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"(Y)et the faces of our souls are sad. lying on the carpet. howling. tormenting us." (J. Mansztajn, *O duszy*) – the lexeme *dusza* (soul) in contemporary Polish poetry

Introduction

Deliberations on the occurrence of the lexeme *soul* in modern Polish poetry should start from the following statement: *the soul* is present in it in many different contexts. Although not every poet writes about it, it happens that questioning any metaphysics, they just deny *its* existence (and so indirectly – they write about *it*). The authors of poetic texts not always use the lexeme *soul*, although the poems which they create, undoubtedly refer to the concept associated with this lexeme. The specificity of poetic works causes that the lexeme *soul* cannot be read or analysed without synonyms and cognates such as *spirit* or *animula*.

The presence of *soul* in Polish poetry was pointed out by Dariusz Czaja: [(...) it seems to be at least a puzzling circumstance that in recent years »soul« has been the subject of poetic reflection – what is important: we are talking here about the surnames significant in Polish poetry – resulting in works of top artistry]¹ "(...) wydaje się okolicznością co najmniej zastanawiającą, że w ostatnich latach »dusza« wielokrotnie była przedmiotem poetyckiego namysłu – co ważne: mówimy tu o nazwiskach w polskiej poezji znaczących –

¹ If not stated otherwise, all the translations in square brackets are done by the translator (Joanna Modzelewska-Jankowiak).

dając w efekcie utwory o dużej randze artystycznej" (Czaja, 2005, p. 397). The researcher mentioned in this context such artists as Wisława Szymborska, Julia Hartwig, Stanisław Barańczak, and Adam Zagajewski².

An in-depth frequency analysis of the poetic language was conducted by Halina and Tadeusz Zgółka in *Słownictwo współczesnej poezji polskiej* published in 1992 in Poznań. *T. I, A-P* (Zgółkowa & Zgółka, 1992a); *T. II, R-Z* (Zgółkowa & Zgółka, 1992b). The frequency dictionary, containing rank lists, took into account the original works (first book publications) of the Polish authors living in 1960, written by them in Polish and published in Poland in the years 1963–1982. In the research, based on a random sample, 1,707 text samples from 543 volumes were used (Zgółkowa & Zgółka, 1992a, pp. 4–5). The authors noted in the dictionary 11 occurrences of the entry *duśza* (*soul*) and 15 occurrences of the entry *duch* (*spirit*) (Zgółkowa & Zgółka, 1992a, pp. 107–108)³.

The analysis of works of modern Polish poets included in this article is going to examine the frequency (Hammerl & Sambor, 1990, p. 22) of the lexeme⁴ *soul*, and the significant part of deliberations will be the presentation of the contexts in which this lexeme occurs. The corpus of the texts used for the research was established through the nonprobability sampling (arbitrary) (Babbie, 2004, p. 205; Frankfort-Nachmias & Nachmias, 2001, pp. 198–200). The article has a descriptive character; it will indicate all the cases of use of the lexeme *soul*, and also the lexemes *spirit* and *animula* in the examined texts.

The volumes taken into consideration in the analysis are the books written by the poets who were awarded and nominated for awards in selected all-Polish poetry contests: "Nike" Literary Award, Wisława Szymborska Award, "Orfeusz" K. I. Gałczyński Poetry Award, "Gdynia" Literary Prize, Kościelscy Award, "Silesius" Wrocław Poetry Award, and "Złoty Środek Poezji" Award – in total 46 poetic books by the poets-winners and nominees for awards in the years 2010–2015⁵. A criterion for the selection of texts was the range of functioning of

² The poetic texts are used by ethnolinguists as a source of information on the linguistic worldview; an example can be the analysis of the dynamics of the concept of *ojczyzna* (*homeland*) proposed by Jerzy Bartmiński (Bartmiński, 2007), which is a reference to the work of Anna Wierzbicka (Wierzbicka, 1997) and carried out considering the context of, inter alia, the poems by Tadeusz Różewicz, Karol Wojtyła, and other literary texts.

³ The given numbers are of informative character only. No lexeme *duśzyczka* (*animula*) was not noted in the dictionary.

⁴ A lexeme is treated as a system unit: [a set of word forms of identical semantic values (reference value) (e.g. such as have the inflected forms of the word *dog* – Pl: *pies* – *psa* – *psu*) or indicating the same reference differentiation in the entire group of lexemes (*dog* – *dogs*, *boy* – *boys*, or *nice* – *nicer*, *thin* – *thinner*)] "zbiór słowoforn o identycznej wartości semantycznej (referencjalnej) (np. takiej, jaką mają formy *pies* – *psa* – *psu*) lub wskazujący w całej grupie leksemów to samo zróżnicowanie referencjalne (*pies* – *psy*, *chłopiec* – *chłopcy*, albo *ładny* – *ładniejszy*, *chudy* – *chudszy*)" (Hammerl & Sambor, 1990, p. 18).

⁵ The full list of the awarded and nominated volumes is located in "Bibliografia podmiotowa (nagrodzonych i nominowanych do nagród poetyckich)".

contemporary poetry in the environment of readers of literature – in this case it seems to be appropriate to take into account the poets awarded in the all-Poland contests, because their books, as a result of the awards, enter the canon of contemporary poetry, often setting the trends which are binding in poetry. As far as "Nike" Literary Award is concerned, in recent years no author of the poetic volume has won it, and the rank of this award makes it justified to take into account in this analysis the volumes nominated for this awards in the finals of the editions of recent years (Bargielska, 2012; Dehnel, 2009; Hartwig, 2009; Słomczyński, 2013; Sommer, 2009; Świetlicki, 2013; Tkaczyszyn-Dycki, 2011). Wisława Szymborska Award has been granted only since 2013, but since the first edition it has become one of the most important prizes in Polish poetry; therefore all the Polish finalists of all the editions are considered (Bargielska, 2012; Bonowicz, 2013; Dąbrowska, 2012; Dehnel, 2013; Grzebalski, 2013; Hartwig, 2013; Honet, 2014; Jarosz, 2012; Karasek, 2012; Mansztajn, 2014; Mrozek, 2014; Podsiadło, 2014; Polkowski, 2012; Robert, 2014; Sobol, 2013). "Orfeusz", the award granted since 2012, has been given so far to four winners in the category of "Książka roku" (Book of the year) (Dakowicz, 2013; Karasek, 2011; Polkowski, 2012; Szuber, 2014). Among the winners awarded with "Silesius", the winners granted in the category "Debiut roku" (Debut of the year) are taken into account (Bąk, 2011; Bulizańska, 2013; Książek, 2014; Mansztajn, 2009; Pietrek, 2010; Witkowska, 2012) and in the category "Książka roku" (Book of the year) (Baran, 2012; Grzebalski, 2013; Matywiecki, 2009; Sendeki, 2014; Tkaczyszyn-Dycki, 2011; Zadura, 2010). The analysis will cover also the texts of the poets-winners of "Gdynia" Literary Prize (Bargielska, 2009; Janicki, 2014; Lipska, 2010; Podgórnica, 2011; Sosnowski, 2012; Świetlicki, 2013), Kościelcy Award (Dąbrowska, 2012; Kurek, 2010; Siwczyk, 2013), and the winners of "Złoty Środek Poezji" Award for the best debutants (Bajorowicz, 2011; Gałązka, 2010; Majer, 2009; Mielcarek, 2014; Radwański, 2012; Słomczyński, 2013).

