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Poetic dialogue with reality: here and now

Review: Krzysztof Jaworski, *Fibonacci sequence. 111 Poems* / *Ciąg Fibonacciego. 111 wierszy*, published by Convivo, Warsaw 2019, pp. 199.

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Abstrakt
The following questions are posed for consideration: firstly, does poetry in its deepest essence form a unity of spontaneous intuition and logical conception, memory and expectation, forgetting and perpetuation, immanence and transcendence? Secondly, how does the condensed direct lyric express the truths of the philosophy of life in its horizontal and vertical dimensions? Thirdly, does postulative poetics reveal the intimate sides of human existence? Fourthly, to what extent does poetic discourse reflect the constant tension between psyche and soma? Fifthly, how does the avant-garde character of contemporary Polish poetry manifest itself? The answers to these and other questions are provided in the review of Krzysztof Jaworski's poetic volume *Fibonacci sequence. 111 Poems*.

Fibonacci sequence. 111 Poems (2019) constitutes the author's selection of poems from previously published volumes, including *Poems* 1988–1992 / *Wiersze* (1992), *Kameraden* (1994), *5 poems* / *5 poematów* (1996), *Autumn on Mars* / *Jesień na Marsie* (1997), *Hyperrealism of the Holy Cross* / *Hiperrealizm świętokrzyski* (1999), *A time of pigeon triumph* / *Czas triumfu gołębi*

(2000), *Capital in words and images* / *Kapitał w słowach i obrazach* (2002), *Souls of coins* / *Dusze monet* (2007), *Irritating pleasures* / *Drażniące przyjemności* (2008), *To the marrow of the bone. The last avant-garde novel* / *Do szpiku kości. Ostatnia powieść awangardowa* (2013), *.I was* / *.byłem* (2014), also includes eleven new works. The subsequent poetry volumes *Ceremony* / *Ceremonia* (2019), *How beautiful* / *Jak pięknie* (2021), and *10 elementary poems for children* / *10 poematów elementarnych dla dzieci* (2022) deepen the essential thoughts contained in their creator's philosophical view of the world. The reviewed anthology, designed as a self-commentary, showcases the developmental trajectories of Krzysztof Jaworski's direct lyricism and prompts readers to appreciate it from the perspectives that emerge during individual reception, without imposing an externally imposed „correct" interpretation. Mature reading requires a conscious choice and a desire to understand. Poetry requires an active attitude on the part of the viewer. It cannot be received passively like a television series. The capacity to capture attention, the phenomenon of interest, and to decipher the meanings of individual poems is facilitated by the fundamental structural laws (generalisations, figurations, associations) that govern perception. The process of reading, therefore, should be the completion of the author's intention, which, though opaque to the reader, requires explanation. Interest, therefore, functions as an added value in reading the work of the poet from Kielce, pulling the reader out of the monotony of life and out of Ingarden's philosophyless vacuum. Interest manifests itself in the form of communication: rhythm, graphic design (calligrams), grammatical terms, and cultural background. Aestheticism is an intrinsic part of poetic discourse; an artistic view of the world facilitates an understanding of its essential truths. Linguistic interest: the process of choosing words and composing phrases, puns (the work *Autumn of the Century* / *Jesień stulecia*), polysemy, the gradation of paradoxes, homonymy:

> (Fink rusted.
> The Swede was eaten by moths.
> The juniors were going down to nothing.)
>
> (Finka zardzewiała
> Szwedkę zjadły mole.
> Juniorki schodziłem do cna)[1].

Interest in the subject matter of the poems: unravelling the mysteries of human nature, the place of the individual in society, onto-teoteleology, axiology. In a world dominated by the Internet, by communicative cognitive

[1] K. Jaworski, *Bigfoot balet* / *Balet wielkostopych*, [in:] idem, *Fibonacci sequence. 111 Poems* / *Ciąg Fibonacciego. 111 wierszy*, Warszawa 2019, p. 76.

chaos, poetry is a defence of the most elementary values of human communication. Especially today, with the multiple circuits of communication, the galloping development of persuasive techniques to shape public opinion and disseminate relevant perceptions. The anonymous message has been stripped of its personal character and has a purely unidirectional flow. From the institutionalised collective sender to the recipient who absorbs the messages. There is no feedback mechanism to make the recipient a real partner. Persuasion is mostly covert in nature and the person subjected to it is usually unaware of it. The power of words has become power in the strict sense, domination over people. The poem has no instrumental function, the poetic expression does not serve to indoctrinate, to ideologise. It is an end in itself. The poet does not address the audience in order to influence them; he speaks with his voice, spontaneously, sincerely, directly. The aim is dialogue, which leads to understanding.

