokucia” indicates the former, the lack of capitalization indicates the latter.
CONCLUSION

The purpose of this study has been the close examination of the diachronic development of Iwaniuk's poetic outlook and at the distinguishing features of each given collection of poetry in terms of binary opposition as the system of significance where it couples present entities with absent units. Oppositions intrinsic to the concept of time, space and energy are the underlying segments of the poetic plot of each collection as a whole. Poetic plot, that is *sjužet*, has been defined by Yuri Lotman as being "not represented directly, but via reduction to one small number of culturally and chronologically determined models"\(^1\). A plot, according to Lotman, is modeled upon a set of “recurrences”\(^2\).

These models for Iwaniuk's work are based on the semiotic significance of codes established in his poetry, where the system of signification is based upon the process of heightened semantics. This process has been defined by O.M. Brik as arising "whenever life imposes new thematics and whenever the old verse forms are no longer capable of carrying the new thematics"\(^3\). Since by virtue of world events Iwaniuk had been displaced, both in time and in space, his poetic world had to be constructed anew in order to respond to the "new thematics imposed by life".
The elements used by Iwaniuk in constructing the new poetic world fall into three basic categories, that is, tropes, icons and analogies. These categories, as defined by A. Hill in his *Constituent and Pattern in Poetry*, are representative of three styles of poetry. A trope by its usage of "terms drawn from one contextual set in another" is associated with the figurative style. An icon, which Hill defines as "a direct description in which words are employed in their ordinary sense, without transfer" is associated with the realistic style of poetry. Finally, an analogy, defined by Hill as "a general type of metaphor or simile" is associated with the symbolist style of poetry.

Iwaniuk's poetic world of binary opposition is erected through the skillful use of all three and is supported by verbal orchestration and syntactic correspondences. However, the diachronic development of his world is contingent upon the characteristics of binary opposition, as reflected in the fabula and the mythology of each published collection. His early work in *Fullness of June* is characterized by the consistent use of opposition, but where the poetic "I" is excluded from participation. Although tropes, icons and analogies are employed, they are restricted to the concept of time in general, which is superimposed onto nature in general. The semantic groupings of this cycle exclude the poetic "I"
and, therefore, contribute to the non-reflective character of Iwaniuk’s first published collection. The absent unit of involvement is not implied through its absence and, therefore, is not a function of the pattern of significance in the author’s pre-war work.

The post war development of Iwaniuk’s poetic world can be divided into three major periods, each characterized by a distinctive relationship of the poetic “I” to the binary opposition, upon which all of his work is constructed. The fabula of each period-representative post war collection can be reduced to the following three epitomes respectively: the destruction of the old world, the characterization of a new reality, and the implied characteristics of a future world. However, these syntheses are but an unsolved rebus without a mention of the involvement of the poetic “I”.

In the early post war years Iwaniuk’s poetic world was constructed on the basis of opposition of the destroyed past to the negated present by means of a variety of comparisons, poetic epithets and tropes. However, the syntactic correspondences and semantic groupings, not only allowed, but compelled the poetic “I” to be juxtaposed to all time, space and energy, thus placing it in direct opposition to the fabula of the collection. This opposition, being the central compositional feature, created a tension between the fabula and the mythological
aspect of the poetic plot, and therein lies the cosmology
of Iwaniuk’s early post war work.

The following period is marked by a continued use of
binary opposition as a compositional feature in
constructing the fabula as a characterization of the new
reality, by counterpointing the old world to the new and by
delineating the darkness which divides them. Tropes, icons
and analogies referring to both worlds as well as that
which divides them, are supported by syntactic
correspondences, particularly through the frequent use of
anaphora, such as the sequentially line-initial position of
“where” in the “Post Scriptum” to Selected Poems5.