The *soul* appears in poetry, like in the popular language, mainly in the meaning of [intangible element of a human being juxtaposed with a body] "niematerialny składnik człowieka, przeciwstawiony ciału" (Grzegorzczkowska, 1999, p. 338), as well as in the psychological meaning, as the group of psychological characteristics of a person (Grzegorzczkowska, 1999, p. 338). Among the uses of the lexeme *soul* we should also note metaphorical and technical meanings, indicated by Renata Grzegorzczkowska (Grzegorzczkowska, 1999, p. 338). The idea of division into *ciało* (*body*) and *dusza* (*soul*) may also be referred to the so-called *folk psychology*, which definition is given by Dariusz Czaja following Paul Churchland and [according to which human cognition stays in intangible substance: soul or mind] "według

której ludzkie poznanie przebywa w niematerialnej substancji: duszy lub umyśle". This intangible substance in this concept [survives (...) the death of the physical body and then obtains some form of an award or penalty for its earthly behaviour] "przeżywa (...) śmierć ciała fizycznego, a następnie uzyskuje pewną formę nagrody bądź kary za swe ziemskie zachowanie" (Czaja, 2005, p. 13). The reference to *folk psychology* seems to be quite important because not in each analysed poetic text the distinction is exclusively between the *soul* and the *body* – sometimes, apart from them, the *mind* appears. In the poetic texts there is also a reflection of the problem, about which D. Czaja writes in *Anatomia duszy* – [we are witnessing the birth of a new paradigm in thinking about animals – and therefore about ourselves! Before our very eyes a serious theological reflection is being born, encompassing animals, analysing their place in the plan of creation – the unthinkable thing a few decades earlier] – as a result of these changes [the question about the souls of animals sounds neither preposterous nor provocative] "jesteśmy świadkami narodzin nowego paradygmatu w myśleniu o zwierzętach – a zatem i o nas samych! Na naszych oczach rodzi się poważna refleksja teologiczna obejmująca zwierzęta, analizująca ich miejsce w planie stworzenia – rzecz nie do pomyślenia jeszcze kilkadziesiąt lat wcześniej", "pytanie o duszę zwierząt nie brzmi już ani niedorzecznie, ani prowokacyjnie" (Czaja, 2005, p. 329). This new trend of thinking about the *soul* can also be seen in some poetic texts.

The closeness in meanings of *soul* and *spirit*, about which Renata Grzegorzczkowska wrote, causes the authors often treat these lexemes as synonyms – both words are etymologically connected, derive from the idea of *oddychanie* (*breathing*) and *wiew* (*gust, puff*) (Grzegorzczkowska, 1999, p. 333) and refer to the fundamental concepts that describe a human being in terms of religion. Among the meanings of the word *spirit* in the context of the analysed poetic texts the most frequent are those which relate to the *spirit* as 1) an intangible essence of a person – in this case *spirit* is synonymous with *soul*, 2) a substance that brings life, 3) an intangible being (also rational – its realisation appears e.g. in the figure of the Holy Spirit), 4) a ghost or a spectre (cf. Grzegorzczkowska, 1999, pp. 335–336). In poetry the word *spirit* is also used in the psychological sense, relating it to the internal state of a human being (cf. Grzegorzczkowska, 1999, p. 337).

In the poetic texts the idea of *duszyczka* (*animula*) occurs as well, although it not always is a deliberately applied topos, about which Małgorzata Czermińska wrote (cf. Czermińska, 1992). *Animula* as a phantom or *simulacrum*, almost identical with a body (cf. Czermińska, 1992, p. 77), is one of literary topoi (or literary motifs as suggested by M. Czermińska)

present in poetry over the last two thousand years and particularly important in the works of such poets as Thomas S. Eliot, Ezra Pound, or Tadeusz Różewicz and Zbigniew Herbert (cf. Czerwińska, 1992, p. 78).

The analyses of the contexts, in which in poetic works of recent years the lexeme *soul* appears, cannot be started, referring only to the lexical layer. *Soul* and related lexemes – *spirit* and *animula* – do not appear in all the books of the authors encompassed in this analysis. However, there are poets among them who, without referring to the concept of *soul*, take up the problem of the condition of a person in the world, also this extrasensory world, which is worth mentioning in the context of these deliberations.

The soul in contemporary Polish poetry

Justyna Bargielska in the volume *Dwa fiaty* does not use the word *soul*. In turn, the distinction between *ja* (*I, myself*) and *ciało* (*body*) occurs in it, as in the poem *Wiązka*: [And what for I stand up like this/and go with this body of mine?] "I dokąd ja tak/wstaję i idę w tym swoim ciecie?" (Bargielska, 2009, p. 23). Similarly in the volume *Bach for my baby* – the poet refers to death and life after death, as, for instance, in the poem *Z głębi kontinuum* (Bargielska, 2012, p. 17), where we can read the phrase: [(...) you can be / in two places at once only if you are / God or Dead. Being Dead God, / yes, then you have got it, you can be everywhere.] "(...) możesz być / w dwóch miejscach naraz, tylko jeśli jesteś / Bogiem lub Martwy. Będąc Martwym Bogiem, / o, wtedy to masz, możesz być Wszędzie". In the poem *XX* the reader once again receives the distinction between *I* (*myself*) and *body*, which are not identical: [If my body doesn't ask me, / I won't stand up and go. But where is my body? /.../ where my body is/ and why it doesn't want me to breathe] "Jeśli moje ciało mnie nie poprosi, / nie wstanę i nie pójdę. Ale gdzie jest moje ciało? /.../ gdzie jest moje ciało/ i dlaczego nie chce, żebym oddychała". The lexeme *spirit* in the works of Bargielska can be found only in *Spóźniona nowenna do świętej Rity* (Bargielska, 2012, p. 34): [I thought that it was a garden umbrella but it was the spirit of Christmas] "Myślałam, że to był ogrodowy parasol, a to był duch święty". In the same poem of the lyrical subject speaks from the beyond: [If I prayed properly, / with my hands up, I would live] "Gdybym modliła się jak należy, / z rękami do góry, żyłabym". In the work *Zrozumienie metafory* (Bargielska, 2012, p. 22), although not literally, in the poetic image the motif of *animula* appears: [And this worst moment when I am a child, / a child behind the wardrobe, under the table, hidden / behind the coats

of unexpected guests, crying, / asking without faith, going to be born] "I ten najgorszy moment, gdy jestem dzieckiem, / dzieckiem za szafą, pod stołem, ukrytym / za paltami niezapowiedzianych gości, płaczącym, / proszącym bez wiary, mającym się urodzić".