The text's ability to stimulate the reader to make a cognitive effort, to reflect morally or to experience existence itself is dependent on all types and degrees of interest. Interest serves to pull the reader out of the monotony of everyday „rumination" on existence. The act of reading poetry engenders a multifaceted response in the reader, prompting introspection, reflection on moral principles, and a re-evaluation of existence itself. Poetry emerges from the dynamic interplay between the Self and the Other, transcending the limitations of bipartisanship. It is a medium that confronts the dichotomy between the contemporary and the historical, the personal and the collective, the immediate and the transcendent. The rejection of the conventional literary model of interpersonal communication in poetry, with its attendant influences, disrupts the recipient's assimilation of an autonomous linguistic message. The act of communication between author and reader is predicated upon the clarity and practicality of language, which serves to establish a connection between that which is known and that which is unknown.

> Poetry,
> it is finding a common language
> with simple people.
>
> Poezja,
> To znajdowanie wspólnego języka
> Z prostymi ludźmi[2].

A close reading of the works of the author of *Clouds* / *Chmur* reveals an absence of stylistic ornamentation, avant-gardism, brulionism, epigonism,

[2] K. Jaworski, *Poetry* / *Poezja*, [in:] idem, *How beautiful* / *Jak pięknie*, Warszawa 2021, p. 21.

futurism, constructivism, nihilism, o'harism (v. Frank O'Hara), turpism, and other isms that critics of his poetic output have decried. The subject is open to a wide range of interpretation, and yet, paradoxically, it is also the case that no interpretation will ever fully capture the complexity of the work. Only his poems can reveal the full extent of his inner self. The clarity of his language is exemplified by Czesław Miłosz's assertion regarding the essence of poetry, that even a single line can contain its full weight. Jaworski's style is marked by a resolute concision, often verging on the aphoristic, despite employing a rich variety of forms and tones. He refrains from simplistic moralism, eschewing aphorisms such as „evil is bad and good is good" or overly simplistic stanzas. Rather than attempting to distill the essence of existence through rapid argumentation, he offers a fundamental reminder: the capacity for self-transformation, for altering one's fate and one's perception of quotidian realities. It is evident that we are confronted with an author of original reflections on the individual in self-reflection, and the reality in which they inhabit. He eschews the imitation of lyrical situations, mastered by poets past and contemporary to him, and refrains from self-repetition. Antitraditionalism is evident in a shift in his feelings, values and modes of expression. The poet's profound creative will in relation to the external world is evident in his constant exploration of the word, so that in its horizontal and vertical dimensions it reflects the emotional states of a subject aware of his existence, often confronting a hostile reality that hinders the process of individuation.

> Ruthlessness, extreme frustration, envy, a sense of powerlessness, compulsion to work beyond one's strength, emotional crisis, trauma, illness, lack
> of fulfilment, anxiety, panic attacks, phobias, obsessions, psychosis, withdrawal, resignation from doing anything, powerlessness, emotional burnout, an unconstructive rebellion doomed to failure […].
>
> Bezwzględność, skrajna frustracja, zawiść, poczucie bezsilności, przymus pracy ponad siły, kryzys emocjonalny, trauma, choroba, brak spełnienia, stany lękowe, napady paniki, fobie, natręctwa, psychozy, wycofanie, rezygnacja z robienia czegokolwiek, bezsilność, emocjonalne wypalenie, niekonstruktywny bunt skazany na porażkę […][3].

The process of introspection and perception of the surrounding world is pivotal in achieving liberation from chaos. The hope of entering into a relationship with the environment, despite the strongly felt isolation and inner

[3] K. Jaworski, *Saturn in the sign of Scorpio* / *Saturn w znaku Skorpiona*, [in:] *Fibonacci sequence…*, op. cit., p. 132.

emptiness, is offered by poetic language, often analogous to the act of photography.