The poetic “I” of this period finds itself alienated
from the new world and from the old one, thus in a state of
topological isolation. However, the tension resultant from
the isolation of the poetic “I” begins a process of
resolution through the support found in the world of art.
Binary opposition continues its function as a compositional
feature, but the tension created between the fabula and the
mythological aspect of the poetic plot is slowly being
eroded by the energy of the creative process. This
creative process, however, finds no recipients, i.e. no
readers, in the new world and therefore cannot, as yet,
function as a catalyst for a resolution of tension. To the
contrary, it creates a new tension, which is resultant from
the alienation of the poetic “I”, not from the world and
time surrounding it, but from the readers' inability to comprehend his newly created cosmology.

The last and most recent period of Iwaniuk's work is an expression of a resolution of former tensions, where the function of the creative process becomes the dominant motif, and where the poetic plot finds its model in a new set of oppositions. The new spatial opposition is that of the Western World to the Soviet dominated world and the new temporal opposition is that of everything past and present to the projected future. The poetic "I" is no longer in a state of tension with either, for it has found a resolution of tension in the power of the creative process. Although pessimism remains a part of Iwaniuk's poetic world, its vision is refracted through the realization that, even though he himself may not affect the course of history, other generations may, and it is for them, not for himself that he plans to describe "everything from A to Z." 6

Thus, the development of the poetic world of Waclaw Iwaniuk can be reduced to a matrix, where the poet's own artistic image is revealed in his poetry, and serves as a voice for the thematic conflicts, since the major movements of suzhet articulation in the entire body of Iwaniuk's work are contingent upon the balance of response to stimulus. His pre war poetry was distinctive in the absence of a dramatic stimulus, and his post war poetry traces a course from crisis through dilemma to a response
and ends in a resolution. The following chart summarizes this relationship:

<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>Fullness of June</td>
<td>Time of Don Quichote</td>
<td>Selected Poems</td>
<td>Mirror</td>
</tr>
<tr>
<td>Song of Songs</td>
<td>Dark Times</td>
<td>Nemesis Travels the Empty Roads</td>
<td>Evenings on Lake Ontario</td>
</tr>
<tr>
<td>Stillness</td>
<td></td>
<td></td>
<td>Generalized Crisis Dilemma - Response - Resolution</td>
</tr>
<tr>
<td>Poetic</td>
<td>Poetic</td>
<td>Poetic</td>
<td>Poetic - Poetic</td>
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</tbody>
</table>

Iwaniuk’s vision of death, which is the predominant motif of all of his work serves as an adumbration of this matrix. His pre-war work, although employing the motif of death extensively, attributes to it only those characteristics associated with a natural death, not caused by man, generalized and, therefore, very distant from the poetic "I". The post-war years bring forth an image of death which is violent and caused by man, a death which, while encompassing all of humanity, singles out specific tortured bodies of individual men, women and children. This death is an intricate part of Iwaniuk’s early post-war poetic world, and only in the later years does the author
find a resurrection possible through the process of creation. Iwaniuk's latest work is also laden with the motif of death, but the process of resolution of tension has altered this motif to one of expectancy modulated by acceptance. While expecting death the poet awaits it with a sense of peace and accepts the resolution of past conflicts.

The most significant aspect characterizing the entire body of poetry of Wacław Iwaniuk, from the earliest to the most recent, has been the development of the author's poetic outlook. From descriptive poetry of the pre-war years Iwaniuk has matured as a poet, and having experienced a period of writing characterized by reaction and thus still to a certain degree, bound to the world of description, has in his latest work developed into an intellectual poet. His poetic lexicon and syntax have remained totally within the bounds of contemporary Polish, and his phrasiology exhibits none of the qualities of "language stagnation", or so called archaisms, which endanger the freshness and poetic impact of works written by poets in exile. Iwaniuk's contribution to Polish literature lies not only in the culturally and the historically bound record provided by his work, and in the artistic value of his poetic diction, but also in his ability to transcend national and cultural boundaries and to impress his reader with matters of all humanity, past, present and future.
NOTES TO CONCLUSION


2 Lotman, p. 106.

3 Osip Brik, "Contributions to the Study of Verse Language."
   in *Readings in Russian Poetics*, ed.

4 Archibald Hill, *Constituent Pattern in Poetry*.

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---------, Rev. of Nemezis Idzie Pustym Drogami, by Waclaw Iwaniuk, "Publications in Other Languages." In University of Toronto Quarterly, Summer 1979.