A similar division, this time literally into *soul* and *body*, can be found in *Ekran kontrolny* by Jacek Dehnel: in the work *Stary człowiek w oknie pałacu* [soul [is] like a thorn, like a lonely diva / on the great stage: empty, unheated, / without usherettes and without the audience, with hoarse voice] "dusza [jest] jak kolec, jak samotna diwa / na wielkiej scenie: puste, nieogrzej, / bez bileterek i bez publiczności, ze zdartym gardłem" – it can be considered to be a constitutive part of a person, since in the same poem the poet writes: [Here your body is catching you up] "Tu cię dogania ciało" (Dehnel, 2009, p. 38). But certainty as to the existence and nature of the *soul* is shaken in another work of this volume entitled *IV*, in which [dull wailing /.../ is growing more and more, soaking into blood, into bones, / embarrassing recesses of this so-called soul] "głuchy lament /.../ rośnie coraz bardziej, wsącza się w krew, w kości, / wstydlive zakamarki tej tak zwanej duszy" (Dehnel, 2009, p. 51). In the poem *Albert Watson, Golden Boy (New York 1990)* *spirit* in turn becomes the synonym of *soul* – the lyrical hero is [the spirit, air deity / closed in a small body, dusted with precious metal] "duch, powietrzne bóstwo / zamknięte w drobnym ciałku, zapyłone kruszcem" (Dehnel, 2009, p. 9).

Tomasz Bąk in the volume *Kanada* uses the motif of the *soul* in several ways – starting from the common phrases in the poem *Kakofonia*: [I'm fucking off with the soul on my shoulder] "spieprzam z duszą na ramieniu" (Bąk, 2011, p. 7) and *G (FADE out)*: [and now a worn out wallet: two dead souls inside] "a teraz wytarty portfel: dwie martwe dusze wewnątrz" (Bąk, 2011, p. 35), through *Apokryf*: [Yesterday for example I was riding a bike and almost killed the Holy Spirit / It had to be him because ordinary pigeons are not so heavenly white] "Wczoraj na przykład jechałem na rowerze i prawie zabiłem Ducha Św. / To musiał być on, bo zwykłe gołębie nie bywają tak niebiańsko białe" (Bąk, 2011, p. 23) and the work *Czech Airlines*: [Over the Charles Bridge birds are wandering about highlighted in the Holy Spirit] "Nad Mostem Karola krążą ptaki podświetlone w Duchu Świętym", and finally the motif of the transmigration of souls in this last poem: [because if we take the transmigrations of souls / as immanent, would it be possible to change the route?] "bo jeśli przyjmujemy wędrówkę dusz / za immanentną, to czy możliwa będzie zmiana trasy?" (Bąk, 2011, p. 31).

The lexeme *soul* is present in the latest volume of Jakobe Mansztajn, *Studium przypadku*. In the work *Dzyń dzyń* the following phrase appears: [although at home there isn't

a living soul] "choć w domu żywej duszy" (Mansztajn, 2014, p. 14), and in the poem *Paul Clan idzie robić przegląd* (Mansztajn, 2014, p. 34), the lyrical subject repeats the words [in the spirit] "w duchu" (in the meaning: silently). The theme of *animula* can be found in turn in the title of the poem *Duszki Goi II, czyli ballada o żołnierzach żołnierza*, in which the title *small spirits* are [the gang of living corpses] "gang żywych trucheł" (Mansztajn, 2014, p. 19); and in the poem *Nawyki* similar, equally active [spirits in the sideboard do not allow us / to sleep] "duchy w kredensie spać nam / nie dają" (Mansztajn, 2014, p. 47). In the volume nominated for Wisława Szymborska Award there is also the poem *O duszy*, in which the lyrical subject addresses the interlocutor: [you are talking about dragons / voracious in the soul] "opowiadasz o smokach / w duszy żarłocznych" (Mansztajn, 2014, p. 41). In the same work we can also find an extremely vivid image of a tormented *soul*: [so many memories, such a charm. yet the faces of our souls / are sad. lying on the carpet. howling. tormenting us] "tyle wspomnień, taki czar. a nasze dusze smutne / mają pyski. leżą na dywanie. wyją. nie dają żyć".

In *Białe krzesła* by Krystyna Dąbrowska the word *soul* is used by the poet in one poem only, *** (*Jesteśmy słownikiem*) (Dąbrowska, 2012, p. 38), where *soul* appears as a concept without explication, something you can reach via the language, because *soul* and *body* cannot communicate with each other in another manner: [We're a dictionary. Our languages / meet in the trembling covers. / They translate the body into the soul, the soul into the body] "Jesteśmy słownikiem. Nasze języki / spotykają się w drżących okładkach. / Tłumaczą ciało na duszę, duszę na ciało".

In *Dnie i noce* by Piotr Sommer the reference to *soul*, though not directly, appears in the poem *Kolega z boiska*: [Goodnight, / don't dream there about / the Baltic Sea or even Leman – / dream about those two / gentlemen alternately] "Dobranoc, / niech ci się tam nie śni / Bałtyk ani nawet Leman – / niech ci się śnią owi dwaj / panowie na przemian" (Sommer, 2009, p. 45), and the addressee of the poem is a dog. The lexeme *soul* is used by Sommer only in one work *Bajka*, in which the *soul* is not identical to the body, since like the body it can be a source of death: [we were administered death tablets / to call death / from the body or the soul] "podawano nam tabletki / na śmierć, żeby ją wywołać / z ciała albo duszy" (Sommer, 2009, p. 61).

[The vegetative soul] "dusza wegetatywna" which is in a jasmine twig blossoming in a glass, can be found in *Powtarzanie materiału* by Maciej Robert (Robert, 2014, p. 46). The poet associates this concept with animals as well – in the work *Trofea* the burial of a cat

is accompanied by the thought of [alleged lightness of a soul] "domniemana lekkość duszy" (Robert, 2014, p. 31).