> Poetry deals with a concrete, autonomous language. Similarly, photography explores the pure vision of light. Both approaches assume discontinuity, imperfect form and an arbitrary unity of creative decisions. Both poets and photographers take objects out of context (look at them from a different angle), use bold comparisons and subjective criteria for their own view of the world.
>
> Poezja zajmuje się konkretnym, autonomicznym językiem. Analogicznie fotografia bada czyste widzenie światła. Oba podejścia zakładają nieciągłość, niedoskonałość formy i arbitralną jedność twórczych decyzji. Zarówno poeci, jak fotografowie wyrywają przedmioty z kontekstu (patrzą na nie pod innym kątem), stosują śmiałe porównania i subiektywne kryteria własnego widzenia świata[4].

The title of the publication alludes to the Fibonacci sequence, a system of integers named after Leonardo of Pisa, an Italian mathematician. In this sequence, each number is the sum of the previous two, except for the first two (i.e.: 0, 1, 1, 2, 3, 5, 8, 13…). The title of the publication provides a clear definition of Jaworski's concept. The Fibonacci sequence, a type of golden ratio, is characterised by a recurrence, akin to the reflection of light observed when two mirrors are positioned in opposition. One mirror serves as a representation of the poet „here", the realm of human existence:

> The cosmos is an island.
> Life is a walk on really murky water.
>
> Kosmos jest wyspą.
> Życie to przechadzka po naprawdę mętnej wodzie[5].

The other mirror corresponds to „now", the temporal dimension of the sequence: „Needed! / Die alone and give thought to it" [„Potrzebni! / Umierają samotnie i dają do myślenia"][6]. The juxtaposition of these perspectives, as articulated through the voices of the child and the adult, highlights a divergence in perception. The child's experience is imbued with a sense of wonder, as evidenced by the line, „Only children […] know what's going on" [„Jedynie dzieci […] wiedzą, co jest grane"][7]. In contrast, the adult perspective is

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4 S. Sontag, *O fotografii*, transl. S. Magala, Kraków 2009, p. 92.

5 K. Jaworski, *Return of the Vikings* / *Powrót Wikingów*, [in:] *Fibonacci sequence…*, op. cit., p. 75.

6 K. Jaworski, *Old people* / *Starzy ludzie*, [in:] ibidem, p. 107.

7 K. Jaworski, *Only children of medium-sized industrial centres* / *Jedynie dzieci średnich ośrodków przemysłowych*, [in:] *Fibonacci sequence…*, op. cit., p. 87.

characterised by a more abstract and detached viewpoint, as exemplified by the lines, „I won't let anyone in / I'll remember you" [„Nikogo nie wpuszczę / Będę cię zapamiętywał"][8]. The poem's use of the first-person narrative, embodied by the lyrical „I" underscores the contrast between the child's spontaneous connection to their surroundings and the adult's more reserved, repetitive experience.

> Reality
> reality, and life
> life.
>
> Rzeczywistość
> rzeczywistością, a życie
> życiem[9].

This phenomenon can be illustrated by the lyrical „I" of Krzysztof Jaworski's poetry, which is characterised by being „in-between", a moment of suspension, a stage of transition. The imperative of transformation is a result of the nature of the „organic procedure" that is life. Emotional states of suspension are characterised by individual choice and social compulsion, emptiness and fullness, falsehood and truth, cowardice and courage, ugliness and beauty. Contradictory tendencies are evident, including the juxtaposition of impression and expression, the desire to empathise with the surrounding reality and the acute experience of alienation. It is asserted that „only paradox can unite, sew the opposites together with its lightning stitch"[10]. The poet is in a constant state of being „in-between" the assimilated and unassimilated reality, one's own history and the history of the cosmos, culture and nature. The world outlines the silhouette of the lyrical „I", its place is among others, but it retains the features of the individual personality, often the personal and biographical features of the author of *Discomfort* himself.

