

EMOTIONS IN THE POETRY OF JÓZEF ŁOBODOWSKI

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Summary: The aim of the paper is to show the creative individuality of the poetry of Józef Łobodowski in a specific aspect. This is achieved by the literary analysis and the confrontation of its results with the knowledge on prevailing literary trends. Łobodowski as a poet of the Lublin avant-garde, working in exile since the Second World War, referred to poetic motifs and techniques of the first avant-garde, however it was too tight in its poetics for the „człowiek gwałtowny”. The postulate of reserved statements and pseudonymising of feelings, by means of distant and sparse metaphors, did not suit his creative temper. He reached for literary forms and conventions, both native and exotic, which allowed him, contrary to the dominant tendencies, to fulfil the needs, treated in the XX-century poetry as out of date, including the need to express emotions. He used techniques allowing for the mediated evocation of feelings, although he was called the last romantic, he rarely allowed himself to manifest his personal emotions in direct lyric, which in Romanticism was still treated as a natural phenomenon by both authors as well as readers.

Keywords: Józef Łobodowski, poetry of the XX century, evocation of feelings, literary convention.

Gazela o zmienności

Nie miejcie mi za złe, że tak często
ni smutku ni radości opanować nie umiem.
Drzewo raz się poddaje szelestom,
kiedy indziej jest wichrem i szumem.

Pieśń bywa wesoła,
wtedy śmieje się i tańczy –
a również bywa poważna i smutna.
I tutaj ku świadectwu przywołam
To, co mawiał kordobańczyk,
Ibrahim ben Utman.

„Powaga z wesołością się styka,
 Śpiew weseli, lub zmusza byś płakał.
 Z tegoż drzewa jest łuk wojownika,
 Co i dźwięczna lutnia śpiewaka.”¹.

A question could be asked, whether it is worth undertaking the subject of emotions in Łobodowski's works due to the fact that, as experts in his poetry argue, he was not a master of words in the field of pure lyric, but poetry in his works was rather mixed with verse journalism, with a manifesto. It is hard to deny these statements if one takes into account even the fact that many of the poet's poems in verse follow the pattern of agitation-social or agitation-patriotic lyric. Indeed the orator refers to the emotions of his audience, he tries to evoke them through the artistry of his speech, however it is a completely different category and scale of emotions from those which poems representing the trend of pure lyric are sometimes saturated with, especially the poetry of direct expression, in which the range of the scale of feelings and subtlety, as well as the art of evoking them, matter, while the agitator refers to collective feelings and emotions, which are naturally less subtle but definitely more expressive, finding an outlet in the gestures and reactions of a loosely connected community, gathering or crowd.

On the other hand, it is necessary to remind that the direct expression of emotions, especially the personal ones, has become a shameful and undesirable act in the literary market since the entry of twentieth-century poetic avant-garde into the literary life. The "pseudonymising of feelings", according to Peiper's theory accepted by the Cracow avant-garde, the sparing suggestion by poets of other trends and schools, also taking them into the brackets of irony, and even better self-mockery by poets of the XX century, finally the neutralisation of emotions through the domination of intellectual matter, by means of plays on words, playing with conventions, brutalisation of the language and similar practices, has become the indicators of the contemporary attitude of poets to personal experiences which, until the time of Neo-romanticism, had been the basic subject matters of lyrical utterance.

The indicated phenomena concern, of course, the dominant currents of poetry since, at the same time, many phenomena may be indicated, due to which, a statement, that since the times of the Cracow avant-garde there has been an emotional drought in Polish poetry, would be considered wrong. It may be exemplified by the emotional works of the poets of the fulfilled apocalypse, the majority of whom shared a critical approach towards the first avant-garde, as it was obligatory to manifest positive feelings in the poetry delivering a socialist-reality model of creativity. In many authors who are very

¹ J. Łobodowski, *Gazela o zmienności*, [in:] Idem, *Kasydy i gazele*, Londyn 1961, p. 69.

reserved in expressing emotional states, one can find lyrics that contradict the general tendency. Against the barely marked background of the complicated attitude to emotions in the twentieth-century poetry, Józef Łobodowski takes the right place and the attempt to expose his poetic practice that allows for a more precise positioning of his work in a broader context.