The *soul* is present in the poems by Piotr Matywiecki. In *Obiektyw* (Matywiecki, 2009, p. 5) we can find the statement: [I dreamed of the animals of air / immaterial soulless / in the streets and over the city] "O zwierzętach powietrza marzyłem / bezcielesnych bezdusznych / w ulicach i nad miastem". However, in the work *Powietrze* (Matywiecki, 2009, p. 25) the lyrical subject distinguishes *I* (in the meaning of: *body*) and *soul*: [and a helpless spider of my life / pulls the space of life out of itself / life which I do not live / because already breathing me / is my soul] "a bezradny pająk mojego żywota / wysnuwa z siebie przestrzeń / życia którym nie żyję / bo już oddycha mną / moja dusza". In turn, in *Piosenki mojego mistrza* (Matywiecki, 2009, p. 59) [a barely-wing spirit] ("duch ledwoskrzydły") appears which [flew away from hell at a minute distance] ("odfrunął minutkę od piekła"). Human life (and therefore life of the *soul*) in the works of Matywiecki does not end after death: the hero of the poem *Czyste pola* has died, but still exists, because: [(He) spoke about everything and cannot forget] "Mówił o wszystkim i nie może zapomnieć" (Matywiecki, 2009, p. 50).

Julia Hartwig in the volume *Jasne niejasne* writes about the *soul* literally – in the work *Nadśłuchujemy* there is a question: [Why don't you want to sing any longer / you singing souls] "Dlaczego nie chcecie już śpiewać / śpiewne dusze". The poem *Pamiętliwi* concerns the situation of *souls* (*animulas*) in the world of Dante (in purgatory) where the souls of the dead struggle with their deeds: [the same injuries / as on the earth / Those who have not reconciled with one another / now are incapable of reconciliation over there] "te same urazy / co na ziemi / Ci co się tu nie pojednali / tam już niezdolni są do pojednania" (Hartwig, 2009, p. 19). The poem *Obudź się* is devoted to the *soul*: [Wake up, soul, where are you? / Maybe you are hidden in an old iron / and you are calmly ironing what they are giving you? / After all you sometimes were haughty / why are you concealing it? / what is disturbing you? // Either learn how to sing / or to write poetry / There is so much to do / so much to write // And a little to like / and much to feel rage and anger at / Speak / Can you say anything?] "Obudź się, duszo, gdzie jesteś? / Może ukryłaś się w starym żelazku / i spokojnie prasujesz co ci podsuwają? / Wszak bywałaś rogata / dlaczego się z tym kryjesz? / co stoi na przeszkodzie? // Albo naucz się śpiewać / albo pisać wiersze / Tyle jest do zrobienia / tyle do zapisania // I trochę do lubienia / i wiele do gniewu i złości / Odezwij się / Czy masz mi coś do powiedzenia?" (Hartwig, 2009, p. 54). In the poem *No tak* the lyrical subject makes additional distinction between *dusza* (*soul*) and *umysł* (*mind*): [although

the soul is imperfect and the mind is lazy / – I am writing] "choć dusza ułomna i umysł leniwy / – piszę" (Hartwig, 2009, p. 55).

In the next volume by Julia Hartwig entitled *Zapisać*, in the poem *Siła i słodycz* the phrase appears: [call for good spirits / to support you] "wezwiij dobre duchy / żeby ci sprzyjały" (Hartwig, 2013, p. 14). The poem *Przez lata* regards the development of self-awareness, which is connected with finding your own *soul*: [For years it has been buried/ suddenly emerges / her lost soul] "Przez lata zakopywana/ nagle się odsłania / jej dusza zagubiona" (Hartwig, 2013, p. 15). The work *Wychodzi na światło* is devoted to a deceased person – maybe this person's soul – although such expression does not appear here; but, in turn, there are invoked *ghosts, spirits*, [which have to resign themselves / to their fate and non-fate] ("*które godzić się muszą / na swój los i bezlos*"), and a deceased person hears [following her quiet hubbub / of the spirits] ("idący za nią cichy gwar / duchów") (Hartwig, 2013, p. 20). In the poem *Nie jest jak we mgle* the lyrical subject is afraid of [insomnia of the soul / But its screaming / is less dangerous than insomnia] ("senności duszy / Jej wrzask / jednak mniej groźny niż senność") (Hartwig, 2013, p. 33).

Bogdan Zadura is one of the poets who directly ask questions about the existence or non-existence of the soul as in the poem *Oczy* from the awarded volume *Nocne życie*. The title eyes [are the mirror of the soul / but if the soul does not exist / the metaphor falls apart] ("są zwierciadłem duszy / ale jeśli dusza nie istnieje / metafora się sypie"), which leads to the observation: [among visible souls / the nearest to immortality / Are the souls of old irons / which have gone out of use / long ago /.../ there is more life / in the souls of fish / but what life it is / the cats of anglers / know best] "z widzialnych dusz / najbliższe nieśmiertelności / Są dusze starych żelazek / które dawno już / wyszły z użytku /.../ więcej życia / zachowują dusze ryb / ale jakie to życie / najlepiej wiedzą koty / wędkarzy" (Zadura, 2010, p. 56). The doubts of the lyrical subject, who places even nothingness in the cultural images of the beyond, can be found in the poem *Happy end*: [and everything has gone wrong / nothing has gone right / one to nothingness to hell / the other to nothingness to heaven] "i wszystko poszło nie tak / poszło tak jak nie trzeba / jedno w nicość do piekła / drugie w nicość do nieba" (Zadura, 2010, p. 51).

Among the analysed volumes the outstanding book in the context of the issue of the *soul* is *Głosy* by Jan Polkowski – a collection of poems in which the voices of the deceased and those who bewail them intertwine. The voices of the killed people in December 1970 on the Coast and the voices of the living are not audible to each other and there is no

certainty whether these two different worlds can meet on a common plane (at least in a dream), which can be concluded, for example, from the poem *** (*Krótki ruch powietrza*): [So I am sailing alone / toward blurring lights of childhood. / Am I going to meet you on my way?] "Więc płynę samotnie / ku rozmytym światłom dzieciństwa. / Czy spotkam cię po drodze?" (Polkowski, 2012, p. 17). But if they intertwine, this is not a joyous vision of heaven, but the burden of damages, as in the work *** (*Patrzę na moje paznokcie*), where we find in the works by Polkowski (only once in this volume) the word *spirits*: [Spirits come at night to yelp and deride / in silence shining around with the false, sticky shadow] "Duchy przychodzą nocą by skamleć i szydzić / w ciszy lśniącej wokół fałszywym, lepkiem cieniem" (Polkowski, 2012, p. 18).

