Joanna Orska

Transition-Translation: Andrzej Sosnowski's Translation of *Three Poems* by John Ashbery

Abstract: Narrative poetic forms became popular in Poland in the 1990s, and just as it is the case with other changes in poetic style and genres, this tendency can be associated with the popularization of the styles of the New York School of poetry. I would like to reflect on the poetic practice of John Ashbery and its presence in Poland. My main interest is to show how translations of his texts refresh through their formal and conceptual novelty the range of the Polish lyric poetry's sensitivities, expanding the possibilities of poetic imagination and language. The translators of poems by the New York School poets remain to this day perhaps the most important contemporary authors, who are also most often mentioned by critics as reference points for new Polish poetry. This is the case of Andrzej Sosnowski, whose translation of *Three Poems* (a prose poem from 1974), published in Poland in 2012 as *Cztery poematy*, is undoubtedly the crowning achievement of this poet-translator. Sosnowski himself is the author of several poetic prose pieces (which may be aptly described, after Fredman, as *poet's prose*), whose relationships with both Ashbery himself and the authors translated by both poets (Raymond Roussel, Arthur Rimbaud) seem to be part of a complicated "translational-transitive" game that Sosnowski may play with Ashbery. I decided to choose this example of the very unique Polish reception of the American poet because it seems to be a wide-ranging artistic project, far exceeding the boundaries of an adventure that might be called a faithful or masterly translation.

Keywords: prose poem, New York School, translation turn, John Ashbery, Andrzej Sosnowski, translation practice, poet's prose

It is safe to say that in Poland the 1990s marked the beginning of a boom in a new type of poetic prose, resembling the one that began in the US in the late 1970s.[1] That formula did not have much in common with the French prose poem whose tradition

1 Stephen Fredman writes in his groundbreaking book, *Poet's Prose: The Crisis in American Verse*, that an impulse towards prose "is embedded in the larger issues of the character of American poetry and the crisis of modernity" and that poet's prose is "a key indicator of the overall direction of American poetry" (Fredman 2). Fredman lists numerous names of the great 20th century American poets who wrote poetic prose. The whole new group of writers, however, working with prose poem seen as the new experimental mode of writing, giving the way almost wholly to the new forms of prose or non-versified performance text, emerged together with the Language poetry movement. In the introduction to anthology *Great American Prose Poems: From Poe to Present*, David Lehman, the editor, writes in a similar manner, that, from the beginning of 1970s, the prose poem in America has been gaining independence as a "surreal fable" (by Russel Edson or Robert Bly), and as a "language experiment": giving autonomy to the sentence of prose independent from the sentential logic and the context of the story. Following in footsteps of Marjorie Perloff, Lehman points to the works of Ron Silliman, Lyn Hejinjan and Rosemarie Waldrop, among others.

is behind virtually all borderline poetic endeavours in which authorial intention is an important factor. The new strategies aimed to reformulate numerous parameters of poetic prose.[2] It seems that the surge in exploration of trends supposedly inaccessible to Polish lyric poetry stemmed from English language modernist traditions related to the broadly defined American avant-garde. Even though 20th century Polish literature was variously, and frequently, influenced by all kinds of aspects of the Anglo-Saxon culture, during the later period of the Polish People's Republic the dominant voice of Polish structuralism, reinforced by specific critical choices regarding American literature resulted in a situation where the legacy of such poets as Ezra Pound, Gertrude Stein or William Carlos Williams, remained largely unrecognised in our society. Structuralism—the most prominent academic language in Poland in the 1960s and 1970s, insisting on a clear-cut separation of genre models—has produced and continues to produce theories of poetry that are based on a strong opposition of verse and prose. To the extent that these theories have recognized forms of hybrid nature, such allowances were made on strict rules stipulating that the hybrid be commensurate with the Polish literary tradition.[3] Narrative poetic forms only became popular in the 1990s. On the one hand, they are distinguished by the poetic treatment

2 The notion of American prose poem was considered subversive and having a certain political potential by many critics researching the issue (S. Fredman, M. Perloff, M. Murphy, M. Deville, S. Monte). Fredman opposes the language-centered, highly aestheticized French prose poem—"a paean to the isolated genius"—rooted in the transition from the 19th to the 20th century, and the democratic tendency of American formula, where prose is to "articulate a shared world in which the experience vouches for truth rather than for isolated genius" (Fredman 10). The American prose poem was giving up not only verse itself, in a gesture of freedom, but was also leaving behind the tradition of short narrative prose poem treated as confession (*The Princeton Encyclopedia of Poetry and Poetics*, 1112). As Fredman sustains, prose offers an American poet not only "distancing mechanism from the regulation of verse": "American poets employ prose to engage and interrogate what has been thought of as 'antipoetic' realm of fact and argument. . . . The whole range of mood, tone, and address, inherent in the discourse of statement and proposition becomes available in the prose sentence. In other words, the most encompassing freedom that these poets seek is the freedom to construct the poetic entity capable of including what poetry has been told to exclude" (10). Na temat poematu prozą jako gatunku uprawianego przez Johna Ashbery zob. także: R. Ring, *An Open Possibility: John Ashbery and the Postmodern Prose Poem* (1998).

3 Recently published monography by the Polish theoretician of literature, Agnieszka Kluba, under the title *Prose Poem in Poland*, excludes outside the range of interests all those forms of prose poem that are lacking the strong lyrical subject. These are, supposedly, incongruous with the tradition of the 20th century Polish prose poem, traditionally keeping the strong relation with the French, symbolist model. Surprisingly, this kind of argument ignores a range of experiments that were crucial for some poets of Polish modernity. Among the more striking examples of Kluba's exclusions are Różewicz's and Białoszewski's experiments which violate the boundaries of poetic genres, as they create longer narratives, explore the poetic potential of a narrative sentence, and make poetry out of material not immediately tagged as "poetic."

of language, which hinders the development of the plot or story; on the other hand, they play with the category of truth, drawing on various tools and styles appropriate for prose but until then not necessarily assimilated by Polish lyric poetry. As I am going to argue, their success, just as it is the case with other changes in poetic style and genres, can be associated with the popularization in Poland of the styles of the New York School of poetry. These styles represent the strand characteristic of the American avant-garde tradition that had previously been absent in Poland.[4] The phenomenon of the presence of the New York School in Poland in the 1990s has already been the subject of several discussions, which referred mainly to the surprisingly weak and superficial reception of Frank O'Hara's poetic styles.[5] The Polish 1990s did open up as a poetic ground particularly suitable for the introduction of more conversational utterance and colloquial language that can be profusely found in O'Hara's poetry. The presence of his work, however, was connected mainly to the translations of only a selection of his poems (mostly by Piotr Sommer, starting from the famous "blue," New York School issue of *Literatura na Świecie*, a magazine devoted to translating literary texts magazine in, published in 1986). Consequently, the reception of his poetry suffered from insufficient recognition of his views on poetry and ignorance of the specific experience and contexts that were vital for the New York artists in the American 1950s and 60s.[6] New Polish poetry in the 1990s was nevertheless largely inspired in its methods, interests and ideas by Bohdan Zadura, Piotr Sommer, and later Andrzej Sosnowski, Tadeusz Pióro, Jerzy Jarniewicz and Marcin Sendecki—important poets translating countercultural English-written poetry not only from the United Stated, but also from Great Britain, Ireland, Scotland and Wales.