The act of assimilation and naming, of which poetry is an exemplar, imbues phenomena, feelings and so forth with imagination and creativity. The image of opposing mirrors can be invoked to elucidate the work of the author of *The night of the philosophers* / *Nocy filozofów*, in which the projection of the self onto the world is rendered metaphorically as a mirror displaying reality, a dehumanised product of social interaction, and an empty transcendence of the present time in the form of a depersonalised library lending library.

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[8] K. Jaworski, *The way I remember you* / *Taka jaką cię zapamiętałem*, [in:] ibidem, p. 79.

[9] K. Jaworski, *The spiritual culture of the nation* / *Kultura duchowa narodu*, [in:] ibidem, p. 73.

[10] J. Błoński, *Mikołaj Sęp Szarzyński a początki polskiego baroku*, Kraków 1967, p. 142.

Everything always comes back into place.
Lent – returned.
No possibility of retention.

Wszystko zawsze wraca na swoje miejsce.
Wypożyczone – oddane.
Bez możliwości przetrzymywania[11].

Jaworski *expressis verbis* explores words, penetrating with the intellect and the senses into their deepest conceptual content. The words are subservient to the vision, to the individual images, and it is not the image that illustrates the word, the content or the thought within it, but the word that sustains the vision. The pursuit of strict creative discipline is accompanied by a deliberateness of expression and a selection of internal content, such that each word weighs in and its furthest reflection of meaning works in close harmony with the shades of meaning of all the words and phrases, the emotions they evoke. The reader is thus confronted with a phenomenology of the poetic word that not only reveals, but manifests itself. Human beings live in a reality of their own, that is to say, a linguistic one. With the systems of language (*mundus verbi*), human beings entwine everything they find within the range of their observation and individual experience. The act of poetic creation, therefore, emerges as an initiation into a verbal insufficiency, a state of being unable to express experiences, facts, matters, emotions, and the various boundary experiences of human existence in a condensed form. The clever system of allusiveness inherent in a particular word serves to multiply the meaning (not only the conceptual meaning) of the sum of the meanings of the other words in the work. The poet tests and judges with a figurative allusion, a nuanced admonition. The creative act is driven by the imperatives of intuition, imagination, and association, and when these elements contradict each other, truth emerges as a point of equilibrium between them. This contradiction arises from the negation of self-referentiality, and the oxymoron serves to verbalise the unspeakable, focusing linguistic connotations and cultural contexts, and expanding the field of interpretation to reveal wise, penetrating observations. The poet employs deliberate *contradiction in adiecto* to craft clever, albeit occasionally „irritating", metaphors such as „irritating pleasures", „I breathe broken glass", „souls of coins", and „depressing optimism". These paradoxes form part of a larger strategy to describe phenomena that elude understanding, including logical, semantic, metaphysical, and rhetorical paradoxes. The poet's aim is to present the deeper truth in a clear and

[11] K. Jaworski, *Something like a big rental company* / *Coś jakby wielka wypożyczalnia*, [in:] *Fibonacci sequence…*, op. cit., p. 66.

dramatic manner. The unifying element underpinning all paradoxes is the contradiction between the claims made and the expectations and judgements that arise from the heuristics of thought, prejudices, platitudes, ambiguities, and the limited perspectives of popular opinion. In this approach, there is no „thickening" of phenomena as observed by Rimbaud, but rather an accuracy of words and a clear and harmonious arrangement of content, far from „wordiness". The evocative nature of metaphors linking remotest associations is enhanced by the heightened sensitivity of the imagination.