Tomashevskii B. Teorii Literatury, Poetiki, Leningrad, 1925.


Włodkowski, W.K. "Wiele Mówiące 'Młczenie'." Głos Polski, Toronto, 2 June, 1960 No. 22.

APPENDIX A

TRANSLATIONS OF TITLES OF WORKS WRITTEN BY WACŁAW IWANIUK

Patnia Czerwca - Fullness of June, Poland, 1936

Dzien Apokaliptyczny - Day of Apocalypae, Poland, 1938

Czas Don Kichota - Day of Don Quixote, London, 1946

Biale i Czerwone Dni - Red and White Days, Brussels, 1947

Pieśń nad Pieśniemi - Song of Songs, London, 1953

Milczenia - Stillness, Paris, 1959

Wiersze Wybrane - Selected Poems, Paris, 1964

Ciemny Czas - Dark Times, Paris, 1968

Luastro - Mirror, London, 1971

APPENDIX B

PRIZES AWARDED TO WACŁAW IWANIUK

1936 - "Kuźnia Młodych" Prize (Poland)
1963 - "Sułkowski" Prize from "Oficyna Poetów i Malarzy" (London)
1964 - "Kultura" Prize (Paris)
1965 - "Roy" Prize from Roy Publishing (New York)
1969 - "Jurzykowski Foundation" Prize (New York)
1971 - "Kościelski Foundation" Prize (Switzerland)
1975 - "Wisdomości" Prize (London)
1975 - "University of Toronto" Prize, awarded at the International Festival of Poetry
1979 - "Polish Writers' Union" Prize (London)
APPENDIX C

TABLE 1
DISTRIBUTION OF VERB TENSES IN FULLNESS OF JUNE

<table>
<thead>
<tr>
<th>Poem</th>
<th>Past</th>
<th>Future</th>
<th>Present</th>
<th>Ratio (Non Present:Present)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prolog</td>
<td>0</td>
<td>0</td>
<td>20</td>
<td>0</td>
</tr>
<tr>
<td>Pełnia Czerwca</td>
<td>0</td>
<td>1</td>
<td>21</td>
<td>.05</td>
</tr>
<tr>
<td>Północ</td>
<td>0</td>
<td>0</td>
<td>15</td>
<td>0</td>
</tr>
<tr>
<td>Łowy</td>
<td>5</td>
<td>6</td>
<td>41</td>
<td>.27</td>
</tr>
<tr>
<td>Ofiara</td>
<td>1</td>
<td>2</td>
<td>13</td>
<td>.23</td>
</tr>
<tr>
<td>Sobótki</td>
<td>2</td>
<td>0</td>
<td>17</td>
<td>.12</td>
</tr>
<tr>
<td>Epilog</td>
<td>3</td>
<td>1</td>
<td>24</td>
<td>.17</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>11</td>
<td>9</td>
<td>151</td>
<td>.13</td>
</tr>
</tbody>
</table>

TABLE 2
DISTRIBUTION OF LIGHT AND DARK-SPECIFIC LEXIMES IN THE FIRST 8 POEMS OF NEMESIS TRAVELS THE EMPTY ROADS

<table>
<thead>
<tr>
<th>Poem</th>
<th>&quot;Light&quot; leximes</th>
<th>&quot;Dark&quot; leximes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Czakam</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Drogowskaz</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Hierarchie</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Opowieść</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Język delf jest ciemny</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Co zawiniło drzewo</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Nowo głucha po tamszych</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Nienazis idzie...</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>
### TABLE 3