---

4 To explain this sudden absorption of the New York School legacy at the beginning of the 1990s in Poland, one must take into consideration the general strong presence of the French and Russian modern tradition in the Polish 20th century. From the 1920s on, French and Russian poetical model played a prominent role in understanding the essence of poetry and its social meaning. Poetry was seen consequently as a sublime and elitist mode of communicating, a kind of a sacred text conveying the universal wisdom on the one hand, and an expression of authorial freedom in dense, obscure, experimental verses, focused on the problems of poetical language and imagination on the other. In Polish poetry there was not much space for the common language of the shared, everyday experience of the countercultural origin—or the experiment heading in the way of the hybrid, ambiguous in generic terms poetry of Ezra Pound, William Carlos Williams or prose of Gertrude Stein and James Joyce. Avant-garde revolution of this kind was going on in Polish poetry throughout the whole of the 20th century, but in a silent, marginalized way (represented, for instance, by Białoszewski and Różewicz, mentioned in the preceding footnote, both acknowledged authors, but read in a largely traditional manner).

5 Kacper Bartczak has pointed out a certain one-dimensionality of the way in which some "bruLion" poets respond to the subtleties of Frank O'Hara's urban stylistics (Bartczak, "Drapieżność" 436).

6 Several Polish critics (as Marta Skwara, Tadeusz Pióro, Kacper Bartczak and myself) have written about the influence of the New York School on contemporary Polish poetry and about superficiality of the presence of the most popular one, Frank O'Hara, in Polish reception.

In what follows, I would like to reflect on the presence in Poland of the poetic practice of John Ashbery, taking up a subject that has remained virtually undiscussed. At the same time, I want to show how translations of his texts refresh, through their formal and conceptual novelty, often received as „strangeness," the range of the Polish lyric poetry's sensitivities, expanding the possibilities of poetic imagination and language. I will demonstrate how these styles migrate over various textual boundaries, find their way from the translation to the translator's own poetic work, and begin a new life in the Polish language.

Obviously, prose poems by Ashbery—the famous *Three Poems* as well as previous attempts made already at the stage of *Some Trees*—could not have contributed directly to the popularity of narrative forms of poetry in Poland. On the other hand, until 1989, all of our post-war achievements in this regard had amounted to a dozen or so random works, written by fewer than ten important authors in essentially 19th century style (excluding the experiments by Tadeusz Różewicz and Miron Białoszewski). For the sake of comparison, since the early 1990s there have appeared about thirty poets successfully engaged in all kinds of poetic prose. Among them, to mention just a few important names, have been Andrzej Sosnowski, Jacek Podsiadło, or Marcin Świetlicki. Although the real impact of the poetic styles brought in by the translations of O'Hara's poems remains to be ascertained, and even though it is even more difficult to measure any strong presence of Ashbery or Schuyler and Koch, it does not change the fact that the translators of poems by the New York School poets remain to this day perhaps the most important contemporary authors, who are also most often mentioned by critics as reference points for new Polish poetry.[7] The translation by Andrzej Sosnowski of *Three Poems*, a prose poem from 1974 published in Poland in 2012 as *Cztery poematy* (with the addition of *Fala* [*The Wave* from 1984]) is undoubtedly the crowning achievement of the poet-translator

7 John Ashbery's works were translated in the 1990s in Poland many times by several artists (Bohdan Zadura, Piotr Sommer, Tadeusz Pióro, Jacek Gutorow, Julia Fiedorczuk, Kacper Bartczak, Paweł Marcinkiewicz). In 1993 first Polish short collection of his poems was published under the title *No i wiesz* (*As You Know* in translation of Sommer, Sosnowski and Zadura). The poetry of Ashbery was presented to the Polish reader in two recognized anthologies of American poetry in translation of Piotr Sommer (*Artykuły pochodzenia zagranicznego*, 1996; collection reprinted in *O krok o nich*, 2002). Broader selection of Ashbery's works was presented in three monographical issues of *Literatura na Świecie* as well: first one dedicated to the New York School poets („blue issue" [1986, nr 7]; second the issue with fragments of *Flow Chart* poem in translation of Sosnowski [1994, nr 3]; finally the whole issue dedicated to Ashbery [2006, nr 7-8], with *Self Portrait in the Convex Mirror* in Sommer's translation and the first publication of *The Wave* in Sosnowski's translation. Several important books and articles about Ashbery, written by Polish scholars specializing in American literary studies (Krystyna Mazur, Kacper Bartczak, Paweł Marcinkiewicz), have been published within the last ten years. One of the most important statements, written in the formula of poetical, avant-garde-like manifesto, was written by Andrzej Sosnowski and reprinted in his critical book *»Najryzykowniej«* in 2007 (*O poezji* flow *i* chart [About *flow* and *chart* poetry]).

with regard to his Polish translations of Ashbery. Sosnowski himself is the author of several poetic prose pieces (which may be aptly described, after Fredman, as *poet's prose*), whose relationships with both Ashbery himself and the authors translated by both poets (Raymond Roussel, Arthur Rimbaud) seem to be part of a complicated "translational-transitive" game that Sosnowski may play with Ashbery. I decided to choose this example of the very unique Polish reception of the American poet because, as in the case of works by Ashbery, it seems to be a wide-ranging artistic project, far exceeding the boundaries of an adventure that might be called a faithful or masterly translation.