The crux of Jaworski's lyricism lies in the delicate balance between the depiction of reality in its nascent state and the profound desire to convey an intrinsic perception of reality to the reader. This pursuit of compactness in poetry is exemplified by the frequent use of punch lines, which serve as a reflection of the truth. It is noteworthy that a poem must be deeply internalised and contemplated for an extended period before it is committed to writing. As the poet himself has observed, „[…] I don't write poems / baby I give birth to them" [„… ja nie piszę wierszy / dziecino ja je rodzę"][12]. The act of creating a poem from the beginning often obscures its hidden intricacies, and poets generally refrain from disclosing these secrets, meticulously concealing them. The process of wrestling with resistant words can yield triumphs, but it can also result in setbacks. The connection of a solitary word, as exemplified in gnomic poetry, can initiate a cascade of associations. The lines of the works are characterised by a rhythmic current of parallelisms, a gradual transformation and development of meanings. The poems of the author of *View from the Window* / *Widoku z okna* contain elements of a strong condensation of meanings, and some critics have read them superficially, for example by assuming that the poet is political[13]. The poems do not explicitly express or advocate political views; rather, they are an articulation of the axiological nature of social life. The poet aligns politics with prudence, conceptualising it as the driving force behind an individual's personal choices within a societal context. He discerns various manifestations of disagreement among people, and he proposes that complete social solidarity is contingent on a shared perception that language truly reflects all reality, both known and unknown. The potential loss of understanding can be considered as tantamount to a loss of meaning, and may result in a diminution of one's capacity for community building. Within the context of community life and interactions with others, the lyrical self encounters an ontology of the past, which then transitions into the present and ultimately shapes the future.

[12] K. Jaworski, *Decreasing* / *Ubywanie*, [in:] *Fibonacci sequence*…, op. cit., p. 7.

[13] V.: Afterword in the reviewed poetry collection.

Who am I? Where have I come from? Where am I going?
Everything is written on ticket.

Kim jestem? Skąd przybyłem? Dokąd zmierzam?
Wszystko mam napisane na bilecie[14].

The poet's memory, an accurate and permanent record of experience, is shaped by unveilings of the drama of reality according to the scale of the accompanying emotions, with their apogee – ambivalence. Human existence is characterised by the present moment. The present does not measure anticipation, nor does it divide man into memory and dream (expectation); it is both. In the context of memory and longing, characterised by their fluidity and division into past and utopian realms, the possibility of inhabiting two distinct polarities, the deceased and the living, is contemplated, leading to a state of uncertainty regarding one's own dimension of residence. The use of a dot preceding the verb „.was" in the title of the volume of poems symbolises the passage of years measured by work and worries, fulfilment and insufficiency, love and its absence. There is a cathartic liberation from the delusion of awareness that one existed. The poem's speaker experiences obsessive thoughts, which symbolise the idea that life is synonymous with death and that death is an inevitable part of life. The speaker's body is seen as a vessel that gradually becomes weaker and more ill as time passes, and they feel a growing resistance from their body. However, Jaworski's understanding of death is not simply nihilistic. Instead, he sees death as a change in the way that existence works, while still retaining its fundamental essence. The obliteration of the essence is the true state of nothingness.

The notions of the beginning of life and its end become fallacious due to temporal perspective. The hands of the clocks of yesterday and today meet each other, thereby speeding up or delaying the experience of the immutability of time. The question arises as to why memory, the guardian of transience, perpetuates some events and sends others back into oblivion. Does it mirror a biological mechanism, a tardy echo of attention once honed for reasons now elusive? Or, guided by an internal vigilance and a logic shaped by the passage of years, does it select for itself the objects of reminiscence? As the poet inquires, „Can time truly fly?"[15] A series of inquiries into chronosophy yields an unexpected response: time is an egotistical phenomenon,

[14] K. Jaworski, *Only children of medium-sized industrial centres* / *Jedynie dzieci średnich ośrodków przemysłowych*, op. cit., p. 87.

[15] K. Jaworski, *A time of pigeon triumph* / *Czas triumfu gołębi*, [in:] *Fibonacci sequence…*, op. cit., p. 83.

and memory is a reflex of self-defence against its passage and end (omega), accompanied by a tormenting uncertainty – what then?

My watch
Dead.
[…]
A faithful companion
and friend.
He is gone forever.
If there is any always.

Mój zegarek
Nie żyje.
[…]
Wierny towarzysz
i przyjaciel.
Odszedł na zawsze.
Jeśli jest jakieś zawsze[16].