Jerzy Świąch writes about two styles prevailing in the works written by Łobodowski – signing and oratory “which seem to be fighting for primacy in his verses and poems”². It seems that this statement is true especially in relation to the first pre-immigration phase of the poet’s work³. At the same time it may be noticed that, at this stage, not only does the oratory style play an auxiliary role and expresses the poet’s commitment as well as the agitating attitude, but so does the singing one. When it comes to the emotions expressed and evoked, these include: terror, dread, despair, sense of tragedy, pain, bitterness, sorrow, hatred, wistfulness, hope, revolutionary fervency, arrogance, impudence, anger. These are evinced as the emotions of the speaker, experiences of the protagonists, states to be evoked by poetic statements and finally anticipated experiences, either provoking dramatic social events or announced as a result of a historical cataclysm which is to come⁴. Anger belongs to those most explicitly mentioned, however, it is not always treated as a negative experience because its effect is to be a dynamic change in the historical situation definitely assessed in a negative way. For the same reason, at this stage, Łobodowski writes the poem *Jeszcze jedna pochwała wojny* (1931), praising the laws of war and power and renouncing the peaceful stabilisation of the world:

nie chcemy, nie chcemy tej ciszy,
co w serca przemocą się wżarła –
w nas siła jak zwierz wśród komyszy
i dyszy
i skacze do gardła –
obrzydły nam wszawe rupiecie⁵.

² J. Świąch, *Łobodowski-poeta*, [in:] *Między literaturą a polityką. O Józefie Łobodowskim*, ed. L. Siryk, E. Łoś, Lublin 2012, p. 20. The awareness of the poet’s bipolarity is also expressed in the title of the collection in which Świąch’s statement is found.

³ Much has already been written about this phase of the poet’s life, in which he found himself in the “Czechowiczow’s circle”, including the poet’s surroundings as well as indicating the individuality of this creator and publicist. Extracts from his statements about that time, as well as from testimonies of other people, are collected in issue 35 of the “Scriptores” especially [in:] *Kalendarium*, „Scriptores”, no 35, Lublin 2009, p. 7-81.

⁴ On rooting Łobodowski in the catastrophic trend cf.: S. Gawliński, *Retoryka katastrofizmu w poezji drugiej awangardy*, [in:] *Katastrofizm i awangarda*, ed. T. Bujnicki, T. Kłak, Katowice 1979, pp. 40-56.

⁵ J. Łobodowski, *Jeszcze jedna pochwała wojny*, [in:] Idem, *Poezje*, chosen and provided with an introduction by Józef Zięba, Lublin 1990, p. 39.

No wonder the positive valorisation of anger, which incentivises to rebellion, gives strength and determination to fight the existing order with „wszawymi rupieciami” (the rest of the poem mentions many elements of a bourgeois and stable life), when it is remembered that this was the way in which anger was judged by theorists and leaders of the proletarian revolution. The driving force behind the revolution and history in general was seen in it, and after all, according to the beliefs of the historians, who also include Marxist theorists, each following historical era brings progress in the history of mankind, takes them to a higher level and brings them closer to the period of complete social justice⁶.

Leftist convictions of young Łobodowski are the source of the storied paradox; the accumulation of negative emotions does not argue with the hope for a better future expressed at least in some poems, at the same time creating a pessimistic aura. The fact, that behind the desire to summon a revolutionary storm is a specific experience, causes that the foretold terror of the events to come is expressed in detailed and brutal images presented to the eyes of the *Przyzwoity człowiek*:

nie zrozumiesz tego nigdy
co kołuje mną i zawraca
nie wiesz jakie to krzywdy
krwawią w zaułkach i placach

lecz córka twa
oczy ma szare
kąpiesz ją w mleku i złocie
może pierwsza pójdzie na ofiarę
rewolucyjnej hołocie

a i ty kiedy sercem struchlałym
zadrżysz pod lufą mauzera
odgadniesz co skamlało
w tych drobnych czarnych literach⁷.