**DISTRIBUTION OF VERB TENSES IN THE FIRST 8 POEMS OF NEMESIS TRAVELS THE EMPTY ROADS**

<table>
<thead>
<tr>
<th>Poem</th>
<th>Present</th>
<th>Future</th>
<th>Conditional</th>
<th>Past</th>
<th>Ratio (Past-Non Past)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>29</td>
<td>2</td>
<td>0</td>
<td>6</td>
<td>.19</td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td>11</td>
<td>0</td>
<td>6</td>
<td>.31</td>
</tr>
<tr>
<td>3</td>
<td>10</td>
<td>3</td>
<td>3</td>
<td>10</td>
<td>.62</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>3</td>
<td>0</td>
<td>24</td>
<td>3.00</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>1</td>
<td>2</td>
<td>.18</td>
</tr>
<tr>
<td>6</td>
<td>22</td>
<td>1</td>
<td>2</td>
<td>8</td>
<td>.32</td>
</tr>
<tr>
<td>7</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>6</td>
<td>2.00</td>
</tr>
<tr>
<td>8</td>
<td>12</td>
<td>7</td>
<td>0</td>
<td>14</td>
<td>.74</td>
</tr>
<tr>
<td>Total</td>
<td>93</td>
<td>32</td>
<td>7</td>
<td>76</td>
<td>.58</td>
</tr>
</tbody>
</table>

### TABLE 4

**DISTRIBUTION OF MOTION AND NON-MOTION VERBS IN FULLNESS OF JUNE**

<table>
<thead>
<tr>
<th>Poem</th>
<th>Motion Verbs</th>
<th>% of Motion Verbs</th>
<th>Non Motion Verbs</th>
<th>% of Non Motion Verbs</th>
<th>Ratio (Motion-Non Motion)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prolog</td>
<td>15</td>
<td>75%</td>
<td>5</td>
<td>25%</td>
<td>3.00</td>
</tr>
<tr>
<td>Pełnia Czerwca</td>
<td>12</td>
<td>57%</td>
<td>9</td>
<td>43%</td>
<td>1.33</td>
</tr>
<tr>
<td>Północ</td>
<td>10</td>
<td>59%</td>
<td>7</td>
<td>41%</td>
<td>1.43</td>
</tr>
<tr>
<td>Łowy</td>
<td>27</td>
<td>53%</td>
<td>24</td>
<td>46%</td>
<td>1.12</td>
</tr>
<tr>
<td>Ofiara</td>
<td>12</td>
<td>60%</td>
<td>8</td>
<td>40%</td>
<td>1.50</td>
</tr>
<tr>
<td>Sobótki</td>
<td>12</td>
<td>52%</td>
<td>11</td>
<td>48%</td>
<td>1.09</td>
</tr>
<tr>
<td>Epilog</td>
<td>21</td>
<td>68%</td>
<td>10</td>
<td>32%</td>
<td>2.10</td>
</tr>
<tr>
<td>The Cycle</td>
<td>109</td>
<td>60%</td>
<td>74</td>
<td>40%</td>
<td>1.47</td>
</tr>
</tbody>
</table>
### TABLE 5
**DISTRIBUTION OF SINGULAR AND PLURAL VERBS IN FULLNESS OF JUNE**

<table>
<thead>
<tr>
<th>Poem</th>
<th>Plural Varba Total</th>
<th>Plural % of Verbs</th>
<th>Singular Varba Total</th>
<th>Singular % of Verbs</th>
<th>Ratio (Plural-Singular)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prolog</td>
<td>5</td>
<td>25%</td>
<td>15</td>
<td>75%</td>
<td>.33</td>
</tr>
<tr>
<td>Pełnia Czerwca</td>
<td>12</td>
<td>57%</td>
<td>9</td>
<td>43%</td>
<td>1.33</td>
</tr>
<tr>
<td>Północ</td>
<td>4</td>
<td>27%</td>
<td>11</td>
<td>73%</td>
<td>.36</td>
</tr>
<tr>
<td>Łowy</td>
<td>14</td>
<td>32%</td>
<td>9</td>
<td>68%</td>
<td>.47</td>
</tr>
<tr>
<td>Ofiara</td>
<td>6</td>
<td>43%</td>
<td>8</td>
<td>57%</td>
<td>.75</td>
</tr>
<tr>
<td>Sobótki</td>
<td>10</td>
<td>53%</td>
<td>9</td>
<td>47%</td>
<td>1.11</td>
</tr>
<tr>
<td>Epilog</td>
<td>5</td>
<td>23%</td>
<td>17</td>
<td>77%</td>
<td>.29</td>
</tr>
<tr>
<td>The Cycle</td>
<td>56</td>
<td>36%</td>
<td>99</td>
<td>64%</td>
<td>.57</td>
</tr>
</tbody>
</table>