The human self does not balance the circle of its rulership, awareness and experience of boundary states with temporality. Outside its reach are random, unpredictable, ad hoc experiences; anything marked by contradiction increasingly takes precedence over reason. The human condition is characterised by a lack of ontological thinking, with the emphasis on verifiable and utilitarian knowledge. Pragmatic thinking is a constant driver of expansion in the area of empirical verification, encompassing the subconscious. However, the dominance of a profit-driven language has led to attempts to explore, describe and reconstruct the inscrutable mysteries of the individual and the collective, albeit unsuccessfully. In this vein, he seeks to ascertain the origins of evil, positing that it holds the key to unravelling the enigmas of the microcosm and the universe. Utilising the determinants of history, class struggles and shifts in political systems, he elucidates the nature of social relations, with the objective of ascertaining the truth about the interiority of the individual. He perceives individual suffering as a derivative of the suffering of humanity as a whole. In the event of a change of regime failing to eliminate evil, he poses the question of why humankind succumbs to it, and why it is so fond of inflicting suffering on itself and others. In the manner of a Manichaean encountering spiritual dilemmas, he treats evil and good equally as a point of departure for seeking the truth about his own existence. However, confronted with a multifaceted reality that eludes his comprehension and manipulation, he perseveres in his quest for a unifying principle with the domains of technical advancement, spiritual evolution, and the ever-shifting

[16] K. Jaworski, *Ω*, [in:] *Fibonacci sequence…*, op. cit., p. 68.

landscape of morality. This pursuit is driven by his desire to find a sense of purpose and connection in the tumultuous vicissitudes of his fate. Nevertheless, humanity continues to seek unity with the world as it evolves, not only due to technological advancement, the progression of spiritual culture and the constant shifts in customs, but most significantly in the quest for the essence of the present moment in the dramatic trajectory of human destiny.

> Think positive.
> Make a visualisation.
> Life has meaning.
>
> Myśl pozytywnie.
> Dokonaj wizualizacji.
> Życie ma sens[17].

Jaworski is distinguished by his exceptional sense of humour. Self-parody is an incredibly potent tool for deriding bureaucracy, pettiness, licentiousness, corrupt deals, stupidity, hypocrisy, and a myopic view of the world of people living thoughtlessly, day by day:

> „Jaworski,
> report to the social section – Żeromskiego Street.
> You're going to pick up your shin".
>
> „Jaworski,
> zgłoś się do sekcji socjalnej – ul. Żeromskiego.
> Odbierzesz sobie golonkę"[18];

demystification:

> What does it mean to live in a train station?
> Does this mean that these people are sleeping there, eating there?
> […] Journalism programme „Living at the station").
> (Miss Leading:
> Claws – 430.
> Head – 460.
> Eyebrows + eyelashes + hair removal – from 540 for 1 h 30 min).
>
> Co to znaczy mieszkać na dworcu?
> Czy to znaczy, że ci ludzie tam śpią, jedzą?
> […] Program publicystyczny „Mieszkać na dworcu").
> (Panna Prowadząca:

[17] K. Jaworski, *Positive thinking* / *Myślenie pozytywne*, [in:] ibidem, p. 142.

[18] K. Jaworski, *The government is taking some steps* / *Rząd podejmuje pewne kroki*, [in:] *Fibonacci sequence…*, op. cit., p. 77.

Pazury – 430.
Łeb – 460.
Brwi + rzęsy + depilacja – od 540 za 1 h 30 min)[19];

grotesque:

The perfect crime.
And that I will not leave you until death.

Zbrodnia doskonała.
I że cię nie opuszczę aż do śmierci[20];

satire:

[…] History will forgive.
The party is gone, and so is the rhyme.
I have come to live in a time when
politicians were regarded as the intellectual elite of this nation.

[…] Historia wybaczy.
Partii nie ma, to i rymu nie ma.
Przyszło mi żyć w czasach, w których
politycy uchodzili za elitę intelektualną tego narodu[21];

or even sarcasm:

[…] The poor are smiling
to the rich because they cannot
kick them in the ass.
Nothing for free.

[…] Biedni uśmiechają się
do bogatych, bo nie mogą
kopnąć ich w dupę.
Nic za darmo[22].

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19 K. Jaworski, *The rotting remnants of capitalism* / *Gnijące resztki kapitalizmu*, [in:] ibidem, p. 145.