In *Niemal całowita utrata płynności* by Marcin Baran the concept of *soul* takes many meanings: in the work *Freudopolly* we have got not only the breakdown into *soul* and *body*, but also the statement that while dying, we have not even got the *soul*, but only *animula/small soul*: [And the remains will be left to the finish. / And in the earth we will hide the worn bodies. / And in the coffin of our own bodies – the trauma of not-our small soul] "A na finisz pozostaną szczątki. / A w ziemi ukryjemy zużyte ciała. / A w trumnie własnego ciała – traumę nieswojej duszyczki" (Baran, 2012, pp. 8–11). In turn in *Vox populi. Vox Dei* the poet cites statements about the soul: [A small soul is sobbing and visiting the temple of the supernatural power. Because we, as people, make mistakes for which we should receive payment of benefits for damages]; [No, the immortal soul will not die! For no one believes in the existence of immortal soul, so it remains motionless and unnoticed. But the lack of lambasting of blasphemers does not prove the absence of sanctions]; there are also here [Spoilt souls immersed in foul-smelling satisfaction], belonging to the people about whom the poet says: [With shameless dedication we will wait for physiological spiritual incentives for the body] ("Mała duszyczka szlocha i odwiedza przybytek siły wyższej. Bo my, jako ludzie, popełniamy błędy, za które miło byłoby nam otrzymywać wypłatę świadczeń odszkodowawczych", "Nie, nie zginie dusza nieśmiertelna! Albowiem nikt nie wierzy w istnienie nieśmiertelnej duszy, więc nieporuszona ona zostaje i niezauważona. Ale brak gromów ciskanych w bluźnierców nie dowodzi nieistnienia sankcji", "Zepsute dusze pogrążone w smrodliwym zadowoleniu", "Z bezwstydnym oddaniem zechcemy czekać na fizjologiczne bodźce duchowe dla ciała") (Baran, 2012, pp. 20–24). In the same work we can find also metaphorical [soulless sins] "wyduszone grzechy", and, moreover, in *Freudopolly* the phrase [stuffy game/the game of souls] "duszna gra".

A similar poetic measure is used by Marcin Kurek who in his poem *Oleander* writes: [Stuffy cellar, stuffy soul, / probably nothing, small picklock to the soul!] "Duszną piwnicą, duszną duszą, / pewnie nic, wytryszek do duszy!" (Kurek, 2010, p. 27). The lyrical subject has not got any doubts that life after death exists, since the requests of the deceased person can appear [in that world] "na tamtym świecie" (Kurek, 2010, p. 59).

Krzysztof Karasek is a poet who places his deliberations on *soul*, *spirit* and *animula* in many poems contained in both volumes awarded in recent years. In *Wiatrołomy* the concept of *spirit* appears: in *Punkty w przestrzeni* we have got the distinction between [what is material] and [what is spiritual] ("to, co materialne", "to, co duchowe") (Karasek, 2011, p. 39). In *Łowca chmur* [The mouth of Man Ray / are hanging over the space / as a zeppelin, a cigar / which does not breathe in, but breathes out / the soul] "Usta Man Raya / wiszą nad przestrzenią / jak zeppelin, cygaro / które nie wdycha, ale wydycha / duszę" (Karasek, 2011, p. 56). *Punickie nasturcje* contain a definition of humility, which according to the poet is [a kind of attitude / of a soul to time] "pewnego rodzaju stosunkiem / duszy do czasu" (Karasek, 2011, p. 57). *Dziennik rozbitka* of 2012 brings the deepening and development of the subject of *soul*, starting from the poem *O duszy mroku, o głosie szkielecie*, which begins as follows: [You, the soul of darkness, you, the skeleton of voice / When wild clouds are whirling inside you] "O duszy mroku, o głosie szkielecie / Kiedy się kłębią w tobie dzikie chmury" (Karasek, 2012, p. 52). In the works by Karasek we can find even poetic definitions of a soul as in the poem *** (*Bo stukot kół...*): [A thought in a before-well-laid-out flight, a struggling butterfly / in the air like in the web, here are the lost souls / they cannot find and therefore they seek in memory, / not theirs but this in which they were invented] "Myśl w locie przedustawnym, motyl się szarpiący / w powietrzu niby w sieci, to dusze zbłąkane / nie znajdują i dlatego szukają w pamięci, / nie swojej, lecz tej, w której były wymyślone" (Karasek, 2012, p. 74). The lyrical subject of Karasek is certain that the soul exists: [A dying friend asked me: / "Is anything over there?" / "Certainly", I replied. "How could you have / an immortal soul?"] "Umierający przyjaciel zapytał mnie: / „Czy coś tam jest?” / „Oczywiście”, odpowiedziałem. „Skąd mógłbyś mieć / duszę nieśmiertelną?" (*Reply to the questionnaire*; Karasek, 2012, p. 228). The soul in the works of the author of *Dziennik rozbitka* receives its attributes. In *Izbica (wiersz w dawnym stylu)* the request of the lyrical subject appears: [cover the souls glittering with light] "okrywaj światłem mieniące się dusze" (Karasek, 2012, pp. 225–226), while in the poem *Łza* the observation appears: [you have got dry eyes because your soul / has

dried like sand / of the desert] "masz suche oczy, bo dusza twoja / wyschła, jak piasek / pustyni" (Karasek, 2012, pp. 175–176). The poet uses the lexeme *soul* to create metaphors in the work *Róża dla Ludwiga Wittgensteina*, in which the hero of the poem [became a bandage / Long soft / wisp of the soul / Frosted up with blood] "stał się bandażem / Długim wiotkim / pasmem duszy / Oszronionym krwią" (Karasek, 2012, pp. 171–173), and in the poem *Róża raz jeszcze*, where the title flower is described as [the lost, / soul of purity] "zbląkana, / dusza czystości" (Karasek, 2012, p. 178). Karasek in *Dziennik rozbitka* uses also the lexeme *spirit*. In *Teorama* the lyrical subject answers the question: [What the spirit is?] "Czym jest duch?" using the following words: [A paralysing / event, condemned / to continuous repeating. / A moment of pain. Something dead / that fills the body with suffering. / A feeling / suspended in time / as a lifeless photography] "Porażającym / wydarzeniem, skazanym / na ciągłe powtarzanie się. / Chwilą bólu. Czymś martwym / co wypełnia ciało cierpieniem. / Uczuciem / zawieszonym w czasie / jak martwa fotografia" (Karasek, 2012, p. 277). In the book some place was also devoted to *animula*, which is the subject of the poem *Duszyczka* (Georg Heum) (Karasek, 2012, pp. 90–91).