Let us first focus on the poetic prose of Sosnowski, which could be considered as a kind of "conversation in translation"—a broadly-conceived transposition of creative concepts beyond the limits of language and conditions of local culture. It seems fitting to start with *Nouvelles impressions d'Amerique* (1994) by Sosnowski, a publication inspired by Raymond Roussel's *Nouvelles Impressions d'Afrique* (1932), which was a fascination of a lifetime not just for Ashbery.[8] Paweł Marcinkiewicz in his large Polish study dedicated exclusively to Ashbery's poetry, *Oni przybyli, żeby wysadzić Amerykę*, argues that *The Vermont Notebook* (1975), a book illustrated by Jo Brainard, draws for its strategy and the concept of its drawings on *Nouvelles Impressions* by Roussel. If we were to agree with the above assessment, then Ashbery's volume—focusing on a vertiginous idea of meticulous chronicling, sorting, and cataloguing various elements comprising the landscape of experience, perhaps of the author travelling by bus across the US—must also be a testimony of the difficulties, or even impossibility, of creatively reacting to Roussel's text. It may be seen as both a

8 First translations of Raymond Roussel's works by the New York School poets had been published in 1969 in Trevor Winkfield's magazine *Julliard*. These efforts were completed when the collective edition of Roussel's translation appeared in 1995 under the title *How I Wrote Certain of my Books*, preceded by an introduction by John Ashbery. This particular essay had a history of itself and was cited many times as important self-statement about Ashbery's own works. It was published first in 1962 in *Portfolio and Art News* (Diggory). The collective edition of Roussel's works was published by Quick Change (Winkfield's publishing house). It contained 59 illustrations of Henry-A. Zo, ordered by Roussel for *Nouvelles Impressions d'Afrique*. In that first American collection one will find the fragments of *Nouvelles Impressions*, with the famous many-levelled suitcase-sentences, in translation of Kenneth Koch; couple of pages of *Impressions d'Afrique*—prose in translation of Ashbery; finally a long excerpt of his translation of *Documents to Serve as an Outline*. The Polish translation of the last position, by Andrzej Sosnowski, appeared in Biuro Literackie publishing house in 2008. In an essay dedicated to Roussel, published first partly as the afterword to the Polish edition of *Locus Solus* in 1998, Sosnowski reminds the story of the New York School poets meeting with Roussel legacy in Paris in 1950, accidentally, in the surrealistic meaning of an accident, in the case of Kenneth Koch, looking "for something exiting and mad." The same meeting happened less accidentally in the case of Ashbery, who came to Paris to write his PhD. thesis about Roussel. The essay by Sosnowski is a kind of homage to the procedural machinery of Roussel's surrealism—his fascination shared with the poets working within this same, particular avant-garde tradition.

tribute to Roussel and admitting one's helplessness in the face of the French writer's daunting formal undertaking, especially his derivational generative or algorithmic method, which permits a kind of endless imploding—or maybe exploding—of the text. If we accept the idea proposed by Marcinkiewicz, the intent of the original was extended in the new work inspired by it.[9]

The same interpretation can be given to Sosnowski's *Nouvelles impressions d'Amerique*. In its initial, borderline conditions, it may be regarded as a kind of perverse tribute to the collective presence and importance of Roussel to the New Your School poetry; a tribute to Roussel himself that would echo the New York writers' veneration of the unrestrained and boundless genius of word formation; finally, a sign of respect toward Ashbery himself, for whom Roussel's hyper-complex sentences, packed in an intricate system of multilevel parentheses, posed a great challenge, which he expressed, among others, in *Three Poems*. On the other hand, *Nouvelles impressions* by Sosnowski, which reuses 59 illustrations by Henry-A. Zo., is a book following in a relatively straightforward manner the instructions that Roussel gave to his illustrator. Following the instructions closely and meticulously, the drawings illustrate nothing in particular, in the sense that they present totally imaginary, and yet banal, situations and landscapes. In the volume, the drawings are supplemented with small, poetic, but quite clearly written prose pieces. In their intent they follow the instructions in a way that reflects the subjectivity of the Polish author, who also partially adheres to the romantic genre of intellectual journey, here presented in a removed, poetic manner, which, however, has as little as possible in common with differently understood American reality.[10] None of the texts contained

9 The conception of translation as an extension of the life of the original text in a different culture and different langue determinations, often producing different form and even meaning, comes from Jacques Derrida. In *The Ear of the Other: Otobiography, Transference, Translation*, the book of texts and discussions with the French philosopher, the result of the series of meetings at the University of Montreal in 1979, in the *Roundtable on Translation*, Derrida formulates his thesis basing on Benjamin's *The Task of the Translator*. He was asked by Christy McDonald about his poetical book *Living on: Border Lines* (1977), that was playing with notions of total translatability and total untranslatability. Derrida says then: "Translation has nothing to do with reception or communication or information. . . . the translator must assure the survival, *which is to say the growth*, of the original. Translation augments and modifies the original, which, insofar as it's living on, never ceases to be transformed and to grow. It modifies the original even as it also modifies the translating language. This process—transforming the original as well as the translation—is the translation contract between the translation and the original text" (*The Ear of the Other* 122).

10 Andrzej Sosnowski spent the years 1989-1992 in Canada and Untied States of America. He worked in London (Ontario) at the University of Western Ontario as a research assistant of prof. Leon Surette, specializing in works of Ezra Pound. Sosnowski was supposed to write his PhD. thesis about Pound. Ontario Province granted Sosnowski with Ontario Graduate Scholarship that allowed him to travel through Canada, and visit the United States, mainly Chicago and San Francisco. He was seeing his poet-fellows, Kuba

in Sosnowski's volume fulfils the task of bringing American any closer to the reader; in fact, the texts move away from their alleged general subject, using a somewhat fictionalized, discursive, yet flat and ironic style typical of his poetry. *Nouvelles impressions* by Sosnowski consists of clear, "smoothed," stylistically polished images. The writer, faced with a translation effort by Ashbery, an effort that will ultimately produce a text that only imitates the intentions of the original creative formula, chose a different path, responding to the challenge made by Roussel in yet another manner. Sosnowski's efforts seem consistent with the principle of fidelity of the translation, used in a perverse manner and consistently with the guidelines for Henry-A. Zo.'s illustrations. *Nouvelles impressions d'Amerique* by Andrzej Sosnowski is not even trying to be an impossible translation-interpretation of *Nouvelles impression d'Afrique* of Roussel; still the book is a sort of a textual counterpart, a variation on the theme, parallel to Roussel's originally heterogeneous idea that complicates the relation between the fact of travelling and textuality. In this sense, we could say that Sosnowski's text is written "next to" the previous textual events, first Roussel's, then Ashebry's *Vermont Notebook*.