During the war and then in emigration, anger is no longer the dominant feeling expressed in Łobodowski's works, however it also appears. Of course it is not the anger of a human who rejected the leftist beliefs, it is not evoked by revolutionary fervor but, first of all, by the balance of political forces and the effects of the twentieth-century totalitarianism. It is connected with the

⁶ K. R. Popper, *Nędza historycyzmu*, Warszawa 1999. p. .

⁷ J. Łobodowski, *Przyzwoitemu człowiekowi*, [in:] Idem, *Poezje*, p. 43.

feeling of powerlessness, longing and sorrow causing sadness, expressed in an elegiac manner, which becomes the emotional dominant of this work⁸.

Listed emotions are not always directly expressed, they tend to be evoked by means of various techniques. It is possible to indicate, for example, the use of contrast to reinforce the reproaches made and to show the horror of what is to come. For instance, in the piece entitled *Piłsudski*, what is gentle, aesthetic, attracting with beauty and gentle mood, what is sacralised, so the native region of the hero of the poem „Litwa dzieciństwa”, which becomes „wonią mirry i nardu”, is juxtaposed with brutal, blackened images, with the announcement of a violent, threatening movement that destroys the existing order, „gdy czarny wstanie Żyrardów / i barykadą kamienną runie na progu sumienia”⁹. Reproach and indignation are evoked through a synecdoche expression: „czyjeś święte imię po stokroć ślinić na ustach”¹⁰. Hiperbole, breaking and transgressing the linguistic convention and other techniques are also used for introducing a strong emotional load to the poems that is imposed on the recipient, although these emotions are not necessarily directly called.

It is much different with the case of personal emotions, not related to social, political and historical events and changes. These appear less often in the pre-war period of Łobodowski's work. They are indeed present in the volume *Słońce przez szpary* of 1929, however they are very muffled in the thirties. These include love for a loved one lived joyfully (*Znachory*), an emotional relationship of a human with the sea classical element, expressed through the created figure of a fisherman (*Rybak*), quite sentimentally shown, based on the mutual compassion attachment of a man and an animal in *Wiersz o łzach* (from the volume *Słońce przez szpary*):

Aż poczuli, że im serca bołą
od duszących gorzkosłonych łez
i płakali razem nad swą dolą...
nędzny człowiek i parszywy pies¹¹.

⁸ For instance, I. Szypowska writes about the longing expressed in the emigration works, *Łobodowski. Od „Atamana Łobody” do „Seniora Lobo”*, Warszawa 2001, pp. 174-177; J. Święch, *Łobodowski-poeta*, p. 21; M. Murat, *Józef Łobodowski – twórca wielokulturowej przestrzeni. Na rozdrożach tożsamości*, [in:] *Śladami pisarza, Józef Łobodowski w Polsce i w Hiszpanii*, ed. G. Bąk, L. Siryk, E. Łoś, Lublin 2016, p. 178.

⁹ J. Łobodowski, *Piłsudski*, [in:] Idem, *List do kraju*, selection of poems and elaboration J. Święch, Lublin 1989, p. 19.

¹⁰ Ibidem.

¹¹ J. Łobodowski, *Wiersz o łzach*, [in:] Idem, *Poezje*, p. 23.

There are many emotions, connected with experiencing contact with nature, expressed in various ways – anyway, the poet's sensitisation to the beauty of nature has already been mentioned many times by the researchers of his legacy¹². However, it does not change the fact that the emotions of the speaker are rarely shown in a direct way in personal poetry, unless it is an expression of longing for the country of an emigrant who is aware of the impassability of the boarded separating him from his Homeland.