Certainty as to the existence of the soul is also expressed by the lyrical subject in the work by Agnieszka Gałązka *słoje. granice rosną*: [there is no doubt that a person is not one thing / because consists of soul body blood urine and something else / I do not understand this belief of cohesion] "nie ma wątpliwości że człowiek to nie jedno / bo składa się z duszy ciała krwi moczu i jeszcze czegoś / nie rozumiem tego przekonania o spójności" (Gałązka, 2010, p. 16). It is at the same time the only work in the volume of the poet in which the *soul* appears.

The lexeme *soul* appears also only once in *Pogłos* by Ewa Lipska, in the poem *Mój kraj*, in the metaphorical phrase: [A girl on a long stem / is running into the immortality of the soul] "Dziewczynka na długiej łodydze / biegnie w nieśmiertelność duszy" (Lipska, 2010, p. 48).

The *spirit* in turn can be found in the works by Andrzej Sosnowski, although in the poetic world the *spirit* itself belongs to the past tense already: [And once a spirit »oscillated« over the waters and it was quite charming] "A duch kiedyś »oscyłował« nad wodami i było dość uroczo" (Sosnowski, 2012, p. 15). The poet also makes a distinction between beings which have got souls, and those which have not got them, e.g. in *Suma po seansach*: [(...) I like it very much but more the names. / Their glows and tones because they haven't got souls] "(...) też bardzo lubię, lecz bardziej imiona. / Blask ich i ton, bo nie mają duszy" (Sosnowski, 2012,

p. 35). In turn in *Sylwetki i cienie* apart from the deliberations on the night that [doesn't take the soul into account at all, having given it to the day for free] ("w ogóle nie liczy się z duszą, oddawszy ją dniowi gratis"), we receive a poetic description of the *soul*: [Let the day have it as a white swoosh. A pink noise; and may be a noise as in Brownian motion, brown? If only as an infinite palette or an orchestra of noises. A soul hasn't got a silhouette, so it doesn't cast a shadow] "Niechże ją sobie dzień ma jak biały szum. Szum różowy; a może szum od ruchów Browna, brązowy? Choćby jako nieskończoną paletę bądź orkiestrę szumów. Dusza nie ma sylwetki, więc nie rzuca cienia" (Sosnowski, 2012, p. 40).

In the works by Przemysław Dakowicz we can find both the *soul*, the *spirit*, and a motif of conversation with a deceased person, for example in *Sen Celiny* a corpse that cannot cope with the body, [complained that is swelling up] "skarżył się, że puchnie" (Dakowicz, 2013, p. 34). In *List miłosny S. Antoniego Poniatowskiego, pośła saskiego (czyli o krótkim żywocie gatunków hybrydycznych)* (Dakowicz, 2013, p. 36) a child which is being born is described as a "A small hybrid / of two bodies, minds and souls] "Mała hybryda / dwojga ciał, umysłów i dusz". There are also common meanings here: in the poem *Niechybnie* (Dakowicz, 2013, pp. 37–38) the phrase [the impression of the greatness of the spirit] ("wrażenie wielkości ducha") appears, and in *Ostatnia epopeja nowoczesnej Europy* the hero [renders up his soul] ("oddaje ducha") (Dakowicz, 2013, pp. 40–41).

In the volume *Jeden* by Marcin Świetlicki the *soul* appears only once, and also in the meaning given to it by Gogol – the poem *Jeden do jeden* (Świetlicki, 2013, p. 65) is a description in which [the rows of dead souls in the government] appear ("rzędy martwych dusz w rządzie"). However the poet writes about it also indirectly, like in the poem *Nielęk* (Świetlicki, 2013, p. 88), in which the lyrical subject at night [dies, in the morning gets up from nightmares and spectres] "umiera, rano wstaje z mar i zmór". An important work in this context is also *Światelko*, the poem based on the motif of the soul escaping from the body and looking at it from above.

When the soul leaves the body, it changes the place of its existence – this happens in the poetry of Janusz Szuber, the soul appears in the work *Kat przyjechał w czerwieni, krakowianka w zieleni*, where the lyrical subject is talking to the heroine of the poem: [Your soul is already in heaven] "Dusza twoja już w niebie" (Szuber, 2014, p. 11).

In a poem by Karol Bajorowicz (Bajorowicz, 2011, the volume without the page numbering) the poetic work [already has its own language and soul] ("ma już swój język i duszę") – as a newborn baby. In *roman de la rose* by Bajorowicz *ghosts* appear, which [disappear in nooks]

("znikają w zakamarkach"), while in the work *igruszki* the lexeme *soul* is a synonym of *a human being*: the best soul doesn't depart from the truth / (in public places ladies and gentlemen / it doesn't promise pie / in the sky / doesn't let the grass grow under his feet) "najlepsza dusza nie mija się z prawdą / (w miejscach publicznych szanowni państwo / nie obiecuje na wierzbie / gruszek / nie zasypia w popiele)", and, in turn, in the poem *** (*odurzony*) it occurs as a synonym of *god*: [and constancy is the essence of eternity / god is the soul of it / in god there is everything] "a niezmienność jest istotą wieczności / której duszą jest bóg / w którym jest wszystko". The lyrical subject of *Z tradycji dialogu* makes a distinction between *soul* and *body*, stating: [I hold the soul and I play it / safe / to keep it in the body] "duszę trzymam i chucham / na zimne / aby pozostała w ciele".

In *Rezydencja surykatek* by Marta Podgórnik, in the work *Umowa wiązana nad „Gastonem Lagaffe”*, the phrase [contemporary state of the spirit] ("ówczesny stan ducha") appears (Podgórnik, 2011, p. 48). And in the poem *Zawsze* we can read an interesting interpretation on what a person faces after death (the life after death becomes an extension of the life on earth or a penalty for it): [She is the same, in real and in the net, will be unloved in that world too /.../ She is so prosperous that she will go to hell] "Ona taka sama, w realu i w necie, będzie niekochana i na tamtym świecie /.../ Ona tak zamożna, że pójdzie do piekła" (Podgórnik, 2011, p. 59).