Konwój (Convoy) by Sosnowski, a prose poem published as *Konwój. Opera* (Convoy, An Opera) in 1999, is a good example of a hybrid variant of *the poet's prose*, which seems to be inspired by John Ashbery's experiment from the volume *Three Poems* (1972). Even a cursory discussion of the genre formula, on which *Konwój* is ostensibly based, brings to mind numerous associations with the creative strategy of Ashbery. According to the Polish poet, the meanings of the word "convoy" should designate themes that organize the images accumulating in the text. It becomes obvious, however, that whatever such accumulations do accrue in the text, they constitute only an imitation of a normal development of a story in the narrative or a coherent sequence of arguments in a discursive argumentation. *Konwój* also lacks a dominant poetic voice that could transform the entire presentation into a space of an autobiographical and self-referential confession. But the most disturbing element of *Konwój* is the poetic sentence, which sometimes replaces the verse, and other times – the paragraph. To better present the work of such a sentence, whose idea and structure were, in my opinion, taken by Sosnowski from Ashbery, I will first try to refer to its usages found in Ashbery's poem "The New Spirit," the first element in the cycle of *Three Poems*.

Ashbery's poetic sentences work performatively—I am not saying anything new here, as such thesis has been put forward many times by numerous critics who have dealt with the subject of the author's prolific poetic output.[11] Among the

Kozioł and Tadeusz Pióro, there. An outcome of these meetings was, among other things, the collective poem, *Dom bez kantów* (*House without Corners*) first published in USA in 1992. It can be called one of not many poetic manifestos of the Polish 1990s.

11 Performative—lively, motion-like, everchanging, and self-playing element in John Ashbery's poetics—was mentioned by many critics: starting from Marjorie Perloff's *The Poetics of Indeterminacy: Rimbaud to Cage* ending with Michael Davidson's essay *The*

studies on *Three Poems*, the most useful one, for my purposes, is Stephan Fredman's discussion in his *Poet's Prose*. In his discussions on the form of the sentence, Fredman shows a way of thinking about sentence as a section of organised meaning, whose measure would correspond to a poetic line or stanza.[12] A similar theme was taken up in 1987 by Ron Silliman in his famous manifesto *The New Sentence* directed against structuralism—not only as a way of modelling and normativisation of styles of expression, or, consequently, reproduction of thinking patterns. Silliman's intention was Derridian; he talked about the need to go beyond looking at a sentence as an organised expression, whose sense, resulting from the allegedly underlying syntactic order overrides the actual semantic realisation. A play with the sentence notation—which would belong to the avant-garde legacy of Gertrude Stein[13]—in Silliman's case becomes a significant factor, using the possibilities of an often extensive or, conversely, fragmentary, shredded syntax that wriggles free of the conditioning of a closed expression with a clear meaning and fixed logical pattern.

Fredman, who follows a similar path, also perceives primarily such aspects of the new prose poem that are associated with the written sentence, and not a statement. A written sentence that plays with its own recording, using as significant the space of a paragraph or a whole page, also its graphic record, is just one of the issues that I find interesting. A prose sentence that acts as a poetic line, transposes onto syntactic structure the issues that are usually associated with formulation of meaningful images, reflections of life or reality—both in poetry and in prose. The poetic principle guiding "The New Spirit" could be a broadly understood mobile *metalepsis*—that is

Pleasures of Merely Circulating: John Ashbery and the Jargon of Inauthenticy (in *On the outskirts of Form*). Polish critics were also noticing Ashbery's performative method. Kacper Bartczak in *In Search for Communication and Community: The Poetry of John Ashbery* connects it to the vague personality of the Ashbery's poetical self.

12 In his essay about W. C. Williams's *Cora in Hell*, Fredman, analyzing one of the paragraphs of this prose poem, makes a statement exposing the poetical work within the sentences of prose poem, using the potential of the syntax, but in a counter-logical, counter-narrative way, usually associated with the syntactic order of prose: "Rather than taking the more or less logical order of hypotaxis, the sentences are inventively paratactic, often keeping in suspense the exact relationship between contiguous syntactic units. The compositional continuity forged is on the syntactic level, not the logical or narrative levels, and the ambiguity and propellant quality of the syntax combine to effect what Williams called the 'simultaneous' impression of his improvisations, the attempt to evoke a fleeting moment" (Fredman 30). See also the whole part *The Generative Sentence* within this unit.

13 The main focus in this paper is to show the relation of the generative sentences built in the text of Ashbery and the "sentential" work in Sosnowski's translation of *Three Poems* as well as in his *Konwój*, having a source of inspiration in Ashberian *poet's prose*. I leave aside the sources of inspirations that are recognized as important for Ashbery and for his *Three Poems* in particular: the prose of Gertrude Stein, the narratives of Henry James, and finally Auden's performative speech mode of "Caliban to the Audience," in *The Sea and the Mirror* (1944). See also: D. Herd, *John Ashbery and American Poetry*, especially the chapter on *Three Poems* (2000).

a rhetorical move of reversal. In this case, it might be argued, we have to do with a formula representing the internal as the external and the external as the internal. In a system understood as a section of prose consisting of several sentences or one very long sentence (Fredman uses the term *paragraphs*), it could be understood in accordance with the Latin name *transsumptio* as a replacement of meanings (e.g. closer with more distant ones), here understood not as a result of poetic activity taking place outside the text but represented during the course of poetic narration in the form of a writing-as-process. *Metalepsis* is a trope still causing controversies; in Poland it is hardly ever used; its meaning and function described in Polish dictionaries of literary terms is played completely out by metonymy.[14] Metalepsis has been brought into the centre of attention by Harold Bloom who, in his *A Map of Misreading* (1975), defines it as a revisionary trope functioning in the style of major writers whose work absorbs a tradition and transforms it (102-103). More important however, from the Ashberian point of view, seems to be the meaning of "bridging" associated with this trope by Douglas Robinson in *The Translators Turn*, representing *metalepsis* as one of the modes of translation. Here, this trope is called, after Quintillian, an intermediate step, placing us between the term and the thing to which it is transferred, having no meaning in itself, but actually providing transition. Bloom states that it has no presence or time of its own—it is, in fact, for Bloom, an *agon* with time (*Map* 102; *Agon* 167-168). Robinson cites the work of Angus Fletcher on Kenneth Burke and compares *metalepsis* to a "baton" in a relay race, unendingly pointing towards the leading character of the leading question that is never to be answered:

> The key is the time, and specifically a medial location in time, a being (or finding yourself) in the middle of the time, after the beginning, before an end—or rather, more specifically, after what just came before and before what is about to come after. It is a being torn in two directions, toward the past that defined but deserted you and the future that eludes you as you reach toward it. It is—in Burke's terms—the bridging that never reaches the opposite bank, or—as Fletcher says—running 'toward infinitely receding finish line.' (Robinson 182)

The *metaleptic* transference of meaning that is never to be transferred, always finding a symbolic action of "handing the meaning over" instead of arriving at a final resting place, could be a fit depiction of Ashbery's narrative method in *Three Poems*, finding ever new ways of saying something that was never to be really exhaustively expressed or articulated. It represents the idea of the poet's prose narrative, with its always

14 Recently *metalepsis* came to life in Polish cultural and literary studies in the interpretation given by Gerard Genetteand applied to narratology—as a trope transgressing the boundaries between the world in which one tells and the world of which one tells, violating the barrier between the fiction and the world of the reader. This understanding of the trope narrows down the range of its meanings. Metalepsis is here quite narrowly understood (Swoboda, Karkiewicz).

writing "next to"—where the idea of getting the creative intent across, without the actual transference of the idea in its fullness ever taking place, turns out to be the only way of rendering the writer's experience that is in fact untranslatable. *Metalepsis* works like a story—compressing within itself a reality already absent or past, in order to suggest it as a description of a future that hasn't happened yet.

The figure of *metalepsis* would have an essentially prose formula, i.e. continuous, narrative, and involving constant telling of (here metaphorically understood) events, except that this is a narrative without a significant progression in terms of the development of themes and subjects, not to mention building up of specific plots. A similar continuous rule seems to exist in many longer poems by Ashbery, where this continuity may be the result of a repetitive use of diverse figures in a poetic story. Consequently, in "The New Spirit," *metalepsis* becomes not so much a trope, a single "change of meanings" (understood as a 'plot twist'), but rather a creative act, whose essence is primarily "transitive." If we look at the way sentences are put together in "The New Spirit," we will notice that initially they constantly intermingle, substitute, and mix references to two main movements—one that descends, perhaps into the "inner" reality, and one that goes outwards towards a jointly shared world. Throughout the poem we come across noun motifs that seemingly put the "story" in order but in fact do not combine into themes linked by any more recognizable poetic principle. A flower, tree, mountain, valley, river, moon, stars, winter, road, ship or dream, journey, progress—depending on the mode of getting inside or getting outside, these are more significant as metaphors of spiritual life than indices of narrative continuity. Alternatively, however, they are terms enabling formation of some real space. It is this space that becomes a medium, formed in real time during the reading of the text, which enables the existence of any narrative time or plot. The "story," then, that Ashbery's poem as narrative medium spins is of its own continuity: it remains repetitive and monotonous, with nostalgia and the sense of progression becoming its major persistent themes.

A centre of gravity for such mode of poetic narrative was actually provided by a single sentence: "To formulate oneself around this hollow, empty sphere . . . . To be your breath as it is taken in and shoved out" (Ashbery 5). "Hollow, empty sphere" marks a certain continuity within a multi-layered, complex poem. It is visualized over and over again as "leaving," translated into Polish very accurately, though not very faithfully, as "opustka",[15] which is illustrated in the text in the form of blank spaces between paragraphs and gaps within individual lines. "Leaving" finds its metaleptic counterparts in "The middle of the journey, before the sands are reversed: a place of ideal quiet" (4); as "the narrowing-down feeling conflicts with the feeling of life's coming to a point, not a climax but a point" (8); as "that emptiness that was the only way you could express a thing?" (12) and so on. Around the hollow essence, which

15 "Opustka" in Polish language is a word meaning a part of the text that has been left out by mistake during the composition setting in the printing process. Unlike "a leaving," Polish "opustka" is a professional term, functioning only within the printing dictionary; it has no use in everyday life language.

can be treated both as a means of the story's ascending/descending and as the dead space between inhalation and exhalation, sentences unfold that branch out more and more: from a solitary walk in the mountains, to a joint trip by car, a common room and the wind inside it, to "the eternal disarray of sunrise" (43), "moon" that "had triumphed easily once again" (46), to the famous "horrible vision of the completed Tower of Babel" (50). "He thought he had never seen anything quite so beautiful as that crystallization into a mountain of statistics: out of the rapid movement to and fro that abraded individual personalities into a channel of possibilities" (48)—one might want to say, following the thought of the poem. The falseness of the narrative is proven in some places, but not by openly addressing the reader as is sometimes the case in classic moments of *parabasis* (by Genette described as *metalepsis*). The themes that preserve the "sentence-ness" of experience, for example placing us insistently inside the narrative, are discreet, mentioned in passing in the form of an intimate address to some "me" or "you" as in the following instances: "the everyday glamor of a 'personal life,' keeping a diary and so forth, is the outward sign of this progression that is built into us like the chain of breathing" (23); "the result that the dislocations come through to us as romantic episodes or chapters" (25); "the totality of its gradations had been breathed into the start" (25); "interrupted spiral of that other narration whose purpose was to instruct and entertain" (25). There is only one moment in the poetic story that remains self-referential in a direct manner and thus underlines own, "written" status, while at the same time it carries a certain instruction regarding the functioning of the proliferating text: "The motion of the story is moving though not // getting nearer" (12). So, in "The New Spirit" we are faced with a fairy tale, the queen of stories, that's been told this throughout all times, in all cities" (12), whose foreground—"distractions for the imagination, incitements to the copyist"—seemingly captivates our attention but in fact we are focused on the background, defined as "the thinness behind, the vague air" (12). Obliterating the boundary between, on the one hand, the inner materials that have been metaphorically processed and thus related to the external world, and, on the other, the materials which, although they derive from the external world, represent the memories of the author—this is the work of metalepsis. In *Three Poems* though, the dominant mode is not a referential one; the story to tell pretends only to form a background; otherwise it serves as a matter for proliferating the poet's thought, setting it in the rhythms of coming and going, highlighting the central character of an issue thought of as central which, however, never gets to be resolved.