Nevertheless, the poet finds numerous ways to signal and implement emotions in his statements in spite of his restraint. The projection of feelings on external phenomena, including the natural ones, is one of the ways, just as it has been done in the poem titled *Żonie*:

W dolinach cień, znów wiatr na usta spadł,
świecą mi gwiazdy drżące i tułacze,
i głośno skarżą się i płaczą w mglisty świat
odlatujące stada kaczek¹³.

Time, misty autumn evening or night, the sounds of birds flying away to warmer countries were often used as the scenery corresponding with grief, nostalgia and suffering experienced by men. In the quoted poem, the stars are trembling, as if they were experiencing wandering fears, departing ducks are complaining, while the protagonist is solely a sensitive witness of the emotions experienced by them.

In *Kantata na intronizację Jana Pawła II* we deal with the explosion of joy, which is very rare for this poet and which is spread in an unlimited way:

Rozszalały się rozradowane dzwony
nad udręczonym krajem,
utwierdziły się w nienaruszonej wierze.

[...]

Nadlatują od wichrów zachwyceni orłowie,
pył gwieździsty na dachy się sypie...
Nasza mowa, nasza, nie czyjaś!
Przeto Wieczne Miasto modli się w polskiej mowie:

¹² The researchers' attention was particularly drawn to the depiction of Ukrainian nature. Cf. eg. A. Jakubowska-Ożóg, *Poezja emigracyjna Józefa Łobodowskiego*, Rzeszów 2001, pp. 156, 160-162; H. Сташенко, *Життєтворчі зв'язки Юзефа Лободовського з Україною*, [in:] *Między literaturą a polityką*, p. 110.

¹³ J. Łobodowski, *Żonie*, [in:] Idem, *Rachunek sumienia. Wybór wierszy 1940-1980*, Paryż 1987, p. 247-248.

„Boga Rodzica, Dziewica,
Bogiem sławiena Maryja!”¹⁴.

There is national symbolism of course, which has its justification in the poem written in honour of the Polish Pope. Not only do some members of a single nation participate in the general joy emanating from the work, but so does nature, the classic elements and celestial bodies, therefore the joy becomes a universal share of space. Thus, the poet objectifies his emotions, showing them as an experience blending into the universal cosmic experience.

A particular case constitutes a situation when the resignation from naming emotions creates the intensification of feelings. We deal with such a case in the poem titled *Siano*, which evokes dreams, hope, emotional arousal and tension of the protagonist:

ach, siano...
zielone siano –
oczekiwanie śmiertelne,
zbyt długie oczekiwanie...
...a ... nuż... a nuż
się stanie
i spełni,
złotą nawałę włosów
w szalonych oczach rozwełni –
... piersi rozrosłe i nagie...
gorąco... cudnie... różano...¹⁵.

None of the evoked feelings remains directly unnamed in the work and yet scraps of thoughts and physical sensations define them perfectly. What is more, leaving them unnamed signals additional content: the protagonist's reluctance to specify his expectations and the probable inability to name or define his condition. Thus, the problem, of the inexpressibility of what is happening in a human and the compilation of human nature refusing to self-acknowledge, is additionally signalled. At the same time, the usage of the technique, of showing the protagonist's experience, proves that an inexpressible feeling can be expressed as long as it is not reduced to a disambiguating, limiting and deforming name. However, the poem titled *Siano* quoted does not belong to personal poetry but to that of role when the speaker becomes a specific, often historical, figure – the protagonist is a young resident of a country cottage,

¹⁴ J. Łobodowski, *Kantata na intronizację Jana Pawła II*, [in:] Idem, *Rachunek sumienia. Wybór wierszy 1940-1980*, Paryż 1987, p. 203.

¹⁵ J. Łobodowski, *Siano*, [in:] idem, *Poezje*, p. 28

subjected to the rigours of the world which he lives in, incapable of naming his feeling but experiencing them with all the intensity of youth .