20 K. Jaworski, *The perfect crime* / *Zbrodnia doskonała*, [in:] ibidem, p. 111.

21 K. Jaworski, *On the occasion of honouring people of culture and other luminaries of national heritage for their undeniable contribution to the development of world humanist thought* / *Na okoliczność odznaczenia ludzi kultury oraz pozostałych luminarzy narodowego dziedzictwa z uwagi na ich niezaprzeczalny wkład w rozwój światowej myśli humanistycznej*, [in:] *Fibonacci sequence*…, op. cit., p. 128.

22 K. Jaworski, *Twilight* / *Zmierzch*, [in:] ibidem, p. 142.

It serves as a form of irony, reflecting intelligence and cautioning against falling prey to false seriousness. The poet, mindful of Gogol's „What are you laughing at? You are laughing at yourselves!", he speaks in the most serious and profound way possible. Poetry attains its zenith when it grapples with humour, and its intelligence is most keenly discernible when it draws a mocking picture of human folly. The poet's message is clear: „And isn't that stupidity, and the nastiest kind of stupidity: to think that one knows what one does not know?"[23].]

Stupidity usually comes from outside. The poet's assertion that an individual's spiritual domain is often occupied by external forces, leading to a sense of responsibility relinquishment and subsequent autonomy, is a poignant commentary on the human condition. Irony, in its paradoxical nature, facilitates the unveiling of truths obscured by deceptive refuges of the subconscious, inaccessible to others. These refuges, metaphorically represented as a refuge, serve as a veil that conceals the ever-changing emotions of antipathy, love, hatred, fear and jealousy.

Jaworski's rich poetic imagination is expressed through word and image games, contaminations of signs and contexts, equivalences of mental states. The elements of concise intellectual form, the conscious rigour in the organisation of the text, confirm Tadeusz Peiper's accurate observation that prose names things and poetry gives them equivalences. The inconspicuous word becomes the equivalent of what has not been expressed directly, but only thought, sometimes even intuitively experienced. The minutest mental vibrations are meticulously arranged into a rich tapestry of meanings and associative hieroglyphs. The meticulous selection of words, their consonance, rhythm, cadence, construction, and stylistic treatment, is employed to adroitly interweave the problematic into the flow of connected speech. For the poet, thought and emotion are the obverse and the reverse of the same issue, and so he affirms the principle that practice, however, should not follow from theory, but the other way round. Thus, he recognises the primacy of the creative impulse, of spontaneous intuition over reasoned conception.

Krzysztof Jaworski's work fulfils Julian Przyboś's poetic credo: „the fewest words – the most meanings"[24]. The poet's innovation, evident in his rich cultural references, does not eschew tradition but rather serves to complement it, as it is predicated on a deep knowledge and sober realism that are themselves the products of creative imagination. The basis for profound knowledge and sober realism is creative imagination; these cannot be equated with fantasy, nor can construction be equated with freedom. Jaworski's unique

[23] Platon, *Obrona Sokratesa*, transl. W. Witwicki, Warszawa 1982, p. 266.

[24] Cf.: J. Przyboś, *Najmniej słów*, Kraków 1955.

perspective, informed by his distinctive thought processes, leads him to embrace the world „here and now" in a manner that differs from the prevailing views of his contemporaries. In his original poetic creation, in the mirror of truth, he reveals the secrets of the archetypes of culture, warns against hypocritical behaviour and the materialistic arrogance of objectified man, and makes us aware of the timeless *mysterium tremendum*, felt by the transience of human existence. Above all, he teaches respect for the Other, the moral imperative to fully realise one's *humanitas*, for the dignity of the Self is primarily based on freedom. The Self is responsible for freedom and cannot relinquish its autonomy, nor can it alter its individual character, for to do so would be to risk losing its personal autonomy. The fundamental law of humanity is determined by personal freedom, the disposal of one's own person. The social organisation of freedom, all its forms developed by civilisations, enriches individual existence with love, with cognitive curiosity, transforming eschatological fear into creative dynamism. Albert Camus's assertion in his 1951 essay *L'homme révolté* that humans are the only creatures that do not acquiesce to their circumstances is further elaborated by Krzysztof Jaworski, who posits that not only do humans, but all living beings, resist being defined by their circumstances. This essay invites English-speaking individuals with a passion for connected speech to delve more profoundly into the original oeuvre of the Polish poet.

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