The puzzling "relay race" movement, similar to breathing—of ascent and descent, immersion and surfacing, closing and opening—is presented in "The New Spirit" in many different ways. However, in Ashbery's work the most interesting things happen to sentences, or rather paragraphs. Inside them, we observe the alternating rhythm of descending and ascending. The descending movement—an escape from "the ball of contradictions. . . that is heavier than gravity bringing all down to the level"—happens in order to "think" (4) in

accordance with the (ascending) "dream of young and old alike moving together where the dark masses grow confused" (4-5). As we learn next, "We must drink that confusion, sample that other, concerted, dark effort that pushes. . . ," which would signal an interiorizing effort and movement that will push us onwards. This would, again, signal ascension, if it were not for the fact that we must break through "into the meaning of the tomb," which presents us with an ascending-descending contradiction, which Ashbery calls "the act is still proposed, before us" (5). In the system of this prose-poem, such contradiction stands for "this hollow, empty sphere" around which one needs to "express oneself" (5). The final example, with its contradictory splicing of both movements, the counterpoint of "your breath as it's taken in and shoved out," makes it impossible to decide whether the narrative turns inside, toward "hollow, empty sphere" one must "formulate oneself about", or if it moves outward—along "the dream of young and old alike moving" (5).

The text of the poem is shot through with temporal indeterminacy. Frequently, the figurative clusters seem to keep the time flowing in a seemingly contradictory manner in both directions. For example, the question of "And what about what was there before" (5) is unclear and it sends us back to the future oriented "act still proposed, before us," which, however, is inextricably bound up with the past dimension, the future act having being "proposed." The past and future are caught in a shuttling, oscillating rhythm of reciprocities: "This is shaped in the new merging [of the past memories]" (5), although it is also "something new": "Outside, can't you hear it, the traffic, the trees, everything getting nearer" (5).

To put the matter of this dance of sentence functions—or in Fletcher-Robinson's words: handing over the baton in a relay race—in more concise terms: tropes of pointing in the outward directions are constantly shifting to those pointing inward. We learn that: "There is nothing to be done, you must grow up, the outer rhythm more and more accelerate, past the ideal rhythm of the spheres that seemed to dictate you" (6). This theme obtains its consistent, logical continuation in a number of ways, as the narrative cycle of inhalations and exhalations leads us to increasingly complex issues. At the same time, one might notice that the verbs used here do not only refer to motion and constant metaphorical change. In a countermovement to the notion of constant change, we notice a composition rhythm infusing the level of sentences, then whole paragraphs, whose comings and goings suggest some order, a law. In thus rhythm the alternative directions of inhalation and exhalation, connected to descending and ascending, correspond, on a different level, to the prosodic rules of cadence and anti-cadence.

To sum up this dense network of exchanges, rhythms and counter-rhythms, one might say that the succession of sentences in "The New Spirit" is governed by (roughly) two rules. Firstly, we have to do with an ellipse which obtains its text image in the figures of a ball, a zone, an empty place, a leaving, a room, which also simply breaks the thread of the argument, enabling replacement of some meanings with

different ones. Secondly, we sense the mode of growing and retreating, which on the level of prosody is played out as the shift from cadence to anti-cadence. The prosodic tone, length of sounds, distribution of stresses in a single statement—in other words those elements which are used to build a verse of an ordinary poem—are here liberated, as the meaning of words results from the ordering of the syntax, from its associations with voice modulation, melodiousness of the poem—with what would remain associated with recitation. The prosodic undulation transits into the sphere of syntactic logic of sentences, following its sense of obligation that puts meaning in order but is unable to resolve it due to the arbitrary actions of the authorial self, which through those very actions lives in the text. There is a self-emerging within the medium of the text, a somebody who breathes this text in the cadenced/anti-cadenced rhythm of separate paragraphs and "leavings'. Of course, it takes place so clearly only at the very beginning; later on poetic and narrative rules in "The New Spirit" become again complicated.

What Ashbery does with sentence is absolutely fascinating in reading, and it is equally fascinating to observe how the text of "The New Spirit" acquires a new expression in Polish. The literary style presented by Sosnowski is unique in Polish poetry. One feature that it shares with Ashbery is the fluid, though often paradoxical and juxtapositional way of phrasing sentences, or even building a poetic text on the basis of a sentence that repeatedly exceeds the line boundary. This method uses the narrative energy that comes from a complex dialectic of meanings, various rhetorical figures, and the possibilities of a logical ordering of the contents in such a wat that it serves poetic purposes. We can also speak of the ability to expand the text through a compound-complex, although mostly paratactic, syntax of great figures of movement, playing out performatively the experience in the poem. Due to its inflected nature, Polish language is particularly suitable for making of long, multi-compound statements, especially hypotactic in form; on the other hand, the need to adapt to a specific grammatical rule means that a Polish long poetic sentence will be much more decisive in its meaning and will have a much more rigid structure. Connections between sentences are also more rigid, partly because of the need to determine the gender of pronouns. The text of *Three Poems* flows more easily in Polish, it is not as polysemantic and maybe more ornate than the language of the original. Contextual ambiguities must be replaced in translation with the rich Polish vocabulary, whose synonyms exhibit a plethora of shades of meaning which get integrated "into words." Let us compare two fragments, in which the principle of cadence is strengthened through the use of syntactic anti-gradation due to which connections of individual sentences systematically depreciate the meanings of what has already been written. First, a fragment of a paragraph/stanza by Ashbery:

> It's just beginning. Now it's started to work again. The visitation, was it more or less over. No, it had not yet begun, except as a preparatory dream which seemed to have the rough texture of life, but which dwindled into

> starshine like all the unwanted memories. There was no holding on to it. But for that we ought to be glad, no one really needed it, yet it was not utterly worthless, it taught us the forms of this our present waking life, the manners of the unreachable. (7)

In the Polish translation, the principle of multiple negations-corrections, suggestive of the speaker's hesitation about the phenomena he is describing, is maintained; here, too, the effect of conjunctions and particles is such that what we instinctively treat as a logical development of thoughts in a complex formulation consisting of more than one sentence turns out to be a string of denials, plot twists, and changes of the subject—so there is no way to determine the final sense of the whole. At the same time, we can see how a suggestion of such "whole" is built; a consistent structural principle becomes more important than the meaning of the words themselves. However, in the Polish version inter-sentence relationships must be disambiguated. In the section of "The New Spirit" that reads "The visitation, was it more or less over" (7), the pronoun "it" may refer to the subject of the declarative statement, which hides an additional question—but it may also create a relationship with previous uses of this pronoun, which introduces the layer of a strange, impersonal, yet continuous, story of some indefinable existence. In the Polish version, in order to keep a relationship with the subtle link in a section of Ashbery's poem ending with "we must prepare, now, to try to live" (8), the translator replaced the word "visitation" with its English synonym "rehearsal" (*próba*), to which leads the "preparatory dream" (*przygotowawczy sen*). The Polish equivalents of "visitation" (*wizyta, wizytacja*) have a limited range of meanings. However, the feminine gender of the Polish word *próba* necessitated a disambiguation of the pronoun "it," a move that further organises the meaning of the sentence.