The author often resorts to the lyric poetry, in which the protagonist plays a specific role, during the emigration period he intensely saturates his works with emotions, as it is done in the volume titled *Kasydy i gazele*, which may be treated as exercises in recalling various emotional states related to experiencing love or affection with emotions, the joys associated with them, longings, torments, disappointment and sacrifices. In these works there is also a record of experiences of a different kind: joy or tragedy of a religious nature, the drama of defeat experienced by the people conquered by their enemies, etc. These are not simply exercises in poetic craftsmanship, motivated by the desire to test talent in a rather exotic poetic convention. *Kasyda dytyrambiczna* ends with a *Przesłanie*, the two first stanzas of which are worth quoting:

Kogom w tej kasydzie pochwalił? Komu pochlebił?
Niech nikt się nie łudzi –
śpiewałem sobie i siebie.

Kiedy poeta rzeźbi w słowie, jak rylec w wosku,
kogo by nie chwalił,
siebie chwali, bo czyni to po mistrzowsku¹⁶.

In this statement it is obvious that no matter who or what is the immediate subject of the poem, the poet makes himself famous with it when he does it exquisitely. However, a statement that „śpiewałem sobie i siebie” also says that every work is an expression of its creator. It seems that, in the face of a situation unfavourable for the artist to reveal his feelings in a direct way, the poetry of role (where the speaker represents eg. a historical figure) or mask (where the speaker takes the form of, for instance, an animal, plant or object) serves Łobodowski to avoid the non-verbalised postulate of emotional restraint. Thanks to that „poeta gwałtowny” may allow himself to express tenderness, sensibility, compassion and the whole spectrum of various emotions evoked by means of short plots or poetic images and comparisons, such as in *Gazela żalobna*:

Biały jest kolor żałoby.
Białe są prześcieradła, w które owijają umarłych.

Biały jest marmur,
Pod którym znużeni spoczniemy.

¹⁶ J. Łobodowski, *Kasyda dytyrambiczna*, [in:] Idem, *Kasydy i gazele*, p. 16.

To dlatego mi włosy posiwiwały,
Żem w żałobie po umarłej młodości¹⁷.

The usage of the convention languages makes it easier for the poet to recall a wide range of experiences and sensations. The use of traditions and legends of the Muslims, who once ruled the Iberian Peninsula, open up a wide range of possibilities in this regard¹⁸. The same role is played by the references and imitation of the style of late poets – among the romantic ones, especially Juliusz Słowacki – not yet bound by the shame of their feelings¹⁹. The bible is a source which the poet likes to draw from, the poem titled *Żona Lota* (in the volume titled *W połowie wędrówki*, 1972), in which a biblical figure becomes the embodiment of love for his city doomed in destruction, could be used as an example.

A particular instance and a direct explosion of emotions may be found in the volume titled *Pamięci Sulamity*, dedicated to Zuzanna Ginczanka, a Polish poet of Jewish origin, who in the interwar period managed to publish one collection of poems. She was shot by the Gestapo, at the age of twenty-five, probably in the spring of 1944. Łobodowski met her in Rivne in Volhynia in 1933, and then when Ginczanka came to study in Warsaw, they were both in the same literary circles²⁰. A multi-part series of pieces commemorating her, issued many years after the war tragedy, is a poetic homage to her. On the one hand, the memory of the Annihilation, the victim of which became such a beautiful, young and talented woman, and on the other hand, the reference to the Biblical Book, which Ginczanka was fond of, entitles to manifest feelings in these poems.

The author of the poem titled *Pamięci Sulamity*, references the *Song of Songs* through the structure, creation of the protagonist, language used as well as the scale of emotions expressed. Therefore, it could be said that again we deal with a certain distance from expressing emotions. Zuzanna, in the majority of the works of the cycle, is created as the heroine of the biblical book Sulamit, the biblical stylisation is clear not only in the poem titled *Pieśń nad*

¹⁷ J. Łobodowski, *Gazela żałobna*, [in:] Idem, *Kasydy i gazele*, p. 65.