In the book *Dokąd bądź* by Krzysztof Siwczyk, the winner of Kościelscy Award, the *soul* is interchangeable with the *spirit* in the following phrases: [look at us, soul, we are numerous] "patrzaj, duszo, dużo nas" (Siwczyk, 2013, p. 16), [it seems that we feel it in our souls, continuous blabbing about divinities, which did / without us] "widać to nam w duszy gra, ciągle paplanie o bóstwach, co obeszy się / bez nas" (Siwczyk, 2013, p. 22), [your heart like polymer / does not take the specks of affection /.../ you can only hear the ticking of the bearing, / hush, the spirit] "twoje serce jak polimer / nie przyjmuje drobinek czułości /.../ słyszysz jedynie cykanie łożyska, / lulajże, duchu" (Siwczyk, 2013, p. 24), and in the description of the eyes that [in the worst dreams from now on will help us give up the ghosts] "w najgorszych snach od teraz będą nam pomagać wyzionąć duchy" (Siwczyk, 2013, p. 64). The *soul* in the poetry of Siwczyk is given not only to a person but also to the condition in which a person is: [although we had better speak of changing into a trap / which each longing turns out to be, regardless of how pragmatic / its soul may be] "choć należałoby trafniej mówić o przemienieniu w pułapkę, / którą okazuje się każda tęsknota, bez względu jak pragmatyczna / może być jej dusza" (Siwczyk, 2013, p. 66).

In the poems by Mirosław Mrozek the *spirit* in turn is regarded as the most important prime mover, the being which constitutes the world, the opposition to matter. In this case in no way we can speak of its relationship to the *soul*, which may be evidenced by the fragment of the work *** (*ten wiersz mieszka we mnie*): [if the spirit does not weaken / the form will be born] "jeśli nie osłabnie duch / narodzi się forma" (Mrozek, 2014, p. 41). The breakdown into *spirit* and *matter* is illustrated in the poem *Horyzont zdarzeń*: [How difficult it must be for matter, / how vindictive this spirit was which / forced it to this fight that it has to fight / against itself] ("Jakże bardzo musi trudzić się materia, / jakże mściwy musiał być ten duch, który / zmusił ją do tej walki, jaką musi toczyć / sama ze sobą") and in the phrases: [Matter / will not experience peace of mind – the spirit cannot materialise itself] ("Materia / nie zazna spokoju ducha – duch nie może się zmaterializować") or [How difficult it must be for matter / so that the spirit came into being for a moment at least] ("Jakże bardzo musi trudzić się materia, / by chociaż na chwilę zaistniał duch") (Mrozek, 2014, p. 45).

Significant concealments

At the end of the deliberations on the presence of the *soul* in modern Polish poetry it would be valuable to indicate also the examples of artists whose poetic books do not contain the lexemes *soul*, *spirit* and *animula* at all, although the authors in their works raise the issues of life after death. The analysis of their works can become a contribution to the deep reflection on the current images of the *soul*.

Among the poets who do not mention the *soul* directly, are the winners of Wiesława Szymborska Award, Łukasz Jarosz and Roman Honet; the motif of death is very important for both of them and is a constitutive part of their poetry. In the works of Jarosz the vision of the human fate after death can be found, for example, in the poem *Wyspa*: [*who goes to heaven, turns into dust. / In his breath*] "kto idzie do nieba, zamienia się w proch. / W jego oddech" (Jarosz, 2012, p. 41) – breathing becomes here the synonym of the *soul* as a divine breath. Roman Honet uses a similar metaphor in the poem *O łazarzu latającym*: [*lazarus is alive. He resides in the air*] "łazarz żyje. Przebywa w powietrzu" (Honet, 2014, p. 33). In the works by Honet the deceased play an important role, those deceased who [are with us] (as in the poem *Są z nami*; Honet, 2014, p. 24) and who need to be in contact with the world of the living, as in the work *garść soli*: [*your cemetery. There we were drilling holes in the ground / and sprinkling salt into them so as the dead / could prepare meals / and*

melt ice // (because ice makes the dead slide, / and the kitchen of the dead is empty without salt)] "twój cmentarz. Tam wierceiliśmy otwory w ziemi / i sypaliśmy w nie sól, ażeby umarli / mogli przyrządzać posiłki / i roztopiać lód // (lód bowiem powoduje ślizganie się zmarłych, / a kuchnia zmarłych pusta jest bez soli)" (Honet, 2014, p. 29). The poet assumes that life lasts not only after death but can exist even before birth: [your previous shadow // before the body sets in] "twój cień poprzedni // przed nastaniem ciała" (*powrozy*; Honet, 2014, p. 9).

Eugeniusz Tkaczyszyn-Dycki devoted the volume *Imię i zamię* to the world which exists only in the memory of the lyrical subject. The concept of the *soul* does not appear in it directly, but the motif of the transmigration to another life can be found e.g. in the poem XLV: [may we always be enough with / what we find in memories / of the she-deceased: »Fly to heaven, / meet your husband Dudzik«] "niechaj wystarczy nam to / co znajdziemy we wspomnieniu / o zmarłej: »Fruń do nieba, / spotkaj się ze swoim mężem Dudzikiem«" (Tkaczyszyn-Dycki, 2011, p. 49).

The soul does not appear, either, in the volume *Nadjeżdża* of Szymon Słomczyński – in the poem *Pragmatyczny związek* the persons whose obituaries are read by the lyrical subject, are [dead (rather / permanently)] "zmarli (raczej / ostatecznie)", after whom at most [accounts remain on Facebook] "na Facebooku pozostają konta" (Słomczyński, 2013, p. 12). In the poetry of Słomczyński, however, *body* and *I* are not identical, either – in the poem *Drugie lato z rzędu* we can find the question which proves it: [Do you feel that you have the body?] "Czujesz, że masz ciało?" (Słomczyński, 2013, p. 31).

It is no use expecting the *soul* in the works by Kira Pietrek, describing the world of corporations and the condition of a nowadays human being. But we can find in them the distinction between *body* and *something*, which constitutes a person, but is not a body – as in the work *w tych opowieściach nie będzie bohaterów*, a poetic image of the genesis of death, where a person preparing for death, receives a hint from the Creator that he or she will need [only small space to store the body] "jedynie małej przestrzeni by przechować ciało" (Pietrek, 2010, p. 45).