As we can see, the flickering of Ashbery's text is very creatively extended in the Polish text. However, as a result, the Polish text appears to be less cut by sudden changes of subjects and predicates of sentences, interconnected by seemingly correct, logical bonds of syntax. The story seems to be perhaps more flowing, transitions between sentences more logical, and the narrative itself, also through selection of words particularly liked by Sosnowski, acquires qualities that characterize the poet's poem in Polish. Perhaps *Three Poems* is the actual source of the adventure in *Konwój*.

Konwój is a poem largely reminiscent of *Three Poems* by Ashbery, but written entirely differently; it was released together with *Cover* and the cycle *Opera*, which includes a prose poem in instalments, *Bebop de luxe*, which does not have much in common with the essence of the discussed work. I would also like to focus for a moment on the phenomenon of translation, or transition of the creative convention—whose principles could be in perfect harmony with the meaning of the word from which the narrative of the poem stems, its initial moment of indeterminacy: "Nikt nie wie, kiedy zaczął się konwój" ("No one knows when the convoy has started"; Sosnowski 15). In the final footnote appended to the text, the author expands the

semantic range of the word "konwój," repeatedly used in the closing lines of the poem, fully informing us about the meanings that the word evokes in different languages.[16] All those meanings and expressions used to convey them could be associated with "The New Spirit," in which some of the leading themes concern travel, exchange, communication, passing on the baton in the relay race of communication, and the multiplicity of languages itself. Fredman refers to the method of poetic narrative, often used in Sosnowski's works as well, as "translative."[17] Extending the life of the foreign text in completely different cultural and linguistic conditions is an element of the translation strategy that links Sosnowski's *Konwój* with "The New Spirit" or, more broadly, with the style of *Three Poems*. In other words, the narrative progression of the poem is closely integrated with the entire multilevel history and semantic structure of the word "convoy"—with its etymology, meanings, possible poetic "events", that is its plot twists and multiple rephrasing. The narrative stems from, and develops over, a survey of certain uses of the language, and not from consequences of a logical progression of the implicit story or quasi-essayistic argument. Hence, as in "The New Spirit," the often surprising associations of the written words and progressions of syntactic patterns seem to designate a certain theme that organises images in the text by only imitating the development of a story in the narrative mode. However, *Konwój* also lacks a dominant poetic voice that could fully substantiate any autobiographical dimension. This trait of the Polish writer has been typically associated by Polish critics with the wider concept of the death of the author, a well-known post-structuralist theorem that only became popular in Poland in the 1990s. However, the lack of the dominant, central authorial subjectivity in Ashbery's poetic prose acquires a different tinge when viewed, in a reading suggested by Fredman in his *Poet's Prose,* from the standpoint of the Emersonian poetics. Fredman points out the Emersonian and democratic backgrounds of the American poet's prose spirit, i.e. a kind of egalitarianism and collective subjectivity operating in the structure of Ashbery's poems, a characteristic enhanced by the poet's own frequent declaration

16 The meanings include: to accompany, to lead, to see off, to steer a vehicle and people, to provide armed escort, to hand over, to carry, to deliver by car; bypass, guard on the way, funeral procession, wedding procession, medium of communication, guarded commodity, caravan, to transport, to pass on, make off with something, bequeath to posterity, to express something.

17 Fredman, reminding the famous text of Walter Benjamin, *The Task of the Translator* (1923), contrasts, in quite a sublime, typically Benjaminian style, the goals of creation and translation, assuming that the second one applies much better to the purposes of Ashbery's poetical prose. The translative intention is supposed to be always at work in search for an original language which is understood not as "spontaneous, primary, graphic" but as "derivative, ultimate, ideational": "Ashbery's sentences are much more ideational than they are concrete or graphic; rather than presenting the primary sensations of experience, he presents the experience of experience, the ultimate sensations and ideas one encounters when trying to gauge experience (how it happens and how it changes)" (Fredman 126).

in interviews that his sense of his own identity was far from firmly established. The constantly changing, flickering subjective roles could be a source of fascination for the reader, for whom the primary tradition was Polish modern lyric poetry, based essentially on a traditional category of confession, for which a play with subjective masks was and achievement in experimental prose rather than something that one might expect even in avant-garde poetry.

However, of particular interest for us should be the way in which *Konwój* differs from Ashbery's poem, constituting a kind of variation on the narrative and poetic concepts of the American poet. As I have already noted, translation shows that the Polish syntax demands the use of certain working decisions. Due to its meandering, counter-logical, associational narrative, "Konwój" can be easily compared to *Three Poems* in the way it plays with the sentence: the semantic values are undermined by syntax, while constant multiplication of sentences, completely unnecessary from the point of view of the economy of information, enhances the effect of repetitive pronouns, conjunctions, and particles. However, in Ashbery's text, the whole sphere associated with formulation of specific themes that could become arranged in cause and effect sequences is put in the background, subordinated to more abstracted progress of some formula of random *poliloquium*. In Sosnowski's case, in turn, meandering, polymorphism, and variation in the narrative is obtained not so much by continuous replacement of the topics of individual sentences, but rather by continuous breaking of the narrative threats in which he tries to conduct a story, which actually cannot really start. In this way, the main motive of the "convoy" that has been announced from the beginning, which is to set off on an unspecified journey and for a largely unknown purpose, receives a constantly refined and renewed clarification through adhering to the circumstances and the conditions of that journey. Those conditions, in turn, also initiate the consecutive fictionalized narratives which by themselves get us nowhere, only amplifying the mood of expectation and tension. Going back to the conclusions associated with subtle complications of the translation of "The New Spirit" into Polish we can say that Polish syntax does not allow so many different connections, which, although normative, are semantically illogical. In order to create an equally branched and diversified narrative as the one found in Ashbery's narrative, whose complications and progression depend exclusively on the way the sentence is written, one can reach for the proliferation of the themes of the narrative, as Sosnowski does in *Konwój*. Sentences with a rather rigid syntax that disambiguates interrelations of words may remain fruitfully unfaithful to the story only through the strategy which consists of the multiplication of events, facts, and images—an incremental layering of small stories in places where in an ordinary narrative text we would have place for a quick comparison or condensation through metaphor. In other words, the micro-stories, prolific themes accompanying the frozen story of the "convoy," function in a poetic order, similarly to repetitive, layered syntactic structures of Ashbery. "Leavings" could be a kind of birthmark for *Konwój* and the Polish translation of "The New Spirit," also playing a significant role in Sosnowski's