¹⁸ The functioning of Łobodowski in many cultural systems was emphasised by, among others, W. Ligęza, *Buntownik, katastrofista, poeta kultury*, [in:] *Śladami pisarza*, pp. 36-40; M. Murat, *Józef Łobodowski – twórca*, pp. 175-185.

¹⁹ Those who write about the poet indicate that his whole creative attitude was much of a romantic, they also track traces of romantic thinking in creativity. The title of the statements of Waclaw Iwaniuk on Łobodowski is particularly significant: W. Iwaniuk, *Ostatni romantyk. Wspomnienie o Józefie Łobodowskim*, ed. J. Kryszak, Toruń 1998.

²⁰ Cf.: I. Szypowska, *Łobodowski*, pp. 41-43, 63-65; J. Łobodowski, *Zuzanna Ginczanka*, [in:] Idem *Pamięci Sulamity*, Toronto 1987, pp. 7-16.

pieśniami which is almost a paraphrase of the biblical text but the biblical stylisation is also used in other works of the cycle:

Tańczie, panny jerozolimskie,
chylcie się w pokłonie przed Sulamitą!
Wychwalajcie jej owoce wszystkie
ich smak szacowny i soczystą znakomitość²¹.

Other techniques of distancing from emotions indicated earlier may also be found in the cycle, such as projecting feelings on nature, some parts of the landscape which the protagonist was related with, or those which the subject of the expression associates her with: „Jeszcze płaczą cedry Libanu, / polskie wierzby i hiszpańskie oliwy...” (*Pannie zamordowanej*²²). A similar role is served by the statement that „szloch sznuruje krtanie jerozolimskim pannom”²³. The volume of poems includes – which does not happen often – the author’s introduction about who Zuzanna Ginczanka was, what relations connected her with the author as well as a clear indication that in the persona of the heroine, who is the addressee inscribed in the texts of the poem, one should see the murdered poet, whom Łobodowski called Sulamitka even during her lifetime. In the works of the cycle, there are also signals and even direct messages of the author demanding the identification of him with the speaker in the poems, while their protagonist as well as the addressee, with Zuzanna Ginczanka. An aura of the author’s honesty is constructed, inter alia through the explanations, in one of the poems, of the fact that it was so late, so many years after the poet’s death when the poems, which constituted both a love confession and a lament after her, were created:

Ten dytyramb zacząłem pisać jeszcze w Warszawie,
nie spieszyłem się, chciałem by Zuzanny był godzien.
Bom wiedział, że przy niej szarzeją najbarwniejsze pawie
i kwiaty zawstydzone gasną w ogrodzie...
Zazdrościła mi wierszopisów niesforna gawiedź,
aż przemiąłem –
zwykły przechodzień.
Dopiero teraz...
Gdy jej nie ma wśród żywych,
po latach odkąd ją zamordowano...

²¹ J. Łobodowski, *Pannie zamordowanej*, [in:] Idem, *Pamięci Sulamity*, p. 19.

²² Ibidem, p. 20.

²³ Ibidem.

[...]

I po tylu latach, Zuzanno,
przyjmij te słowa nieudane
i ten żal prawdziwy!²⁴.

Thus, the poem titled *W poszukiwaniu metafor* should be read as an example of poetry of direct confession:

Poeci już obrabowali cały świat z barw i melodii
trudno wysławić się od nich urodziwiej.
Ale pragnąłbym ten madrygał tak odmłodzić,
abyś się dała choć na chwilę nim zadziwić.

The reader, after such an introduction, is willing to interpret the following confessions as coming directly from the author and only the memory, that they are addressed to a person long absent among the living, makes us realise that this is not a direct confession but a kind of a retrospective:

Jesteś morzem wzburzonym, w którym pragnąłbym
zanurzyć czułe wiosła;
jesteś rzeką od której wymagałbym,
by mnie na wyspę kwiecistą zaniosiła²⁵.