Jakobe Mansztajn, the poet in the works of whom one of the central themes is death, in his debut volume *Wiedeński high life* does not use the lexeme *soul*, but also makes the distinction between *I* and *body*, as in the poem *Narracja* (Mansztajn, 2009, p. 14): [the grey touches the tip of his nose with his finger and says: / That's true, this body becomes foreign. / we're grinning because it's funny, because we all have this] "siwy dotyka palcem czubka nosa i mówi: / nie ukrywam, to ciało staje się obce. / uśmiechamy się, bo to

śmieszne, bo wszyscy mamy tak samo". Death in the poetic world of Mansztajn eliminates the physicality of a person: the body becomes foreign ultimately (both to the deceased and to those who live): [things of marcin⁶ have become upset more than marcin who / either has just passed away or we have left the room. / I have an empty heaven, the eyes say, which are not the eyes of marcin / any longer. They say: I have an empty and convenient heaven] "rzeczy marcina przejęły się bardziej niż marcin, który / albo właśnie zmarł, albo myśmy wyszli z pokoju. / ja mam niebo puste, mówią oczy, które nie są już oczami / marcina. Mówią: ja mam niebo puste i dogodne" (*Doktor Filippi dogląda chorego*; Mansztajn, 2009, p. 27). Someone who dies, however, in the works of Mansztajn maintains the ability of further existence – in another world. In the poem *Marcin idzie do nieba* the word *soul* does not appear, but doubtless the poetic image can be associated with the vision of life after death. Marcin who [has gone to heaven] ("poszedł do nieba"), is still alive and communicates with the world, as in the work *Pierwszy i ostatni list Marcina do Ziemi*, in which the lyrical subject talks about his fate in the spirit world – he has not arrived to the end of his posthumous journey, because he had to go out [to the graves / from the cramped cellar of your eye /.../ but sad news is running to you: // she is inside me, a cold-hearted bitch, / and is fawning slyly from the neck to the heels /.../ it's the worm that is fidgeting in this too heavy body] "do grobów / z ciasnej piwnicy twego oka /.../ lecz ciągnie ku tobie smutna nowina: // ona jest we mnie, suka nieczuła, / i łąsi się chytrze od karku do pięt /.../ to robak się wierci w tym ciele zbyt ciężkim" (Mansztajn, 2009, p. 32). Here we receive the poetic image of the *soul*, which is stopped by death next to the earth and next to its own abandoned body (in this case death by suicide).

Conclusions

In the analysed poetic books the lexeme *soul* appears 54 times in 22 volumes (out of 46 volumes). A significant proportion of artists are the poets who describe the *soul*, and do not call it directly; the part of them refers to the concept of *soul* using synonyms (such as, e.g. *spirit* or *animula/small soul*). The *soul* in poetry is generally an intangible part of a human being, which occurs most often in opposition to the *body*. The lexeme *spirit* is used by modern Polish poets not only as a synonym for the *soul*, but also in the sense of

⁶ The author' notation of the name "Marcin". All quotes from the poetic works are given in the original form.

an intangible force creating the world or a specific force (e.g. in the form of the Holy Spirit). An important place in the analysed poetic texts is also given to the topos (or the motif) of *animula*. The *soul* in recent Polish poetry carries also the metaphorical, psychological and technical meanings as a result of using the phrases present in the popular language in the works. In the poetic language we can also notice the reflections of changes in terms of consciousness, observed in the contemporary world: the concept of the *soul* is related to animals and even to plants.

According to Anna Piwkowska, poetry may be considered [the language which, as Josif Brodsky said, »knows better«. (...) a poet is only a medium that listens to this message of the language and does not know where the first poem line, an intrusive word, phrase will lead him or her (...)] "język, który, jak mówił Josif Brodski, »wie lepiej«. (...) poeta jest tylko medium, które wsłuchuje się w ten przekaz języka, nie wiedząc, dokąd go zaprowadzi pierwszy wers wiersza, natrętne słowo, fraza (...)" (Piwkowska, 2009). Polish contemporary poetry that uses the theme of *soul*, *spirit* and *animula*, can be considered not only as a carrier and a register of common significances emerging both in the literary language and in the popular language, but also as a plane on which new meanings of words appear and in which, as in the mirror, the changes in awareness of the language users are reflected. For linguists-cognitivists poetry can be as valuable field of research as the popular speech or other written texts. The lexeme *soul* exists in it in many different, common contexts as well as completely new contexts, and the frequency of this lexeme allows us to repeat after Dariusz Czaja that [both poets and representatives of the popular thinking do not want and even: do not agree to the deletion of »soul« from the contemporary dictionary. For the former and the latter it remains a fundamental anthropological category] "zarówno poeci, jak i przedstawiciele potocznego myślenia nie chcą, a nawet wprost: nie godzą się na usunięcie »duszy« ze współczesnego słownika. Dla jednych i drugich pozostaje ona fundamentalną kategorią antropologiczną" (Czaja, 2005, p. 398).

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"(Y)et the faces of our souls are sad. lying on the carpet. howling. tormenting us." (J. Mansztajn, *O duszy*) – the lexeme *dusza* (soul) in contemporary Polish poetry

Abstract

The article concerns the occurrences of the lexeme *soul* in contemporary Polish poetry. Due to the extensive amount of material available for analysis, it concentrates on volumes that were awarded or nominated in the selected Polish poetry contests in 2010–2015 (Wisława Szymborska Award, "Nike" Literary Award, "Silesius" Wrocław Poetry Award, Kościelscy Award, "Orfeusz" K. I. Gałczyński Poetry Award, "Gdynia" Literary Prize and "Złoty Środek Poezji" Award). The article presents the contexts of occurrence of the lexeme *dusza* (soul), as well as the related lexemes *duch* (spirit) and *duszyzka* (small soul – *animula*), it characterises the term in relation to its both religious and non-religious aspects, and shows what functions it has in poetic texts.

Keywords:

soul, spirit, animula, Polish poetry, contemporary poetry, literary awards, poetry awards, 21st century Polish poetry

„(A) nasze dusze smutne mają pyski. leżą na dywanie. wyją. nie dają żyć” (J. Mansztajn, *O duszy*) – leksem *dusza* w najnowszej poezji polskiej

Abstrakt

Artykuł dotyczy wystąpień leksemu *dusza* w najnowszej poezji polskiej. Z uwagi na zakres materiału dostępnego do analizy rozważania skupiają się na tomach nagrodzonych lub nominowanych do nagród w wybranych ogólnopolskich konkursach poetyckich w latach 2010–2015 (Nagroda im. Wisławy Szymborskiej, Nagroda Literacka „Nike”, Wrocławska Nagroda Poetycka „Silesius”, Nagroda Fundacji im. Kościelskich, Nagroda Poetycka im. K. I. Gałczyńskiego „Orfeusz”, Nagroda Literacka „Gdynia” oraz Nagroda „Złoty Środek Poezji”). W artykule przedstawione są konteksty pojawiania się leksemu *dusza* oraz leksemów pokrewnych: *duch* i *duszyzka*, charakterystyka tego pojęcia z uwzględnieniem aspektów religijnych i niereligijnych, a także funkcje, jakie zyskuje ono w tekstach poetyckich.

Słowa kluczowe:

dusza, *duch*, *duszyzka*, poezja polska, poezja współczesna, nagrody literackie, nagrody poetyckie, poezja polska XXI wieku