poem. Another similarity between these poems is found in the way of using elements indicative of the writerly character of the text, the self-referential element. In Sosnowski's case, once again, such elements are used to change the plot of the story. An example of such technique is the adventures of a question mark that a moment ago was part of the sentence "CONVOY IS HERE?" A common aspect of Sosnowski's and Ashbery's texts would be "undulation" of the poem, here transiting from anti-cadence ascents to the lowering cadence, accompanied by a lowering of the register of the narrated micro-stories. Finally, *Konwój* develops motives which in a more discursive poem by Ashbery serve as the background. In the poet's own words, these are "distractions for the imagination, incitements to the copyist" (12). In Sosnowski's poem they become the basic threads of the breaking narrative of multiple themes—replacing English multiple sentences. Here, the most prominent figure would be, of course, a "ship", whose function in the "The New Spirit" is completely marginalised, only fulfilling the role of a metaphor supporting an idea:

> therefore we are to travel abreast, twin riders dazzled and disintegrating under the kaleidoscopic performance of the night sky this time, we too projected sideways in advancing like waves pushed away from the keel of a ship, rejoining in this way the secret of the movement forward that made possible this full-circle absorption of the voyage and its brilliant phenomena. (24)

In the poetic novel by Sosnowski, which is also a journey, although more explicitly gliding over surfaces, the ship turns out to be one of the most important figures of convoying.

Text translation: Marcin Bieszczanin

[The text is part of a research grant project: *„Nauka chodzenia". Świadomość późnonowoczesna w metapoetyckich wypowiedziach przedstawicieli polskiej neoawangardy lat 60. i 70. XX wieku* (11H 13 0651 82) 0064/NPRH3/H11/82/2014.]

Works Cited

Ashbery, John. *Cztery poematy*. transl. Andrzej Sosnowski. Biuro Literackie, 2012. Print.

——. *Three Poems*. Ecco Press, 1989. Print.

Bartczak, Kacper. "Drapieżność i procedury—poezja polska w wymianie między narodowej." *Literatura na Świecie* 11-12 (2004): 436-51. Print.

——. *In Search for Communication and Community: The Poetry of John Ashbery*. Peter Lang, 2006. Print.

——. "Unieważnić i odczarować świat, by go stworzyć i zaczarować ponownie

(poezja Johna Ashbery i Bohdana Zadury wobec współczesności)." *Akcent* 1-2 (2000): 64-72. Print.

Bloom, Harold. *Agon: Towards a Theory of Revisionism*. Oxford University Press, 1982. Print.

——. *A Map of Misreading*. Oxford University Press, 1975. Print.

Caws, Mary Ann. *Prose Poem*: *Princeton Encyclopedia of Poetry and Poetics*. Ed. Roland Green. Princeton University Press, 2012. Print.

Davidson, Michael. *On The Outskirts Of Form: Practicing the Cultural Poetics*. Wesleyan University Press, 2011. Print.

Delville, Michael. *The American Prose Poem: Poetic Form and the Boundaries of Genre*. University Press of Florida, 1998. Print.

Diggory, Terence. *Encyclopedia of New York School Poets*. Facts on File. Infobase Publishing, 2009. Print.

Fredman, Stephen. *Poet's Prose: The Crisis in America Verse*. Cambridge University Press, 1990. Print.

Fletcher, Angus. *Volume and Body in Burkes Criticism* in *Representing Kenneth Burke*. Ed. Hayden White and Margaret Brose. John Hopkins University Press, 1982. Print.

Herd, David. *John Ashbery and American Poetry*. Manchester University Press, 2000. Print.

Karkiewicz, Magdalena. "Metalepsa jako strategia narracyjna w dziełach literackich i filmowych." *Załącznik Kulturoznawczy* 2 (2012). Print.

Kluba, Agnieszka. *Poemat prozą w Polsce*. Wydawnictwo UMK, 2014. Print.

Lehman, David, ed. *Great American Prose Poem: From Poe to the Present*. Scribner Poetry, 2012. Print.

MacDonald, Christie V., ed. *The Ear of the Other: Otobiography, Transference, Translation: Texts and Discussions with Jacques Derrida.*. Based on French ed. by Claude Levesque and Christie V. ManDonald. Trans. Peggy Kamuf. Schoken Books, 1985. Print.

Marcinkiewicz, Paweł. *Oni przybyli, żeby wysadzić Amerykę. John Ashbery i dwudziestowieczne awangardy amerykańskie*. Instytut Mikołowski, 2014. Print.

Murphy, Margaret. *A Tradition of Subversion: The Prose Poem in English from Wilde to Ashbery*. University of Massachusetts Press, 1992. Print.

Orska, Joanna. "Co to jest o'haryzm? Próba krytycznej rewizji pojęcia." *Kresy* 35.3 (1998) 44-56. Print.

Perloff, Marjorie. *The Poetics of Indeterminacy: Rimbaud to Cage*. Princeton University Press, 1981. Print.

Pióro, Tadeusz. "The Influence of the New York School on Contemporary Polish Poetry." *Exorcising Modernizm*. Ed. by Mikołaj Wiśniewski. SWPS, 2014. Print.

Robinson, Douglas. *The Translators Turn*. The Johns Hopkins University Press, 1991.

Print.

Silliman, Ron. *The New Sentence*. Roof, 1987. Print.

Skwara, Marta. "O'haryzm, interkulturowość – dwa bieguny intertekstualności w poezji najnowszej?" *Nowa polska poezja: twórcy – tematy* – motywy. Ed. Krystyna Dietrych and Tomasz Cieślak. Księgarnia Akademicka, 2009. 65-87. Print.

Sosnowski, Andrzej. *Konwój. Opera*. Wydawnictwo POMONA, 1999. Print.

——. *Najryzykowniej*. Biuro Literackie, 2007. Print.

——. *Nouvelles Impressions d'Amerique*, Przedświt, 1994. Print.

Swoboda Tomasz. "Zakrzywienie przestrzeni reprezentacji. Parę słów o metalepsie." *Teksty Drugie* 95.5 (2005).