A similar burden and intensity of feelings could not be borne by the twentieth-century post-war national poetry which was obedient to the postulate of emotional restraint. In the work of the emigration, a similar temperature of feelings may be found in the poems expressing the love for one's homeland, longing for the country and the relatives left in it.

Łobodowski was counted among the poets of the Lublin avant-garde educating themselves within Czechowich's circle. Although his early poems refer to the themes and techniques of the first avant-garde, there are few of them. It was too tight for the „człowiek gwałtowny” in frugal forms. The avant-garde "pseudonimising of feelings" by means of distant and limited metaphors was not sufficient for him. He needed wide, flowing and singing forms, so he reached for literary conventions that justified the needs that were outdated in the XX century, along with the very important need to express emotions. He also

²⁴ Ibidem.

²⁵ Ibidem p. 37.

used techniques and means of expression which allowed for an indirect evocation of feelings. He was called the last Romantic writer, despite the fact that he avoided revealing personal emotions in direct lyricism, which in Romanticism was by no means a problem for poets.

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EMOCJE W POEZJI JÓZEFA ŁOBODOWSKIEGO

Streszczenie: Praca ma na celu ukazanie indywidualności twórczej poezji Józefa Łobodowskiego w wybranym aspekcie. Służy temu analiza literacka oraz konfrontacja jej wyników z syntetyczną wiedzą o panujących trendach literackich. Łobodowski jako poeta awangardy lubelskiej, od drugiej wojny światowej tworzący na emigracji, nawiązywał do motywów i technik poetyckich pierwszej awangardy, jednakże w jej poetyce, „człowiekowi gwałtownemu” było zbyt ciasno. Postulat oszczędnych wypowiedzi i pseudonimowania uczuć za pomocą odległych i oszczędnych w słowa metafor nie odpowiadał jego temperamentowi twórczemu. Sięgał po formy i konwencje literackie, rodzime oraz egzotyczne, które pozwalały mu wbrew dominującym tendencjom realizować potrzeby traktowane w poezji XX wieku jako nieaktualne, w tym potrzebę wyrażania emocji. Stosował techniki pozwalające na zapośredniczoną ewokację uczuć, a choć został nazwany

ostatnim romantykiem, z rzadka pozwalał sobie na manifestację osobistych emocji w lirycie bezpośredniej, co jeszcze w romantyzmie traktowane było jako zjawisko naturalne tak przez twórców, jak i czytelników.

Słowa kluczowe: Józef Łobodowski, poezja XX wieku, ewokacja uczuć, konwencja literacka

ЕМОЦІЇ В ПОЕЗІЇ ЮЗЕФА ЛОБОДОВСЬКОГО

Анотація: Дана робота має на меті показати творчу індивідуальність поезії Юзефа Лободовського у вибраному аспекті. Це досягається літературним аналізом та зіставленням його результатів із синтетичними знаннями про переважаючі літературні тенденції. Лободовський, як поет люблінського авангарду, працюючи в еміграції з часів Другої світової війни, посилався на поетичні мотиви та прийоми першого авангарду, однак у його поезії "жорстому чоловіку" був занадто тісно. Постулат економічних висловлювань та псевдонімізування почуттів із використанням далеких і щадних метафор не відповідав його творчому темпераменту. Він потягнувся до літературних форм і умовностей, як рідних, так і екзотичних, що дозволило йому, всупереч домінуючим тенденціям, задовольнити потреби, що вважаються застарілими у поезії 20 століття, включаючи потребу виражати емоції. Він використовував прийоми, що дозволяли опосередковано викликати почуття, і хоча його називали останнім романтиком, він рідко дозволяв собі проявляти свої особисті емоції прямою лірикою, яка як і раніше трактувалася в романтизмі як природне явище як авторами, так і читачами.

Ключові слова: Юзеф Лободовський, поезія XX століття, викликання почуттів, літературна умовність