### TABLE 6
**DISTRIBUTION OF MOTION AND NON-MOTION VERBS IN THE FIRST 8 POEMS OF NEMESIS TRAVELS THE EMPTY ROADS**

<table>
<thead>
<tr>
<th>Poem</th>
<th>Motion Verbs</th>
<th>Non-Motion Verbs</th>
<th>Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>10</td>
<td>27</td>
<td>.27</td>
</tr>
<tr>
<td>2</td>
<td>13</td>
<td>12</td>
<td>.52</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>20</td>
<td>.23</td>
</tr>
<tr>
<td>4</td>
<td>9</td>
<td>23</td>
<td>.28</td>
</tr>
<tr>
<td>5</td>
<td>1</td>
<td>12</td>
<td>.08</td>
</tr>
<tr>
<td>6</td>
<td>0</td>
<td>33</td>
<td>.00</td>
</tr>
<tr>
<td>7</td>
<td>1</td>
<td>8</td>
<td>.11</td>
</tr>
<tr>
<td>8</td>
<td>4</td>
<td>33</td>
<td>.12</td>
</tr>
<tr>
<td>Total</td>
<td>44</td>
<td>164</td>
<td>.21</td>
</tr>
</tbody>
</table>
### TABLE 7

**DISTRIBUTION OF THE DIRECTION OF MOTION IN THE FIRST 8 POEMS OF NEMESIS TRAVELS THE EMPTY ROADS**

<table>
<thead>
<tr>
<th>Poem</th>
<th>Horizontal Motion</th>
<th>Up Motion</th>
<th>Down Motion</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>7</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>7</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>7</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>8</td>
<td>3</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

Total | 25 | 9 | 10

### TABLE 8

**DISTRIBUTION OF VERBS OF MOTION AND "BEING" IN THE FIRST 8 POEMS OF NEMESIS TRAVELS THE EMPTY ROADS**

<table>
<thead>
<tr>
<th>Poem</th>
<th>Verbs &quot;to be&quot;</th>
<th>Motion Verbs</th>
<th>Other Verbs</th>
<th>Ratio (Motion-Being)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>10</td>
<td>10</td>
<td>17</td>
<td>1.00</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>13</td>
<td>8</td>
<td>3.25</td>
</tr>
<tr>
<td>3</td>
<td>8</td>
<td>6</td>
<td>12</td>
<td>.75</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>9</td>
<td>17</td>
<td>1.30</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>1</td>
<td>6</td>
<td>.16</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>0</td>
<td>26</td>
<td>.00</td>
</tr>
<tr>
<td>7</td>
<td>2</td>
<td>1</td>
<td>6</td>
<td>.50</td>
</tr>
<tr>
<td>8</td>
<td>2</td>
<td>4</td>
<td>27</td>
<td>2.00</td>
</tr>
</tbody>
</table>

Total | 45 | 44 | 119 | 1.00
APPENDIX D

FIGURE 1
TEMPORAL RELATIONSHIPS OF TIME OF DON QUIXOTE

- Subjunctive: 4 stanzas
- Present: 4 stanzas
- Negated Past: 21 stanzas
- Negated Future: 10 stanzas
- Negated Present: 10 stanzas

FIGURE 2
SJUZET DEVELOPMENT PATTERN OF PART I
OF TIME OF DON QUIXOTE

Specific Sjuzet

<table>
<thead>
<tr>
<th>Poem</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
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</thead>
<tbody>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

General Sjuzet

<table>
<thead>
<tr>
<th>Poem</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>